

SUMMER MISCELLANY



CATALOGUE 815

PICKERING & CHATTO

PICKERING & CHATTO

ANTIQUARIAN BOOKSELLERS ESTABLISHED 1820

93 EMBLETON ROAD LONDON SE13 7DQ
(BY APPOINTMENT ONLY)

TELEPHONE: +44 (0) 20 7337 2225

E-MAIL: rarebooks@pickering-chatto.com

WEBSITE: www.pickering-chatto.com



31 [Dean & Son]

Front cover image is taken from item 41 [Detail from *The Mirror of Truth Game*]

FOR ANY ENQUIRIES PLEASE CONTACT ED SMITH

PRICES ARE IN POUNDS STERLING.
VISA & MASTERCARD ACCEPTED.

REGISTERED IN ENGLAND N° 13589008

VAT REGISTRATION N° 400 6145 51



IN THE FOOTSTEPS OF 'MRS LOVECHILD'

1 [ABC]. LOVECHILD, Miss. THE LADDER TO LEARNING. Published by P. J. Cozans, New York. [n.d., c. 1850]. **£ 385**

8vo, pp. [8]; with three large decorated capitals per page, each within a related scene and handcoloured; stitched as issued in the original blue printed publisher's wrapper; title within colour printed border to upper cover; and advertisements to lower cover; a very good copy.

Rare American printing of this charming *Ladder to Learning* by 'Miss Lovechild', original published in London by John Lewis Marks [c. 1835-39].

The work is evidently influenced by, and published on the back of the reputation of, the educationalist and children's author, Lady Ellenor Fenn (1744-1813). 'Ellenor's interest in children's literature developed during the 1770s as she wrote, illustrated, and bound manuscript books for her nieces and nephews. She was influenced by Anna Letitia Barbauld's *Lessons for Children* (1778) and contacted the London publisher John Marshall, who issued most of Ellenor's works from 1782 to 1812 either anonymously or under the pseudonyms Mrs Teachwell or Mrs Lovechild... She... compiled a number of games and other teaching aids, many of which have been lost. *The Art of Teaching in Sport* (1785?) was designed to accompany 'a set of toys, for enabling ladies to instill the rudiments of spelling, reading, grammar, and arithmetic, under the idea of amusement' (title-page)' [ODNB]

OCLC records one copy, at Yale.

PAUL PRY PRIMER FOR POOR CHILDREN

2 [ABC]. MARKS, John Lewis. 'Mark's Edition' PAUL PRY AND HIS YOUNG FRIEND IN LONDON. London: Published by J. L. Marks, Long Lane, Smithfield. [c. 1835-40]. **£ 550**

FIRST EDITION. 8vo, pp. [8]; with eight woodcuts, one at head of each page; some light dust-soiling, otherwise clean throughout; stitched as issued in the publisher's brown printed wrappers, lightly marked and worn with neat repairs to tears to lower wrapper; but still a very good copy.

Rare first edition of this charming work aimed at less affluent households, providing both a story in verse, based on Hoole's three-act farce *Paul Pry* (1825), and instruction in the alphabet. Each page features a woodcut scene in the top half, with verse beneath recounting the various escapades of Paul Pry and his young friends during a visit to the Metropolis. Three or four letters of the alphabet are displayed in the left margin.



'To the Zoological Gardens
The next place they came,
Says the keeper, "Observe,
This Tigers quite tame";
But he bit Paul Pry's finger,
Who danced with the pain,
And vow'd he'd ne'er meddle
With Tygers again' (p. 4).

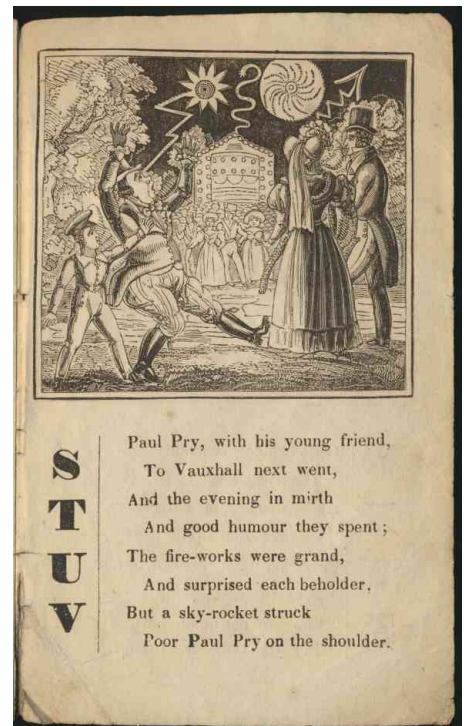
John Lewis Marks (c. 1796-1855) 'Caricaturist, recorded in George as working between 1814 and 1832, though his career went on much longer. He initially worked for other publishers (especially Tegg), but later more usually published his works himself. Earliest works signed as Lewis Marks, later ones as J. Lewis Marks. Unsigned works published by him always seem to have been etched (or occasionally lithographed) by himself. McManus and Snowman quote census and other records indicating that Marks took over the Portland Arms public house at No.2 Long Lane in 1849, and that he was described as a "victualler and publisher" aged 55 at that address in 1851; in 1841 he had been living at no. 91 Long Lane with his wife Sarah, aged 35 and nine other members of the family, Rachel, Jacob (an engraver), Isaac, Hannah, Maria, Louisa, Nathaniel and Benjamin, aged between 19 and 3) as well as a three-day old son. His will (dated 13 March 1855 and proved on 26 April 1855) gives his address as 91 Long Lane, Smithfield. Marks's stock in trade and the goodwill of his business was to be disposed of; his wife, Sarah, was to receive a life interest, and his children, Benjamin, David and Mary, were to receive equal shares of their father's estate on reaching the age of 21; there is no mention of other children.. Executors were Thomas Poole Parker of Maiden Lane and George Gent (?) of 5 Long Lane; witnesses were Joseph Hill (a whip maker of 86 Long Lane) and Lorenz Weigand. The business was continued by his widow Sarah and her children until at least 1893.' [British Museum online]

OCLC records two copies, at Cambridge and the Bodleian, with no copy in the British library or in North American libraries.

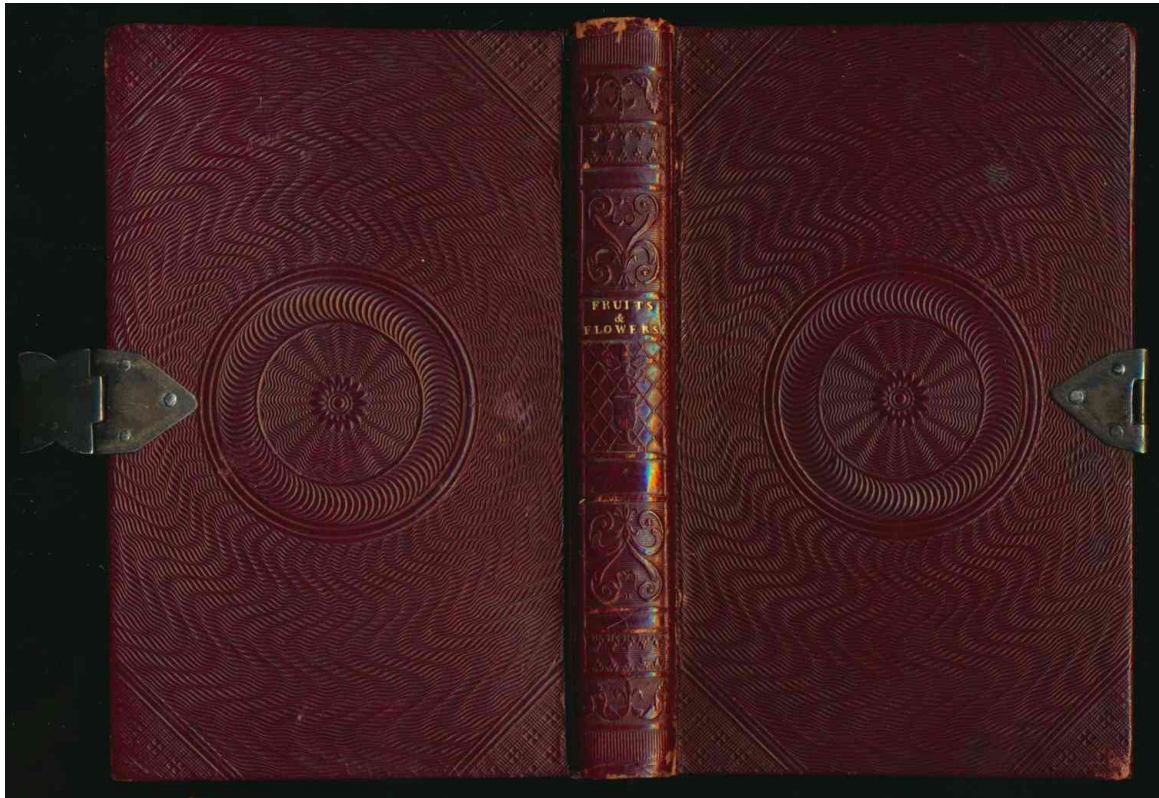
'THE CLASP MADE OUT OF HER DEAR FATHERS BUCKLES'

3 [ALEXANDER, Ann]. FRUITS AND FLOWERS: By the author of "The Wheatsheaf"... London: Printed for Darton and Harvey, Gracechurch Street. 1833. £ 650

FIRST EDITION. 12mo, pp. [iv], 212; original crimson leather with blind blocking, gold lettering on spine, gilt edges with a white metal clasp; inscribed on front free endpaper 'Richd. D Alexander from his ever affte. A.A. The clasp made out of her dear fathers buckles.'



Richd. D Alexander
from his ever affte
A.A.
The clasp made out
of her dear fathers
buckles



The work contains several hundred short extracts, chiefly of a devotional type which had been collected by the author. She disarmingly admits in her 'Advertisement' to the reader that the 'material of which this volume is composed, will mostly be recognised by the reader of well-known and approved works; but as the compiler could not in *all cases* furnish the authors' names, it has been thought best to omit them altogether.'

The author Ann Alexander, née Dillwyn (1783–1868), was the second daughter of William Dillwyn (1743–1824), a British American-born Quaker of Welsh descent. He was active in the abolitionist movement in colonial America and had formerly lived in Philadelphia, Pennsylvania. After 1774, he settled permanently in Great Britain. Her mother was Sarah (née Weston, 1751–1815), whom Dillwyn married in 1777, the year he moved to England for good. Both the Dillwyn and Weston families were Quakers, and all were actively involved in the movement for the abolition of slavery.

Ann's siblings included Weston Dillwyn (1778–1855), the naturalist and Member of Parliament for Glamorgan (1832–1841); Judith Nickolls Bevan; and Lydia, wife of Dr. John Sims. Ann married Richard Dykes Alexander (1788–1865), a Quaker banker, businessman, and philanthropist based in Ipswich, Suffolk. There, he played a significant role in the local Quaker community and in the temperance movement. He and Ann were friends of Thomas Clarkson, who lived in nearby Playford, Suffolk. The couple clearly also shared abolitionist sympathies, with Richard serving as a committee member of the Peace Society. They had no children of their own but took responsibility for the upbringing of their nephew and niece, William Dillwyn Sims and Anna Olivia Sims, after the early death of their father, John Sims, in 1838.

Ann Alexander was also the author of three other works published under the Darton and Harvey imprint: *The Wheatsheaf or Gleanings from Pious Authors* (1833), *The Garden* (1834), and *The Shrubbery* (1835). However, these titles are all scarce and do not appear in Lawrence Darton's bibliography, *The Dartons*. Our work is only noted as untraced and is only included through the mentioned of the title in an advertisement. The most likely conclusion is that these books were semi-privately published for circulation among the family, the inscription by Ann in our copy of *Fruit and Flowers* together with the note that the silver clasp was made from a shoe buckle of her father tend to strongly point in this direction.

The binding is almost certainly an early product of James Dobson, 21 Warwick Lane in London, ostensibly a pocket book manufacturer and leather embosser, who is listed from 1834 in the London directories. A signed example of a similar machine engraved design is illustrated in Ruiiri McLean's *Victorian Book Design* (1972), p. 208-9). He appears to have retired from business in 1843 by which time he was about 65.

Darton G370 ("No book with this title has been traced"); not in OCLC.



ENTERTAINMENT FOR THE LOWER-MIDDLE-CLASS SOCIETY

4 [AMATEUR DRAMATICS]. SCRAPBOOK COMPILED BY A MEMBER OF THE LEYTONSTONE CHORAL SOCIETY, Amateur Opera and Comedy, and Glee Club. [Various places]. 1879-1889. £ 550

4to, [28 x 20 cm (8 x 11 inches)], approx. 100 leaves well filled with newspaper cuttings together with programmes and anastatic proofs; original half calf over marbled boards, upper cover detached and some leaves loose with manuscript label 'Musical scraps 1881' on upper cover.

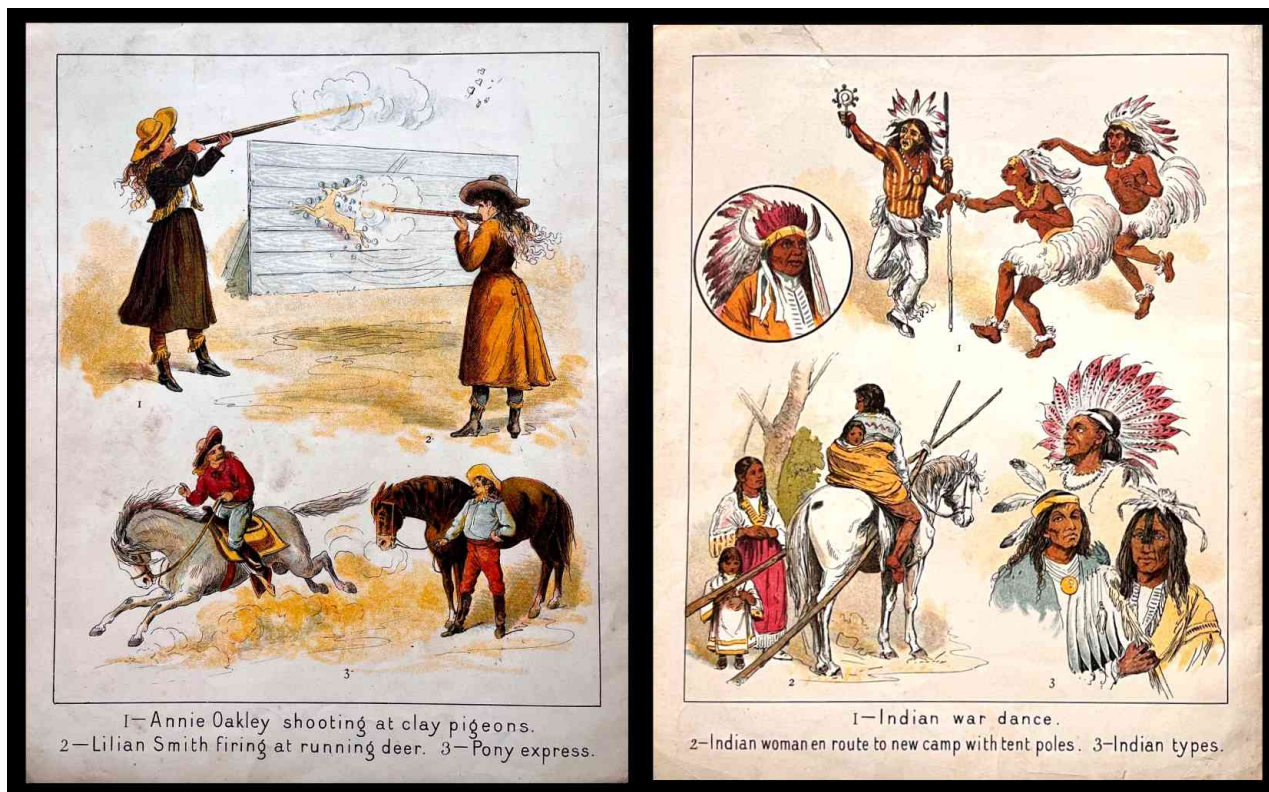
The scrap album was evidently kept by one of the members of the Leytonstone Choral Society, Glee Club, and Amateur Opera and Comedy Company, who carefully collected any notice printed in the local, and sometimes even the national, press that came to hand. Also included are a number of programmes for several of these events, together with a few menu cards, although most of these have been extracted from the album at some time in the past.

Of the programmes are seventeen proofs, using the anastatic printing process, by Henry John Dakins, who, for a time with his several daughters, was the life and soul of many Leytonstone events. He was originally trained as a wood engraver and employed on the periodical *Fun*, and illustrated a number of works, mostly unacknowledged except for his initials. He also painted scenery, wrote a comic opera, and gave recitations around London, but despite appearances he was in desperate straits such that he jumped under a local train in 1885, severing him in two. On that cheery note, the good people of Leytonstone managed to keep their entertainment's going without a break, and by 1887 were able to put on Bizet's *Carmen*, albeit with only a piano and organ as accompaniment.

The population of Leytonstone in East London doubled every decade from around 5,000 in 1860 to 65,000 by 1890, and the area changed from a semi-rural to a heavily suburban one mainly of yellow-brick two-storey terraces and villas, arranged in rows. On the whole the population was a lower-middle-class society of commercial clerks, small traders, shopkeepers, skilled workers, etc., living within easy reach of the centre of London by rail and eventually tram. Self-improvement was one of the main goals in life; charity work, church work, and raising funds for various hospitals and good causes in the public sphere was a key part of this aspirational class. Thus, in the late 1870s, a glee club, an orchestral society, and a choral society were formed, the latter being proficient enough to win first prize at the Stratford Music Festival in 1884.

Altogether an interesting album of material, insufficiently explored and researched.

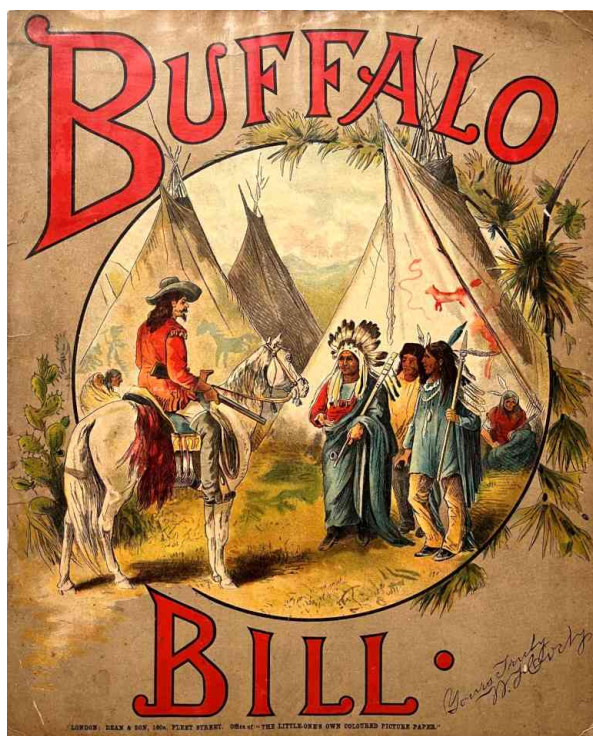




THE ARRIVAL OF 'COWBOYS AND INDIANS' IN GREAT BRITAIN

5 [AMERICAN WILD WEST]. [CODY, William Frederick]. BUFFALO BILL. Yours Truly, W. F. Cody. London: Dean & Son, 160A Fleet Street. Office of "The Little-One's Own Coloured Picture Paper." [n.d., c. 1887?]. **£ 450**

4to, pp. [12] printed throughout in chromolithograph; bound in original glazed chromolithograph covers, upper cover with the letter 'B' partially (10mm) recoloured, spine expertly repaired and restitched; a very good copy, nonetheless.



Rare first edition of this delightful work, likely published by Dean & Son to coincide with the arrival of 'Buffalo Bill's Wild West', a circus-like attraction founded in 1883, that had toured annually in the United States.

'In 1887, invited by the British businessman John Robinson Whitley, Cody took the show to Great Britain in celebration of the Jubilee year of Queen Victoria, who attended a performance. It played in London and then in Birmingham and Salford, near Manchester, where it stayed for five months... Cody's headline performers were well-known in their own right. Annie Oakley and her husband, Frank Butler, were sharpshooters, together with the likes of Gabriel Dumont and Lillian Smith. Performers re-enacted the riding of the Pony Express, Indian attacks on wagon trains, and stagecoach robberies. The show was said to end with a re-enactment of Custer's Last Stand, in which Cody portrayed General Custer, but this is more legend than fact. The finale was typically a portrayal of an Indian attack on a settler's cabin. Cody would ride in with an entourage of cowboys to defend a settler and his family' (Wikipedia).

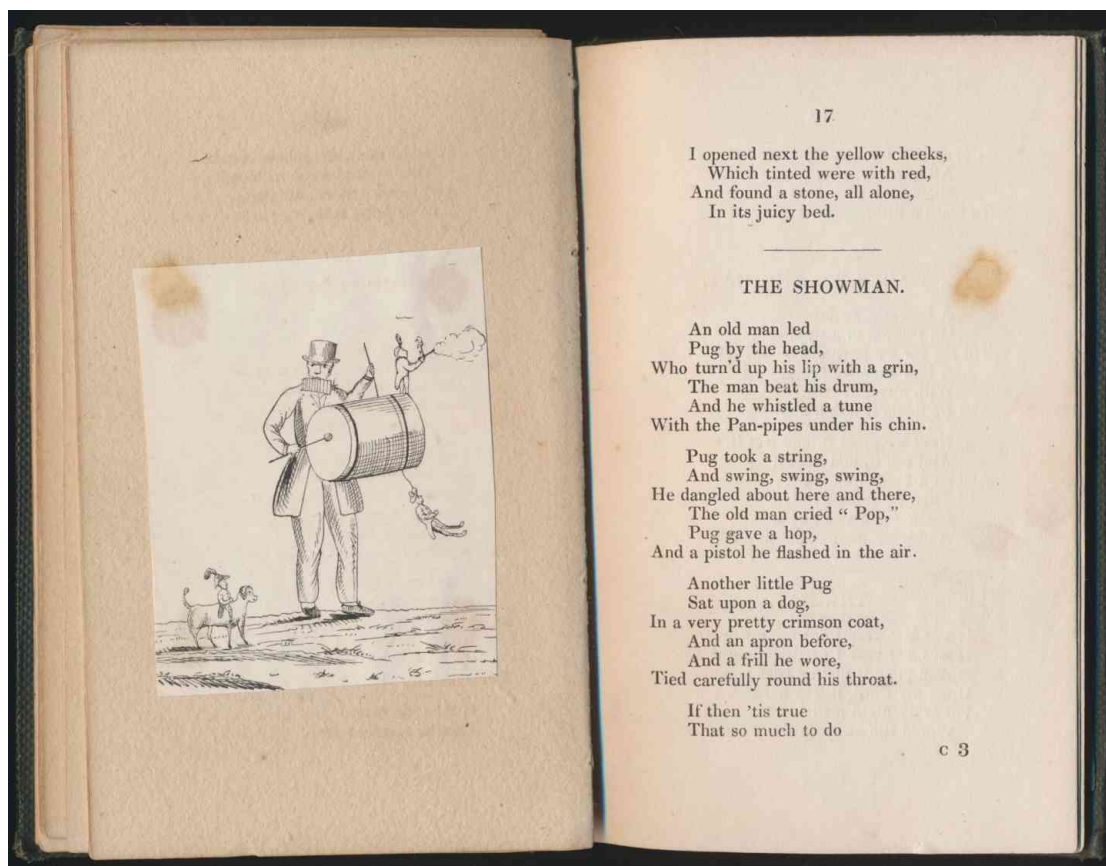
As to be expected, the scenes very much captivate Cody's exploits and the essence of the show, which must have been quite a spectacle, showing 'Indians attacking frontier hut'; 'Hunting Bison'; 'Annie Oakley shooting at clay pigeons'; 'Lillian Smith firing at running deer'; 'Saddling a Buck-jumper';

'Buffalo Bill at full gallop shooting at balls'; 'Indian war dance'; 'Indian encampment'; and a grand double spread scene of 'Indians attacking an emigrant train - Cowboys to the rescue'.

William Frederick Cody (1846-1917), known as Buffalo Bill, was an American soldier, bison hunter, and showman. His show arrived in Britain in 1887, and publisher's were quick to produce souvenir books in time for the early performances and Christmas market, with the ever inventive Dean & Son evidently deciding to produce their own take on the show. As an interesting aside, the work seems to be a precursor to their

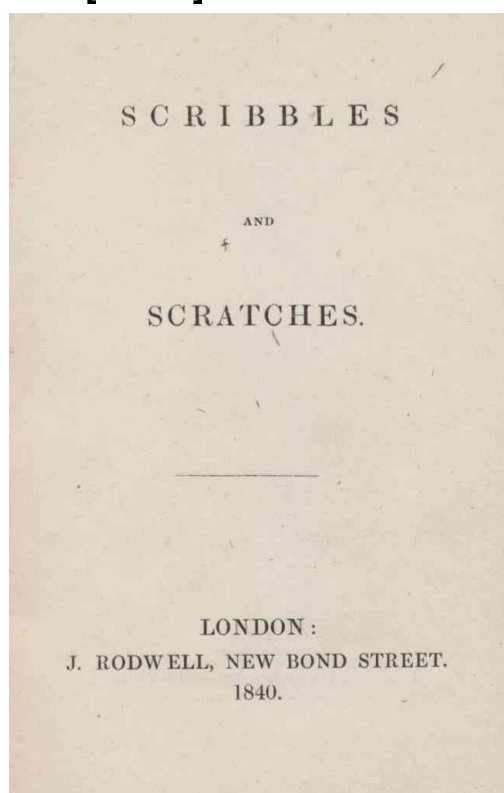
enormously popular 'Gold Medal Series', being produced in exactly the same format. Dean were to go to produce a similar work in that series for the arrival of the other great American showman, Phineas Taylor Barnum (1810-1891), whose show and circus arrived in Britain on the 1st November 1889.

OCLC records two copies in the UK, at Cambridge and the National Library of Wales, and several more in North America, at Cornell, Louisiana State, Harris County Public Library, Brown, Brigham Young and the Roger Hollander Library; no copy apparently in the British Library.



UNIQUE COPY?

6 [ANON]. SCRIBBLES AND SCRATCHES. London: J. Rodwell, New Bond Street. 1840. £ 350



FIRST EDITION. 32mo, pp. [1]-4, 7-36; interleaved copy, with 12 additional anastatic illustrations; lacking pp. 5-6, likely due to a blank page being removed when the book was interleaved, some faint offsetting suggests this occurred at the time of binding. contemporary green cloth, inscribed on front pastedown [see below]; an unusual and desirable copy.

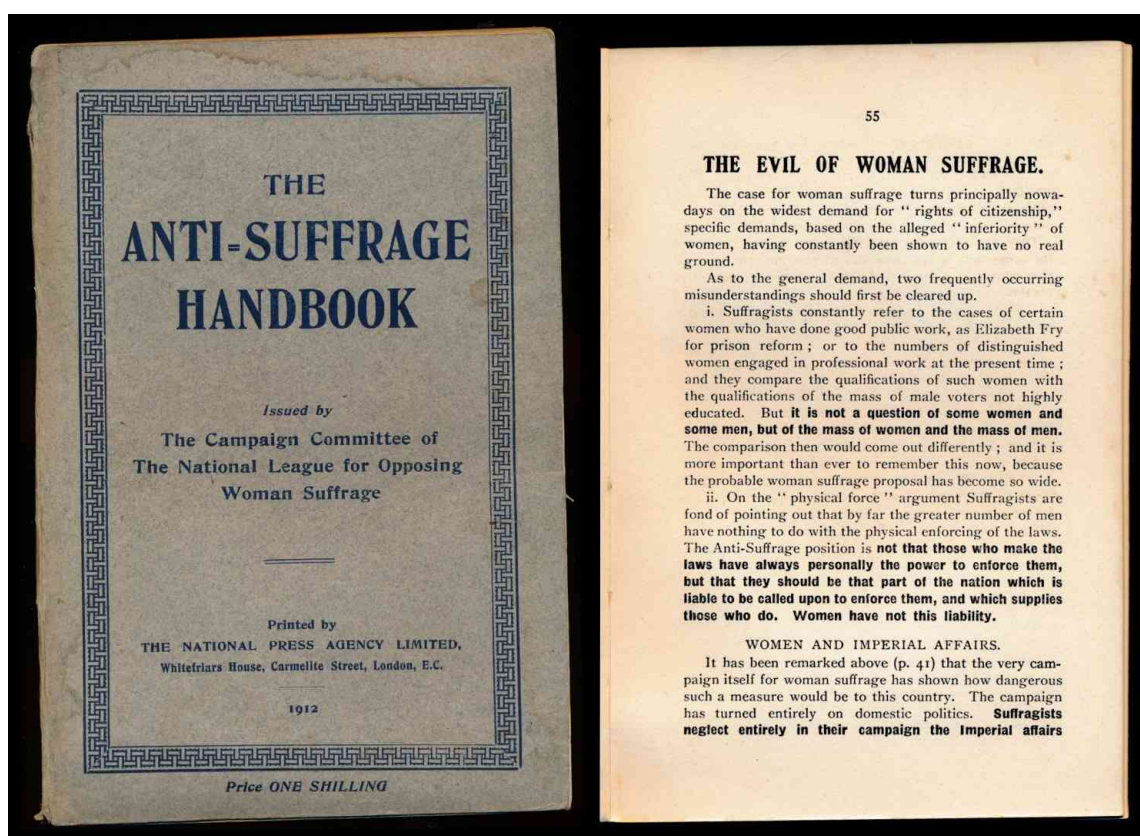
We do not know who the author of these verses written for children is; however, two poems set in Whittlesey and Thorney Abbey in the Cambridgeshire Fens appear to indicate the author lived in that area. In the introduction, the author explains that 'The following pages have been printed with the wish of amusing some of my younger friends in this neighbourhood, and not without a remote hope of calling the attention of charitable purchasers to the important principle of teaching by means of real objects. Nature, in every direction, presents so many beauties of form and colour, that there can be no difficulty in providing innumerable subjects. But, when they cannot be procured, representations (however inadequate) should be substituted.'

This particular copy has been interleaved with the addition of a number of naive, anastatically printed, illustrations of a slightly later date and is inscribed 'Francis J. B. Beckford, 1851.' Francis John Bamford Beckford was born in Rome in 1842, so it was probably the author who added the illustrations and then presented a copy to the nine-year-old boy. As we can find no record of this work we are unsure if these are unique to this copy or not.

The poems resemble nursery rhymes, as the author hints in the preface, and they also possess a touch of whimsy. The titles in most cases are self-explanatory and include such poems as 'The Reed,' 'The Woodpecker,' 'The Mustard Pot,' 'The Dragon Fly,' 'The Hare and the Snail,' 'The Boat,' 'The Mouse,' 'The Apple Blossom,' and 'The Showman,' many of which are reflections on nature. A mixture of fun and reality is also apparent in 'Hareskin and Hat,' which is a comment on what we wear: 'A hareskin we lay / On the top of a tray / Till the fur we have cut off enough— / A bow then we bring, / With a catgut string, / And we fiddle it into a fluff. / Next we press it, and wet it, / And roll it, and heat it, / And on a block iron it flat; / Then we must dye it black—and you buy it / And wear it—and call it a hat.' The poem on 'The Rat' is more serious and, although still fun, has a more serious tone with an illustration of the creature dead in a trap. The last stanzas explain: 'I killed a pig and cut him up, / And in the chimney I hung him up, / Quite sure that he'd never be taken / Upon my word it was too bad, / For every night this wicked rat / Would carry off part of my bacon. / Determined to catch this terrible thief, / I set a trap with prominent teeth, / And got him at last, I'm happy to say / For, upon my word it was too bad, / That every single thing I had / Should be carried off every day.'

The work was in all likelihood privately printed for the author in small numbers and then distributed to children and friends. Beckford, who received this copy, was the son of William Beckford, a partner in the London merchant firm of Beckford & Ranken, who were West India merchants.

Not in OCLC, apparently unrecorded.



THE EVILS OF WOMEN'S SUFFRAGE

7 [ANTI-SUFFRAGE]. POTT, Gladys. THE ANTI-SUFFRAGE HANDBOOK of Facts, Statistics, and Quotations for the Use of Speakers. Issued by the campaign committee of the National League for Opposing Woman Suffrage. Printed by the National Press Agency Ltd., Whitefriars House, Carmelite Street, London, E.C. 1912. £ 500

FIRST EDITION. 8vo, pp. 80; some contemporary pencil notes and underlining throughout; in the original printed publisher's boards, lightly stained, but still a very good copy.

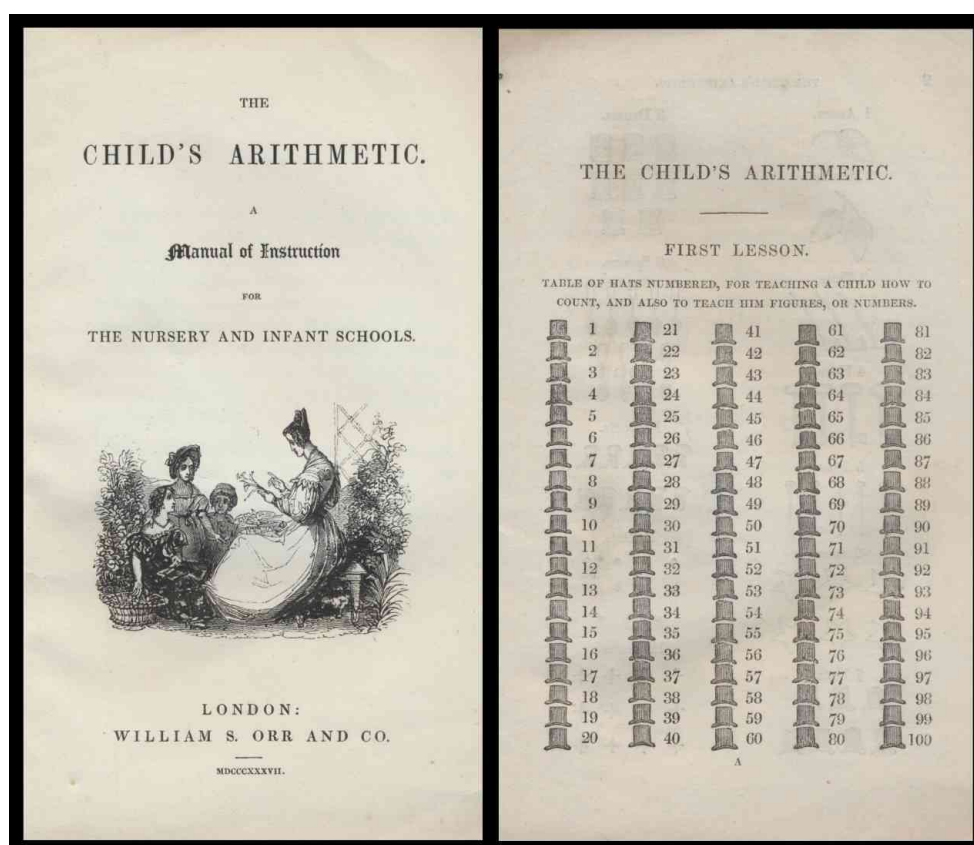
Rare first edition of *The Anti-Suffrage Handbook*, issued by the campaign committee of the National League for Opposing Woman Suffrage, arguing against the right for women to have the vote, describing suffrage as 'Evil', quoting many of the votes for women campaigners, such as Emmeline Pankhurst.

'Another evil from the national point of view involved in woman suffrage is "the folly of supposing that true progress lies in gradually eliminating the effects of difference of sex" (Lord Cromer, *Standard*, October 4th). All progress hitherto has tended to make women diverse from men; why, therefore, should her share in the State suddenly be made identical? It is, in fact, one of the great Suffragist arguments that woman is so different from man in outlook and mental process, that she needs, or the State needs, direct expression of that outlook and attitude. But if she is so different, how can she express herself in a way invented by men? The vote is a means of organising the masculine faculties of the State for the good of the State as a whole. To force it into organising also the feminine faculties would entirely change its character' (p. 58).

Published in 1912, not long following the formation of the National League for Opposing Woman Suffrage, topics covered include 'The Present Position', 'Woman Suffrage in the House of Commons', 'Woman Suffrage and the Country', 'Women and Labour', 'Woman Suffrage and Social Reform', 'The 'Right' to a Vote', 'The Evil of Woman Suffrage', 'The Physical Force Argument', 'Countries having Woman Suffrage', 'Women in Local Government', and 'A Canvass of Women'. There are also a few sections discussing international feminist movements, including large parts dedicated to America.

The main author of the present work was Gladys Pott (1867-1961), the secretary of National League for Opposing Woman Suffrage (1912-1913) and the Anti-Suffrage Movement's strongest ammunition. Although a feminist, Gladys Pott was a well-known anti-suffragist, secretary of the North Berkshire branch of the Women's National Anti-Suffrage League (1908). 'However, the outbreak of war led Gladys Pott to abandon anti-suffragism in favour of war work. With her friend Dame Muriel Talbot she helped to organize the Women's Land Army, and from 1916 to 1919 she worked as a woman inspector under the women's branch of the Board of Agriculture and Fisheries. By the end of the war her combination of organizational experience and conventional political views made her an attractive and reassuring figure for politicians now anxious to place women on official boards and committees' [ODNB].

OCLC records three copies in the UK, at Oxford, LSE and the Manchester Metropolitan University, and two more in North America, at the University of Waterloo and Wisconsin, Milwaukee.



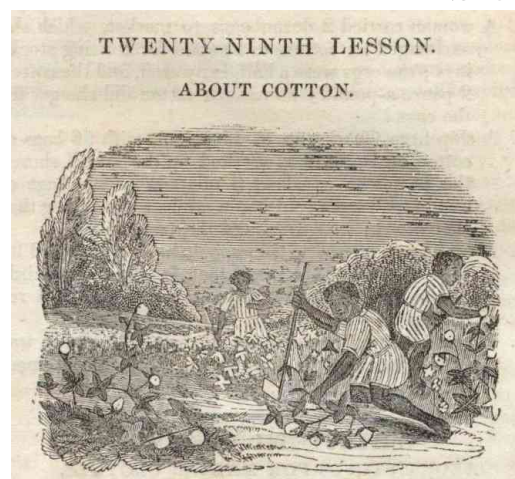
'ATTRACTIVE TO THE INFANT MIND'

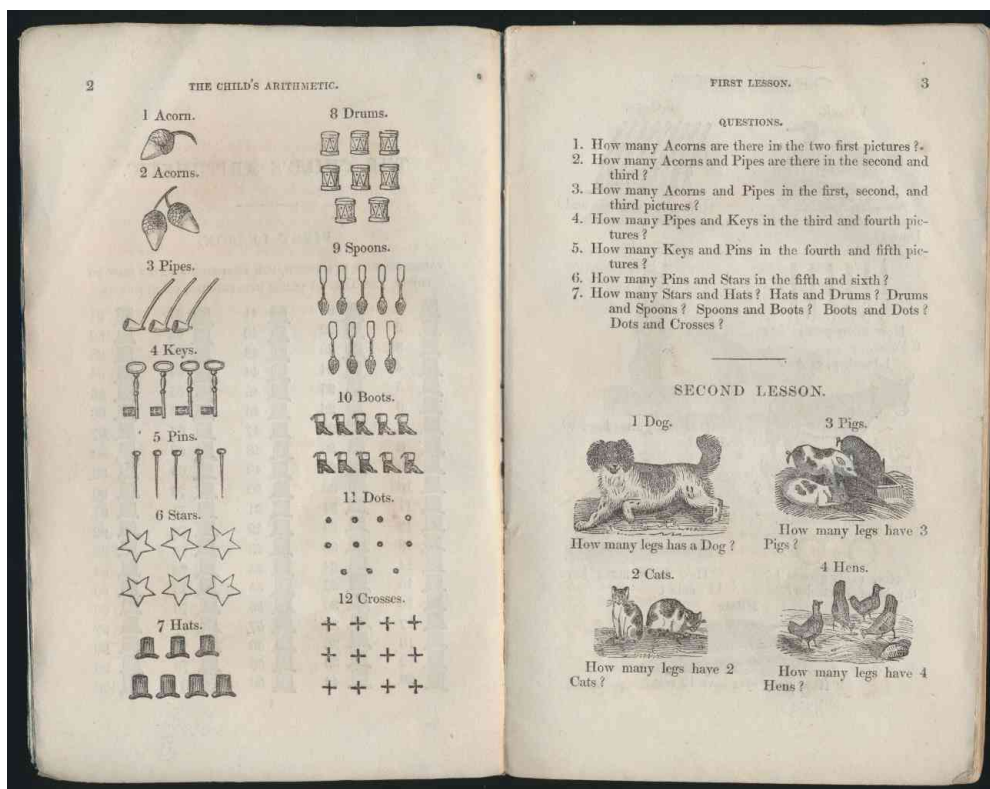
8 [ARITHMETIC]. THE CHILD'S ARITHMETIC. A Manual of Instruction for the Nursery and Infant Schools. London: William S. Orr and Co. 1837. £ 450

FIRST BRITISH EDITION. 12mo, pp. [iv], 63, [3] blank; in the original printed publisher's printed wrapper, some minor toning and marking, but still a very desirable copy.

Rare first British edition of *The Child's Arithmetic*, which had first appeared in the United States, 'the present edition [with] considerable alterations... to adapt it to the habits and feelings of a British community' (preface).

'The object of this little work is to convey, in the simplest and most interesting manner, a knowledge of numbers and arithmetical calculation to children. The style of language and objects presented for computation, have been therefore rendered suitable and attractive to the infant mind. To parents and others on whom the primary education of children is imposed, and also to teachers of Infant Schools, the work, it is hoped, will be found to supply a useful addition to the class of initiatory text books' (ibid).





The work is set out in thirty two lessons, beginning with simple counting exercises, and then moving on to addition and subtraction, each lesson beginning with a theme ('About Lions', 'About Money', 'About Milk, Butter, and Cheese', etc.) or problem to be solved, and then setting questions at the end for the child to answer, each progressing in difficulty. Simple lessons are also given on weights and measures, the whole designed to teach the rudiments of arithmetic in a fun way, with numerous engravings throughout the text to engage the child in their instruction.

OCLC records two copies in the UK, at Oxford and Nottingham, and one more in North America, at Stanford.

'BE PREPARED TO HELP YOUR COUNTY' - THE FIRST GUIDES MANUAL

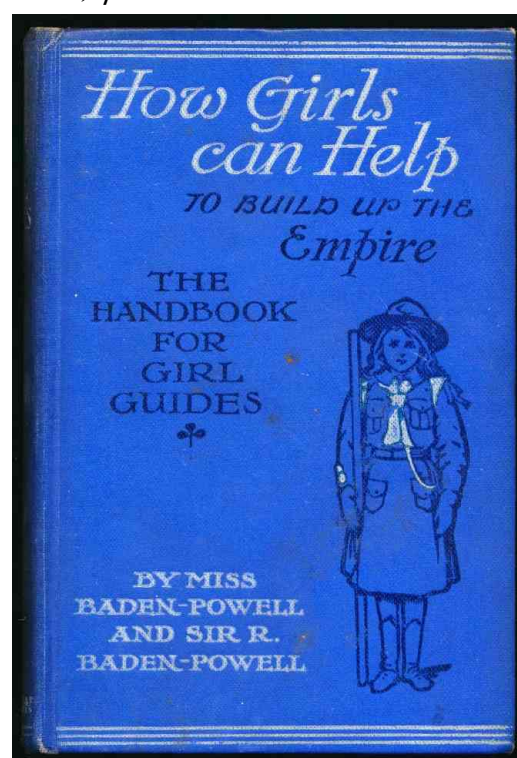
9 **BADEN-POWELL, Agnes.** THE HANDBOOK FOR GIRL GUIDES. or How Girls can Help Build the Empire. London & Edinburgh: Thomas Nelson and Sons [1912]. **£ 450**

FIRST EDITION, FIRST ISSUE. 8vo, pp. viii, [9]-472, [8] 'Memoranda'; 8 half-tone plates and numerous text illustrations; original blue cloths decorated and lettered in white and black, spine somewhat dull.

This first Guides manual encouraged the nurturing and empire building virtues for girls 'To be Prepared to Help your County - To be Womanly - To be Strong - To Live a Frontier Life if Necessary.'

On being Womanly Agnes Baden-Powell explains 'One doesn't want women to be soldiers; we none of us like women who ape men. An imitation diamond is not as good as a real diamond; an imitation fur coat is nothing like as good as a real fur. Girls will do no good by imitating boys. Do not be a bad imitation. It is far finer to be a real girl, such as no boy can be. One loves a girl who is sweet and tender, and who can gently soothe when wearied with pain. Some girls like to do scouting, but scouting for girls is not the same as for boys. The chief difference in the training of the two courses of instruction is that scouting for boys makes for manliness, but the training for Guides makes for womanliness, and enables girls the better to help in the battle of life. Girls need not wait for war to break out to show what heroines they can be. We have many everyday heroines whose examples might be followed with advantage, and we daily hear of brave girls whose pluck we admire.'

There was also dire warnings 'Keep clear of girls who tell you nasty stories or talk to you of indecent things. If they see you don't want to join in such bad talk they will soon leave you alone; and each time you refuse to join in nasty talk even the bad girls will in their hearts respect you, and perhaps leave it off themselves, so you will do them good too. And don't read trashy books; keep



your mind pure and you will keep happy and healthy. All secret bad habits are evil and dangerous, lead to hysteria and lunatic asylums, and serious illness is the result; so if you have any sense and courage in you throw off such temptation at once. Resisting temptation will make you more noble. Evil practices dare not face an honest person; they lead you on to blindness, paralysis, and loss of memory.'



First Aid.—Carrying an Invalid on a Stretcher.

'Such was the public interest generated that girls also wanted to become scouts. At first Baden-Powell seems to have anticipated a co-educational movement, but facing criticism that a scout's training would encourage tomboyish attitudes, he agreed to produce a separate training manual for girls, in association with his sister Agnes. Even so, many elements of *Scouting for Boys* were included in *How Girls can Help Build up the Empire: a Handbook for Girl Guides* [cover title], (1912).

'The Girl Guides Association was formally incorporated in September 1915, and both movements spread widely, at first largely in the English-speaking world, but also in Europe, and later in Africa and Asia. Within the United Kingdom Girl Guides, Baden-Powell's wife, Olave (1889–1977), whom he had married in 1912, became increasingly dominant; with his backing she replaced and excluded Agnes Baden-Powell and became chief commissioner in 1916.' [ODNB]

Agnes Smyth Baden-Powell (1858-1945) was the younger sister of Robert Baden-Powell, 1st Baron Baden-Powell founder of the 'Boy Scouts'. Best known for establishing the Girl Guide movement, Agnes played a crucial role in creating a female counterpart to her brother's Boy Scouts. Born into a large family in 1858, Agnes was the only surviving daughter of Henrietta Grace Smyth and the Reverend Professor Baden Powell. After her father's death when she was two, her mother added his first name to the family surname, creating the Baden-Powell name. Agnes had many interests, including

music, natural history, and aeronautics. She played several instruments, kept bees and birds, and collaborated with her brother Baden in making aeronautical balloons and gliders. Initially reluctant, Agnes agreed to lead the Girl Guides when Robert proposed a separate organisation for girls. In 1910, the Girl Guide Association was founded with Agnes as president and set about to write the first handbook, *The Handbook for the Girl Guides* (1912), adapting *Scouting for Boys* with new sections on skills for girls with the help of her brother. In 1916, Olave Baden-Powell, her brother's younger wife, was appointed Chief Guide, and Agnes became the honorary president, causing tension between them. Olive later served as vice-president until her death in 1945.

OCLC records just three copies in the UK, at the British Library, Cambridge and the National Library of Scotland, with several more in North American libraries.

AFFORDABLE BIBLES FOR THE POOR

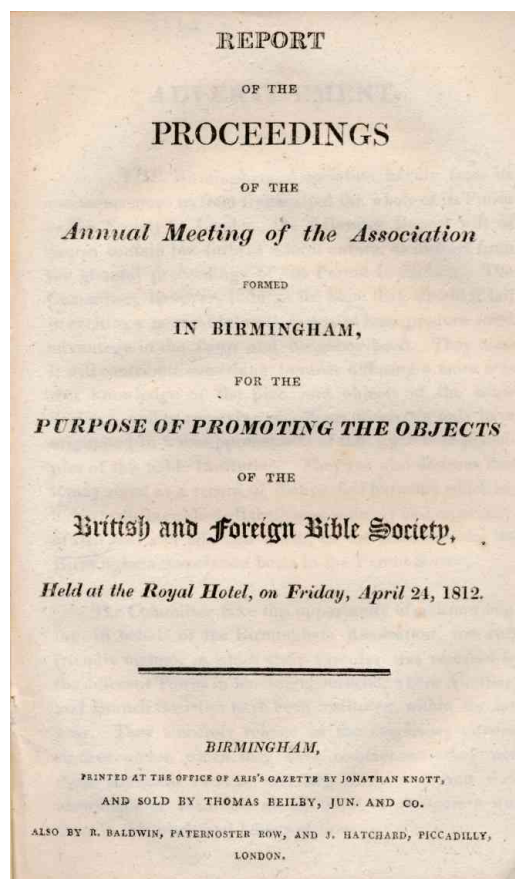
10 [BIRMINGHAM]. REPORT OF THE PROCEEDINGS OF THE ANNUAL MEETING OF THE ASSOCIATION FORMED IN BIRMINGHAM for the Purpose of Promoting the Objects of the British and Foreign Bible Society held at the Royal Hotel, Friday, April 24, 1812. Birmingham, printed at the Office of Aris's Gazette by Jonathan Knott, and sold by Thomas Beilby, Jun. and Co.... [1812]. £ 285

FIRST EDITION. 8vo, pp. [ii], 58; in recent marbled wrapper.

An extensive report of the annual meeting of the Birmingham Association 'for the Purpose of Promoting the Objects of the British and Foreign Bible Society', one of the many similar Auxiliary Bible Societies formed to provide affordable Bibles to the poor.

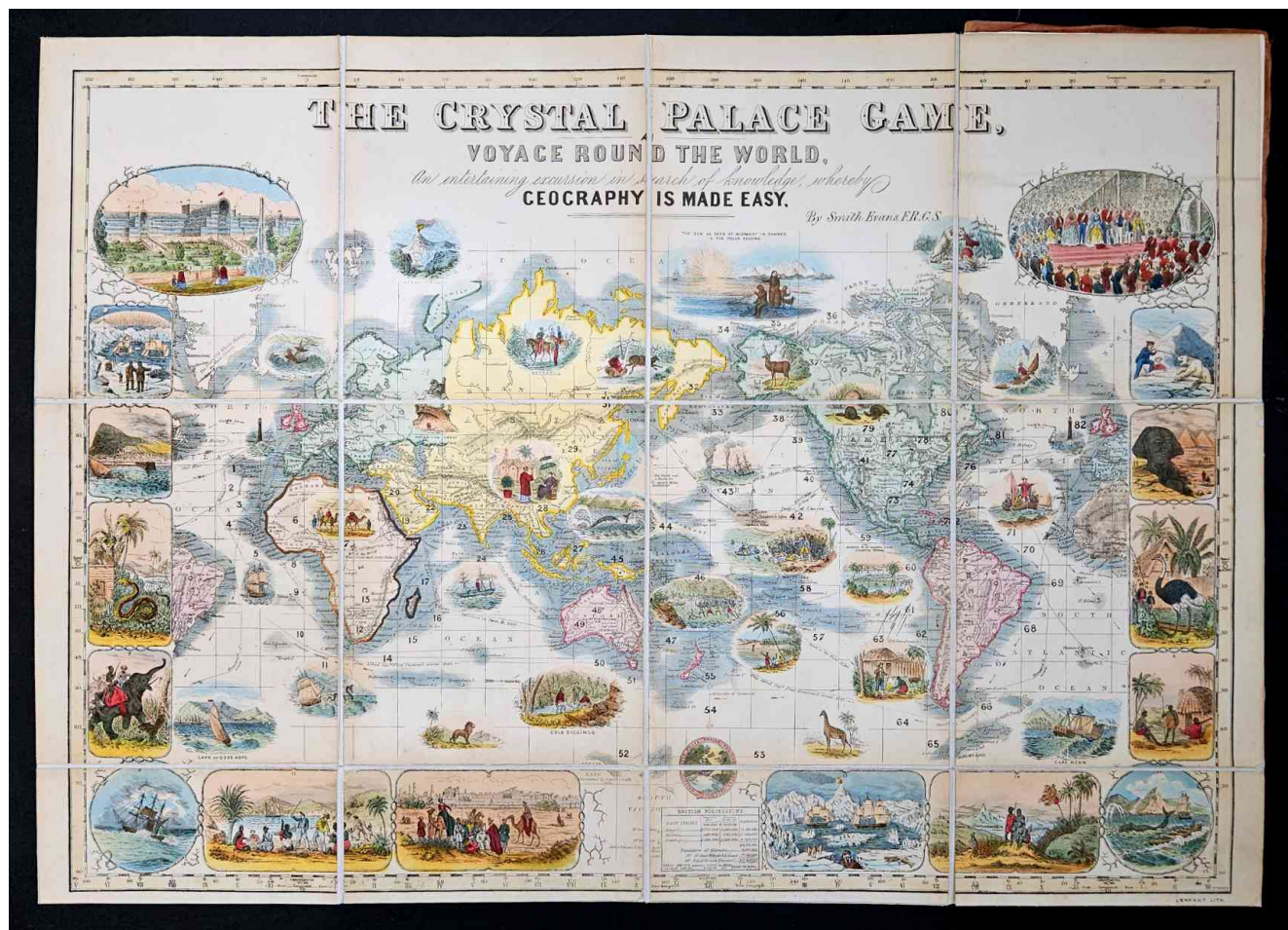
The transcribed speeches each passionately explain and emphasise the urgent need for Bibles to be distributed among the poor. Concerns about poverty and infidelity, along with growing fears of potential working-class unrest, propelled the founding of many of these societies throughout the British Isles. The initial 'Advertisement' reports that the Birmingham Association was founded in 1806, and the whole of its Funds had always been transmitted to the Society in London, since its commencement.

'Because of their demand, the Committee and Secretaries of the British and Foreign Bible Society required books from their printers in unprecedented quantities: Bibles and New Testaments in the Authorized Version of King James, for circulation at home.



The enormous demand for cheap Bibles came from the women and men who formed Auxiliary Bible Societies at the level of towns and villages. While the founders had been inspired by the dearth of scriptures in Wales to extend their project abroad ('If for Wales, why not for the world?'), people in local Bible Auxiliaries found that the international project motivated them to domestic distribution. Many middle-class people seized upon the idea of reaching out to their poor neighbours with printed copies of the scriptures, while simultaneously contributing to the salvation of heathen, pagan and Roman Catholic souls abroad. They did not ignore the foreign field, but their mission was to save souls among the heathen by indirection, by first "biblicizing" the British poor.' [Howsam]

OCLC records one copy, at the British Library.

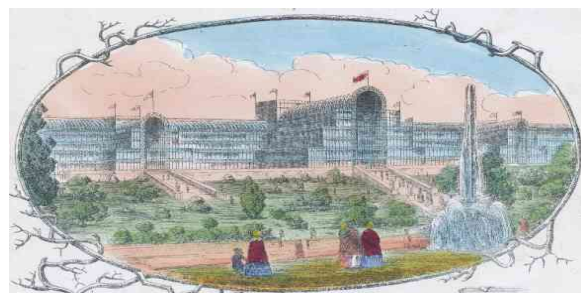


RARE GAME MAP CELEBRATING THE NEWLY OPENED CRYSTAL PALACE

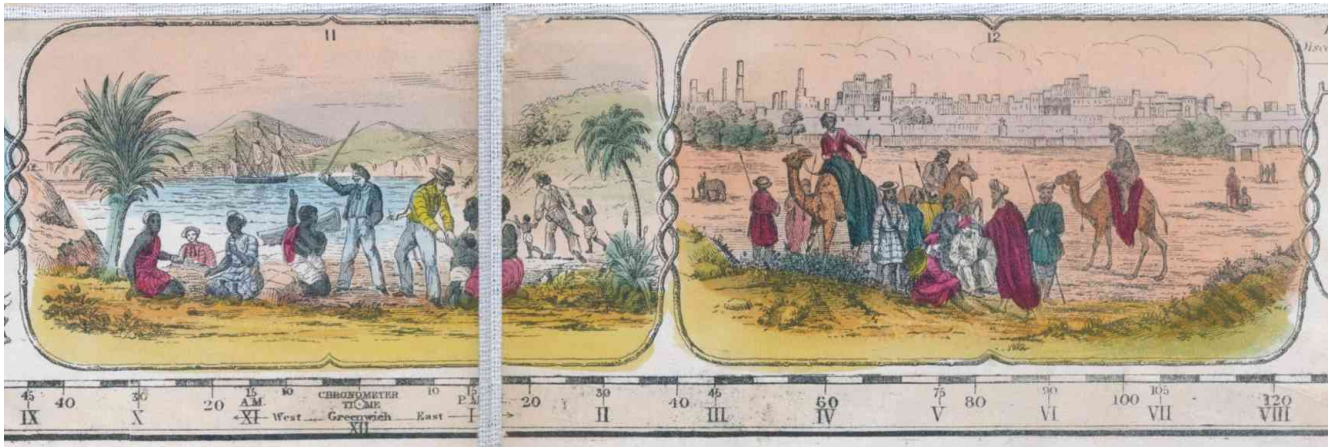
11 [BOARD GAME]. EVANS, Henry Smith. THE CRYSTAL PALACE GAME, A Voyage Around the World, an interesting excursion in search of knowledge, whereby geography is made easy. [London: Alfred Davis & Co., 58, 59, & 60, Houndsditch, 1855]. £ 4,750

Lithograph map (71 x 50.5 cm), with fine original hand colour; dissected and mounted on new linen, with publisher's cloth cover lettered in gilt.

As part of the growing mid-nineteenth-century children's market, Henry Smith Evans' *The Crystal Palace Game* used a decorative cartographic map to promote emigration and British imperialism through play. Unlike other game-makers of the time, Evans wasn't a children's publisher but an emigration agent with a background in colonial logistics and mapping. His game, likely created both to commemorate the reopening of the Crystal Palace and to promote confidence in populating the Empire with emigrants, combines geography, spectacle, and imperial ideology.



The board features a central map bordered by fourteen display scenes from across the Empire—polar expeditions, colonial hunts, and Christian missions—all framed to highlight British civilisation. One scene of slavery, showing children being taken from their mothers, underscores Britain's claimed moral duty to abolish the practice. In contrast, an image of Queen Victoria at the Crystal Palace's inauguration emphasises national pride and imperial control. Other scenes often depict indigenous peoples or wild animals, typically to highlight British superiority.



The player's path is marked by numbered steps, starting at the Azores (step 1) and circling the globe—coasting Africa, passing through Arabia, around India, across the East Indies and the Pacific Rim, back to Australia, then along South America's coast, around Cape Horn, through Brazil and the West Indies, up the eastern U.S. seaboard to Newfoundland, and finally across the Atlantic to the British Isles.

Emigration is quietly promoted through depiction's of both opportunity and danger. A small chart at the bottom quantifies land, trade, and population across various 'British Possessions'. Profitable commodities like gold, tea, cotton, and sugar are mapped across colonies—echoing the Great Exhibition's earlier cataloguing of imperial wealth. Evans gives Australia particular attention, with eight stops and a striking image of 'Gold Diggings', clearly reflecting his commercial focus on colonial emigration. The game also includes the deaths of Captain Cook and missionary John Williams—framing them as examples of risk and bravery for future emigrants. The presence of Robinson Crusoe supervising Friday subtly reflects Britain's exploitative role in the lands it colonised.



Henry Smith Evans (1800–1862), was the son of a tradesman in Exeter. He was a partner in Smyth & Evans, Colonial Agents and Accountants, before going bankrupt in 1846. Undeterred, he later continued independently producing an emigration map (noted below). In 1850, he appears to have worked as a researcher for map publisher James Wyld, and through him submitted a petition to the House of Commons about the British Library's failure to catalogue up-to-date works on the colonies. Unsurprisingly, he later stood as a Liberal candidate in Berwick in 1857, stating he was 'in favour of any plan for promoting and facilitating emigration to the colonies as well as establishing home colonisation, whereby thousands of acres of waste land in Great Britain could be brought into profitable occupation.' His finances seem to have been precarious but somehow managed to keep his head above water, one of his children becoming a successful stockbroker.

Evans is best known for his *Emigration Map of the World... on Mercator's Projection showing the British Possessions, with the date of their accession, population, &c.*, published between 1847 and 1852 (and possibly later) with corresponding improvements. This background ideally positioned him to produce the map game, lithographed by the skilled John Anthony L'Enfant (1825?–1880), based on

a voyage around the world. *The Crystal Palace Game* was almost certainly produced to coincide with the relocation and expansion of the Great Exhibition building to Sydenham, and clearly looked upon as a topical money spinner.

Unusually for the *The Athenaeum* it reviewed the game in it's June 16, 1855 number. In a rather deprecatory unsigned review, now known to be by the novelist, Welsh historian and sometime educationalist Jane Williams (1806-1885) she said that 'The idea of this little work is capital, the execution less so. By means of a simple game, to the comprehension of which the youngest child in a nursery school-room is equal, it turns the acquisition of knowledge into a play. But it requires a teacher. A "Key" to the mystery is sold with the board; but this Key is of little use, as it asks a great many questions without giving answers; and in place of necessary information, we have not unfrequently bad puns and wretched street slang. Take the following balderdash by way of illustration—(the ship is supposed to have arrived at the Antipodes):—"Read the Tables, and reflect on the vast extent of the British Empire, 'on which the sun never sets'—to which curious notion add, 'nor the tax-

gatherer goes to bed!!' Well may our gracious Queen be proud of her dominions, in which slaves cannot live. Sing 'God save the Queen'—if you can. You are also at liberty to turn two summersaults[sic], by way of exemplifying the revolutions of the globe. Suppose you were shot through the tunnel, what a glorious 'bore' it would be!!" Surely Mr. Evans cannot think this pleasantry! Take one other example of his style—(the vessel has now arrived in the Gulf of Mexico): "Whilst flowing on with the stream, and all apparently serene, the ship suddenly strikes on a rock and is wrecked." The purchaser will do well to put the "Key" into the fire. Without it the board is perfectly intelligible; and the acute teacher who rewards good conduct by the 'Voyage Round the World' will know better what to explain to his pupils, so as to engage their interest in the places and events described than the book can tell him.

This rather damning indictment probably damaged sales of the game, hence its rarity, and also the likely reason that no copy of the rules has ever been found.

Rare we are only able to trace three institutional examples: those in the British Library, Yale Centre for British Art, and National Library of Australia; copies of the *Key* has evaded us.



LUXURY GIFT FOR YOUNG LADIES

12 [BONBONNIÈRE TRANSFORMATION BOX]. [AN ARTIST CONTEMPLATING HER WORK AT HER EASEL]. [France], Circa 1830. £ 3,000

Circular box [92 mm diam x 38 mm], the glass lid the underside mounted with a young woman before her easel, the painting on the easel a cutaway; when the lid of the box is turned the painting reveals a transformation of six scenes subjects; the side of the box with embossed gilt paper patterned paper; in unusually fine original condition.

The artist is shown seated before her easel, holding her palette and mahlstick in her left hand and her brush in her right. Behind her is a bookcase and a classical bust, no doubt representing the Arts. She is depicted in the act of contemplating the work she has just completed, and by turning the box lid, six interchangeable subjects are revealed on her easel. These include: a young woman greeting a knight; a shepherdess; a young woman reading; a ship approaching a castle on a rock; and a skimpily clad couple embracing under a tree.

Novelty bonbonnière boxes were produced for the luxury market, with this example probably originally containing chocolates or sweets of some kind. They were considered an ideal gift for young ladies or when visiting, and their survival usually depended on their being repurposed—as sewing boxes or for keeping miscellaneous small items. Being made of glass, papier-mâché, and gilt-embossed paper, these boxes were essentially ephemeral and not as robust as their more expensive counterparts, made of precious metal or wood. Consequently, they are less likely to survive in good condition.



'NEARLY ALL THE MORE LENGTHY SKETCHES ARE ORIGINAL'

13 [BRONTE, etc.] WOMEN OF WORTH. A Book for Girls. Illustrated by W. Dickes. London: James Hogg & Son. [1859]. £ 285

FIRST EDITION. 8vo, pp. vi, [ii], 278, [2] adverts; wood-engraved illustrations by William Dickes; some minor foxing and browning in places, otherwise clean throughout; bound in the original green publisher's cloth, spine lettered and tooled in gilt, boards ruled in gilt; a very good copy.

Rare first edition of this book presenting the lives of *Women of Worth*, particularly attractive for the inclusion of Charlotte Bronte, who had died just a few years earlier.



'The following Biographical Sketches form, it is believed, a book which a woman of any age may take up with pleasure and profit; while to the young - it may be of unformed character - the work is calculated to be more specially useful, in so far as it serves to show how those who were of "The Excellent of the Earth" walked amongst us... With respect to the materials of which the book is composed a few words are necessary. Nearly all the more lengthy sketches are original. Some of them enriched by a little fresh information from private sources' (p. iv).

Lives are also included of Elizabeth Fry ("The Newgate Schoolmistress"), Sarah Martin ("The Jail Missionary"), Margaret Mercer ("The Worker of Charity"), Sarah Boardman Judson ("The Teacher in the Wilds"), Rachel, Lady Russell ("The Noble Matron"), Ann Harrison, Lady Fanshawe ("The True Wife"), Lucy Hutchinson ("The Pattern of Domestic Virtue"), Isabel the Catholic ("The Friend of Columbus"), Lady Jane Grey ("The Queenly Scholar"), Maria Theresa ("The Star of Austria"), Madeleine Salome Oberlin ("The Pastor's Helpmate"), Anna Letitia Barbauld ("The Children's Favourite"), Susanne Curchod, Madame Necker ("The Estimable Governess"), Caroline Lucretia Herschel ("The Patient Astronomer"), Hannah More ("The Quiet Reformer"), Mrs. Wordsworth ("The Poet's Companion"), Ann Flaxman ("The Sculptor's Assistant"), Lady Warwick ("The Earnest Christian"), Lady Mackintosh ("The Guardian Angel") and Lady Somerville ("The Old-Fashioned Dame").

OCLC records three copies in North America, at UCLA, Los Angeles Public library and Goucher college, with one in the UK, at the NLS; apparently no copy in the British library.

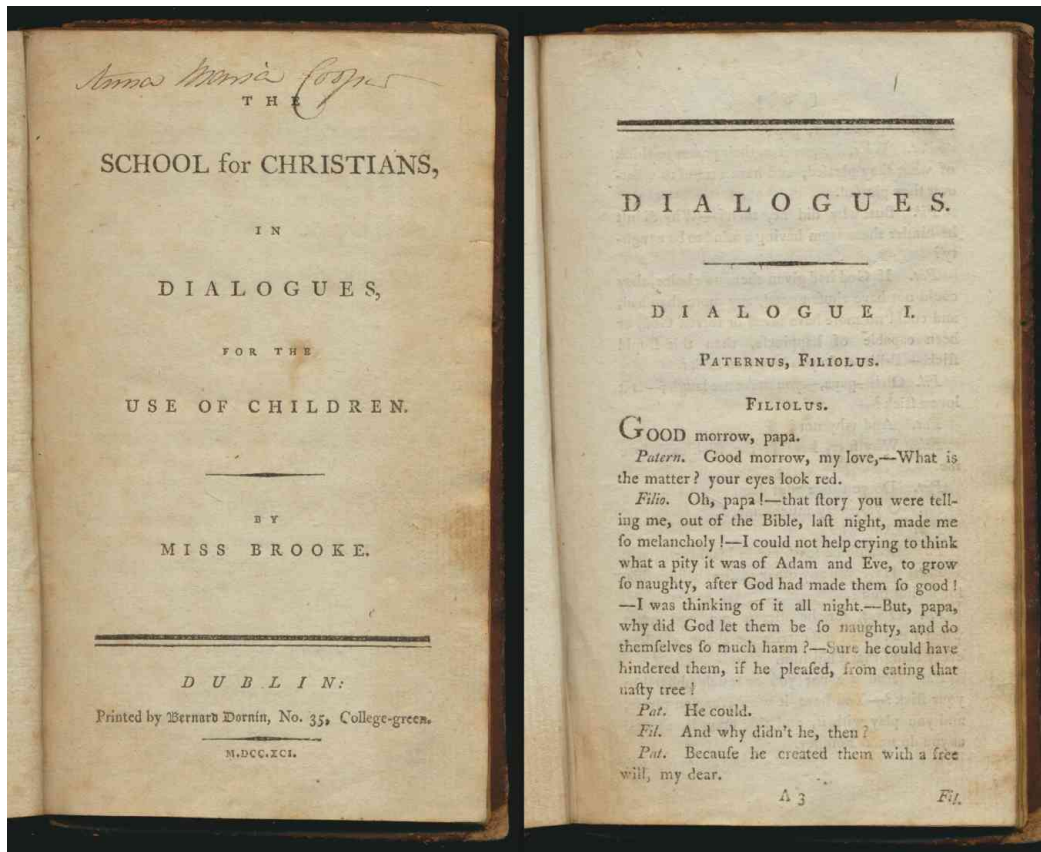
EDUCATIONAL PIETY FOR CHILDREN

14 **BROOKE, Charlotte.** *THE SCHOOL FOR CHRISTIANS*, in dialogues, for the use of children. By Miss Brooke. Dublin: printed by Bernard Dornin, 1791. **£ 1,650**

FIRST EDITION. 12mo, pp. [iv], 71; list of subscribers; bound in contemporary sheep, some wear, joints cracked, but very sound, with the contemporary ownership signature of 'Anna Maria Cooper' at head of title.

Rare first edition of Charlotte Brooke's *The School for Christians, in dialogues*, instructing Christian children and their parents 'in the reasons and nature of that religion which they themselves profess' (p. II).

Better known for the significant collection of Gaelic verse *Reliques of Irish Poetry*, this work of educational piety, presented in the form of dialogues between a father ('Paternus') and his daughter ('Filiolus') was the last publication to appear during Brooke's lifetime. As the preface notes, this dialogue structure is entirely fitting with Brooke's own educational experience as the daughter of the author and playwright Henry Brooke, 'blessed with a parent, whose mind was knowledge... who stooped to the capacity of her infant years, and replied with unwearied condescension, to the teizing inquisitiveness of childhood' (p. iii). She further goes on to state that 'her only object in this publication is the happiness of seeing it become useful to her species, and the pleasure of bestowing the profits of the book on the enlargement of a little plan she has formed for the charitable education of children, whose parents are too poor to afford them the means of instruction' (pp. iii-iv), though sadly, due to her straightened circumstances and untimely death, this never came to fruition.



Charlotte Brooke (c. 1740-1793), writer, born in Co. Cavan, Ireland, one of the daughters of the writer Henry Brooke (c. 1703-1783). 'Brooke's fame rests on the collection of *Reliques of Irish Poetry* (1789)... it played a welcome role in extricating ancient Irish literature from the speculation and obfuscation following James Macpherson's Ossianic forgeries. Brooke's translations used the sentimental and sublime verse style of the day, but the authenticity of her material (which ranged from Ossianic material to more recent, seventeenth-century poems) was pointedly demonstrated by the inclusion of the original texts.' (Oxford DNB). In 1792 Brooke revised and corrected her father's manuscripts for *The Poetical Works of Henry Brooke*, however, 'soon after the appearance of her principal work she was unexpectedly reduced from affluence almost to poverty. Instead of indulging in fruitless complaints, however, she busily set about preparing a complete edition of the works of her father which appeared in 1792 and produced her, together with the *Reliques*, the sum of over £300 with which she purchased an annuity of £40 a year. This she did not enjoy long, for in the following year she died, regretted by every one who had known her' (Read, *Cabinet of Irish Literature*, 1880, p. 334)

The present work was reprinted in Dublin in 1809.

OCLC records copies in the UK at the British Library, Cambridge and the National Library of Scotland, and further copies in Ireland, at the National Library and Trinity College, Dublin. No copies recorded in North American libraries.

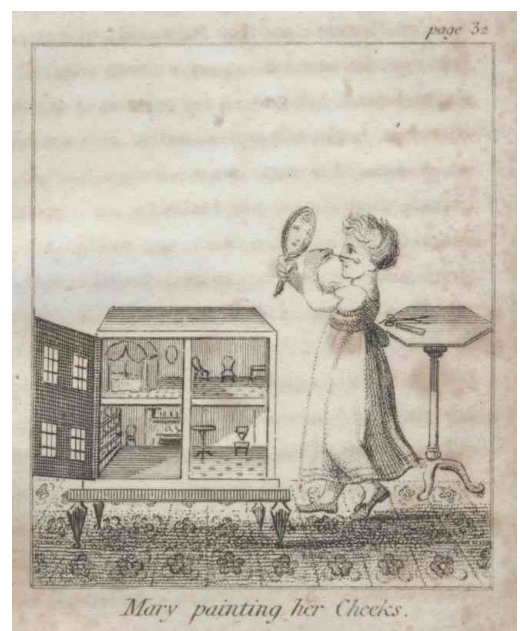
RARE WORK BY FANNY BURNEY'S SISTER

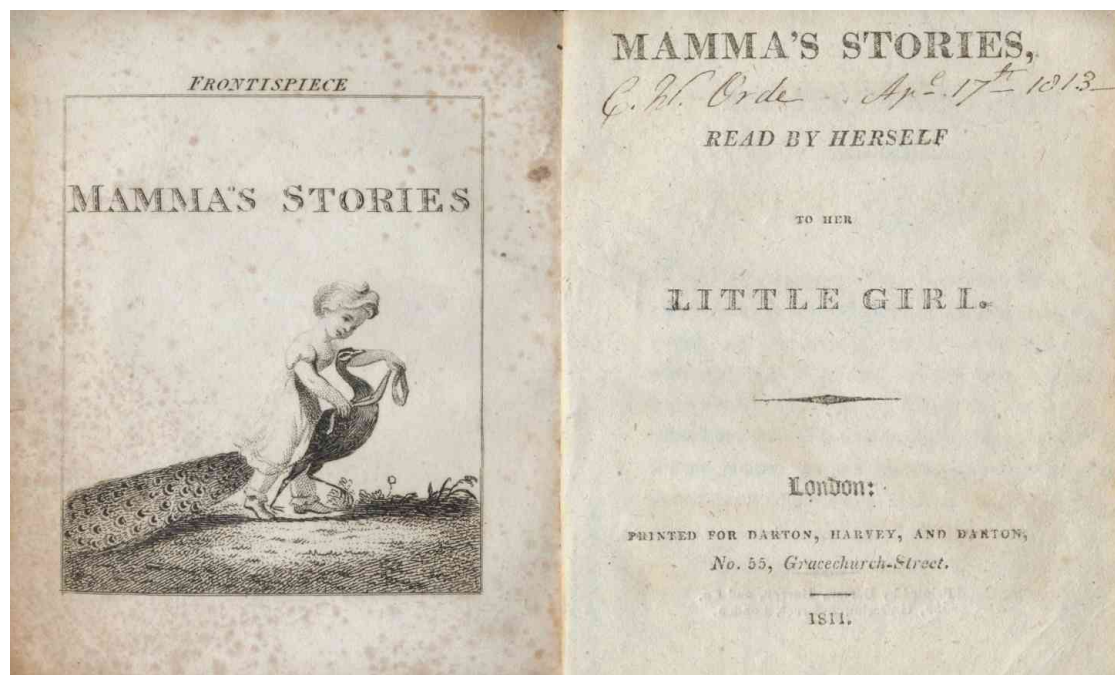
15 [BROOME, Charlotte Ann]. MAMMA'S STORIES, read by herself to her little girl. London: Printed for Darton, Harvey, and Darton, 55, Gracechurch-Street. 1811. £1,850

FIRST EDITION. 12mo, pp. 60, [4] advertisements; with eight stipple engraved plates, including frontispiece; some spotting to plates due to paper quality; original buff printed wrappers with advertisements on the back cover; lightly rubbed, but still a very desirable copy.

An uncommon work written by the younger sister of Fanny Burney, containing stories — each with a moral — about four different girls: Emma, Charlotte, Mary, and Fanny, and also her dog, Fido.

Emma is an exemplary girl, beloved by everyone for being 'kind hearted and affectionate, and always tried to give pleasure, and never liked to give pain.... She was not quite without faults for 'Emma was sometimes passionate, and sometimes idle, and she was often giddy and noisy; but then she loved all her friends so





dearly; that her heart always ached if she thought she gave them pain, and when she was in a passion, if her mother only said, "Emma, how sad this is!" she shut her eyes till she had had time to come out of her pet....' Clearly the ideal child, for she was wont to give her shoes and any money she had been given to the poor too.

The three other cautionary tales for children feature Charlotte, Mary, and Fanny. Charlotte, vain and eager to be grown-up at just four, runs away pretending to be a woman, only to be led home in baby reins. Mary, obsessed with her appearance, imitates an adult guest by painting her cheeks with her doll's paints, humiliating herself when caught. Fanny, an only child, slaps a visiting friend and justifies it by saying she always asks God's pardon before bed. Her parents, realising their terrible mistake in spoiling her, give her a dog to care for, Fanny through looking after her pet teaches her kindness and responsibility.



Mrs Charlotte Ann Broome was a daughter of 'The Great Doctor Burney' and thus sister to the equally famous Fanny Burney. Information on Charlotte is rather scant, but clearly she also had her own literary style. She was born in 1761, the last child of Charles Burney's first wife, Esther - who died later the same year - Charlotte was, by all accounts, a lively and affectionate child. She was intended to be sent to Paris for her education, but on Charles Burney's second marriage, she instead went to Norfolk for her schooling. Unlike her parents, Fanny trusted Charlotte, together with a few other siblings, to keep the secret of her authorship of the sensational bestseller *Evelina* when it was published in 1778. 'Fanny described her, in her school days, as "mighty pretty and a dear good girl", and "my sweet little Charlotte". She had "a cherubical face" and a reputation for liveliness. Garrick called her his "little Comedy" (from a supposed resemblance to a figure in Reynolds's picture of *Garrick between Tragedy and Comedy*) and his "little Dumpling Queen". He threatened to run away with her — but then he was always threatening to run away with one or other of the Burney girls. She was rather slangy and flippant and perhaps a little flirtatious. And, like Fanny and Susan, she had a very descriptive pen.' [Scholes]

In 1786, Charlotte married Clement Francis (c. 1744–1792), of Aylsham, Norfolk, a surgeon and one of the medical officers of the East India Company (1778–85). 'A family account says: "Clement Francis had been secretary to Warren Hastings in India, and while there he read, and was so charmed with *Evelina*, that he was seized with a desire to make the authoress his wife, and, with that intent, came home from India and obtained an introduction to Dr. Burney and his family; but the result was that he married the younger sister—Charlotte." The marriage took place on 11 February 1786—the year in which Hastings returned from India, so that we may suppose that Francis had travelled home with him. To have been secretary to Hastings would, in itself, constitute a favourable introduction to the Burney family, who admired the great man and when the famous trial began two years after this were amongst his most vehement supporters. Francis, though when in India he had been engaged in secretarial duties, was by profession a medical man and on the list of the officers of the East India Company he figures as such. After his marriage he practised at Aylsham, in Norfolk. Fanny, in her Court days, passed "an agreeable evening" with Charlotte and her husband at Beaumont Lodge, Hastings's house at Windsor. And during the Westminster Hall trial the Queen, on one occasion, gave Fanny tickets for herself and Charlotte and Francis, and on another occasion tickets for herself and Charlotte and their youngest sister Sarah.' [op cit]

With Francis they had three children: Charlotte (1786–1870), who married (1807) Henry Barrett (1756–1843) and later became Madame d'Arblay's literary executrix and editor; Marianne (1790–1832); and Clement Robert (1792–1829), MA (Cantab.), who in turn became Fellow, Dean and Bursar of Caius College, Cambridge. Charlotte married secondly, on 28 Feb. 1798, Ralph Broome (1742–1805), a Captain in the Bengal Army, stockjobber, political satirist, and author of *Letters from Simpinkin the Second* (1789). The only child of this marriage was Ralph or 'Dolph' (1801–17). We don't know much more about Charlotte in her later years, although she retired to Brighton, where she died in 1838.

Mamma's Stories was the first of three works that Charlotte had published by Darton. From his account books, we know that Darton paid her £6 6s for the work and printed 3,000 copies, with further editions in 1812 and 1814. The two other works by Charlotte issued by Darton were *Mamma's Pictures, or the history of Fanny and Mary* (1813) and *Fanny and Mary; or, Juvenile views of happiness*. (1821).

Darton G138(1); OCLC records one copy in the UK, at the Bodleian, and two more in North America, at UCLA and Princeton.

'THE DUTY OF READING HAS GRADUALLY DEGENERATED INTO THE PLEASURE OF IT.'

16 [BROWN, James Bucham], 'J.B. Selkirk'. BIBLE TRUTHS WITH SHAKESPEAREAN PARALLELS being selections from scripture, moral, doctrinal, and preceptial, with passages illustrative of the text, from the writings of Shakespeare. London: Whittaker and Co., Ave Maria Lane. 1862. **£ 385**

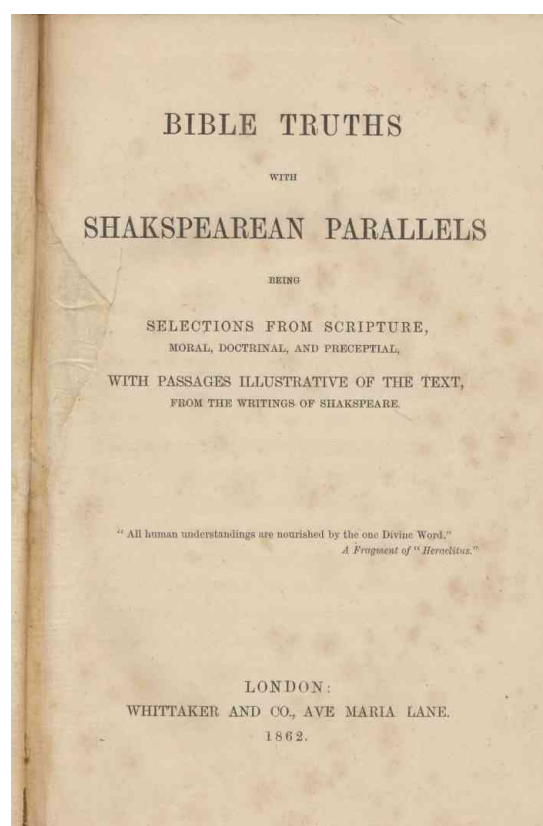
FIRST EDITION. 8vo, pp. xx, 142; half-title and title with paper damage to gutter, repaired with no loss of text; in modern green cloth.

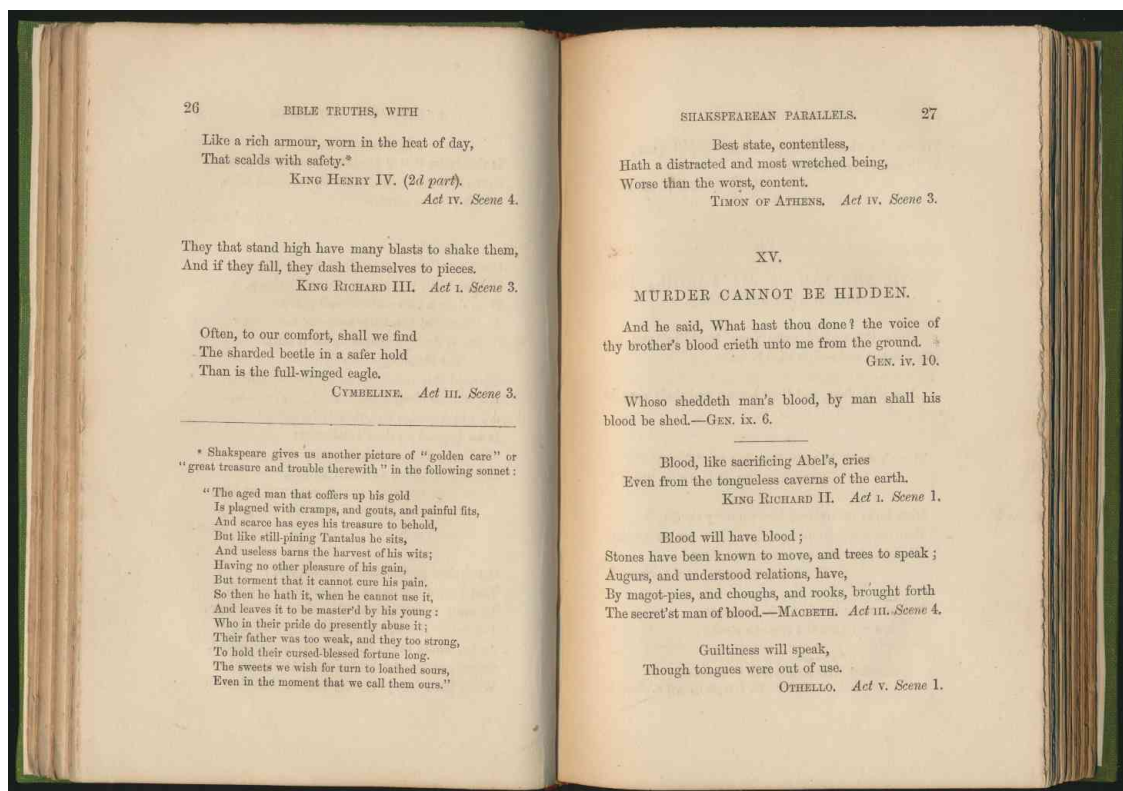
Rare first edition of these *Bible Truths with Shakespearean Parallels*, the writer arguing in his preface that much of Britain's great literature reflected a strong biblical morality, particularly so in the works of such luminaries as Bacon, Milton, and Shakespeare. Brown felt their works, especially so in the plays of Shakespeare, echoed scriptural language and themes, not simply from an educational standpoint, but from a deeper spiritual alignment with truth. In toto he believed that it was Shakespeare's moral depth and scriptural resonance arguably underpin his enduring genius.

Brown gathers various quotes from the Bible with parallels from Shakespeare's plays divided under ninety-six heads, examples of which include: Moral Conflict, Moderation Recommended, Love of Money and the Root of all Evil, Satanic Subtlety, Oaths, The Marriage Tie a Sacred One etc.

Clearly warming to his subject Brown also felt that literature endures when grounded in moral strength; 'impurity', by contrast, leads to decay, as shown in the decline after the Elizabethan era: 'Never was there such a moral declension, and with it an intellectual atrophy, as exhibited between the drama of Elizabeth and the drama of the Restoration.' As to current literature 'The literature of the day - more particularly in its periodical forms, which have so amazingly increased upon us of late - has in many cases almost supplanted the literature of the ages. But of course a great deal of this evil is inevitable, as it is impossible to increase the facilities of obtaining and cultivating a luxury such as reading - or, indeed, any other luxury-without also increasing the facility and probability of its abuse. It is to be deplored, however, that the reverence for our best books seems to have decayed in almost the same ratio as their cheapness and plentifulness has increased. Like all our other best blessings, their very commonness blinds us to their true value, so that they do not carry that weight and authority with them they deserve;... our own remarkable times of steam-presses and fourpence-halfpenny Testaments included. With the great majority, the duty of reading has gradually degenerated into the pleasure of it. We seldom sit down to a book as our forefathers used to do, when books cost a deal of money..With a large class the case is even worse - a class of readers ill to define who live as if all their lives they were waiting for a train, and who take up a book, as they take up anything else, merely "pour passer le temps."

James Bucham Brown was known throughout his writing career under the pen name of 'J.B. Selkirk'. Born in 1832 at Galashiels in the Scottish Borders, he soon moved to Selkirk, from where his pen name was derived. His father was one of the founders of the Ettrick Mills and a pioneer of tweed production in the Scottish Borders. After attending school locally and furthering his education at the Edinburgh Institute, he became one of the partners of the mill; however, his first love was literature, *Bible Truths with Shakespearean Parallels* being his first publication. He also contributed to the periodical press, despite his reservations, including articles for *Blackwood's*, *The Cornhill Magazine*, and various newspapers. *Ethics and Aesthetics of Modern Poetry* followed in 1872, after which he concentrated on publishing his own poetry.





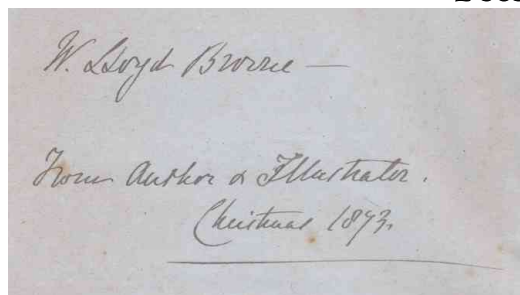
Some idea of the man can be understood from the local fight over religious education in schools after the passing of the Education Acts in the 1870s. Here, the argument fell into two camps called 'Bibles in' or 'Bible out'. Brown favoured Bibles in schools as part of the curriculum but, interestingly, felt it was the teachers who should be in charge, with clergy and church kept out of the schoolroom. In the latter part of his life, his health gave way, but being well respected in the Scottish Borders, he was able to receive from the State a government pension for services to literature, which was tripled by local donations.

OCLC records two copies in the UK, at Cambridge and Nottingham, with several more in North American libraries, though curiously The Folger Shakespeare library only seems to hold a copy of third edition.

A PRETTY MORAL, PRETTILY INCULCATED

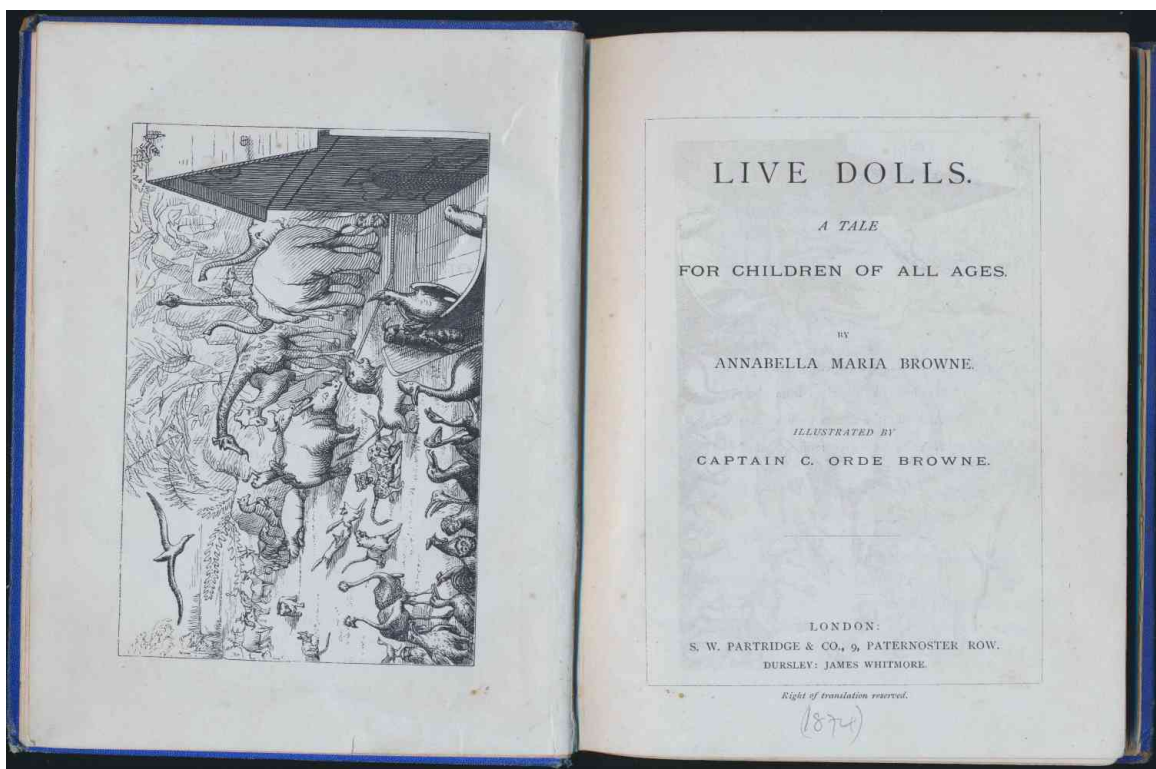
17 **BROWNE, Annabella Maria.** *LIVE DOLLS. A Tales for Children of All Ages...* Illustrated by Captain C. Orde Browne. London: S.W. Partridge & Co., 9, Paternoster Row. Dursley: James Whitmore. [1873]. **£ 385**

FIRST EDITION, PRESENTATION COPY. 8vo, pp. [iv], 128, [4] advertisements; with engraved frontispiece and several engravings throughout the text, some full page; in the original blue decorative publisher's cloth, upper cover blocked in black, gilt and red, and spine lettered in gilt, expertly recased, some rubbing to cloth, but still a desirable copy, inscribed to 'W. Lloyd Browne - From Author & Illustrator, Christmas 1873' on front free endpaper:



Rare first edition, and a desirable presentation copy, of *Live Dolls*, 'a fairy tale with a pretty moral prettily inculcated. It is to teach children and grown persons also, who may read the book, that if people make pets of any living creature, they incur duties and responsibilities which they cannot neglect without doing wrong and failing in humanity. Even dolls, if they were endowed with sense and life, would entail on their young possessor almost as many cares as if they were real babies; from which we may gather that nothing exists for the sake of giving amusement, unless it has no feelings of its own to be wounded when neglected or cast aside' (*The Athenaeum*, 1874, p. 694).

Annabella Maria Brown (1833–1907) and Captain Charles Orde Browne (1838–1900) were siblings, the children of landed gentry who lived initially at the Gothic Revival family country house just outside the village of Uley in Gloucestershire. Annabella was the eldest of four children, but never married and appears to have devoted her life to philanthropy, with a special interest in the Girls' Friendly Society. *Live Dolls* may have originally been a family book for the entertainment of nephews and nieces. Although Annabella had no children, her two youngest brothers and their wives made up for this by having at least sixteen children between them between 1862 and 1879. Our copy was gifted to William Lloyd Browne of Higham Hall in Leicester, who, although now the head of the family and married, had no children of his own—maybe the book was gifted as an incentive! The family were wealthy, with Annabella leaving an estate of £20,000 on her death, and considering how uncommon the book is, it may well have been issued as something of a vanity publication.



Incidentally the review in *The Athenaeum* is by the novelist and book reviewer Geraldine Jewsbury (1812-1880), very much a moral critic looking more for the ability of the characters to distinguish right from wrong than a good plot line.

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

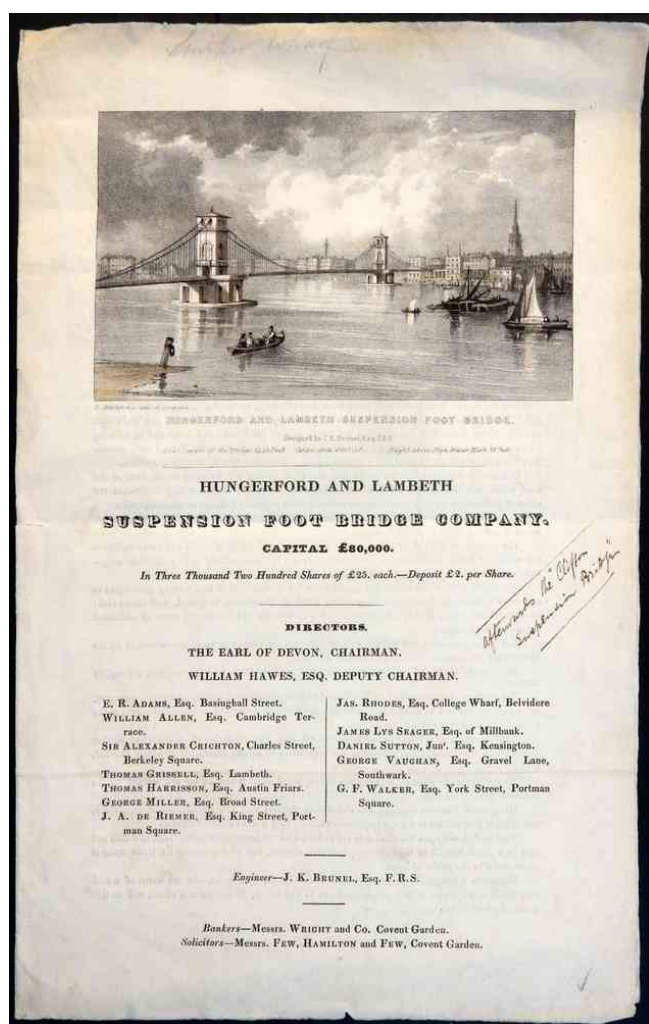
ULTIMATELY A BIT OF A FAILURE

18 [BRUNEL, Isambard Kingdom, *architect*]. HUNGERFORD AND LAMBETH SUSPENSION FOOT BRIDGE COMPANY. Capital £80,000. In three thousand two hundred shares of £25. each. - Deposit £2. per Share. [London]: R. Martin & Co., Lithographers and Printers, 26, Long Acre. [n.d., c. 1836]. **£ 300**

4to, pp. 3, [1] docketed title; with lithographed image of the bridge at head of p. 1, and 'afterwards the "Clifton Suspension Bridge" added in ink in a contemporary hand; paper watermarked 'Slade 1836'; old fold marks and some light dust-soiling and short splits, but overall in very good condition.

Rare survival, seemingly unrecorded, of this prospectus to raise money for what was to become the short lived Charing Cross bridge, designed by renowned engineer Isambard Kingdom Brunel and erected between 1841 and 1845. In 1860, 15 years after the opening of this toll bridge, it was taken down and replaced by the Charing Cross Railway Bridge.

'Charing-Cross Bridge. This is a chain foot-bridge, extending across the Thames from Hungerford-market to the opposite shore in the district of St. John, Lambeth. at first styled "Hungerford and Lambeth Suspension-bridge," and was erected pursuant to an act of Parliament passed the 6th and 7th William IV. cap. 133, constituting the proposers a body corporate under the title of "The Hungerford and Lambeth Suspension Foot-bridge Company," and empowering them to raise the sum of £80,000, in 3200 shares of £25 each, and the further sum of £26,000 by mortgage,



if necessary, for the completion of the work. The bridge was constructed under the superintendence of Sir J. K. Brunel, F.R.S., chief engineer, and P. Prichard Baly, Esq., resident engineer, at a total cost of nearly £100,000. The platform or pathway is sustained by chains passing over piers, and forming three reverted arches, the central arch being 676 feet in span, and the lateral arches 333 feet each. The towers are of brick, in the Italian style of architecture. Its total length is 1440 feet, height above high water 28 feet, and breadth 14 feet. It was first opened on Thursday, May 1, 1845, the toll on crossing it being one halfpenny. In the same year a new act of Parliament was obtained to amend their former acts, and altering the company's name to that of the "Charing-cross Bridge Company". It is in contemplation to make it a carriage bridge, of a width of 32 feet, with footpaths of 8 feet each. Designs have been furnished by Mr. Baly, and approved by Sir Benjamin Hall when in office. By this means a great relief will be afforded to London-bridge, when the proposed new street from the Borough is formed' (Tanswell, *The History and Antiquities of Lambeth*, 1858, p. 195).

Not in OCLC.



MECHANICAL MULTIPLICATION FOR CHILDREN

19 [CALCULATING MACHINE]. MULTIPLICATION. [Germany]. [c. 1850]. £ 2,850

The upperside features a grey-tinted and red-printed lithograph panel depicting two children learning their tables on slates, above them is a banderole showing the title, and a central ribbon with nine circular pierced holes reveals the corresponding answers, at the bottom are two independently moving, shaped brass tabs that can be slid left and right through longitudinal slots, each pointing to an indicator board displaying the numbers from 1 to 9; all mounted on a wooden frame [30.5 x 21 cm (12 x 8 inches)] the edges with imitation wood paper covering; some scuffs and minor wear to the printed surfaces but still in good working order.

Rare early calculating machine for children, designed to aid young children in learning their times table. It must be admitted that the teaching aid, although practical, also errs towards the novelty market. Nevertheless, the idea of having a movable toy to reveal a correct answer would have been a fun way to approach what was, in essence, the rote system of learning the times table.

Although there is no maker's name, the calculating machine was almost certainly manufactured in Nuremberg. The front face is, we believe, designed by F.W. Faber and then marketed in London through Myers & Co. Quite a number of Faber's toys have a mechanical element to them, so it is quite possible the invention of the calculating machine was also by him.

Georg Wolfgang Faber (c. 1811–1886) was the son of a mechanic and the daughter of a wood turner. Little is known about him, although in 1836 he was listed as a professor in an exhibition catalogue of the Nürnberger Kunst-Vereins. Two years later, he added his name to a petition against the establishment of a lithographic institute named Renner & Co, which may in some way be connected with protecting his own lithographic drawing school that he ran from 1841. According to a note in Johann Lothar Faber's *Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern* (p. 20), Faber appears to have been a deaf mute. Apparently, some unscrupulous businessmen in 1858 inveigled him into allowing his name to be used on a counterfeit pencil that

was passed off as a product of A.W. Faber! His inventive style made him the most popular artist for games and toys of every kind. The use of children in his designs, framed by sprigs, flowers, and spandrels, is a chief feature of much of his work. Other than his excellent illustrations produced from the early 1830s until at least the 1870s, precious little more is known of the artist. We were, until recently, under the belief that Faber died in 1867, but now we know he lived much longer, with his death registered at the Protestant church in Nuremberg on the 8th of August 1886.

A. N. Myers' premises were at 15 Berners Street, then in the slightly less desirable Fitzrovia end of Oxford Street. They primarily specialised in various toys incorporating both an element of design and construction as well as manipulation (including 'First steps to architecture', 'pictorial embroidery', and various block games). Many of Myers' toys were either commissioned or bought wholesale in Germany to be repackaged in Britain with Myers' own label, although the present printed work, clearly also of German origin, shows that they were branching into other markets allied to children's instruction.

A later and slightly larger example is held at the Bodleian Library, Oxford, in the famous John Johnson collection. Their example appears to date from the 1860s, and the maker has improved on his design by using a glaze on the paper so that the surface could be wiped clean more easily. They also included the word 'Registered' in the design, probably in the hope that no one would copy the idea. Also at some point they decided that the title was not sufficiently descriptive and renamed the device the 'Mechanical Multiplication.'

We have been unable to find any reference to this teaching aid, nor any contemporary advertisements or allusions to our child's calculating machine.



A SUITABLE PURSUIT FOR YOUNG LADIES

20 **CASTLE, Julia.** ORIGINAL ALBUM OF BOTANICAL WATERCOLOURS. [Clifton, Gloucestershire]: August 15th, 1826. **£ 850**

Oblong folio, [30 x 24 cm (11¾ x 9¼ inches)]; 14 leaves of which 9 with watercolour of plants; some foxing restricted mainly to the outer leaves; leaves watermarked 'J. Whatman 1823'; stitched as issued in original marbles stiffened wrappers; together with a loosely inserted watercolour of carnations; inscribed on front pastedown 'Julia Castle August 15th, 1826.'

The album was presented to Julia Castle, the daughter of a successful Bristol brewer, Thomas Castle, who lived at 'The Grove' in Clifton. Julia, born in 1811, would have been only 15 when she added the botanical illustrations to her album. However, these illustrations were not taken from life but from published works. We have been able to identify only one of the illustrations, a depiction of New Zealand 'Sophora tetraptera', with a contemporary print, that of Sydenham Edwards' *The New Botanic Garden* (1812). We feel sure that the other compositions were also sourced from similar books or journals. In all likelihood, Julia - or, more probably, her parents - hired botanical prints from Ackermann's, or a more local artist supply shop in the Bristol area. Perhaps the album itself was sourced from the same supplier as well.

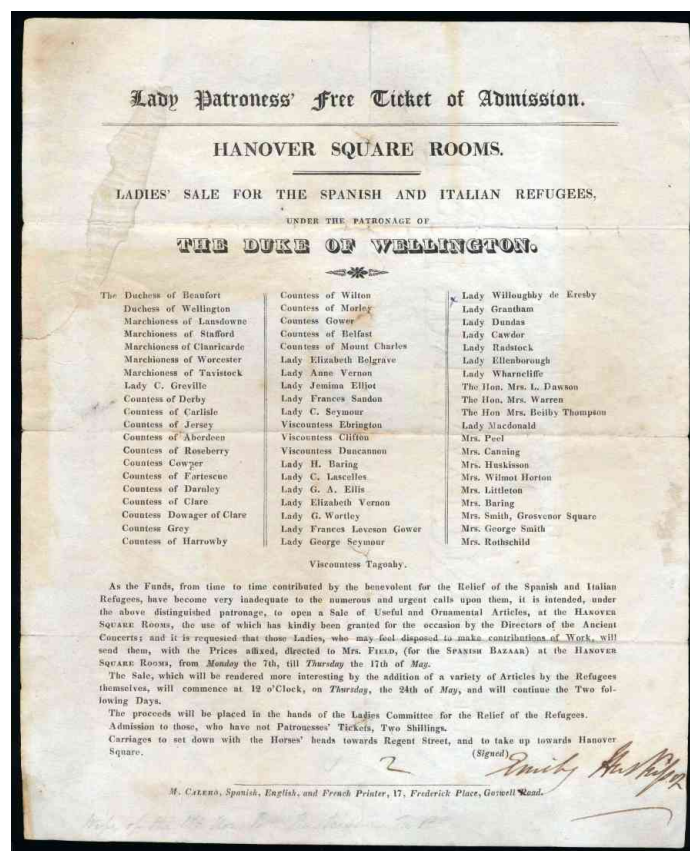
A little earlier than Julia took up her watercolour brush, when Jane Austen was writing her novels, painting in watercolours was becoming an essential accomplishment for young ladies of fashion, and the drawing master became an accepted figure in upper class education. When in *Pride and Prejudice* it was revealed by Elizabeth Bennet that neither she nor her sisters could draw, Lady Catherine de Bourgh declared, 'That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters.' The Castles were not on quite the same social scale as the Bennets, but they nevertheless aspired to emulate their betters. By the mid-1820s, the proliferation of drawing and watercolour manuals, along with the emergence of aspiring artists and drawing masters establishing schools in every sizeable town, provided ample opportunity to teach young ladies how to produce attractive work. The album itself may have been created as part of a watercolour course under a master's eye, intended to allow parents to judge their daughters' progress.



In 1836 Julia married Richard Jenkins, then a captain in army and stationed at the Cape of Good Hope and latterly in his career promoted to colonel and becoming the Staff Officer of Pensioners at Chatham. Julia however does not seem to have travelled with abroad, being required to stay at home bringing up her family until Richard was stationed at Chatham. We know nothing more of Julia except she died in 1885, two years after her husband.

ELITE BAZAAR

21 [CHARITY]. [HUSKISSON, Emily]. LADY PATRONESS' FREE TICKET OF ADMISSION. Hanover Square Rooms. Ladies' Sale for the Spanish and Italian Refugees, under the Patronage of The Duke of Wellington... M. Calero, Spanish, English, and French Printer, 17, Frederick Place, Goswell Road. [1827]. **£ 250**



Large printed ticket 22.5 x 18.3 cm (9 x 7¼ inches), watermarked 'I & I Dewdney 1824' signed by Emily Huskisson.

In the late 1820s, Spanish and Italian refugees from European conflicts were often fêted at elite balls and bazaars held in their honour, and were therefore seen as socially acceptable subject for charity.

The Bazaar ran over three days, from Thursday 24th to Saturday 26th May 1827, with the Duke of Wellington heading the list of patrons, followed in descending order of status by a large number of marchionesses, countesses, and various ladies of high social station. The list ends, it must be noted, with Mrs Rothschild and the Viscountess Tagoahy—the latter included because the organisers were not quite sure where the English wife of the ex-Prime Minister of the King of Portugal fitted in on the social scale!

The 'Ladies Committee' was headed by Emily Huskisson, wife of William Huskisson, then President of the Board of Trade in Canning's government. Wellington as patron, had some sympathy for the plight of Spanish and Italian refugees, but later in the year had to steer a difficult course while keeping good relations with foreign powers. He elected to have them carefully watched and also dispersed the exile groups to different towns in an effort to discourage conspiracy.

By chance, we have a first-hand account from one of the contributors, for Charlotte Wedgwood wrote to Emma Darwin on 6th May 1827, describing her family's involvement in the Bazaar: 'We had been working very hard for the last ten days for the bazaar for the Spanish and Italian refugees, I in drawing chiefly, and Elizabeth and Mamma embroidering work-bags and making pen-wipers and skreens. Hensleigh covered himself with glory by imagining some Burmese skreens which Elizabeth executed...' A further letter written on the first day of the Bazaar relates 'You will probably have heard from Charlotte how the first day's bazaar went off. She and Hensleigh were there. There was an immense crowd and everything sold very dear. The Burmese screens went

directly, and so did Charlotte's, pictures; the best at 30s and so downwards. I should not wonder if I might have sold a goose trap if I had sent one. I had a brilliant idea for something which would have fetched any money, but it did not occur soon enough and so it must wait till the next bazaar, but it certainly will be the prettiest toy ever invented...,' [Emma Darwin. *A Century of Family Letters*, 1904]

The printing of the ticket also fell to a refugee. Marcelino Calero (1778–1835), previously a liberal politician and editor of several newspapers during the Spanish War of Independence of 1812–14. He was forced into exile becoming a printer in London between 1824 and 1829.

Emily Huskisson noted on the ticket that: 'the Funds, from time to time contributed by the benevolent for the Relief of the Spanish and Italian Refugees, have become very inadequate to the numerous and urgent calls upon them, it is intended, under the above distinguished patronage, to open a Sale of Useful and Ornamental Articles, at the Hanover Square Rooms, the use of which has kindly been granted for the occasion by the Directors of the Ancient Concerts.' We do not know how much the Bazaar raised, but it seems it was a success.



FUN LESSONS FOR YOUNG CHILDREN

22 [CHILDREN]. LEÇONS ET CONTES POUR LES ENFANTS de quatre a six ans. Paris, a la Librairie de l'Enfance et de la Jeunesse. P.-C. Lehuby, rue de Seine, 48. [c. 1856]. £ 385

FIRST EDITION? 8vo, pp. 228; with engraved frontispiece, and a further seven lithographs after F. Sorrieu, all colour printed; small hole of pp. 25/6 (not affecting the text), lightly foxed in places; in the original publisher's brown blindstamped cloth, spine and covers decoratively blocked in gilt, short split to upper joint and rubbing to extremities, but still a very good copy nonetheless.

Rare, possibly first edition, of these 'Lessons and Stories for Children aged four to six', published at the behest of the 'Bibliotheque Speciale de la Jeunesse'.

Set out in three sections, the first made up of thirty-four simple reading 'Lessons for Children', the second twelve 'Little Tales' or 'Contes' for young children, before concluding with twenty 'Stories for Children', with over half of these headed under various children's names, such as 'Jules, ou le plus beau present qu'un enfant puisse faire a sa mere', 'Elisa, ou la petite fille de quatre ans que tout le monde aime', 'Philippe, ou la colere fait commettre des crimes', 'Sophie, ou le cadeau de bonne annee', and 'Annette et Richard, ou l'Honnete pauvrete', all evidently designed to teach and educate young children good morals, in equal measure.

OCLC records one copy in the UK, at Cambridge, and one more in North America, at Stanford; Waddleton Chronology 1858.77 (date 1858 inscribed only); not in Gumuchian.

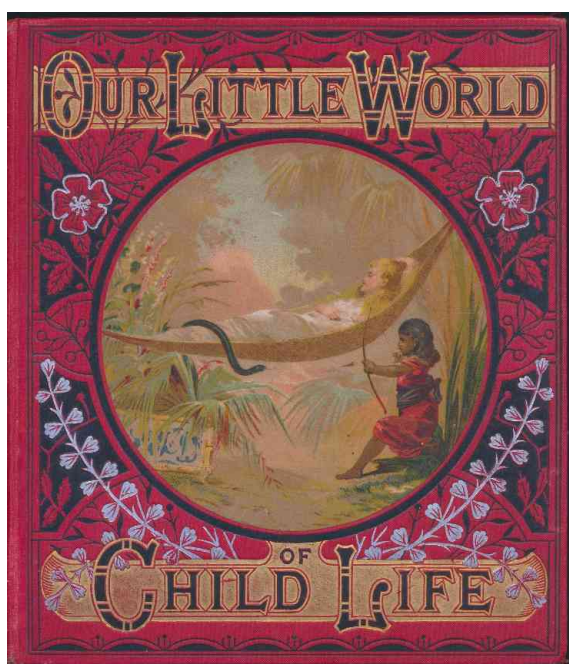




ME LOOK LIKE ENGLISH MISSIE NOW; DON'T ME, MOTHER?

23 [CHILDREN]. WARNE, Frederick, & Co., *Publishers*. OUR LITTLE WORLD OF CHILD-LIFE. A Series of Simple Stories. With twenty-four original illustrations printed in colours. London: Frederick Warne and Co., [1880]. **£ 285**

FIRST EDITION. 4To (24.3 x 21 cm), pp. 41 unnumbered leaves; with chromolithographic frontispiece, 24 half-page chromolithographic pictorial roundels in the text, all heightened in gum arabic; some light marking in places, but generally clean and fresh throughout; in the original red publisher's cloth, front cover with titles and decoration in silver; gold and black enclosing large chromolithographic pictorial onlay, an unusually clean bright copy, with contemporary inscription on front free endpaper 'Elizabeth Ann Brown, a present from her affectionate sister Alice. January 31st 1881'.



Uncommon first edition of this group of four 'simple stories' for young children, including 'Little Six-years-old', 'The two friends; or, A day's holiday' and 'Dot and her doll', attractively published by Frederick Warne and Co. However, the work is perhaps most noteworthy for the fourth and final story, 'Blanche and Cora', an account of an English girl whose family emigrate to Florida, where they allow her to adopt a slave girl whom she eventually frees.

'Blanche was very good to her little black pet, whom she begged her father to give her, that she might keep her always with her. She taught Cora to read, and let her look at picture-books... That country is very hot, and people often sleep, in the middle of the day, in the open air, in a hammock hung between trees. One day, when Blanche was thus sleeping, a deadly snake came on her hammock, and she would have been killed if Cora had not saved her by shooting the snake with an arrow. Blanche's father was so grateful to Cora for her brave conduct that he said she should be free, and be treated as Blanche's sister; and they made a great feast, of which Cora, - dressed now as a gentleman's child, - was the queen'

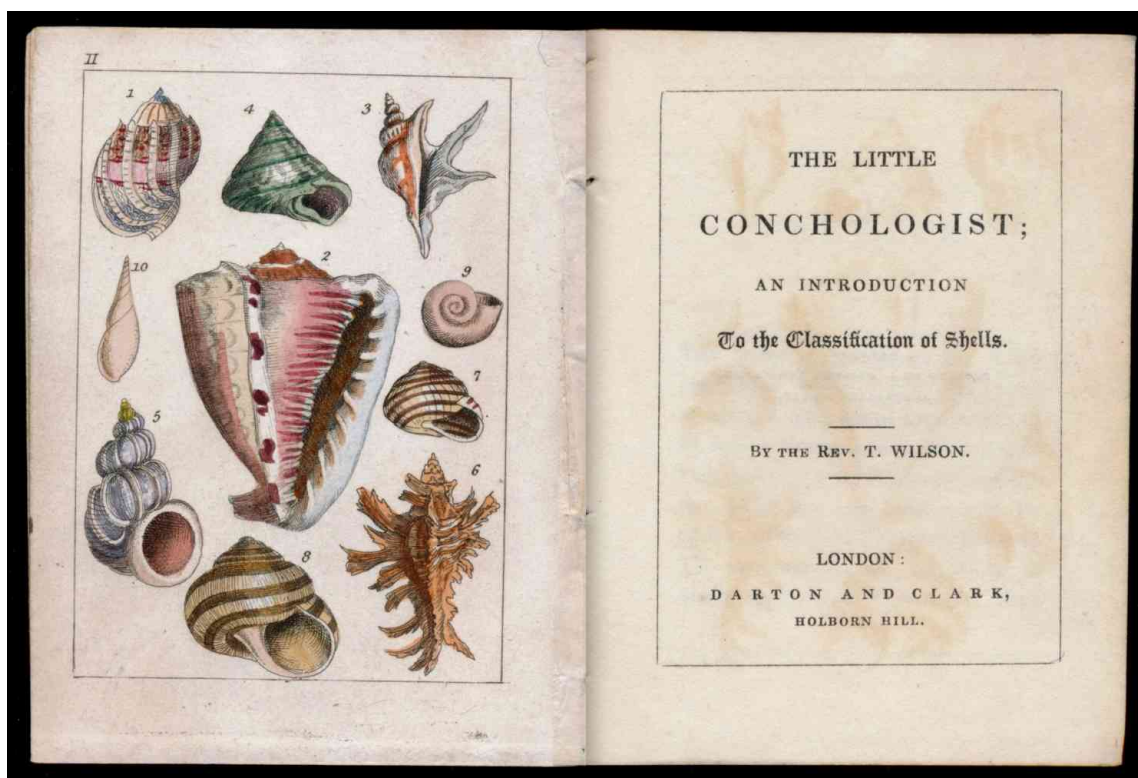
OCLC traces four copies, all in UK libraries, at the British Library, National Library of Scotland, Cambridge, and the National Art Library in the V & A.

CONCHOLOGY FOR YOUNG LADIES

24 [CLARK, Samuel]. 'Rev. T. WILSON'. THE LITTLE CONCHOLOGIST; An Introduction to the Classification of Shells... London: Darton and Co., Holborn Hill. [1837]. **£ 450**

FIRST EDITION. 12mo (92 x 71mm [3.6 x 2.7 inches]), pp. viii, [2] contents, 11-70, [2] adverts; with hand-coloured frontispiece and three further uncoloured plates; bound in the original limp patterned publisher's cloth, upper cover lettered in black; with the contemporary ownership signature of 'A. Stott, May 15th 1838' to front free endpaper; and further inscribed 'Miss Stott' on rear free endpaper; a very desirable copy.

Clark explains in his Preface that 'The study of Conchology has of late years been redeemed from the charge of being a mere list of hard names, by its having become connected with Geology, as well as from the closer investigation which has been bestowed on the nature and habits of Molluscos Animals. The mere arrangement [sic] and naming of Shells could never have a just claim to the name of a Science; but from the associations, which it has thus acquired, it has become a necessary part of some of the most interesting and important branches of Natural History.' Clark explains that the plan of the work is an 'arrangement adopted is substantially that of Linnaeus, as being the most simple, and on the whole the best for beginners.' He also encourages the reader to use the 'little book is intended as a manual for constant reference to those who are learning, till they have acquired a ready habit of discriminating the Genera that are found on the British Coasts.'



After an introduction on what constitutes a shell, its parts, and an explanation of terms, Clark follows on with three sections on Univalves, Bivalves, and Multivalves, together with an index. The text follows, to a certain extent, John Mawe's *The Linnæan system of Conchology* of 1823, but is both reduced to a simpler narrative and includes new information. When published in November 1837 the *True Sun* called the works 'A neat compendium on the subject of conchology, well adapted, by its size and portability, to be thrust into the student's waistcoat pocket, without being felt as an encumbrance, so as to be ready at all needful times to furnish such information as occasion may demand.' *The Atlas* worried that 'These scientific nursery books are almost too numerous. Certainly all the *Ologies* deserve to be attended to in their turns; yet, for poor Conchology, we doubt whether a place can easily be assigned to it, or even standing room be found in the so closely pre-occupied minds of the little ladies and gentlemen of our generation. We can only say that if modern education decree that such a spare corner is to be found, and is indeed to let, then this *Little Conchologist* appears to be desirable sort of tenant for it; and he is hereby invested with a recommendation from us accordingly.'

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

Darton H234(I); OCLC records two copies in the UK, at the British Library and the Natural History Museum, and three more in North America, at UCLA, Toronto and The Morgan.

**'PRACTICAL CLASSES FOR LADIES AND COOKS...
AND FOR CHILDREN FROM ELEMENTARY SCHOOLS'**

25 **CLARKE, Edith.** NEW HIGH-CLASS COOKERY, with game recipes, as taught in the School. Compiled by Mrs. Charles Clarke, the Lady Superintendent. London: Printed for the Lady Superintendent by William Clowes and Sons, Limited, 13, Charing Cross, S.W. 1896. £ 350

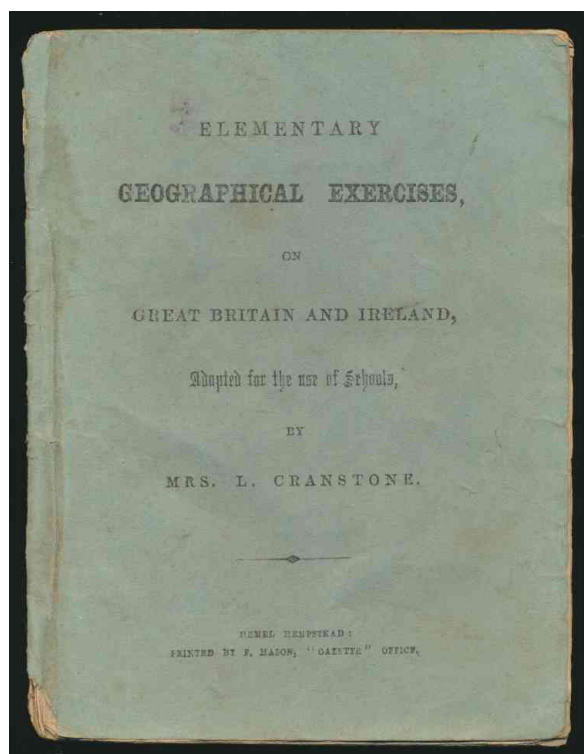
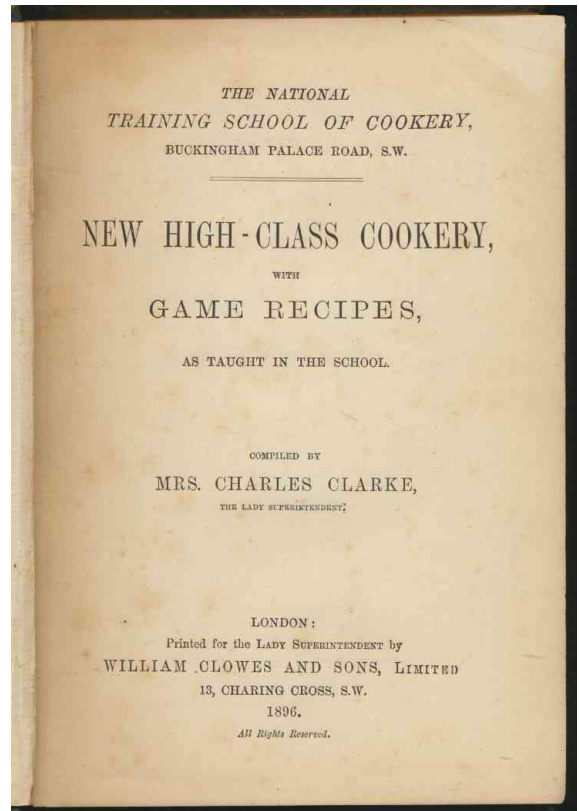
FIRST EDITION. 8vo, pp. iv, [ii], 154; with some mss notes (translations of English words) on verso of one of the prelims; a few light marks in places; in the original green publishers cloth, spine and upper board lettered in gilt, boards marked, but still a good copy.

Uncommon first edition of this work published at the behest of 'The National Training School of Cookery' (founded at South Kensington in 1874), whose interesting 'summary of instruction' is provided as a forward by the author and 'Lady Superintendent': 'Classes for training teachers in Artisan and Household Cookery for the Teachers' Diploma recognized by the Education Department. Practical Classes for Ladies and Cooks in all Branches of Cookery at moderate fees. Classes for Boys and Men, also Soldiers, Sailors, and Volunteers. Classes for Children from Elementary Schools. Practice Lessons for Cooks in all the newest dishes. Dishes Cooked at the School on sale daily. Teachers sent to all parts of the Kingdom for private lessons at moderate fees, and to cook for dinner parties by the day. Classes for Teachers in Training, and Private Pupils, in Needlework, Dressmaking, Millinery, and Laundry, now open'.

As to be expected from the title of the present work, the recipes are all carefully selected for the top table, almost exclusively French, with the first part on 'To cook game' really setting the tone, directions being given to roast pheasants, partridges, ptarmigan, grouse, quails, larks, woodcock, snipe and plovers. From there on sections are given on 'Soups', 'Fish', 'Entrees', 'Sauces', 'Dressed vegetables and salads', 'Savouries and Hors d'Oeuvres', before concluding with 'Sweets', all of which evidently needed more than a little skill to prepare, and seemingly only taught at high class or finishing schools.

Edith Clarke (1844-1926), cookery teacher and writer, was born at Shooters Hill, Kent, and married civil servant Charles Clarke in 1876, and had three daughters. In 1875 she was appointed second principal of the National Training School of Cookery in London, which had been established two years prior by family friend Henry Cole. She led the school for 44 years, giving practical demonstrations in cookery and producing cookery books. Her *Plain Cookery Recipes* (1883) was enormously popular, going through sixteen editions in 18 years. She also campaigned to expand cookery teaching to poorer girls, and by 1878 had convinced the London school board to employ specialist cookery teachers in girls' elementary schools; she was also an active member of the Association of Teachers of Domestic Subjects. Besides the present work and her *Plain Cookery Recipes*, she published one other work for the National Training School of Cookery, the *Rules for the Management of Children's Classes by Demonstration and Practice* (1896).

OCLC records three copies in the UK, at the British Library, Cambridge and National Library of Scotland, and one in North America, at the Ellender Memorial Library, Nicholls State University.



UNRECORDED

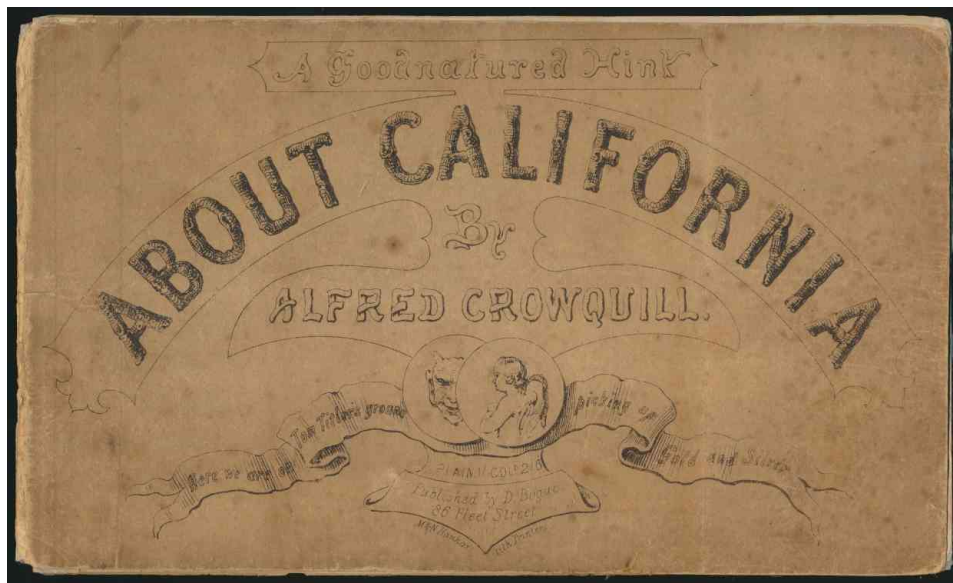
26 **CRANSTONE, Lillia.** **ELEMENTARY GEOGRAPHICAL EXERCISES**, or Great Britain and Ireland, Adapted for the Use of Schools. Hemel Hempstead: Printed by F. Mason, "Gazette" Office, [c. 1879]. **£ 300**

12mo, pp. 20; with an addendum tipped in slip for Suffolk. original printed wrappers rubbed, and several corners chipped. With the pencil ownership inscription on a rear blank for "Miss A.M.M. Traveller, Plough Inn, Roydon, Essex. Aug. 20th 1879."

The work includes a synopsis of the counties with their towns, along with the principal geographical features of each county - somehow 'Suffolk got missed and a slip had to be added in the correct place. This edition is unrecorded, although Mrs. Cranstone's only known published work, *A Synopsis of the Geography of Great Britain and Ireland: Adapted for the Use of Schools*, (1877), appears to be identical in all respects except pagination and no priority can be really be positively established between the editions.

Lillia Cranstone (née Messenger) was the schoolmistress of a Ladies' School at Marlowes in Hemel Hempstead, which

accommodated around twelve boarding pupils. She managed the school with her husband, Lefevre James Cranstone, who served as the drawing master, assisted by three additional governesses who taught music, French, and cared for the junior class. Born in 1825, Lillia had been operating the school with her sister in Marlowes before her marriage. In 1855, she married Lefevre, and together they purchased Hill House near the High Street and there they had three children, and the expanded household allowed Lillia to begin boarding pupils on the premises. Following Lillia's death in 1882, Lefevre- who had previously visited the United States on a painting tour in 1859 - sold the school and emigrated to Australia.



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

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

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

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

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



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



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

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

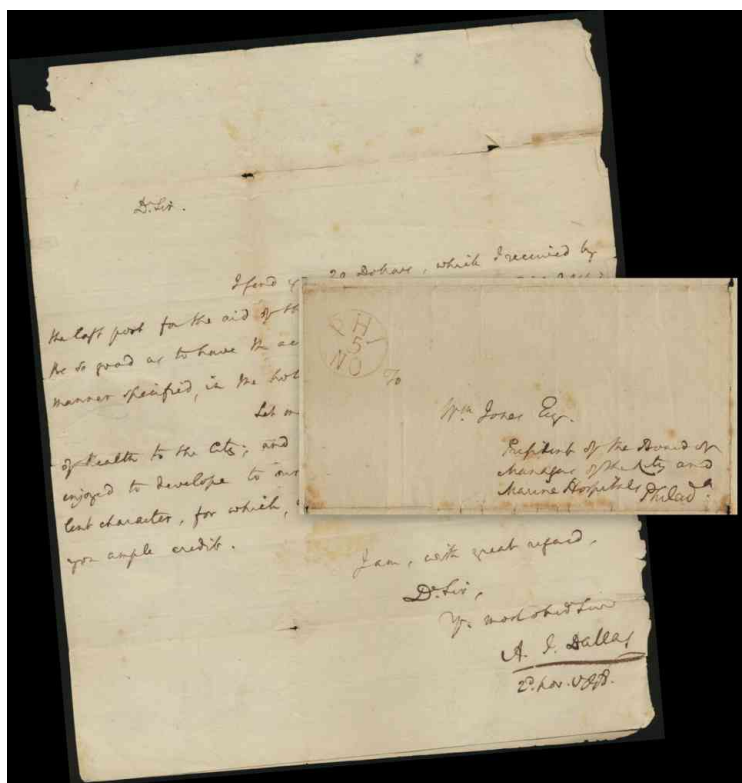
A CRITICAL MOMENT IN AMERICAN MEDICAL HISTORY

28 **DALLAS, Alexander.** AUTOGRAPH LETTER SIGNED to William Jones, President of the Philadelphia Board of Managers Donating Money to the Poor. Philadelphia, November 2, 1798. £ 750

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

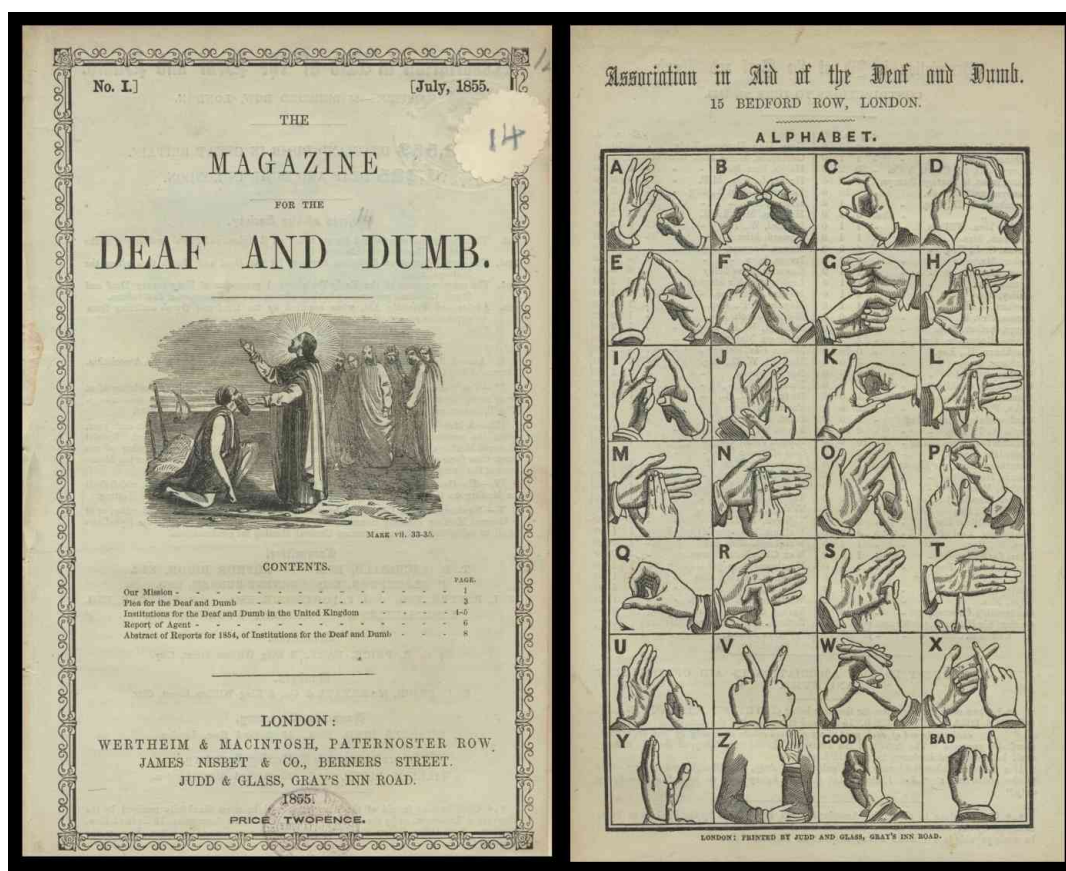
A fine letter written during a critical moment in American medical history, by the noted and prominent lawyer Alexander Dallas (1759–1817), later to become Secretary of the Treasury under President Madison, to William Jones, President of the Board of Managers, in which Dallas donates \$20 'for aid of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

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



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

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



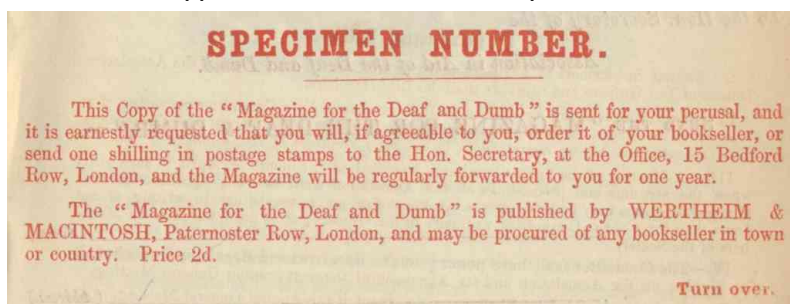
UNRECORDED

29 [DEAF & DUMB]. THE MAGAZINE FOR THE DEAF AND DUMB. No. I. July 1855. London. Wertheim & Macintosh, Paternoster Row. 1855. £ 300

'SPECIMEN NUMBER'. 8vo, 20.5cm x 13.2 cm, pp. 8; with 'Specimen Number' slip printed in red, tipped in; lightly and evenly toned, due to paper stock; in the original publisher's printed wraps, old label pasted to the front with number 14 in ink, and small stamp at foot, rear wrapper with deaf and dumb alphabet, stitched in to modern wraps, for preservation.

Rare 'Specimen Number' of the first issue of 'The Magazine for the Deaf and Dumb', published ahead of its first appearance in July 1855.

As to be expected, the first number opens with setting out the 'Mission' of the magazine, evidently the organ of the 'Association in Aid of the Deaf and Dumb', whose aim, it seems, was that 'by the



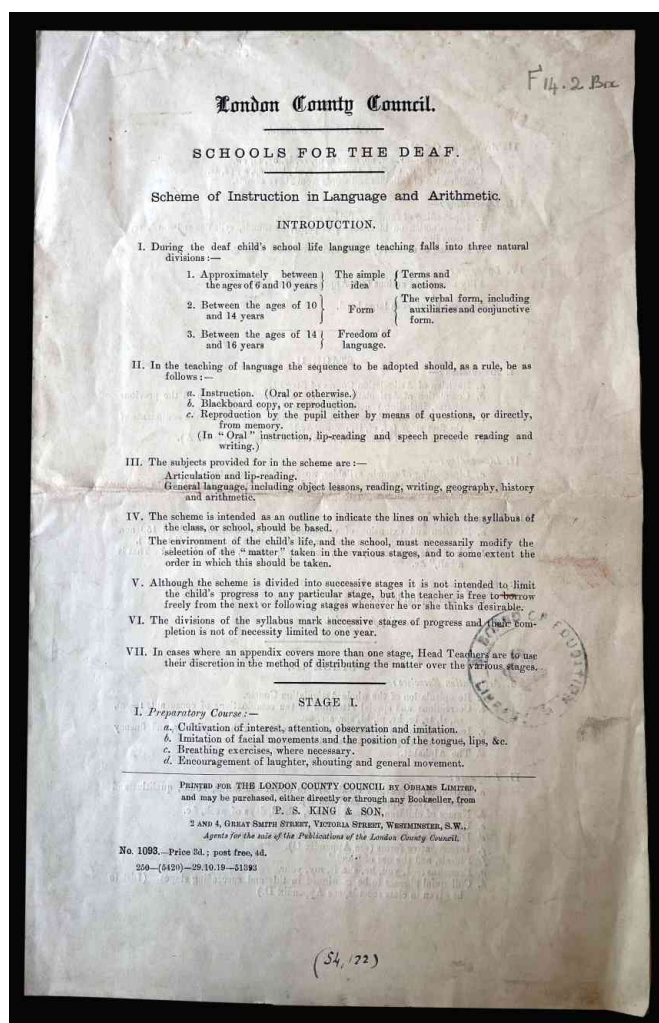
employment of Christian visiting agents to the deaf and dumb in London, it is hoped that much good will result, and that ultimately in the large cities and towns where there are a sufficient number of mutes, a similar agency will be adopted. At present one agent is engaged in the Metropolis, but six are necessary for its thorough visitation' (p. 3).

This is then followed by an enlightening table showing the 'Institutions for the Deaf and Dumb in the United Kingdom' and a 'Report of Agent in London', before concluding with an 'Abstract of Reports for 1854 of Institutions for the Deaf and Dumb'.

Not in OCLC, apparently unrecorded.

NEW PLAN FOR TEACHING THE DEAF

30 [DEAF]. BLAIR, Robert. LONDON COUNTY COUNCIL. SCHOOLS FOR THE DEAF. Scheme of Instruction in Language and Arithmetic. [London]: Printed for The London County Council by Odhams Limited [1919]. £ 225



Folio, pp. 8; stitched as issued; with the stamp and label of the Board of Education Reference Library.

Blair's plan for language and arithmetic was structured around three main stages of learning. From ages 6 to 10, the focus was on simple ideas, actions, and everyday terms. Between 10 and 14, the emphasis shifted to teaching how language works, including explanations of verb forms and connecting words. From 14 to 16, pupils progressed towards using language more freely and confidently.

Lessons generally followed a straightforward sequence: beginning with some form of instruction (often oral), followed by copying or practice on the blackboard. The child would then be expected to recall what they had learned, either through question and answer or from memory. Blair's initial method of teaching relied primarily on oral techniques, including speech and lip-reading, alongside articulation, reading, writing, geography, history, and arithmetic, before moving on to their application in reading and writing. The overall scheme was designed to guide teachers away from rigid instruction, encouraging instead an approach that took into account each child's background and individual pace.

The Scots educationalist, Robert Blair (1859-1935) gained considerable experience as a teacher before his appointment in 1894 as one of the first inspectors of science and art, with responsibility for Scotland. In 1900, he went to Ireland, and worked there for four years, first as an inspector and afterwards as the Assistant Secretary for technical education. However, his most distinguished contribution to education was as Education Officer for the London County Council, a post that he held for twenty years. At the end of his

career, he contributed information to the committee compiling the 1926 Hadow Report on 'the education of the adolescent'. Following his retirement in 1924, he stood unsuccessfully as Liberal candidate for Harrow in the General Election.

Not in OCLC.

EXTENDED NURSERY RHYME

31 [DEAN & SON]. BARRETT, James Vine, *Illustrator*. ONE, TWO, BUCKLE MY SHOE, and other Nursery Rhymes. London: Dean & Son, 11, Ludgate Hill. Printers, Lithographers, and Book and Print Publishers. [c 1859]. £ 650

FIRST EDITION. *Large 8vo, six unnumbered leaves, printed on verso only with hand coloured wood-engravings, the last leaf also as a pastedown; stitched as issued in the original grey printed and illustrated wrappers, unevenly cut, but a clean and desirable example, nonetheless.*

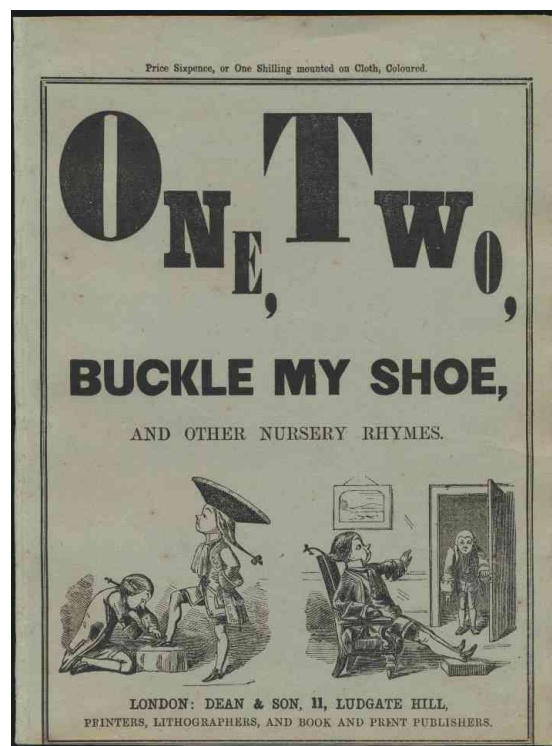
The nursery rhyme has been extended to include several extra verses describing each of the original line, 'Fifteen, Sixteen, - The Maid's in the Kitchen' has subjoined 'And here she looks far more bewitching. / In her right place, to her duties attending, She pleases and runs little chance of offending; If thus she will act, and will study to please, She may then wear a smile, and her mind be at ease.'



The work formed number 14 in Dean's series of 'Dean's Sixpenny Coloured Comic Picture Toy Books' which were issued in small batches every Christmas. From the end of 1858 the illustrations according to *The Bookseller* September, 1858 were by J.V. Barrett however his usual initials JVB are not visible in the illustrations here. Indeed some of the illustrations, either the original wood-blocks or stereotypes were transferred to McLoughlin Brothers of New York for a cut down version of the work sometime in the 1860's.

James Vine Barret (1822-1868) is something of a conundrum as we know next to nothing about him except for a number of lithographs and a few books produced by Dean & Son. He was the son and grandson of the landscape artists George Barret Jr. (1767-1842) and George Barret Snr. (1732?-1784). Unfortunately when James' father died in 1842 the family was left impoverished, although some attempts were made through the *Art Union* in raising funds by subscription to support the widow and her orphans. Another brother, also an artist, was Charles Percy Barret (1819-1857?) who together with James exhibited a few items each at the Royal Academy in the early 1840s. Their was also a daughter, Catherine, of whom we know nothing but her name.

OCLC records one copy only, in North America, at Queen's University, Ontario.



DICTIONATION AS A TEACHING METHOD

32 [DICTIONARY]. ROBERTS, Miss. ORIGINAL EXERCISE BOOK. Printed for B. Rowley, Stationer, Edmonton [n.d., c. 1820-30]. £ 385

8vo, 19.5 x 16.5 cms, 22 pages, consisting of mss exercise and cuttings, contents listed below; stitched as issued in the original publisher's printed wrapper, the upper cover with a wood-engraved illustration titled 'Woodman's Boy', with the Stationer's imprint below, lightly dust-soiled, but still a very desirable item.

A more unusual exercise book, mainly filled using dictation as a teaching method rather than the more common system of copying. We know this because Miss Roberts has done her best to guess the spelling of both simple and difficult words. The notebook begins at both ends, with parallel French and English dictation at one, and 'Orthographical Exercises' in English at the other.

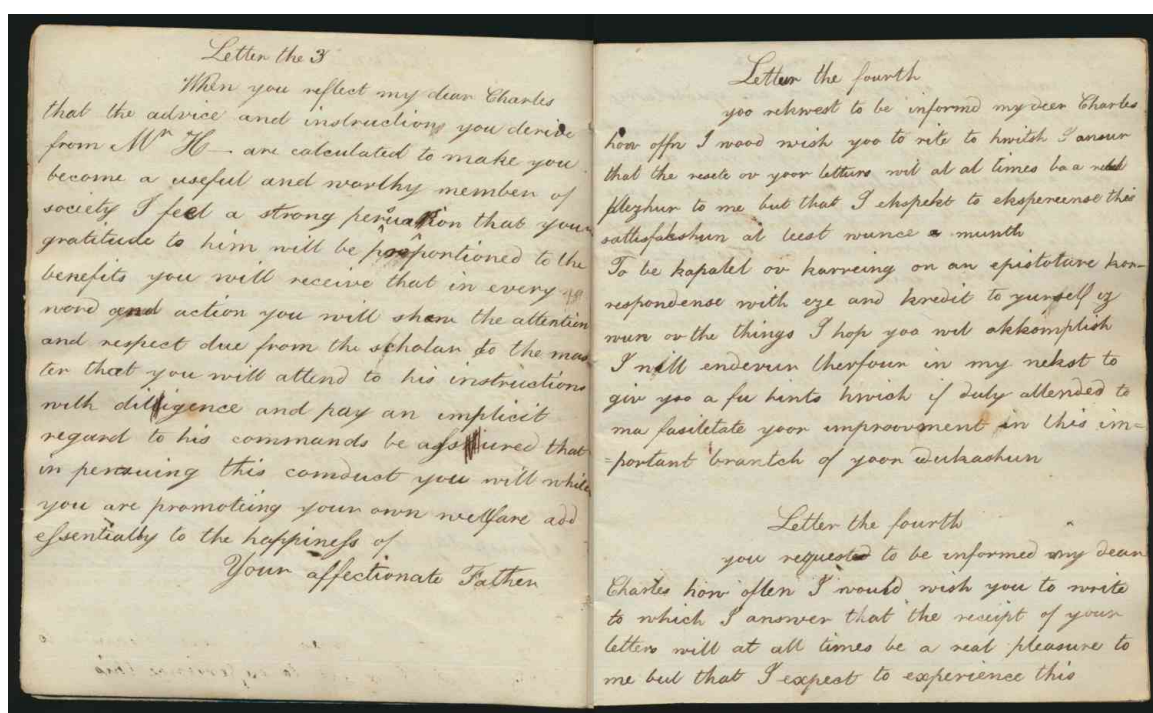


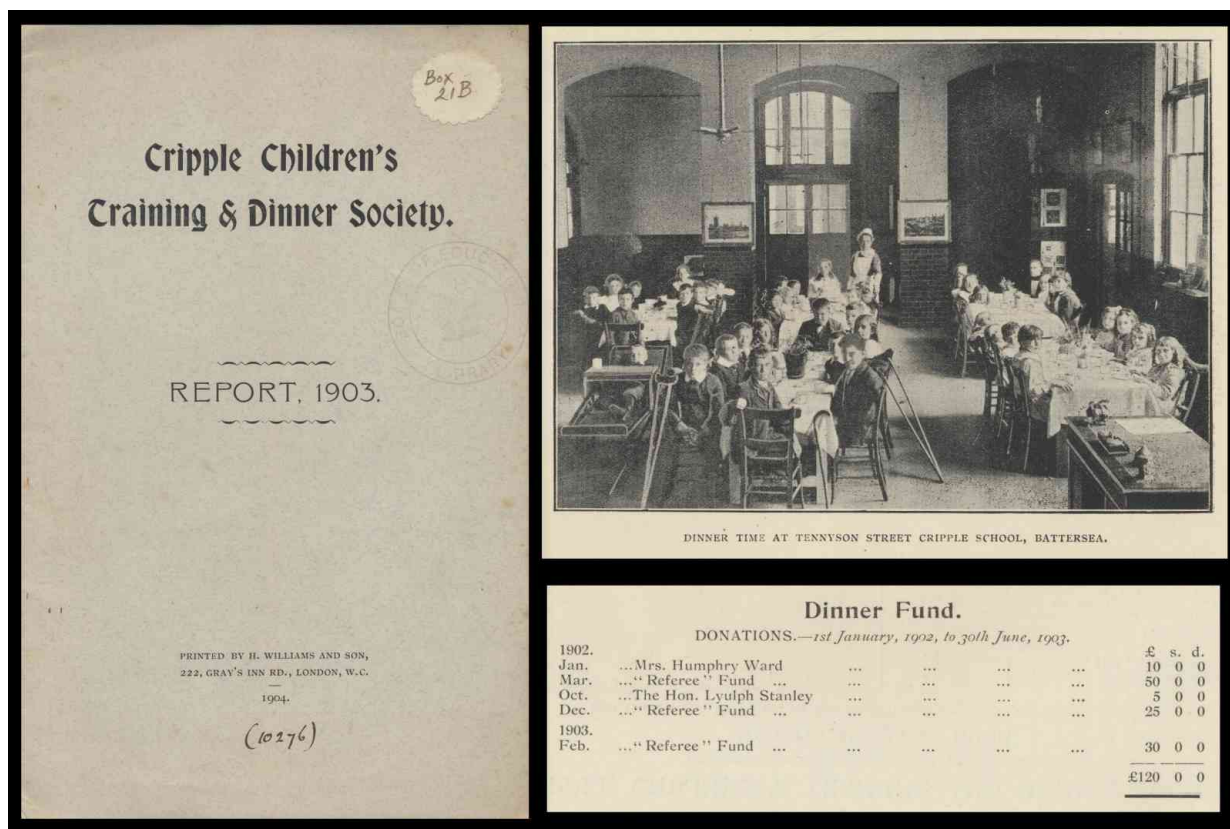
The opening page of the 'Orthographical Exercises' begins at 'Letter the 2' and is worth quoting in full: 'My deer son, the kontents ov yoor letter hwitsh ashurd me how happe yoo found yurself in yoor nu sittshuashun afforded me the gratest pluzhur. My persunal nollidje ov your tutur aded to hiz jeneral karaktur konvinse me that studdiing to dezers hiz affekshun and frendship yoo will obtain it I perswade miself trerfour you wil on yoor part omit nutting that ma be konduciv to the attanmnt ov so dezirable anobjeikt With a ferm relianse that yoo wil endevur to merit the approbashun ov the good and wize. I subskibe meself Yoor affkshuate Father.'

Clearly, Miss Roberts had a little way to go in her spelling, and she was not altogether dutiful—if ever—about crossing her t's. She improves steadily, if uncertainly, although she has a fondness for using k's universally in place of c's.

The other end of the work contains three of Aesop's fables, first in French and, either underneath or on the following page, in English. These would have been copied into the exercise book at a later time as her writing is altogether more rounded and careful. Here there are hardly any errors which leads us to believe that these were copied rather than dictation. The source is clearly an edition of James Hamilton's *Perrin's Fables: Adapted to the Hamiltonian System, by a Literal and Analytical Translation*, first published in 1825, as they are an exact transcription of the first three fables used in his exercises.

The blank pages in between the school work have been given over to adding various cuttings and illustrations of actors and actresses, romantic figures, and topographical views, including a few excised from one of the part issues of Partington's *National History and Views of London* from 1832. Clearly used at various times in Miss Roberts younger years and pressed into other uses when she had moved beyond her early lessons.





SKILLS AND MANUAL WORK FOR CRIPPLED CHILDREN

33 [DISABILITY]. WARD, Mrs. Humphry. CRIPPLE CHILDREN'S TRAINING AND DINNER SOCIETY. Report, 1903. London: Printed by H. Williams and Son. 222, Gray's Inn Rd., London, W.C. 1904. £ 275

8vo, pp. 12, half-tone illustration; original printed grey wrappers; with a loosely inserted sample 'Form of Application for Free Dinners' and 'Rules for Helpers during Dinner Hour'; with the stamp and label of the Board of Education Reference Library.

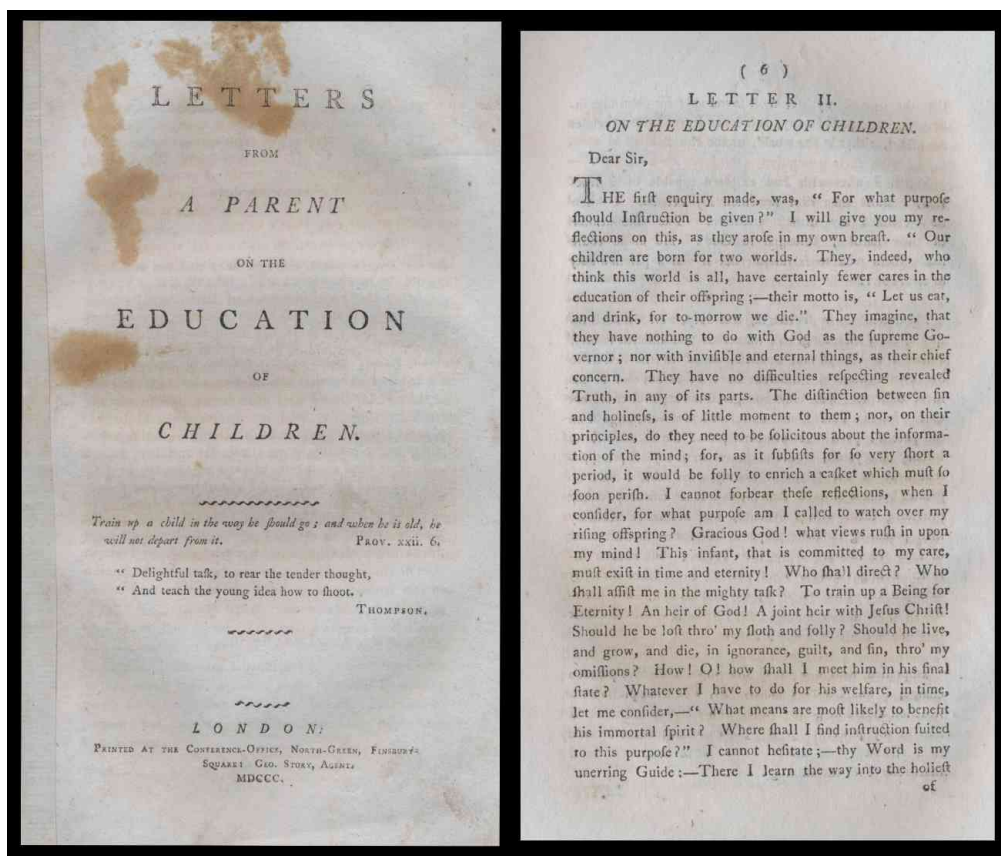
The Society was formed in 1902 when the five 'Cripple Schools' of the London School Board were transferred to them and constituted with two main aims '(a) For the after-training and industrial assistance of children who have passed through the Physically Defective Schools under the London School Board. (b). For supplying mid-day meals to the children still at school, the great majority of whom are too helpless to go home in the middle of the day.'

The Society originated with the Passmore Edwards Settlement, Tavistock Place, the first to be opened by a School Board for disabled children, the first to be recognised, and later certified, by the Education Department under the Act of 1899 and the first to employ full-time teachers, and the first to be open on every morning and afternoon of the week. Apparently it was discovered that if the children were not properly fed they remained 'backward, languid, and ill-prepared, incapable of working the same hours and in the same way as healthy children.' The writer Mrs Humphry Ward superintended the children 'and from May 1901 the children were given eggs, milk, cream and fruit as part of their meals. The improvement in health more than justified the additional expenditure, and the success of the venture led in 1902 to the establishment of the Cripple Children's Training and Dinner Society. With the approval of the London County Council, the Society provided dinners for all children attending London's schools for physically defective children.' [Pritchard]

Realising that most of these children wouldn't be able to take on regular jobs, the Committee also put their energy into helping them learn skilled manual work. They also worked closely with schools and organisations offering scholarships. To ease the financial pressure on families during training, they provided maintenance allowances. A subcommittee was set up to make sure the children had hot meals each day at school and to help care for their overall health and well-being. By the time the *Report* was printed, there were eleven schools with 587 pupils, though this was still far short of the 1,700 places thought to be needed.

The whole programme relied on donations and small contributions from parents where possible, although they were able to secure £20 from Leopold Rothschild and his wife, £10 from Mrs Humphry Ward but total donations still only amounted to about £130 a year. The Committee made it clear that long-term funding was essential to keep supporting both education and nutrition. In fact, part of the purpose of the *Report* was to appeal to the public—to ask for help in giving disabled children the chance to live with dignity and find meaningful work through proper training and care.

Not in OCLC; see D.C. Pritchard, *Education and the Handicapped, 1760-1960*, 1963.



PARENTAL GUIDANCE IN SPIRITUAL AND MORAL EDUCATION

34 [EDUCATION]. LANGRIDGE, Mr. **LETTERS FROM A PARENT** on the Education of Children. London: Printed at the Conference-Office, North Green, Finsbury-Square: Geo. Story. 1800. £ 400
FIRST EDITION. 8vo, pp. 44; minor stain to head of title; disbound, with paper strip to spine.

A series of thirteen letters from a father to his son, quite likely modelled on, yet also in stark contrast to, the Earl Chesterfield's *Letters to His Son on the Art of Becoming a Man of the World and a Gentleman* (1774).

Of the author we know only that his surname was Langridge, a name predominantly found in Sussex and the adjoining counties. Clearly a deeply conscientious and devout parent, he is at pains to instil a religious and moral education in his children, but this does not exclude a broad range of other subjects being learned. The *Letters*, as the author admits, are drawn from personal experience and spiritual conviction. They open with a heartfelt account of Langridge's own limited early instruction, in which he chiefly laments his lack of formal religious education, an absence of which he tells us led him to provide a more thoughtful and structured foundation for his own children. Langridge appears to have been a Methodist, and possibly an enthusiastic convert, as he repeatedly stresses the sacred responsibility of parents to teach their children not only literacy and worldly knowledge but, more importantly, an understanding of spiritual truths and moral duties.

Langridge outlines a detailed his plan for religious instruction, emphasising the importance of scripture, prayer, and memorising hymns from a young age. Asserting that we are 'born for two worlds,' he insists that preparations must be made for eternity. He also suggests that any signs of spiritual growth in a child, including conversations, moments of conviction, personal reflections, should be carefully recorded in a journal.

Although much of Langridge's plan is religious in nature, he also firmly believes that any education must include history, biography, geography, and chronology, all integrated with spiritual understanding to form not only knowledgeable individuals but also useful, virtuous citizens. With this in mind, he encourages diligence, self-examination, compassion, humility, and a dedication to both study and piety. Again, this is something of an antithesis to Chesterfield and more in tune with Samuel Johnson's quip that Chesterfield's *Letters* 'teach the morals of a whore, and the manners of a dancing-master.' Langridge instead wishes to leave his son not wealth or status, but a heart fully committed to God and to the service of others.

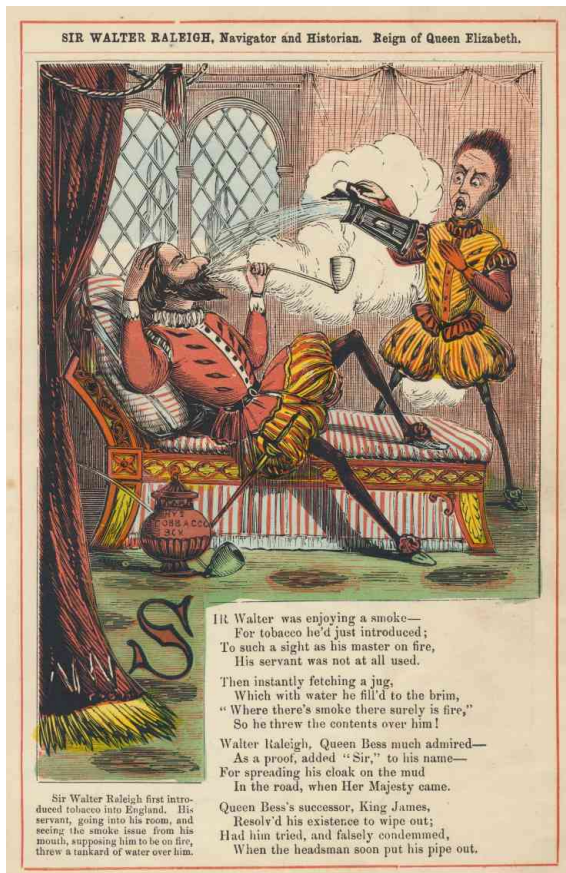
OCLC records a prodigious number of microform copies, and 'computer files' and 'Internet resources', with seemingly the only printed copy recorded in the Netherlands, at the Vrije Universiteit.

COMICAL PICTURES OF FAMOUS MEN, INCLUDING COLUMBUS

35 [FAMOUS MEN]. NURSERY RHYMES OF VERY ODD TIMES. Of Famous Men of Olden Times with Comical Pictures & Whimsical Rhymes. London, Read & Co., Publishers, Johnson's Ct, Fleet Street. [c. 1865]. £ 450



FIRST EDITION. 8vo, 8 unnumbered leaves, wood-engraved in red and black with additional colouring by hand; original yellow pictorial wrappers printed in red and black with publisher's advertisements on the final leaf.



Delightfully illustrated comic portraits of famous men, each with comical rhymes and some historical facts.

The eight subjects include: Henry the Eight - William Tell, celebrated as an archer - Jack Cade's rebellion, A.D. 1450 - Sir Walter Raleigh, navigator and historian - Wat Tyler, slain by the Lord Mayor, Sir William Walworth - Bold Robin Hood and his Maid Marian - The Duke of Clarence in the Tower of London, 1478 - Christopher Columbus, discoverer of America. The upper cover has an astonished Robert the Bruce being spoken too by a spider with the title but no verses. An addition line below the imprint states that 'Agent for the British North American Provinces, James Campbell, Toronto and Montreal.'

Mary Read was a British lithographer and publisher of illustrated children's books, general interest books, prints, and views, who was active in London during the middle part of the 19th century. According to Geoffrey Wakeman & Gavin D.R. Bridson, *Guide to nineteenth century colour printers*, Mrs. Mary Read supervised the work of Read & Co. She published at 16 Hart Street and later 10 Johnson's Court, Fleet Street, between 1846 and 1867. Little else is know of the woman or the firm, but the latter address she ran her business from was small size and her output could never have been very extensive.

The work is neatly done by the artist 'Irving Wood' who cleverly creates miniature scenes, each subject depicting the productions either during their manufacture or use. Some of the subjects such as Beavers, Birds of Prey and Wild Beasts are shown in their wild state rather than as a products. There is good reason to believe that Irving Wood [Engraving in wood]

is one and the same person as the English writer and cartoonist Charles Harry Ross (1835-1897). Their work is stylistically identical really and furthermore the 'Wood' name disappears just as Ross makes his appearance as the editor of the magazine *Judy* where he was famed for creating the fictional character 'Ally Sloper' in 1867. Ross was actually a civil servant and was probably doing his illustrative work on the side, hence the use of a pseudonym.

OCLC records one copy only, at Princeton.



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

36 FENNELL, James Hamilton & Mrs. E.E. PERKINS, *Illustrator*: DRAWING-ROOM BOTANY... With illustrations, by Mrs E.E. Perkins, Professor of Botanical Painting. London: Joseph Thomas, Finch Lane, Cornhill. 1840. **£ 550**

FIRST EDITION. 8vo, pp. 32; with 18 fine hand coloured engraved plates (including the frontispiece); some foxing but generally clean internally; original publisher's green cloth gilt, lettered cloth, covers with decorative title in gilt, some slight wear at extremities; inscribed on the front free endpaper 'To Elizabeth Peck from her Uncle and Well wisher J. Bingley Garland, London 9th July, 1843.'

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

James Hamilton Fennell (1815–1884), who styled himself as a 'Scientific and Literary Writer', also published such titles as *The Child's Book of Zoology* (1839), *A Natural History of British and Foreign Quadrupeds* (1841), and various type-facsimile reprints of early newspapers. He also launched three journals: *The Shakespeare Repository* (1856), *The Shakespeare Cyclopædia* (1862), and *The Antiquary, a monthly journal* (1876). None met with lasting success and were likely used as platforms for selling second-hand books. One might unkindly call him a useful writer rather than a hack who life was devoted to filling countless column inches for small fees and without acknowledgement.

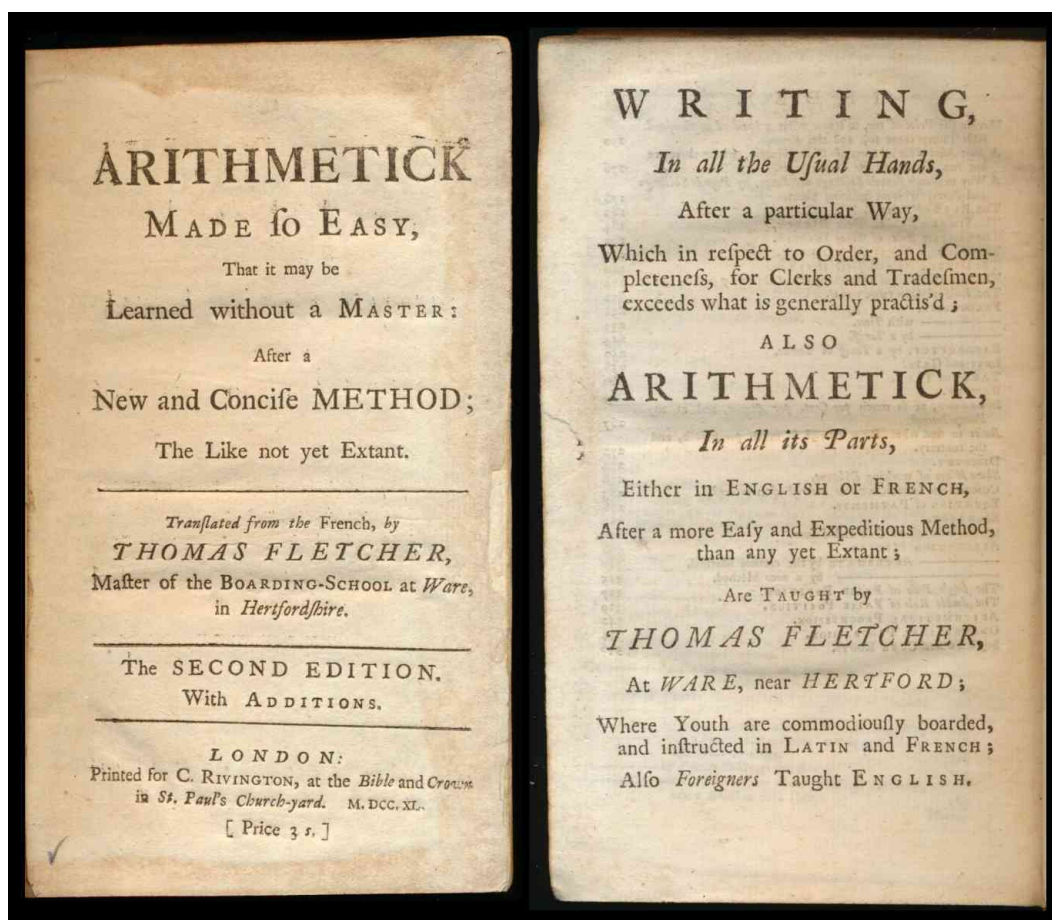
Fennell collaborated with another writer and illustrator, Mrs E.E. Perkins, to capitalise on the increasing demand for books on 'Ladies Botany' so successfully exploited by Jane Loudon. The *Literary Gazette* praised the work, noting: 'This volume is prettily illustrated with no fewer than Eighteen Coloured Plates; and is at once very simple, natural, and instructive to the botanical student, or amateur. It is also quite a lady's book, gratifying alike to the eye and the mind, and containing the elements of the science, amusingly relieved by apt quotations relating to the subject matter discussed.'

Every reference attributes our 'Mrs E.E. Perkins' to Miss Elizabeth Steele Perkins (1797–1864) of Sutton Coldfield, but this is incorrect. Although a 'Miss E.S. Perkins' did publish a work featuring coloured plates of flowers, including *Flora and Pomona's Fête*, at the same period, she is definitively not our illustrator. Mrs E.E. Perkins has now been identified as Priscilla Mary Perkins (1809–1870), born in Portsea, Hampshire, the daughter of a convict prison warder named Webb! Precisely how or when she acquired her botanical painting skills is unknown, but presumably it was before her marriage to Edward Emanuel Perkins in 1829.

Priscilla's small flurry of publications in the 1830s appears to have been prompted by her husband's bankruptcy, with unsecured debts amounting to several thousand pounds. Edward was a man of schemes: claiming ownership of the Holloway Water-Works, another waterworks in Portsea, and pursuing ventures as a wine merchant. In 1833, he authored *A Treatise on Haberdashery and Hoisery*. It is suspected he may also have written a guide to archery and other anonymous works published under the Thomas Hurst imprint—or were these ghostwritten by his wife?

Priscilla's own publications include *Elements of Drawing and Flower Painting, in opaque and transparent water-colours* (1834), and *The Elements of Botany* (1837), the latter dedicated to both the Duchess of Kent and her daughter, Princess Victoria. She also wrote a work on cryptography, a *French Pearl Pronouncing Dictionary*, and issued *Lithographic Drawing of Covehithe Ruin, in Suffolk*. Amid this publishing activity, Edward was twiddling his thumbs imprisoned for eighteen months in 1835. At the time the present work appeared, the couple were living in Norwood, where Edward had rebranded himself as an innovator in soap manufacture, why not we ask, though by 1845 he was once again back in court, and subsequently simply disappears from the record. Widowed, Priscilla remarried in 1860, this time to a Joseph Knight. She later lived and died in the rather insalubrious Manchester Road near the London Docks on the Isle of Dogs. This potted history leaves much still to be discovered about the precarious life of this female writer and illustrator.

OCLC records four copies in North America, at Chicago, the Lloyd Library, Hunt Institute, and New York Botanical Garden.



**'SUITED TO THE REASON AND CAPACITIES OF CHILDREN'
WHICH 'MAY BE LEARNED WITHOUT A MASTER'**

37 FLETCHER, Thomas. ARITHMETICK MADE SO EASY, that it may be learned without a Master: after a New and Concise Method; the Like not yet Extant. Translated from the French, by Thomas Fletcher. London: Printed for C. Rivington and S. Billingsley... 1740. £ 575

SECOND EDITION, WITH ADDITIONS. 12mo, pp. xii, 357, [3]; contemporary calf, head and tail of spine chipped, with the armorial bookplate of the Earl Bradford's library at Weston Park.

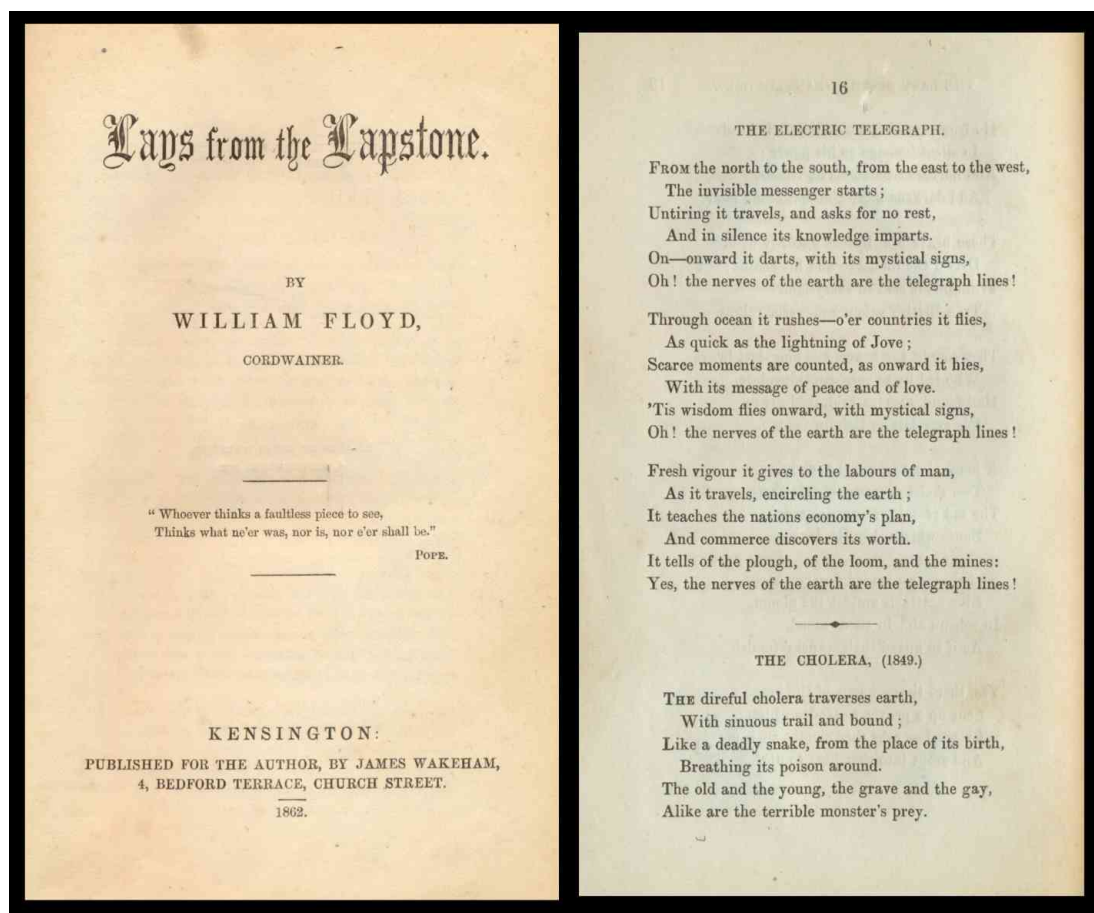
First published in 1727, Thomas Fletcher, the translator, made some major changes to this second edition, although we are still clueless on which text he based his work. He explains that although many arithmetic books have been published 'most on this subject have been deficient in proper Instructions, suited to the Reason and Capacities of Children... The Rudiments of this science are here laid open in so plain a Manner, as to give a Child, of a common Capacity, a good Idea of the four Fundamental Rules in a few Hours, which is seldom attained but with the Expense of some Months, at many schools.' Fletcher recommends that two children each are supplied with a copy of his book, so that 'they may receive the same Instructions, as if a

Master stood by, directing them. thro' all the Operations.' He seems to see the work as not exclusively for the use of boys and believes 'Wherefore, I conceive, it might not be amiss for *Mistresses* schools, and such *Masters* as teach to read, to put their scholars into the *first* Part of this Book, as soon as they can read the *Bible*; whereby Children would know something of *Numbers*, before they begin to make *Figures*, and become early Proficients therein.'

The work was not a straight translation as Fletcher inserted English weights and Measures for French; replaced the Spanish method of division with the Italian and added an explanation of the 'Penny Interest' which 'is mentioned in no other *English Arithmetick* that ever I saw.'

Information on Thomas Fletcher is scarce, however, we have pinpointed that he was born in 1699 and died in 1743, not 1762 as previously thought. He clearly had a successful school and worked hard at his vocation explaining that 'What Mistakes may have crept into this *Edition*, thro' the *Copying* or *Printing*, I hope the *Reader* will make due Allowance for; when he considers the Nature of the *Work*, the Distance I live at from the *Press*, and my being constantly engaged every Day, for 8 or 9 Hours, in my school at *Ware*, near *Hereford*. Further particulars on the school are given space on the last leaf where he advertises that 'Writing In all the Usual Hands... for Clerks and Tradesmen, exceeds what is generally pracis'd.' Fletcher also offers lessons in arithmetic in both English and French and provided 'Youths are commodiously boarded, and instructed in Latin and French; Also *Foreigners* taught English.'

Wallis, 727FLE27/40; the ESTC locates copies at the British Library, Cambridge University, V&A, Boston Public Library, University of Kansas and Colonial Williamsburg.



POEMS BY A BOOT & SHOEMAKER

38 FLOYD, William. LAYS FROM THE LAPSTONE. By William Floyd, Cordwainer. Kensington: Published for the Author, by James Wakeham, 4, Bedford Terrace, Church Street. 1862. £ 225

FIRST EDITION. 8vo, pp. vii, [i] errata, 144; paper evenly toned throughout; bound in the original green blindstamped publisher's cloth, upper board lettered in gilt, some minor chipping to head and tail, and light rubbing to corners, but still a very good copy, with a later inscription on front free endpaper.

An interesting collection of poems of a working class man, published through the help of some friends, when he became incapacitated by illness.

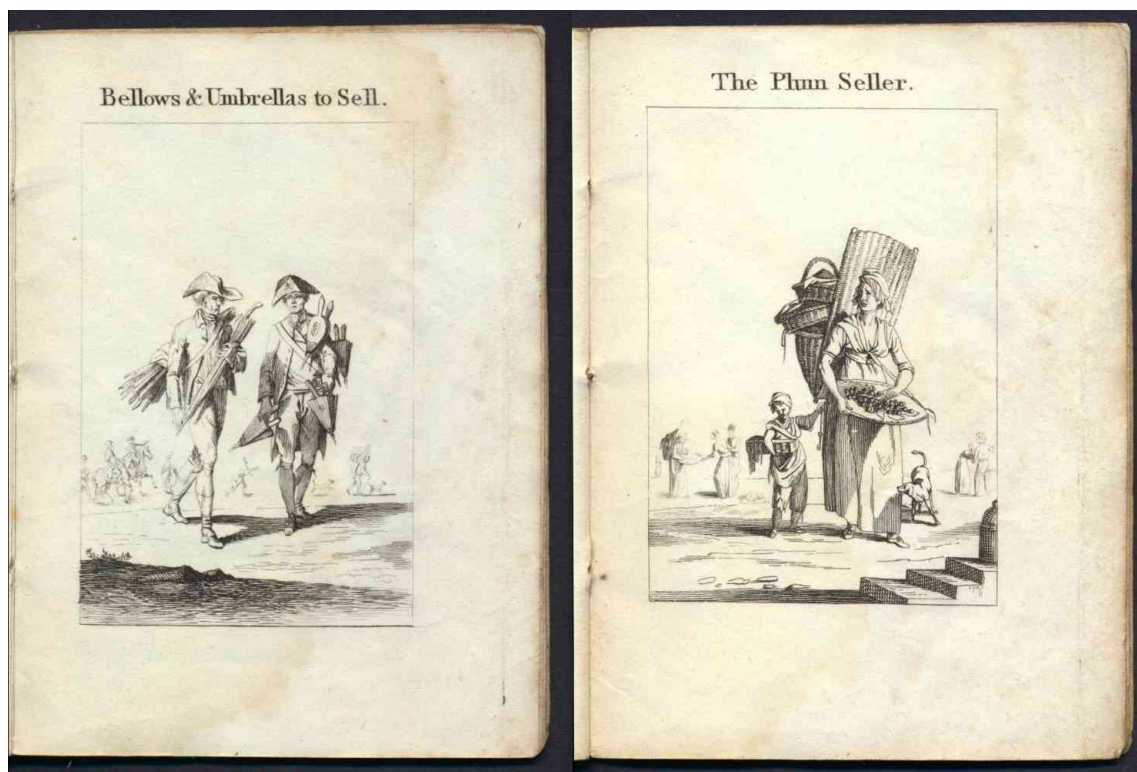
The poems are chiefly topical or romantic, of the former are 'A reminiscence of the Funeral of the Duke of Wellington', 'The Locomotive', 'The Last of Franklin's Crew', 'The Electric Telegraph', 'The Cholera, (1849)' - Floyd appears to have lost a daughter that year to cholera - 'The Death of Major Pennicuik and his Son, at the Battle of Chillianwallah, India', 'The Light Cavalry Charge at Balaklava' and 'A Memento of the Death of His Royal Highness the Prince Consort.' The romantic portion of the collection includes 'Moor Park', 'The

Foundling', 'Jenny Lind and the Cottagers', 'The Throb of a Grateful Heart', 'To Love-lorn Maidens', 'The Cobbler's Dream', 'Winter', 'The Summer Thunder Storm', and 'To my Julia' - this to one of his daughters. Other poems are generally concerned with social issues 'The Punishment Parade', 'The Poacher', 'The Soldiers Pay', 'The Doom of Miners', 'The Crossing Sweeper', 'The People's Hall' 'The Receiving officer' - this poem relating the pauper at the gate of the workhouse - and what appears to have been a popular poem of the time 'Demon Drink' - 'Demon Drink! thou heart coroder, / Murderer of love and life; / Dark Futurity's foreboder, / Patentee of endless strife. Worse than Egypt's direst curse, / Fain on Ruins wing to ride, / Exhausting body, mind, and purse, Parent of dark suicide.'

William Floyd was born in Scotland, possibly at Peebles, in 1813 but moved to Hanwell in Middlesex where he worked as boot and shoemaker, and also where he married in 1833. Floyd may have moved to England when quite young as there is no noticeable Scottish trait in any of his poems. He was an early supporter of the Hanwell Mutual Improvement Society and kept up his connections with the village after he moved to Notting Hill in London. A few of his poems appeared in *West London Observer* in 1860 by which time he may have already been in ill health. In Floyd's preface, dated September 1862, he mentions that he 'should just be content to live in humble obscurity that perhaps Heaven intended should be my sphere, but for the fact of having, as a recreation from labour, composed the verses contained in this volume; and my wife and children, with some private friends, who have been so kind as to try to be amused... the fact of my health failing, from a more than unusually severe attack of bronchitis, which induced a permanent injury to the lungs, together with having found a few friends to assist me in completing the work, has made me guilty of this presumption. And I pray the critical reader to be merciful, begging him to remember that these effusions are the unassisted production of one who, as the title-page declares, is simply a cordwainer; whose life has been spent in arduous labour....' Floyd lived until the winter of 1864 when he died leaving a widow and three orphans, their eldest daughter had by this time been committed to a lunatic asylum.

The *Lays from the Lapstone* was clearly published to support the poet and his family and we know from a newspaper report that 400 copies were printed with the aim of selling them on a subscription bases at 2s 6d each. The local clergy of Kensington, especially the Rev George Bennett of the new church of St George's Notting Hill appear to have been the chief supporter of this project. It is difficult to know how successful the sales were of the work, judging by the surviving copies the sales were probably rather moderate. William's widow, like her eldest daughter, became a ward of an asylum, and of the three orphans: William Wordsworth Floyd in turn became a boot and shoe maker, postman and architectural photographer; Julia became a night attendant at a lunatic asylum, and Ariel was employed as a servant to a cowkeeper in Kensington before her marriage.

OCLC records one copy in the UK, at the British Library, and two in North America, at UC Davis and Texas Austin.



'ONE OF THE MOST CHARMING PICTURE BOOKS OF THE PERIOD'

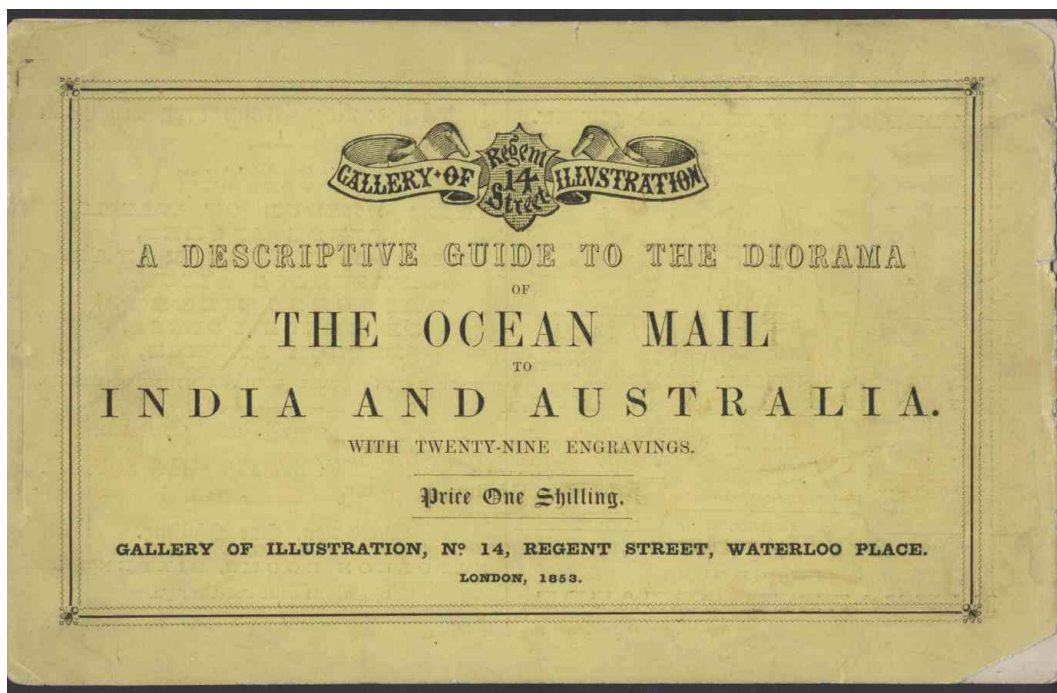
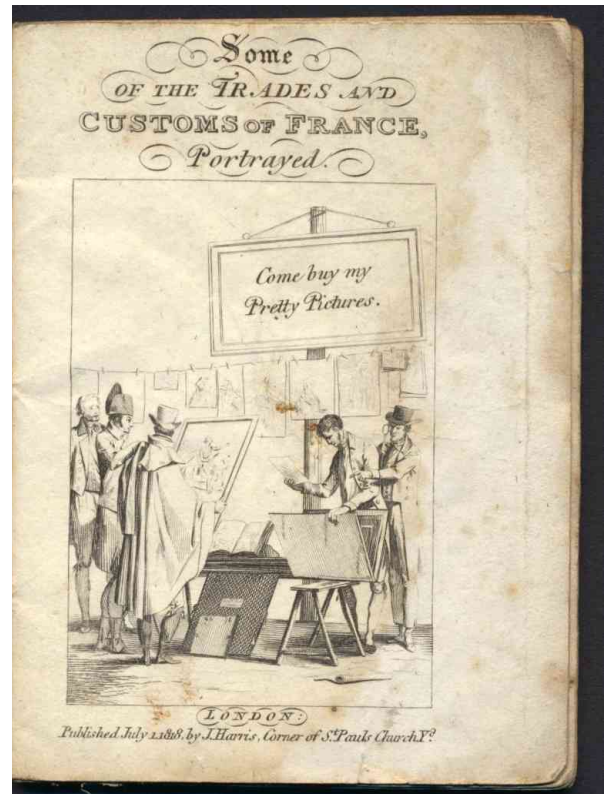
39 [FRENCH STREET CRIES]. SOME OF THE TRADES AND CUSTOMS OF FRANCE, PORTRAYED. London: Published by July 1, 1818 by J. Harris. Corner of St. Pauls Church Yd. £ 850

FIRST EDITION. 12mo., 16 engraved plates including the title 'Come buy my Pretty Pictures' paper watermarked '1819'; stitched as issued in original printed buff wrappers, printed from the same engraving as the title and one of the plates.

The 'sorts' of French cries includes Come buy my Pretty Pictures; The Beggar; The Paviers; Barley Water to Sell; The Pastry Seller; The Water Carriers; The Linen Merchant; The Conjuror; The Brass Worker; Bellow & Umbrellas to sell; The Wool Carders; The Melon Merchant; The Apple Seller; The Farrier; The Plum Seller; and The Flower Sellers, with the first and last repeated on the wrapper.

Something of a cheat, really, as John Harris copies the illustrations from Jean Duplessi-Bertaux's *Suit des cris des Marchands ambulants de Paris*, 1813 and four other works by the same artist, but here finely re-engraved in reverse and with new titles in English. One wonders if John Harris himself was aware of the deception as although the plates are clearly by a French engraver and the lettering is most certainly British work. Nevertheless, a fine series which Marjorie Moon noted that '[t]he illustrations, of a rare delicacy and perfection, make this one of the most charming picture books of the period.'

Moon 816 citing only two copies, both coloured and plain, in Elizabeth Ball's collection, now at the Lilly library.



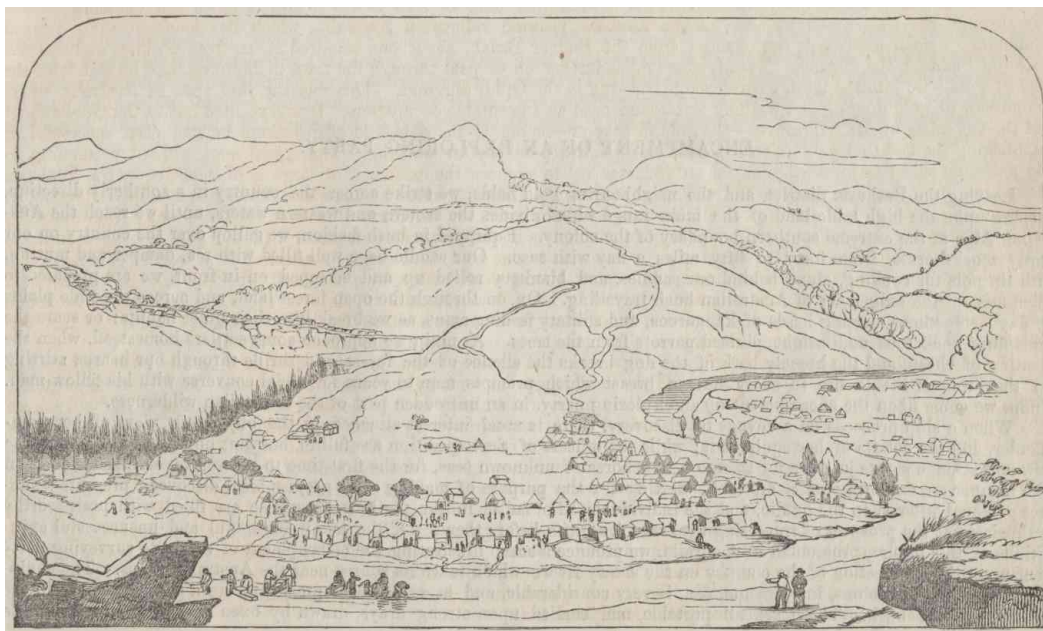
AUSTRALIAN GOLD RUSH

40 [GALLERY OF ILLUSTRATION]. STOCQUELER, Joachim Hayward and MOSSMAN, Samuel. A GUIDE TO THE DIORAMA (PAINTED BY MESSRS, GRIEVE & TELBIN) OF THE OCEAN MAIL TO INDIA AND AUSTRALIA, Comprehending Brief Descriptions of all the Places Seen or Touched at on the Voyage, and Represented in the Diorama. By J.H. Stocqueler, Esq.... and Samuel Mossman, Esq... London: Published by the proprietors, and entered at Stationers' Hall, [Gallery of Illustration, No. 14, Regent Street, Waterloo Place], 1853. £ 550

Oblong 8vo [13.3 x 21.2 cm], pp. 66, [2]; including 29 wood engraved views in outline; stitched as issued in the original printed yellow wrapper, lacking the lower wrapper of advertisements bearing the title 'A Descriptive Guide to the Diorama of the Ocean Mail to India and Australia. With Twenty-Nine Engravings'.

With the discovery of Gold in Australia in 1851, the inevitable Gold Rush was in full swing by 1853. The diorama was something of a collaborative effort for 'The Proprietors are indebted to the kindness of Mr. John Calvert, the celebrated Australian Geologist, for his Sketches of the Gold Regions; Mr. Oswald Brierley, for

Views of Sydney, Bass's Straits, Mount Victoria, &c. Mr. Ganthony, for Australian Sketches. Captain William Barnett, of the H.E.I.C.'s Service, & Captain J. V. Hall, of the Screw Steam Vessel Company, for the Coasts of Africa and India, and the Islands on the Route.'



The Diorama opened in June 1853; the *Morning Chronicle* thought it quite excellent and praised the accuracy of the scenes 'At first sight one thinks in connection with Australia of dismal four months' voyages, the last land lost sight of being the Lizard, the first land seen being the Port Phillip Heads; but the proprietors of the Gallery of Illustration have been wiser than to follow the course of the sailing ship. They have taken for their purpose the coasting route of the mail steamer, and been thus enabled to lay before the public a series of very beautiful views of ocean island scenery, of African scenery, of the beauties of the Indian isles, with Australian views, and closing with a famous digging scene, in which real men shovel up the gold, and rock it in genuine cradles... cordially recommend this very beautiful and effective diorama, with its equally well-painted marine and land views, and its novel effects. Messrs. Grieve and Telbin have on this occasion outdone themselves...'

In 1850 the theatrical scene-painters Thomas Grieve and William Telbin took on the lease of the building at 14 Regent Street, previously one wing of the home of John Nash the architect. They opened it as the 'Gallery of Illustration', offering a diorama display with expert commentary by Joachim Hayward Stocqueler and music by Rophino Lacy. The first show, 'Diorama of the Overland Route to India', opened in March 1850 and was a success with critics and public. A review in *The Lady's Newspaper & Pictorial Times* wrote: 'This diorama is accompanied by appropriate music, comprising popular melodies from the best English, French, Spanish, Portuguese, Sicilian, Moorish, Egyptian, Arabian, and other sources. The entire journey is graphically described, as well as pictorially delineated, combining both amusement and instruction'. Grieve and Telbin followed this success with a series of similar entertainments including 'Diorama of Our Native Land' (1851), 'Campaigns of the Duke of Wellington' (1852), 'Diorama of the Arctic Regions' (1853), and 'The Seat of War' (1854).

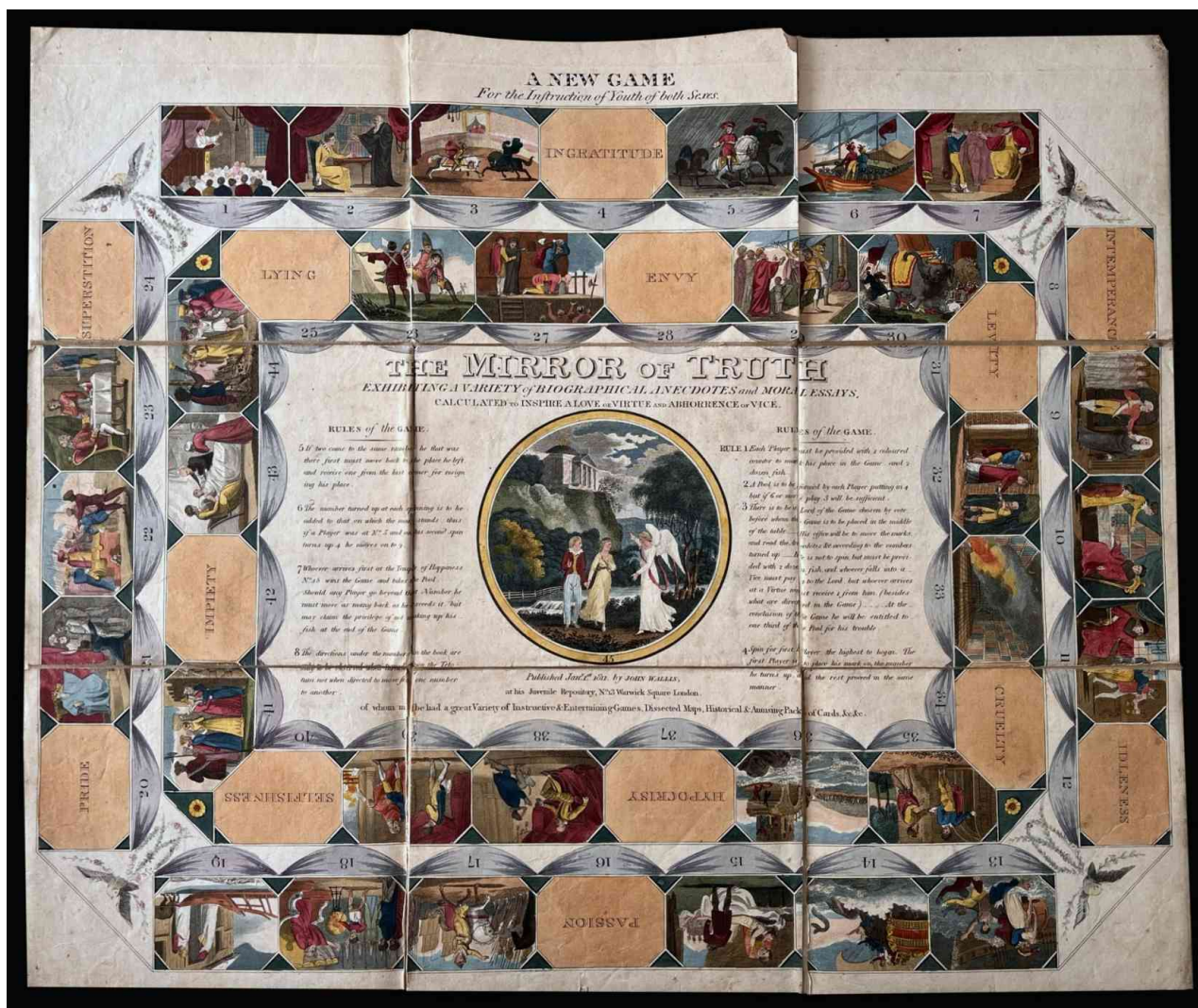
OCLC records three copies in Australia with a variant title; Ferguson *Bibliography of Australia* 16285 also with a variant title, but evidently the basically same work.

ATTEMPTING TO TEACH CHILDREN HOW TO LIVE A VIRTUOUS LIFE, AND AVOID VICE

41 [GAME]. THE MIRROR OF TRUTH. Exhibiting a variety of Biographical Anecdotes and Moral Essays calculated to Inspire a Love of Virtue and Abhorrence of Vice. Published Jan. 1st 1811 by John Wallis at is Juvenile Repository, No. 13 Warwick Square, London... [1811]. £ 3,500

Engraved hand-coloured playing sheet, 46 x 56cm, dissected and mounted in nine sections onto linen, each section 15cm x 18.5cm; rules engraved in two columns within central panel, either side of an oval engraved vignette, 'The Temple of Happiness' (no's 45), with 44 smaller playing fields and 31 vignettes running clock-wise our two circles; squared not decorated are vices; lightly foxed and soiled; housed within the original brown paperbacked card slipcase, with hand-coloured engraved paper label mounted on upper cover; covers a little darkened and soiled, with wear to extremities and small hole at foot; a desirable example, nonetheless.

A fine example of an early nineteenth century game, intended to both educate and amuse, attempting to teach children how to live a virtuous life, and avoid being attracted by vice. The vices include intemperance, idleness, selfishness, lying, envy, hypocrisy, passion, and pride. Any player landing on these faced a 'payment of fishes' to the chosen banker and backward movements. The virtues include Justice, Courage Integrity, patriotism and Clemency, and are supported with stories from life, and rewards such as the receipt of counters and forward movements. The central vignette is explained as pointing out to two young people 'the path to the Temple of Happiness which is situated on a steep and lofty eminence, intimating that it cannot be gained without some labour and sacrifices' [see below].

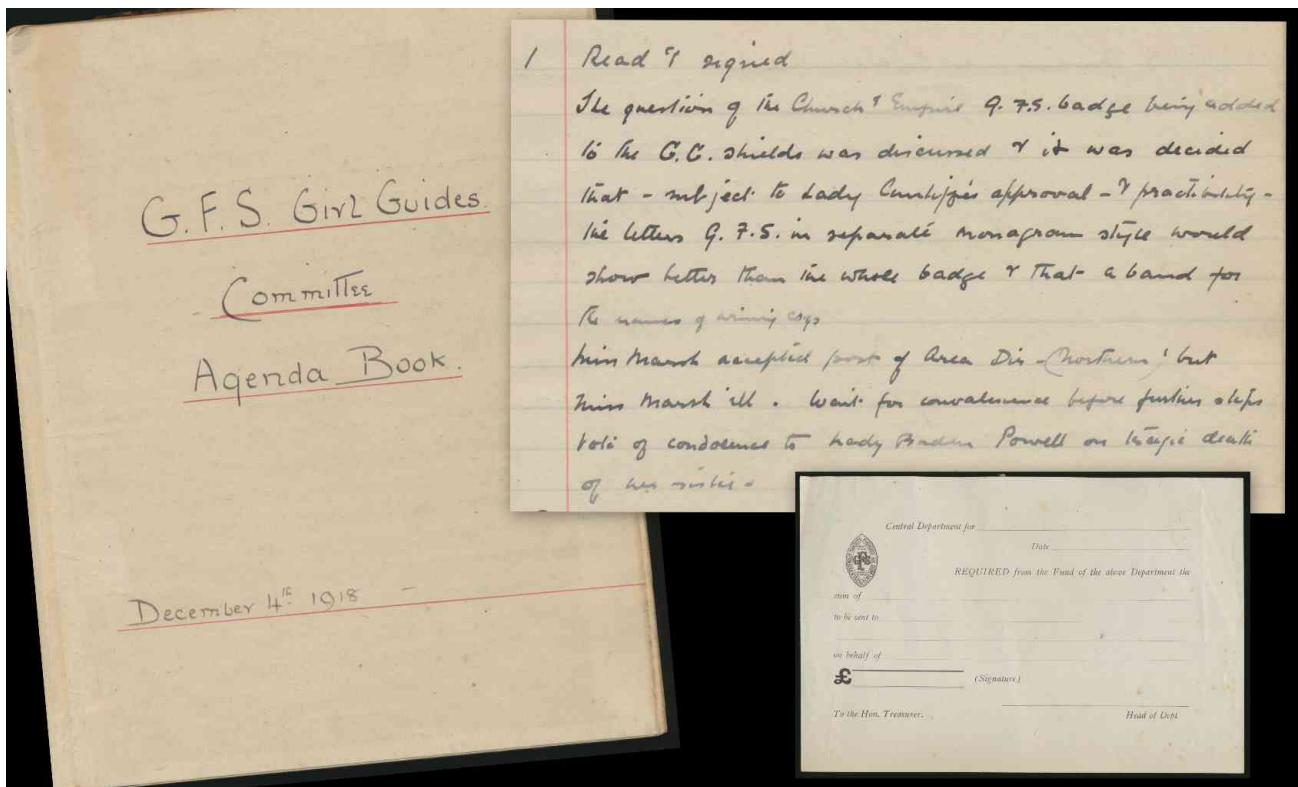


'The makers of the English game boards were book manufacturers, and they vied with each other to create not only interesting content, but the most beautiful artwork on the boards and boxes. Since the race game was basic to all of the games, the distinguishing feature was often the art board. Until about 1850, most of the English game boards were hand-coloured engravings, and the boards, apart from their historical interest, are small works of art... the engravings were made from a steel plate, which was capable of producing up to 5,000 copies before wearing out. The hand colouring was done by ladies of impoverished means or children hired for that purpose; (Liman, p. 14). Liman comment that such gaming boards provide 'a window on the morals and habits of the time' (ibid p. 13), seems especially pertinent for the present most attractive example, from one of the major producers of printed games in the first half of the nineteenth century, John Wallis (1745?-1818).

Though not necessary for playing the game, sometimes a rule book accompanies the game which refers to 'giving anecdotes "Selected from the pages of history, unembellished by the hand of fiction" and presents the players with "examples for imitation whither they will perceive the path of virtue can alone conduct them"' (Whitehouse p. 49).

See Liman, Georgian and Victorian Board Games: The Liman Collection, p. 34 (though seemingly erroneously giving the publisher as William Spooner and dated 1848, though the image is clearly dated 1811); see Coimpi/Seville online 1340 and 1388 (giocidelloca.it); Muir, Children's Books of Yesterday, 940, p. 181; Osborne I, p. 224 (with 24 pp pamphlet as here); Whitehouse, p. 49; OCLC locates copies at the Morgan, Stanford, UCLA, Yale, and Princeton.





INCOMPATIBLE

42 [GIRL GUIDES]. G.[IRLS] F.[RIENDLY] S.[OCIETY] GIRL GUIDES. Committee Agenda Book.
 [London]: December 4th 1918- 19th November 1924 & 2nd February, 1927. **£ 650**

4to, [23 x 17.5 cm (9 x 7 inches)], pp. [256] of which 98 pages containing the minutes of the committee chiefly in ink; original turquoise cloth backed marbled boards.

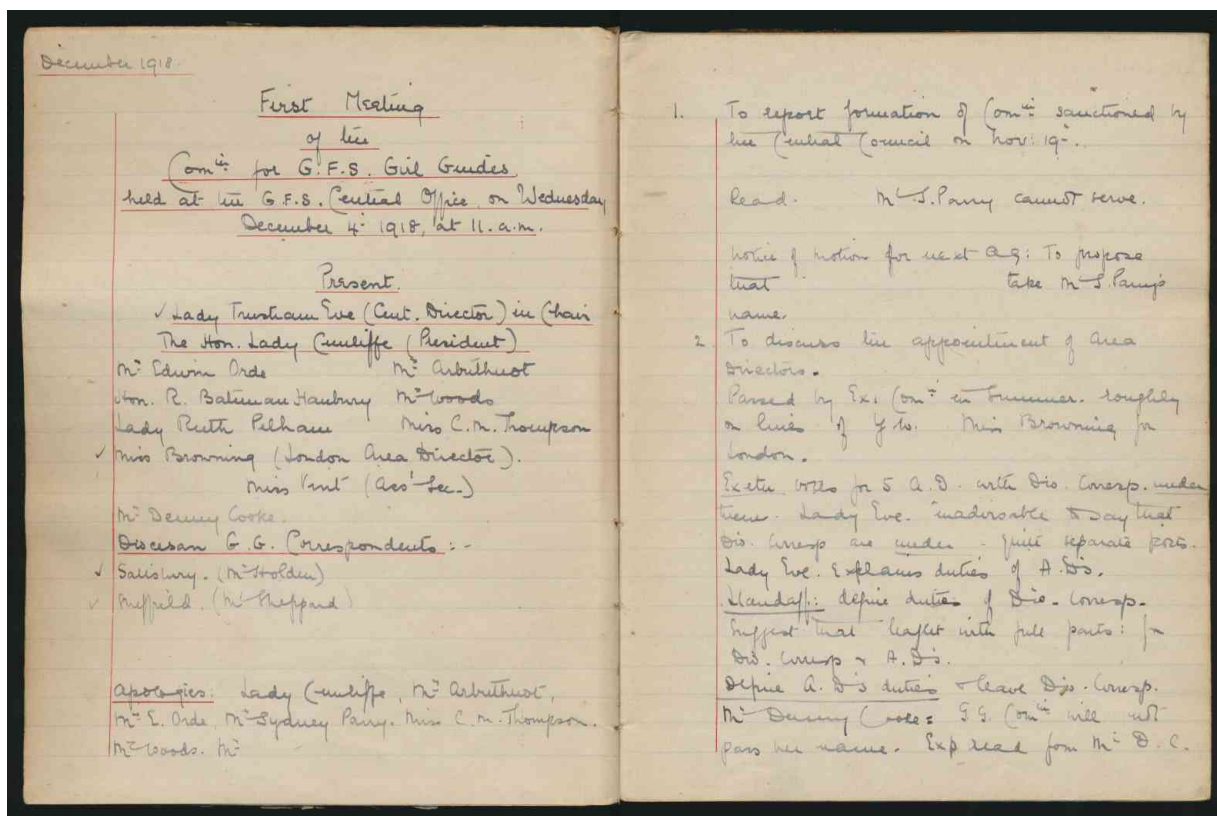
The awkwardly named 'Girls' Friendly Society Girl Guides Committee' was set up with the hope of furthering a union between the aims of the Girls' Friendly Society and the Girl Guides. This was, however, never going to happen due to several incompatible aims.

'The Girls' Friendly Society (GFS) was officially founded in 1875 as a social purity organisation to preserve chastity among young working-class women moving from rural homes to urban employment. In the minds of many, including the Society's founder, Mary Townsend—a clergyman's daughter and gentleman's wife—the expanding towns and cities of Victorian Britain seethed with sexual danger. She believed young women removed from the protection of family and community were especially vulnerable. The GFS aimed to support them with the guidance and friendship of "lady" Associates. Townsend to help with a society for the reclamation of prostitutes... It stipulated, "No girl who has not borne a virtuous character to be admitted as a Member: such character being lost, the Member to forfeit her card"' [Richmond]

The GFS was highly class deferential and, quite unlike the Girl Guides for under the direction of the young Olave Baden-Powell, from 1916, she forced out the older members of the executive council and set about depicting the organisation as 'appealing to "the more adventurous girl"', it came to be seen as a modern organisation in stark comparison with the old maids of the GFS: [op cit]. After the First World War, deference was waning, some women now had the Vote, and more women entered the workforce, but increasingly no longer worked in such large numbers as domestic servants traditionally deferential to 'their betters'.

Probably in order to keep membership up, GFS Branches began to be attached to Girl Guide companies from 1916, but were never other than a very small part of each organisation. By 1925 there were only about 4,000 GFS Girl Guides, which also probably accounts for the committee coming to an end in 1924, with a single effort to revive it in 1927.

The 'First Meeting' included Lady Trustram Eve in the Chair, with the GFS president Lady Cuncliffe making her apologies. Also at the meeting were the London area director Miss Browning, Diocesan Girl Guide Correspondents from Salisbury and Sheffield, together with other GFS officials. The first meeting was really to begin the formation of the Girls' Friendly Society Girl Guides Committee, including the appointment of Area Directors, etc. Already there was some friction, for under the heading of 'Definition Area Division's Duties', Mrs Denny Cooke explained that 'G.G. will not pass her name', and read out the letter explanation. The committee decided that it 'Is no moment, no necessity for G.G. Committee to pass [her name], but only submitted by courtesy.' To which it was asked, 'Are the G.G.'s to have power to turn down names?' It was left to the Chair to bring up the question in writing to the Girl Guides. Other topics were to consider rules for a GFS shield, physical exercise, ambulance training, and learning signalling—clearly they were here trying to capture some of the same subjects that the Girl Guides were already attracting members to their own organisation with.



In the second meeting on the 14th January 1919, 'Mrs Denny Cooke has been sanctioned by the G.G.'s, so the letter by the Chair must have been successful. They had received also a number of suggestions: Litchfield suggested a correspondence class but wanted 'Prayers' left to the discretion of each company. There was a discussion about 'Open Patrols', judging that the GFS and the Girl Guides could take these in turn. At the third meeting, it seems the YMCA 'sent a book with [their already designated] Areas. Shall we take the same Areas?'—clearly the Church presence in the organisation was making itself felt on how the GFS contracted various groups with the Girl Guides. Also at the meeting, there was yet more resistance to any integration: 'Miss Bishop letter from: re friction between GFS and G.G. and also protest re Open Patrols.' It becomes clear that this was never going to be anything but an uneasy and confrontational relationship, with the committee trying both to keep the peace and also attempting to influence the Girl Guides' direction.

As if relations were not antagonistic enough, the first item on the agenda for the meeting of the 11th of April 1919, 'The question of the Church & Empire G.F.S. badge being added to the G.G. shield was discussed.' Probably why the next meeting on the 19th June was titled a 'Business Meeting' including: 'Harmony between Ideals of G.F.S. & G.G. In what way is teaching in G.F.S. like & unlike G.G. relationship All Correspondents, members of committee to send in sets of 10 to 12 questions to Director.'

One feels it was becoming ever more problematic to have any mutuality between what were, in effect, competing organisations.

The meetings become less frequent with time and stutter to an end in 1927. The GFS also had to compete with a growing number of youth organisations, especially the Girl Guides which was founded in 1910. GFS membership had peaked in 1916 at 200,000 but stood at just under half this number by 1933, the Girl Guides however now had 600,000 members and was going from strength to strength. This was hardly helped by the GSF's insistence on their members being virgins. This had come to be seen as ridiculous by 1917, the year before the committee was begun. Efforts were made to effect a rule change in the GSF: 'These criticisms were dismissed by the Vicar of Leeds who wrote to declare himself unmoved "by the argument that the Society was less Christian than the Church." It is not a Society for human beings but for virgins and only virgins are eligible.' [op cit]. The rule was only changed in 1936 but by then the Girls Friendly Society had become anachronistic and was never again to flourish.

See Vivienne Richmond. "It Is Not a Society for Human Beings but for Virgin": The Girls' Friendly Society Membership Eligibility Dispute 1875-1936, *The Journal of Historical Sociology*, 2007 and Brian Harrison. 'For Church, Queen and Family: The Girls' Friendly Society 1874-1920', *Past & Present*, 1973.

CASHING IN

43 [GREAT EXHIBITION]. CHEROOT CASE. Building in Hyde Park for the Great Industrial Exhibition 1851. [German?], [c. 1851]. £ 550

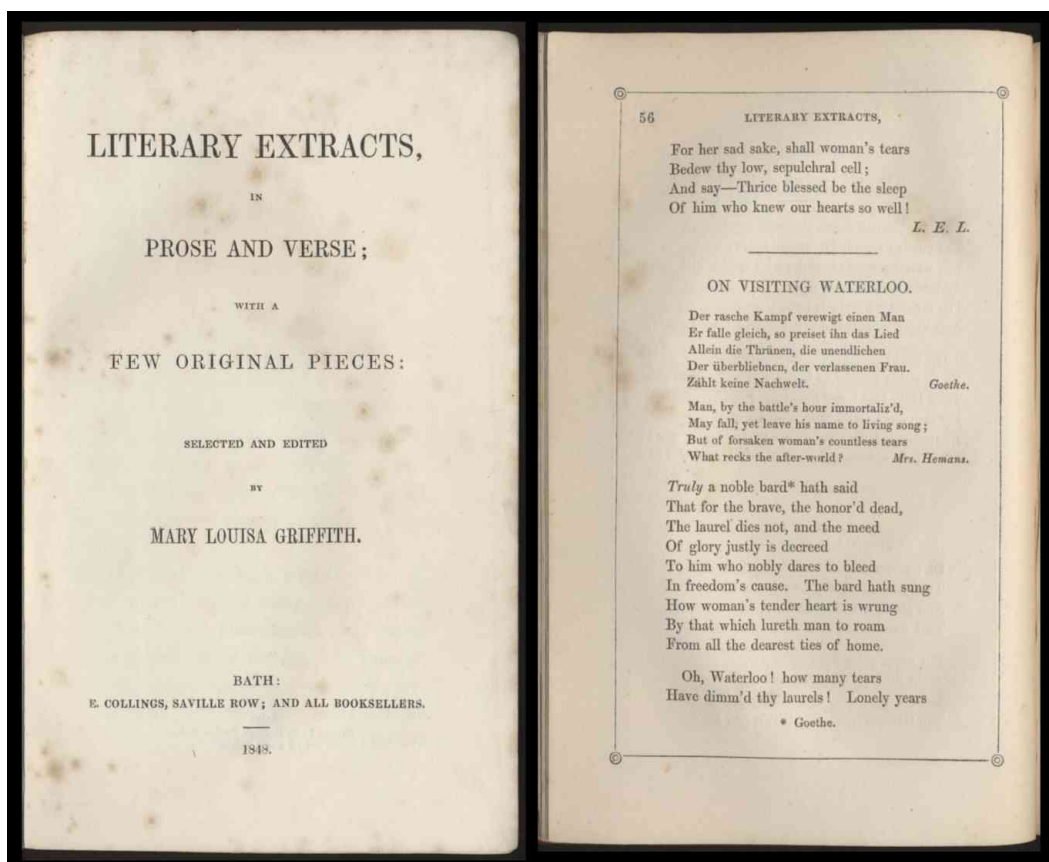
14 x 7cm lacquered papier-mâché D-ended slipcase; on the upper face appears the exhibition building with various people walking before the building and the roof festooned with red flags; enclosing the original patterned slipcase within.



These decorated papier-mâché cheroot, or small cigar, cases were especially popular in the period immediately before and after the Great Exhibition of 1851. The material, already well established in the production of snuff boxes, proved equally suitable for cigar cases: it was inexpensive to manufacture, provided an excellent surface for painted decoration, was reasonably durable, and offered good insulating properties, helping to keep cigars in good condition.

Although many different patterns of papier-mâché pocket cases were made, the most common were D-ended and constructed from two leaves of papier-mâché joined at the sides with leather gussets. A separate internal case, made of thin leather over stiff card, slides into the outer shell from one end to hold the cheroots securely. When empty, the case lies flat, as the leather gussets allow the two outer leaves to collapse together. Altogether a neat and clever design.

This example was produced as a souvenir in time for the Great Exhibition of 1851 and was very likely sold in the vicinity of Hyde Park, even if technically not permitted to be retailed from inside the Crystal Palace.



INDEPENDENT WOMAN

44 **GRIFFITH, Mary Louisa.** LITERARY EXTRACTS IN PROSE AND VERSE With a Few Original Pieces: Selected and edited by Mary Louisa Griffith. Bath: E. Collings, Saville Row; and all booksellers. 1848. £ 300

FIRST EDITION. 8vo, pp. iv, 221; with errata leaf tipped in at rear; some foxing in places throughout; in the original publisher's blindstamped red cloth, spine lettered in gilt, but rubbed and only just visible, light surface wear; but still a very good copy.

In her introduction the author and compiler describes that 'Amid the multitude of competitors, it must sink into oblivion, were it not for the gems - the thoughts of master minds - which it contains, and which are given in all their original languages, with occasionally, when the idiom will readily permit, a translation in prose or verse appended. From the information we have been able to glean about her it would seem that the work was issued as something of a statement having separated and become independent of her husband.

Mary Louisa Griffith (1803-1874) was the youngest daughter of the Rev George Henry Glasse (1761-1809). Her father had committed suicide and Mary was adopted by her uncle, John Shaw, of 20 St James Square of Walcot district of Bath. Her adoptive parents both died in 1834 and the following year Mary married James Griffith of Grenville Street, Dublin and together settled in the Shaw family house in St James's Square. Mary appears to have separated from her husband about the time of, or just after the *Literary Extracts* were published. This resulted in her moving to Oxford Building in Walcot, where a little later she is described as the head of the household in the census of 1851. Her husband by then was living at a different address as a lodger, but then just disappears from the records. Mary had moved to 32 The Paragon in Bath by the time she died on the 17th February 1874, her probate acknowledging she was still the 'Wife of James Griffith' so there seems to have been some uncertainty as to whether her husband was still alive or not. At the time of her death she was living with three servants, one of which, Mary Cross, by sad coincidence died the following day!

OCLC records one copy in the UK, at the British Library, and one in North America, at Cornell.



INTREPID (AND ECCENTRIC) LADY TRAVELLERS

45 HERVEY-BATHURST, Lady. MANUSCRIPT TRAVEL JOURNAL BY MOTOR CAR, Principally used for visits to friends and taking sketches through parts England, Wales and Southern Ireland. August & September, 1910. **£ 1,250**

4to, [30.5 x 24 cm (12 x 9½ inches)], 73 leaves of manuscript on lined notepaper mounted in an album; interspersed with photographs and postcards of places visited together with a telegram and a map of Ireland with their route penned in ink; album leave now somewhat browned and brittle at edges with some tears, but not affecting the manuscript or illustrations; original black half roan over cloth, spine ruled in gilt with piece missing from head of spine but otherwise in good condition.



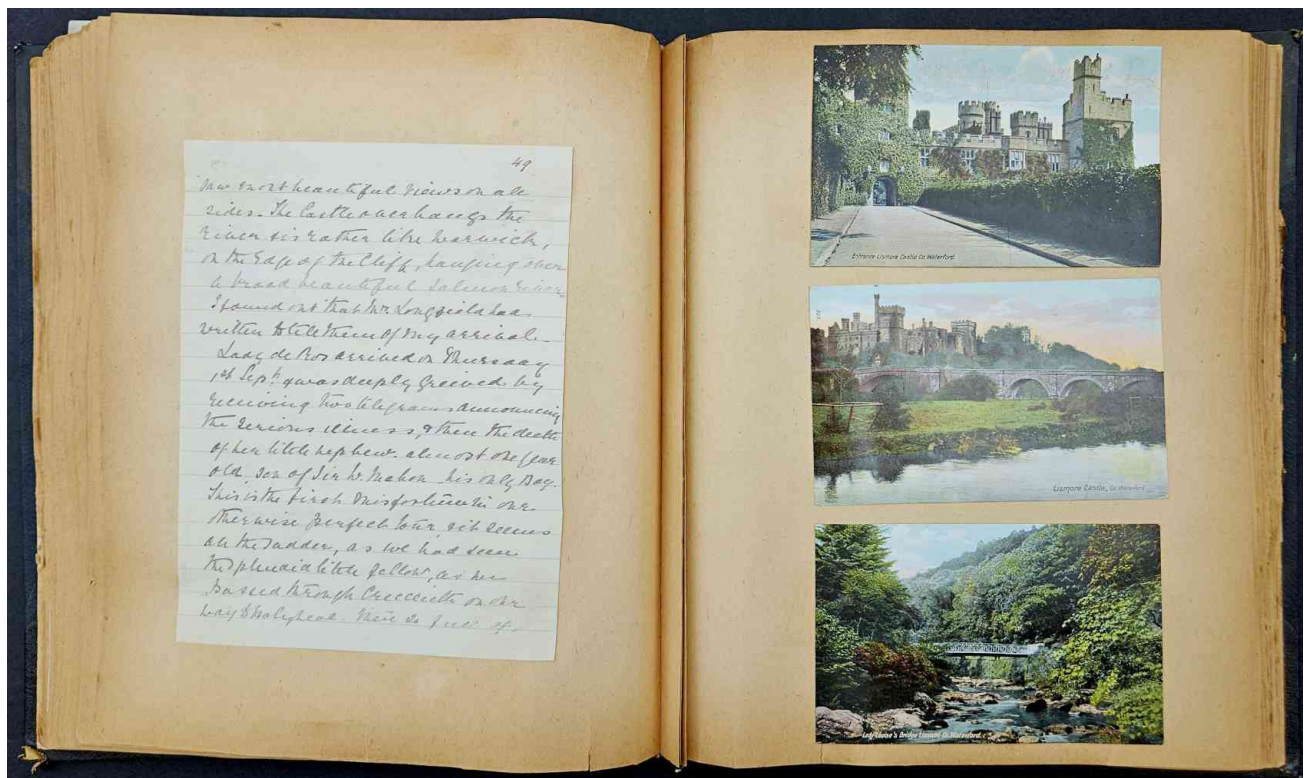
A motor tour undertaken by the intrepid Ada (née Ribton), Lady Hervey-Bathurst (1869–1914), and Mary Frances Dawson, Countess of Dartrey, 24th Baroness de Ros of Helmsley (1854–1939), together with their two lady's-maids, Beckett and Braisley, and their chauffeur, Brown, during August and September 1910.

The main reason for the trip is given at the beginning of the journal: 'Both Lady de Ros, & myself in the full Enjoyment of health & spirits - the motor we considered looked perfect - not at all spoilt by its load of drawing requisites, & 2 small cabin trunks on top.' They set off on their 'painters tour' on July 30th 1910, and their first stop was to be at Bachey 'to see some pictures by Miss Kemp-Welsch and her pupils - a few were exceedingly good'. Kemp-Welsch was a teacher who specialised in painting horses and was then living in Shropshire.

They appear to have stopped for lunch or just dropped in at various country houses as they drove through the countryside. Being of the right social class, this would have been expected, as the aristocracy and landed gentry generally kept open house for the right sort of visitor. 'At 10 we found ourselves close to Oswestry, so asked if Park Hall, Mrs Whyne Corrie's was near. Hearing it was, we bethought ourselves of luncheon - so boldly drew up at her lovely old black & white house - she was glad to see us & we had a most sumptuous lunch. Mrs Corrie turned to me & asked, what I thought of her picture. Just in front of me - exceedingly abused it - My Hostess with a sweep of her hand said "And there is the Artist"! opposite me! his wife & child beside me! I must say she added. "I quite agree with you"! Feeling no patch could cover such a hole, I took refuge in silence!. Clearly hoping I may never see that Artist again.' This was probably George Marchetti, whom she had insulted, as he is known to have also painted a portrait at this time of Mr Wynne Corrie.

They travelled on and inquired about Plas Newydd, the home of the Ladies of Llangollen. Having initially been told by a passer-by that the two ladies were still living there—though in fact they had died some 70 years earlier—they eventually found another passer-by, who just happened to be the owner. 'Inside, the walls are of black oak, panelled; fixed on their dining room, are the most beautiful silver sconces, Silver, silver Everywhere in profusion - miniatures, tapestries, snuff boxes, pictures even the last will, & testament of lady Eleanor one might spend a week in that house & yet not find time examine half the treasures. Mr Robertson informed us, he had sold the house and contents, the very day before, "lock stock & barrel" to a Mrs Wilson of Lincoln, & having a place in Chester & in London, he didn't want Llangollen.'

Inevitably they stopped 'when we discovered a huge nail had embedded itself in a new tyre, it took some time to extract and put another tyre on.' This made them late for the next stage of their tour to Criccieth in Gwynedd. So late, in fact, that they had to navigate gates that had been closed across some of the roads, and wake gatekeepers at unsociable hours. They only arrived at the town at midnight. 'The town seemed absolutely dead, not a light of any sort to be seen... we forgot the name of our Hotel, but drew up at what we took to be the best. No bell, some knocking & hooting produced no effect at all, the poor lady looking for a lost son appeared in the street, & she advised trying another Hotel, so we did, with the success that our old lady in night attire appeared "quite full up" this was not encouraging but she advised entering to our first Hotel, & make as noise sufficient to wake some one. So back we went & I felt it would not be our fault if someone didn't have a night man at least. So I proceeded to take the handle of the hall door in both hands & rattle for all I was worth, I stopped suddenly for I heard some one, or something making far more noise than I could ever could hope to do. I turned round to listen, where we suddenly transferred to the wilds of Africa or was I having a nightmare!!' They had woken up all the animals, and the local policeman had got out of bed to investigate the commotion—but eventually, they did get into their beds, exhausted.



The account continues in the same vein once they crossed into Ireland and toured chiefly in County Wicklow, Waterford, and Cork. 'Sept 4 Lady de Ros excelled herself in doing a huge picture of the castle [Lismore] in 4 hours, we drove up to tea with Lady Clodagh Anson at Ballysaggartmore, she & her husband are perfectly charming, her laugh enough to cheer the most despondent. She is the daughter of Blanch, Lady Waterford & well I remember the excitement in Aunt Selena Bulkeley box at Ascot when Lord Waterford proposed for Mother - thinking it would interest Lady Clodagh I mentioned it to her - she said "Oh yes Mother used to say Father was whispering soft nothings to her at that time, A man was shrieking out 'Two to one - bar one' all the time so loud that she had to say 'WHAT!' as she didn't like to take for granted that he was proposing for her, altho' she thought he was!"

Soon after, on their further travels, they lost two more tyres to punctures. Whilst waiting an inordinate time for replacements to be procured, 'we amused ourselves by calling on the various inhabitants - We were given lessons in Irish from friendly natives & shown lustre jugs which had journeyed to America & back, & to Lady de Ross's Astonishment she was familiarly slapped on the back & accosted with a "Bonjour Madame" in excellent French. The old lady had been taught by the French Man who had taken a place near Millstreet, & thought to air her knowledge of the language.' One wonders what the Irish thought of these slightly eccentric ladies.

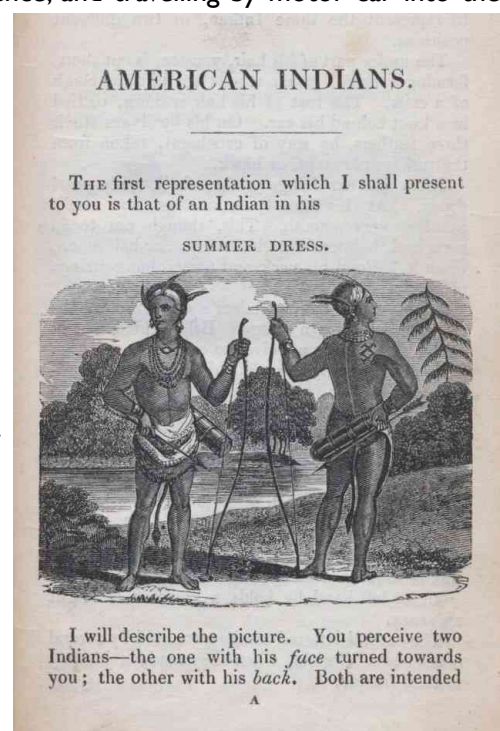
Not much sketching appears to have been done by the writer, although Lady de Ros was all too happy to paint canvases along the way. Clearly, they enjoyed the thrill of independence, and travelling by motor car into the wilder scenic areas of Britain.

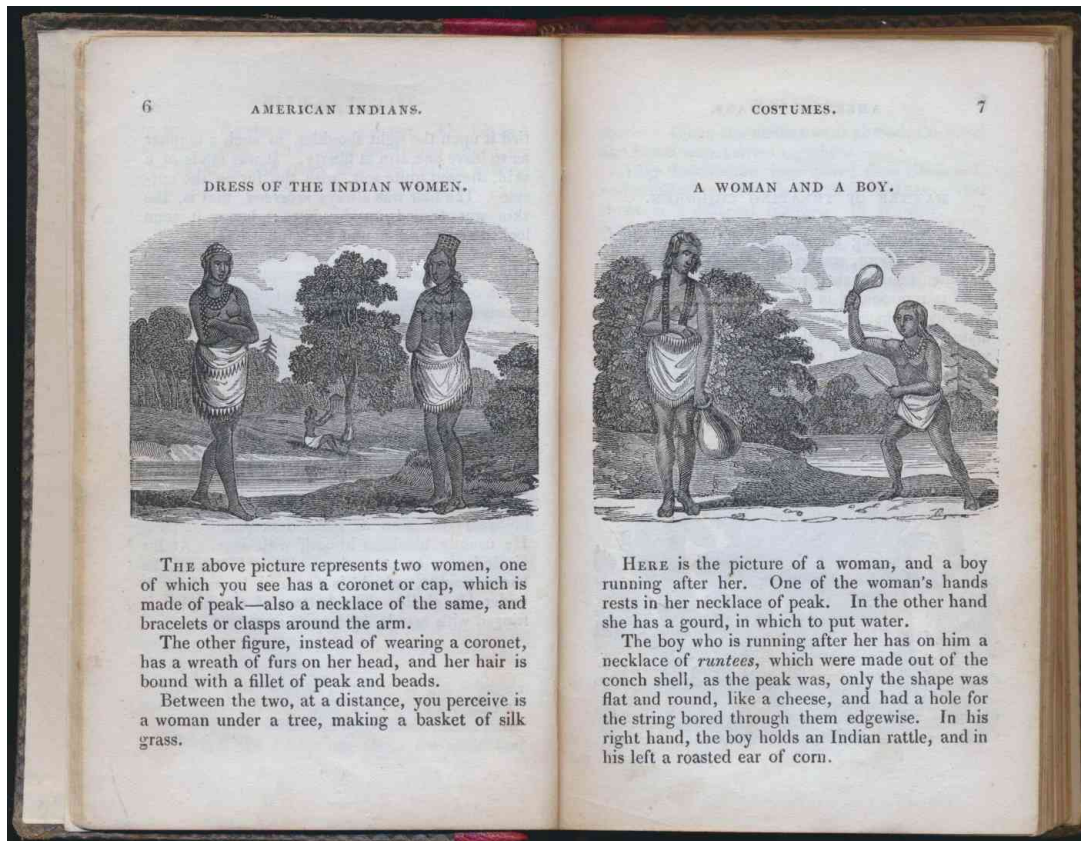
TEACHING YOUNG PEOPLE ABOUT THE CUSTOMS OF THE AMERICAN INDIANS

46 [HILL, Isaac]. THE AMERICAN INDIANS. Illustrations of their costumes and manners. With anecdotes. Reprinted from the American edition [entitled "The Child's Picture Book of Indians"]. London: Thomas Ward and Co., 27, Paternoster Row. 1834. £ 450

FIRST BRITISH EDITION. 12mo, pp. xi, [i], 201, [1] imprint, [2] advertisements; with several engravings throughout the text; neat repair to tear on title, otherwise apart from some light foxing in places, a clean copy throughout; in the original publisher's ribbed brown cloth, upper board lettered in gilt, expertly and sympathetically rebaked in red morocco, spine ruled and lettered in gilt.

Uncommon first British edition of this account of *The American Indians*, dedicated to the 'Young People of Great Britain', instructing them on the history of the Virginia Indians, together with 'a collection of anecdotes which relate exclusively to the aborigines of North America'. The preface goes on to stress that the Indians are





dwindling away: 'In another century, it is doubtful whether even a remnant of them will be found in the land, the whole of which they once called their own'.

The work is set out in two sections, the first on 'Costumes and Manners', covering 'Summer Dress', 'Winter Dress', 'Dress of Indian Women', 'Manner of Treating Children', 'Religion', 'Indian Settlements', 'Sports', 'Food and Cookery', and even the correct 'Posture at Meals', where we learn that 'The spoons which they used generally held half a pint. They would laugh at the English for using such small spoons, which they said, required to be carried so often in their mouths, as to make their arms tired sooner than their stomachs' (p. 15). The second section, making up the remainder of the work, includes sixty-seven 'Anecdotes', under such headings as 'Indian Dreams', 'Scalping', 'Honesty of William Penn', 'Indian Eloquence', 'The White Woman', and 'Adventures of an Indian Character'.

The first edition, titled *The child's picture book of Indians: containing views of their costumes, ornaments, weapons, sports, habitations, war-dances, &c.*, 'By a citizen of New-England', appeared in Boston in the previous year. The author, Isaac Hill (1789–1851), was an American politician and newspaper editor who served as a United States Senator and as Governor of New Hampshire. He was a member of the Democratic Party and supported the policies of President Andrew Jackson.

OCLC records one copy in the UK, at the British Library, and further copies in North America, at the New York Historical Society, California State, Peabody Essex, Massachusetts Historical Society, Detroit Public Library, Princeton, Virginia Historical Library, Tulsa and Toronto.

very worthy man and good judge of art.
I am sorry that from happening to be in town the
picture has been delayed of am in
your faithful servant
Friday afternoon
18 Bartlett's building
Boston
H.B. I am likely to be here for more than a week
to come as I am with my son who is ill. I mention
this last you should wish to see me

'I HAD GREAT PLEASURE IN NAMING YOU AS AN ARTIST OF GREAT PROMISE'

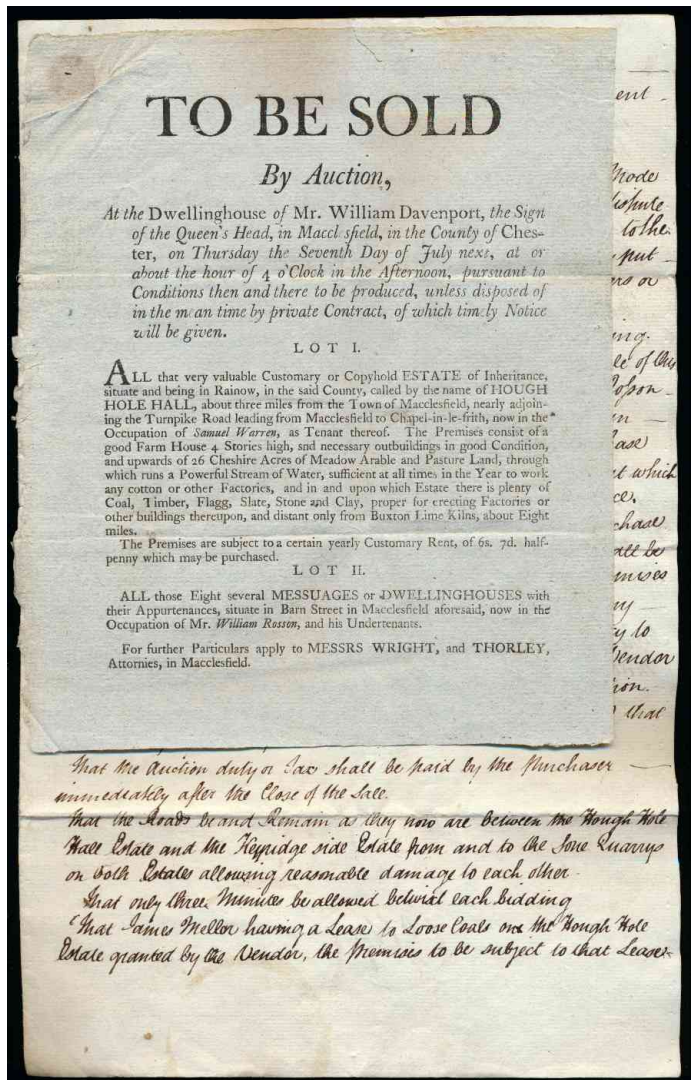
47 HOFLAND, Barbara. AUTOGRAPH LETTER SIGNED to [L. Williams] (an artist). Friday afternoon, 10 Bartlett's Building, Holborn. [n.d., but postmarked '1833']. **£ 185**

4to (29 x 22.5 cm), one page, bifoliate, second leaf blank except for Williams' name and address, some marking and evidence of folding, but text clear and complete.

Interesting letter from Barbara Hofland, the author of moral stories for children, and of schoolbooks and poetry, to an artist, 'L. Williams', discussing the finer details of artwork they had provided, evidently for one of her works.

"I am much pleased with the design inclosed but have to observe that I think the tall boy a little too tall and that his trousers have more the look of a young sailor than those of a gentleman - the farmer boy is excellent - the lake scene very pretty and the whole satisfactory. I had great pleasure in naming you as an artist of great promise to Mr Newman who does a great deal of business & is a very worthy man and good judge of art... N.B. I am likely to be here for more than a week to come as I am with my son who is ill. I mention this lest you should wish to see me."

Barbara Hofland (1770-1844) was the daughter of a Sheffield manufacturer named Wreaks; she was raised by a maiden aunt before marrying her first husband, T. Bradshawe Hoole, a merchant. Upon the early death of her husband she published a volume of poems which attracted over 2000 subscribers - enabling her to open a boarding-school at Harrogate. With her second husband, the painter Thomas Hofland, she settled in London and began publishing novels, including a series representing the moral virtues: Integrity, Patience, Self-Denial, Humility, Energy, Fortitude, and Decision.



IMPORTANT HISTORIC HOUSE

48 [HOUGH HOLE HOUSE]. TO BE SOLD BY AUCTION, At the Dwellinghouse of Mr. William Davenport, the Sign of the Queen's Head, in Macclesfield, in the County of Chester, on Thursday the Seventh Day of July next, at or about the hour of 4 o'clock in the Afternoon, pursuant to Conditions then and there to be produced, unless disposed of in the mean time by private Contract, of which timely Notice will be given... Lot I. All that very valuable Customary and Copyhold Estate... named Hough Hole Hall, about three miles from Macclesfield... [n.p., Macclesfield], 1796. **£ 385**

Printed handbill [18 x 21.5 cm] together with a copy manuscript of the contract [20 x 32 cm], pp. 2 with conjoined blank docketed 'Conditions of Sale of Lot 1st Purchase Money 1560£'; old folds and minor dusts soiling.

Hough Hole House was an old established farm to which part of Kerridge Hill was added at the time of enclosure. What constituted the property put up for auction by William Davenport on the 7th July 1796, would then have been the original farmhouse, the older part of which dated from the seventeenth century.

The 'Auction notice' together with a manuscript copy of the contract of sale, was immediately drawn up once the hammer had fallen on the lot to James Mellor who purchased the property for £1,560. He set about erecting Hough Hole Mill, a cotton-spinning factory adjacent to the house, in 1803, from which he and his wife Mary prospered.

Although not directly connected with the sale, we know that Mellor devoted much of his time to spiritual contemplation (guided by the writings of Emmanuel Swedenborg, which he had discovered in his 30s), to preaching (at Hough Hole House), and to the creation of what came to be known as 'Mellor's Gardens,' an allegorical garden based on Bunyan's Pilgrim's Progress, which is still extant.

The document is quite strict in that the buyer had to have ten percent of the sale price ready immediately the lot was knocked down to him, something he would forfeit if the balance was not forthcoming, together with costs within a prescribed time. The manuscript copies out the terms and conditions of the auction, together with the terms of the contract between buyer and seller, all of which was then properly notarised and sealed.

For some reason, the vendor's name is given as William Rossen of Macclesfield, who was the seller of Lot II, rather than William Davenport, which consisted of several dwellings in Macclesfield. Maybe Rossen had a financial interest in the Hough Holl property too.

To expedite the sale quickly, the manuscript was clearly already pre-written, with only Mellor's name and the purchase price, etc., having to be filled in on the day of sale. A kind of early pro-forma that must have been common among attorneys in Macclesfield at this time. The contract between buyer and seller would have been divided in the usual way for each party to hold as proof of the transaction.

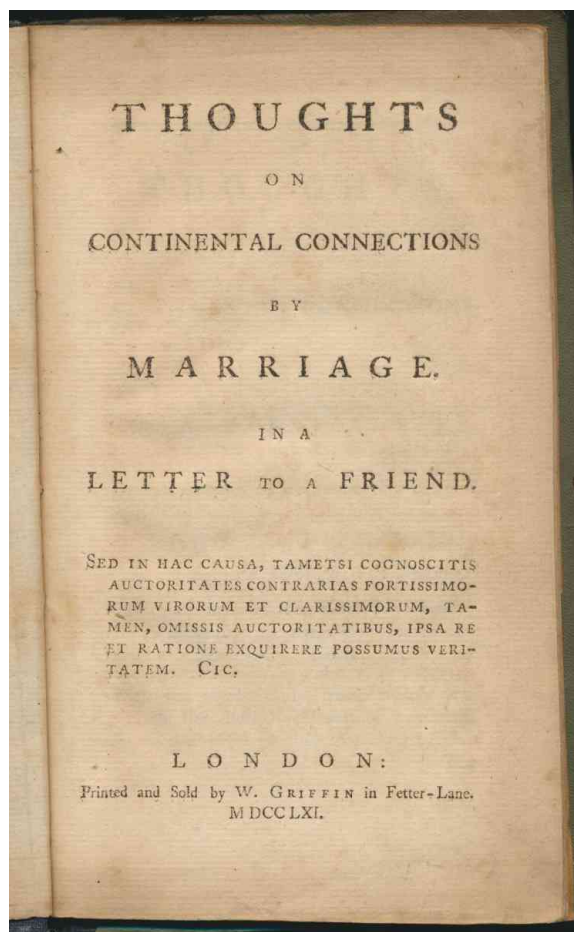
THE PERILS OF MIXING THE BLUE BLOOD

49 [INTERMARRIAGE]. THOUGHTS ON CONTINENTAL CONNECTIONS BY MARRIAGE. In a Letter to a Friend... London: Printed and Sold by W. Griffin in Fetter-Lane. 1761. £ 750

FIRST EDITION. 8vo, pp. [iv], 57, [1] blank; paper lightly and evenly toned; in later cloth backed green boards, somewhat worn, but a good copy nonetheless.

Rare first edition of this attack on George III's married to Charlotte of Mecklenburg-Strelitz on the 8th September 1761, in preference to a British girl. The author trawls through English history to show that royal marriages with foreigners end in disaster, citing particularly Edward IV and Henry VIII, but also showing the problems incurred by Edward II, Richard II, Henry VI and Charles I.

'Richard the second, in the consequences of both his foreign matches, proved that the objection is even stronger against the circumstance of their being foreign, than against any error of choice in them ; more in short in the general nature of things, than of particular persons. His first wife, queen Anne, daughter and After of German emperors, and who instead of bringing him any portion had cost Richard a large sum of money to purchase that alliance, in her extravagance, and especially in her lavish profusion of wealth on her necessitous countrymen of Bohemia, laid the foundation for the unpopularity and distresses into which that much milled youth afterwards fell. She dying, he married again to a daughter of France, with no fortune, or at lead so small an one that his expenses at bringing her over much exceeded the sum stipulated for her dowry. This contributed (till to increase his indigence, and put him on raising money by those injustices and extortions which opened to Henry IV the way to the throne, and to his own being murdered. And here it is remarkable that his alliance with France brought him not the least succour, and was more than probably one of the many other causes of disgust to the nation that fell off from him.'



The writer follows with statements on marriage to foreigner's, which just caused Britain to be mixed up in the politics and wars abroad. Shades of Trump and Melania maybe. He puts the blame fairly at the door of the Kings advisors 'The tenor however of these sentiments flowing immediately from my heart, and which, for the clear reasons that form the bottom of them, must be in common to me with all who have any heart at all, I hope you will distinguish from that implicit servile spirit which marks the herd of flatterers; those pests and nuisances of a court, from whom the best and the worst steps are equally sure of their nauseous assentation, being ever ready to swear for the optimism of the measures of present power. It is such as these that, if their prince had married a Negroe from the Guinea-coast, would have found matter of the highest applause, and, with a foolish face of wonder at his sublime taste, grinned their approbation of his choice. Unhappy princes! these are your corruptors and misleaders...'

The author is unknown, although this copy has penned on the title, in a contemporary hand, 'By J: C. Esqr' leaving open the possibility of identifying the author. As the work is mainly an attack on the Whig government of the Duke of Newcastle the writer we can surmise was probably a disgruntle Tory - aren't they all.

OCLC records one copy in the UK, at the British Library, and two more in North America, at the NYPL and the Huntington.

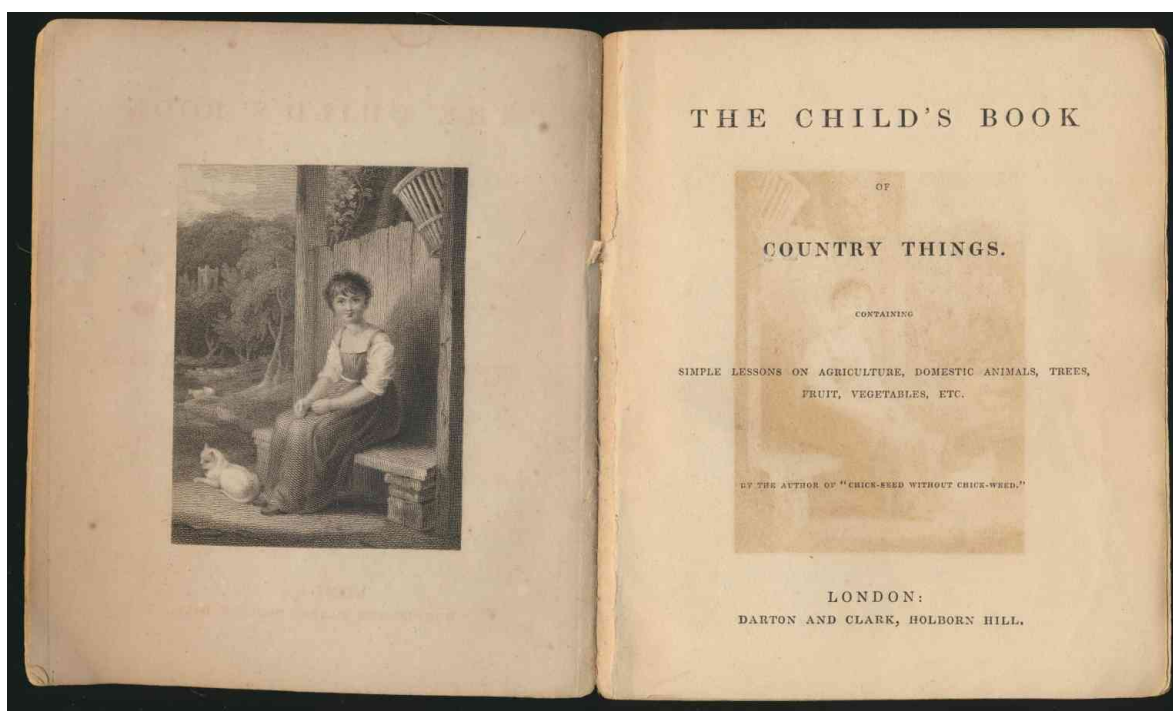
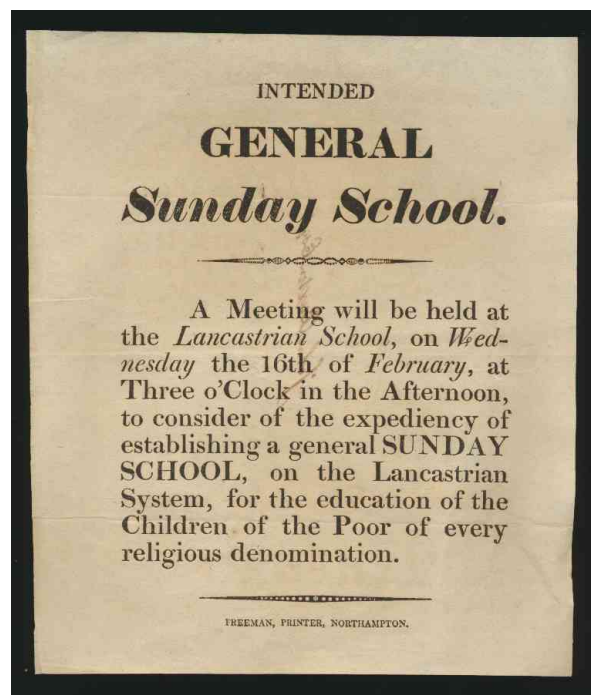
THE SPREAD OF THE LANCASTRIAN SYSTEM FOR POOR CHILDREN

50 [LANCASTER, Joseph]. INTENDED GENERAL SUNDAY SCHOOL. A meeting will be held at the Lancastrian School, on Wednesday the 16th of February... Northampton: Freeman, printer, &c. [1811]. £ 150

Single sheet, 22 x 19 cm, printed on one side, verso with contemporary name 'John Buxton Esq.' written in ink.

Notice of a meeting 'to consider the expediency of establishing a general Sunday School, on the Lancastrian system, for the education of the Children of the Poor of every religious denomination.'

Joseph Lancaster (1778-1838), educational innovator. The great success of Lancaster's teaching methods is well known. It appeared to his admirers that he had solved one of the social problems of the day—how to provide a basic education for the rapidly increasing numbers of illiterate children in city streets without employing large numbers of teachers and great quantities of equipment. Between 1800 and 1811 he established fifty new schools for 14,000 pupils.



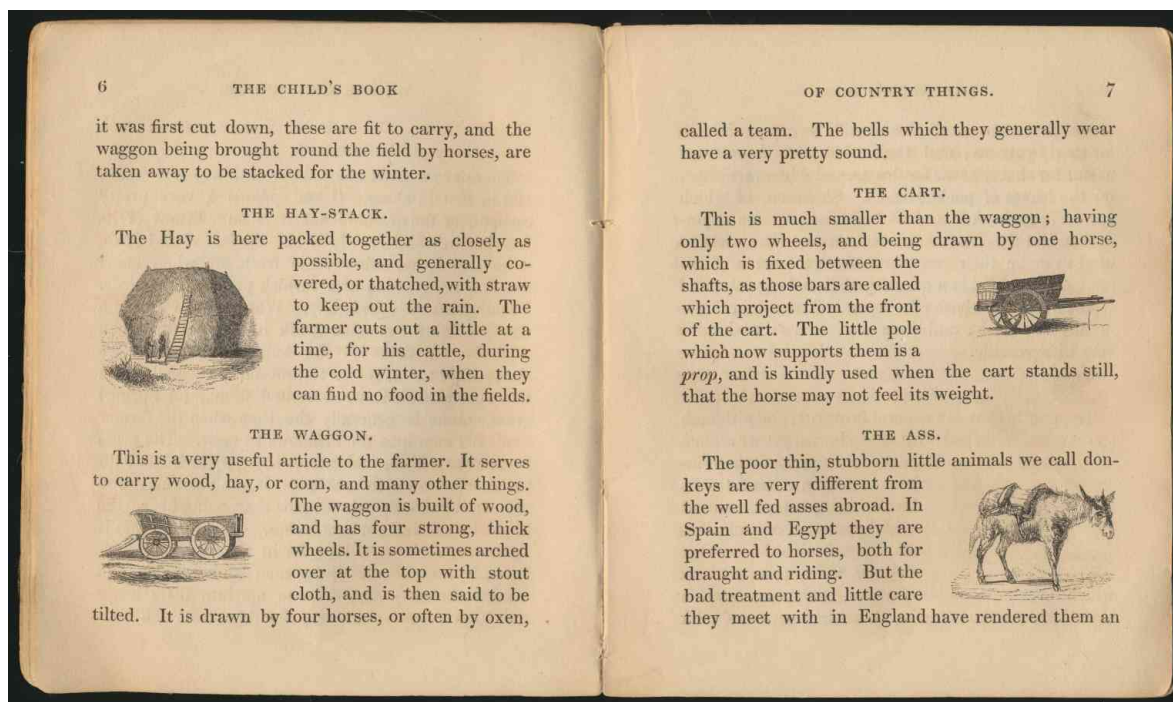
SIMPLE LESSONS ABOUT 'COUNTRY THINGS'

51 [LEATHLEY, Mary Elizabeth Southwell]. THE CHILD'S BOOK OF COUNTRY THINGS. Containing simple lessons on agriculture, domestic animals, trees, fruit, vegetables, etc. By the author of "Chick-Seed without Chick-Weed". London: Darton and Clark, Holborn Hill. [1840]. £ 385

FIRST EDITION. 8vo, pp. [iv], 60; with engraved frontispiece and illustrations throughout the text; small tear to title, neatly repaired on verso; in the original limp green publisher's cloth, upper cover lettered and tooled in gilt, lightly rubbed, but still a very desirable copy, with bookseller's ticket at rear, and contemporary inscription 'Sophia Pease Junr: With her Aunt Fryer's love, 11th Month 1840'.

Rare first edition of this charming book designed to teach children about 'Country Things', providing 'simple lessons on agriculture, domestic animals, trees, fruit, vegetables, etc.', with numerous illustrations throughout the text.

The author, Mary Elizabeth Southwell Dudley Leathley (1818-1899), produced an enormous output for the Darton's, either with the 'Chickseed without Chickweed' acknowledgement, or completely anonymous - no work ever carried her name. She was born 18 June 1818 in Clonmel, Co. Tipperary, the daughter of George Dudley, a member of the Society of Friends. She published her first book when she was sixteen, and subsequently became a prolific writer of children's fiction and religious works. She produced over a hundred



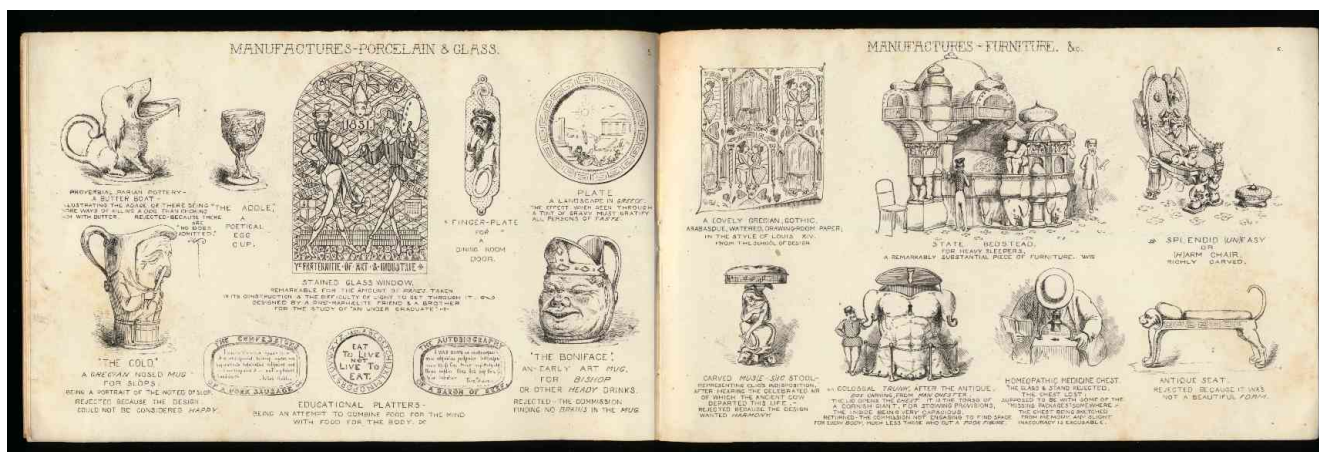
publications, of which the best known were *Chickseed without Chickweed* (1861), which sold up to half a million copies, *Children of scripture: a Sunday school book for youth* (1866), *The story of stories* (1875), and *Requiescent: a little book of anniversaries* (1888). On 11 June 1847 she married William Henry Leathley, a barrister, and later that year converted to Catholicism. Their only child, Dudley, was raised as a catholic. Leathley spent most of her life in England, residing variously in Midhurst, Ascot, Malvern, and finally Hastings, where she died 22 December 1899.' (Frances Clarke in the *Dictionary of Irish Biography*.)

Darton H876; OCLC records one copy in the UK, at the British Library, and three more in North America, at Florida, Princeton and Boston College.



WITTY LAMPOON ON THE ORGANIZATION OF THE GREAT EXHIBITION

52 [LEIGHTON, John]. LIMNER, Luke, *pseudonym*. REJECTED CONTRIBUTIONS TO THE GREAT EXHIBITION OF ALL NATIONS. Collected by Luke Limner Esq. with the classes in which they will not be found if the public maintain that many of the articles are not rejected, but still occupy distinguished positions. The collector distinctly states it is no fault of his - they ought to have been. London: Ackermann & Co. Strand. Printed by Leighton Bros. [1851]. £ 1,500



FIRST EDITION. Oblong 8vo, [22.2 x 13.8 cm], 8 leaves printed in lithograph on one side only and including 70 illustrations with text below; original blue lithograph covers the upper including the title within a design of the Crystal Palace; a very good copy.

Rare first edition of Leighton's witty assault on the various contributions to the 1851 Great Exhibition.

Published in August 1851, during the midpoint of the exhibitions run, Leighton had clearly picked up on the prevailing zeitgeist that all was not well with the items selected to be displayed in the Crystal Palace. Various scathing articles in the press had appeared with *The Times* deriding the over-elaborate ornament that characterised the manufactured goods, and *Morning Chronicle* further appalled by the variety of styles that had been imitated by ornamentalists 'The Exhibition shows that we are most skilful mimics.... But what do we create?' Coincidentally Henry Cole in the August issue of the *Journal of Design*, in his article on the 'Universal Infidelity in Principles of Design' was also unsettled by what was on show and led to the 1853 exhibition of 'Decorations on False Principles' with its anti-room fitted up as a sort of 'chamber of horrors'.

Leighton mimics the organization of the exhibition by dividing his 'contributions' into eight separate 'Classes'. The first being 'Raw Materials, Machinery &c.' which include a bottle of 'Genuine London Fog', 'A Substance, (name unknown) found engendered in the corner of waistcoat pockets & linings of old garments.', 'Material used in the milk manufacture.' Under the class of 'Manufactures, Fabric, &c.' we have a 'Veil. Made by Protestant, to prevent the spread of popery among the fair sex: the worker trusting if this pattern were adopted no one would hereafter take the veil' and a 'Picture Handkerchiefs for the cultivation of taste amongst the million, (by applying the fine arts to degrading purposes).' - this indeed become a reality and was clearly beyond even Leighton's satire. In the section on 'Manufactures, Porcelain & Glass' is included 'Stained Glass Window, remarkable for the amount of panes taken in its construction & difficulty of light to get through it. Designed by a Pre-Raphaelite friend & a brother for the study of "an under graduate"' - clearly a reference to Ruskin.

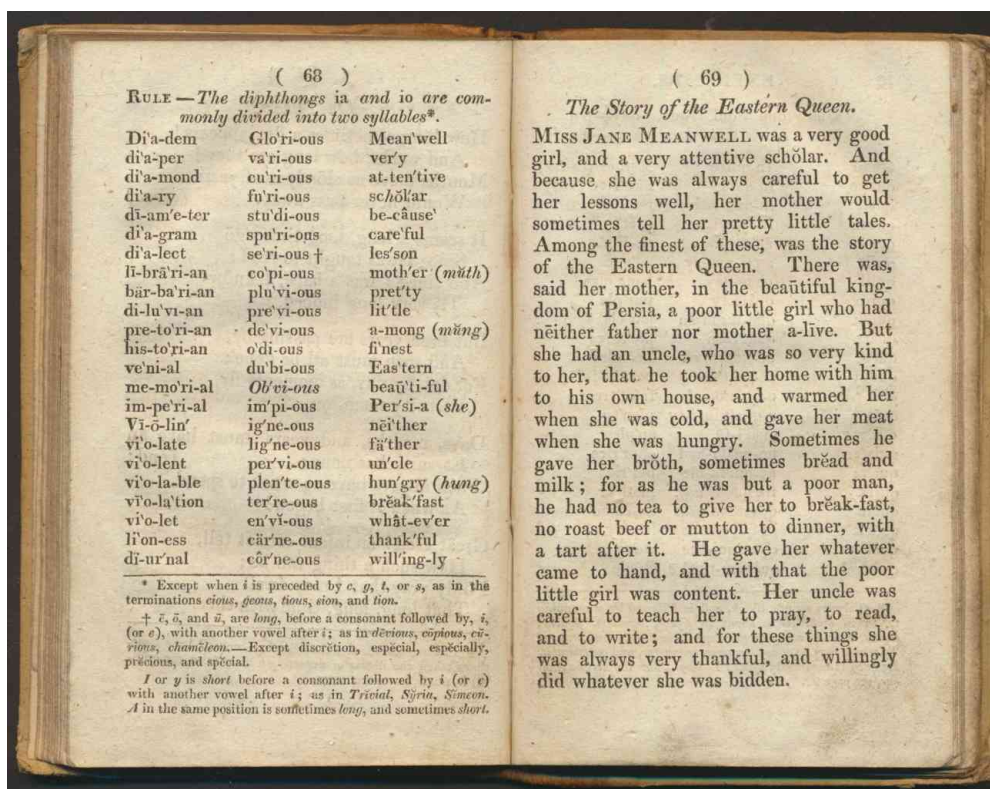
Although Leighton mocked the Great Exhibition it also offered him a significant opportunity too: 'he executed a number of bookbinding designs for J. and J. Leighton, as Luke Limner, his design for the binding of a William IV royal Bible being reproduced in the official catalogue of the exhibition. He also designed the commemoration shield of the Great Exhibition, which was executed in electrotype by the company of Elkinington and subsequently used as ornamentation to blotting books. Leighton was awarded a prize medal for his designs by the jury of fine arts. In the 1850s and the 1860s he continued to be active in the organization of international exhibitions.' [ODNB]

'Shortly after the first edition of Lear's *Book of Nonsense* was published, John Leighton, using his pseudonym Luke Limner Esq., produced at least four small landscape-format picture books, three of which were published in London by David Bogue. They are all undated, but two of them are related by their subject matter to the Great Exhibition of 1851. The four are: *The Ancient story of the old dame and her pig - Comic. Art-manufactures - London out of town or the adventures of the Browns at the sea side* and *The rejected contributions to the Great Exhibition*. Copies of the second and last of these little books are bound up together in the Victoria & Albert Museum Library and have the following manuscript inscription: '2 Brochures published in the dark ages of art about 1848 & 51 / Plates very much injured a few copies printed off prior to destroying them'. Both the tone and content of this inscription suggest that it was written by Leighton or by someone closely enough connected with the publications to be trusted. Three of these books are similar in style and consist of numerous small humorous sketches with captions or a written commentary, and have their drawings and lettering (which is in capitals throughout) very neatly executed. All four books carry a Leighton imprint (C. Blair Leighton, Leighton & Taylor, or Leighton Bros), and were printed on one side of the leaf only so that double spreads alternate with two blank pages throughout.' [Twyman p. 194]

Michael Twyman further notes that the plates were damaged for some or all of these through bad storage and so may account for the works' scarcity.

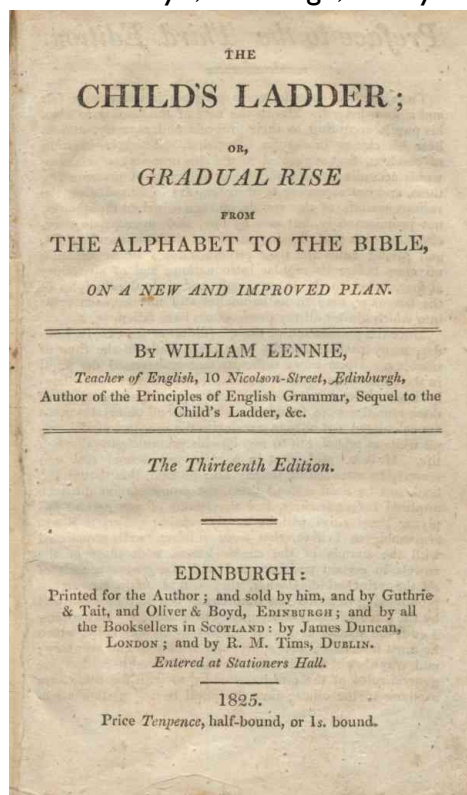


OCLC locates copies two copies in the UK, at the British Library & National Art library at the V&A, and two more in North America, at the Newberry Library and Indiana; see Michael Twyman *Early Lithographic Books*, Private Libraries Association 1990 I.137.



RAISING THE READING PROFICIENCY OF CHILDREN

53 **LENNIE, William.** THE CHILD'S LADDER; or, Gradual Rise from the Alphabet to the Bible, on a New and Improved Plan. Edinburgh: Printed for the Author; and sold by him, and by Guthrie & Tait, and Oliver & Boyd, Edinburgh; and by all the Booksellers in Scotland; and by R.M.Tims, Dublin. 1825. £ 350



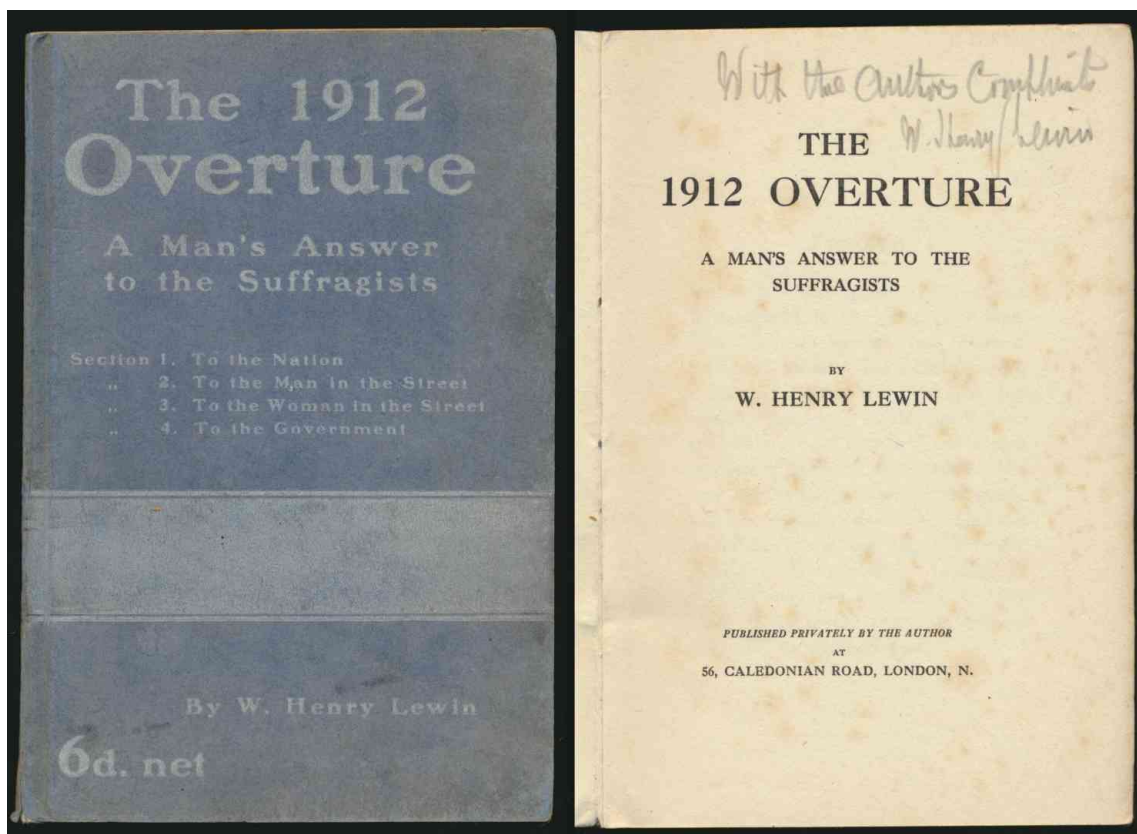
12mo, pp. iv, 5-108; in the original sheep back boards, lightly rubbed; bookseller ticket for 'John Hewit. Bookseller & Stationer, Stirling' on front pastedown; and a contemporary inscription on front free endpaper 'Christian Craford'.

Lennie has two general rules in raising the reading proficiency of children, Firstly: that teachers took care 'to class his pupils according to their progress and capacity, and to hear his classes in regular succession. This classification of children, first suggested to me the propriety of classing words according to the facility or difficulty of pronouncing them, and not according to their length.' Secondly: 'pronunciation must be acquired before reading, and the labour of getting and applying these rules will be amply repaid. For, is it not reasonable to believe, that were children well acquainted with the sounds of the double letters, with those of the vowels in certain positions, and with the general sounds of all the principal diphthongs, they would attain the art of pronouncing in much less time than when left to acquire it by the force of habit or frequency of reading?'

William Lennie (1779–1852) appears to have taught children up to around the age of eleven at his school located at 10 Nicolson Street in Edinburgh. The school opened in 1802, where Lennie was originally a teacher of geography before embarking on his own system of teaching English and elocution. He also seems to have been a capable and inspiring teacher, he certainly influenced the young Paisley poet William Motherwell before the latter attended the High School of Edinburgh. Lennie authored several popular elementary textbooks for younger children, all of which went through multiple editions.

Although stated as the 'Thirteenth edition', all editions of *The Child's Ladder* by William Lennie are excessively rare; probably indicating that they simply did not survive repeated use and reuse in the classroom.

Not in OCLC, which only records the second edition of 1815 (Western University, US); third edition of 1817 (State Library of Queensland, Australia) and the eighth edition of 1819 (National Library of Scotland).



THE DANGER OF THE MILITANT SUFFRAGETTES

54 LEWIN, W. Henry. *THE 1912 OVERTURE. A Man's Answer to the Suffragists...* Published Privately by the Author at 56, Caledonian Road, London, N. [1912]. £ 385

FIRST EDITION, PRESENTATION COPY. 8vo, pp. [8], 54, [2]; original white on blue printed boards, slightly faded on spine; inscribed 'With the Author's Compliments. W.H. Lewin.'

Scarce polemic on the utterly terrible consequences of women ever being given the vote. Lewin in his *The 1912 Overture* thought that the passing of the Consolidation Bill into law would be but the prelude to a 'Women's Opera' - this probably a dig at the composer Ethyl Smythe. He clearly saw the militant suffragettes as a great danger to both women and men and contended that if such an Act of enfranchisement were to pass, it would be a 'direct result of mob law and hooliganism of the worst type.'

'We have thus the anomaly of a large majority of the House of Commons pledged to support a Bill which has been only influenced by a small minority of female demagogues. By an excess of noise these agitators have succeeded in distracting public attention from that which is the firm and settled conviction of the country upon the question—i.e., that a large majority of women do not want the vote, and are not prepared to exchange the privileges they now enjoy for the doubtful advantages of sexual and economic equality. Full sexual and economic equality. That is the thick end of the Conciliation Bill wedge! Within the apparent justice of the Bill lies its very danger.'

One feels that Lewin was rather inexperienced when it came to women and lived more in relative seclusion from the female sex. 'The laws which govern the sexes are not man-made laws; they are natural laws evolved by necessity. Every pure-minded woman possess this inherent sense of extra sexual responsibility, and it is probably owing to her influence that the divorce laws contain an extra penalty for her sex... Had custom decided that woman should be as free and unfettered as man is, it is easy to anticipate what the result would have been. Custom has from time immemorial, place woman in the correct environment of the home, where unhampered by the cares of any state but the home state, she has in the past given to the world its Shakspeare [sic], its Napoleon, its Gladstone, and Salisbury... Woman, as the actual producer of this population, is, in this sense, the primary asset of the nation.'

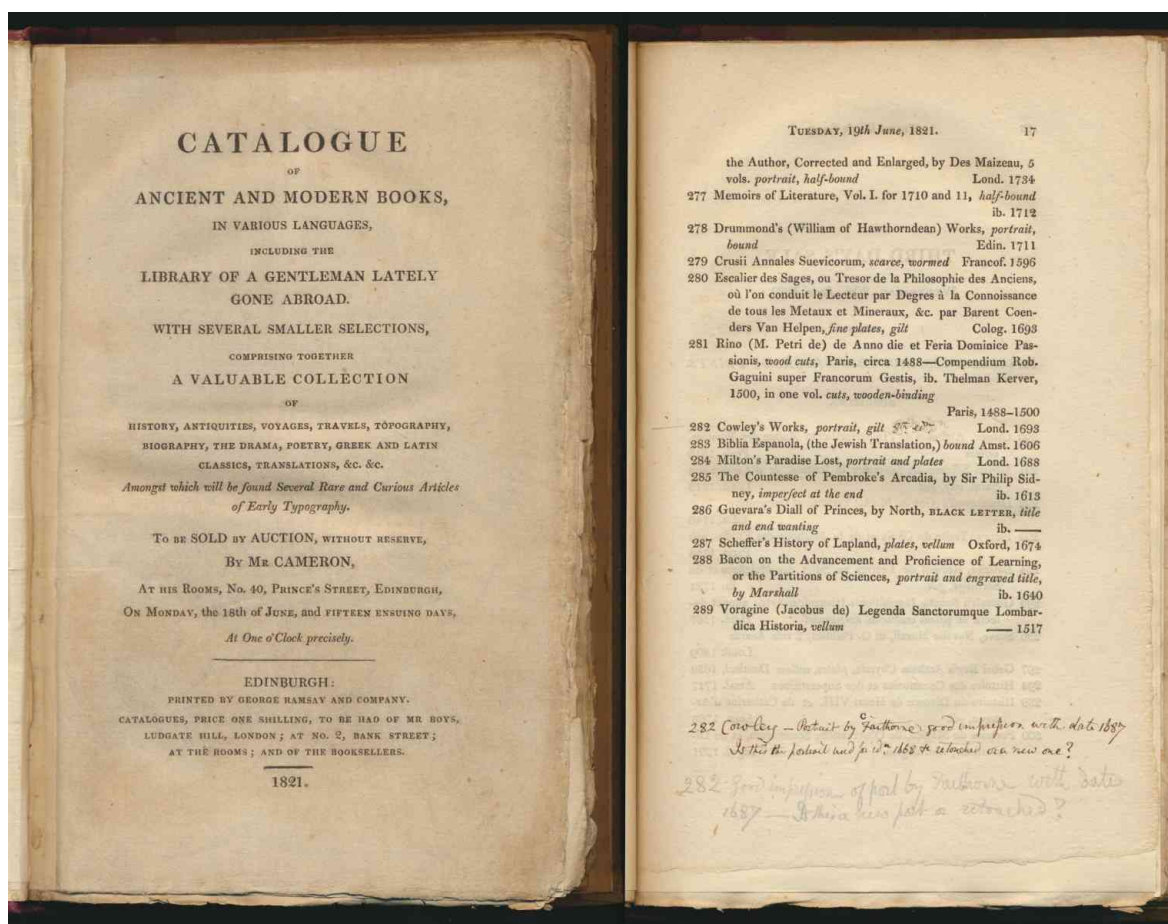
A CANVASS OF WOMEN MUNICIPAL ELECTORS IN 103 DISTRICTS.						
THE FOLLOWING RESULTS WERE OBTAINED BY REPLY-PAID POSTCARDS:—						
District.	Electorate.	Anti.	Pro.	Neutral.	No Reply.	
	135,481	47,286	21,725	9,358	(Include deceased, removed and ill.) 57,112	71
S. Kensington	4,728	1,183	671	33	2,841	
Croydon	4,080	1,575	606	30	1,869	
N. Paddington	3,700	1,090	407	98	2,105	
Chelsea	3,355	617	566	36	2,136	
Birkenhead	3,338	1,154	861	—	1,323	
Bournemouth	3,281	977	589	—	1,715	
Cheltenham	3,127	648	585	478	1,416	
Hammersmith	2,987	855	512	39	1,581	

One would like to quote the entire text, but this excerpt from the chapter addressed 'To the Woman in the Street' will have to suffice: 'consider whether any tampering with the present sex relationship is not too great a risk to be undertaken. Give that pledge that we counsel our sex to ask you for. Don't deny yourself those delightful evenings. You know them: the quiet corner in the restaurant, with the shaded lamps; Jack, with that clean, well-groomed appearance you admire so much; yourself, a dream in that smart, clingy 'hobble'; the bubbling in the champagne glasses, eclipsed by the sparkle of your eyes; the glorious confidential chats; the taxi home, and good-night on the doorstep. How the memory of those evenings is treasured by your sex you alone know. These good times will not all depart, even should the '1912 Overture' be performed, but you are asked to consider whether they will be so confidential and enjoyable or so frequent when you are compelled under sexual equality to insist upon paying your own end of the bill.'

Walter Henry Lewin (1866–1947) was a 'man of parts' with all the credentials of a 'confirmed bachelor.' He appears to have been born in Shoreditch to modest circumstances - the son of a commercial clerk and his wife. Walter became a law stationer and seems to have made enough money to retire from business sometime after the turn of the century, at which point he began to write. He held an unwavering belief that Peary did not reach the North Pole and used his annual *The 'Individualist'* to prosecute this belief remorselessly: and, as it turned out, correctly. From this time forward, he called himself an author. For the last thirty years of his life, he devoted himself to climbing including trips to Tenerife, Cape Town, South America and attempted to conquer everything in Wales. Upon his death in 1947, this singular man bequeathed his estate, almost £20,000, to Barnardo's Homes, as he was, according to his will, against 'the great evil in creating parasites by means of inherited wealth.'

Lewin's other known publications, all scarce, include: *The 'Individualist', Sole author, editor and publisher, W. H. Lewin. (Published annually.)* (1904–Jan. 1931); *Individualism* (1909); *Did Peary reach the Pole? by 'An Englishman in the Street'* (1911); *Behind the electron: original speculations in science & psychology* (1931); *Climbs* (1932); *The Great North Pole Fraud. With a monograph by Capt. Thos. F. Hall on the murder of Professor Ross G. Martin.* (1935); *Up Stream* (1943) and *Opposing aspects of social and political thought* (1945).

OCLC locates copies at the British Library, University of Carolina and Stanford.



PICTURE DEALER CUM BOOK AUCTIONEER

55 [LIBRARY CATALOGUE]. CATALOGUE OF ANCIENT AND MODERN BOOKS, in various languages, including the library of a gentleman lately gone abroad... Edinburgh: Printed by George Ramsay and Company... 1821. £ 250

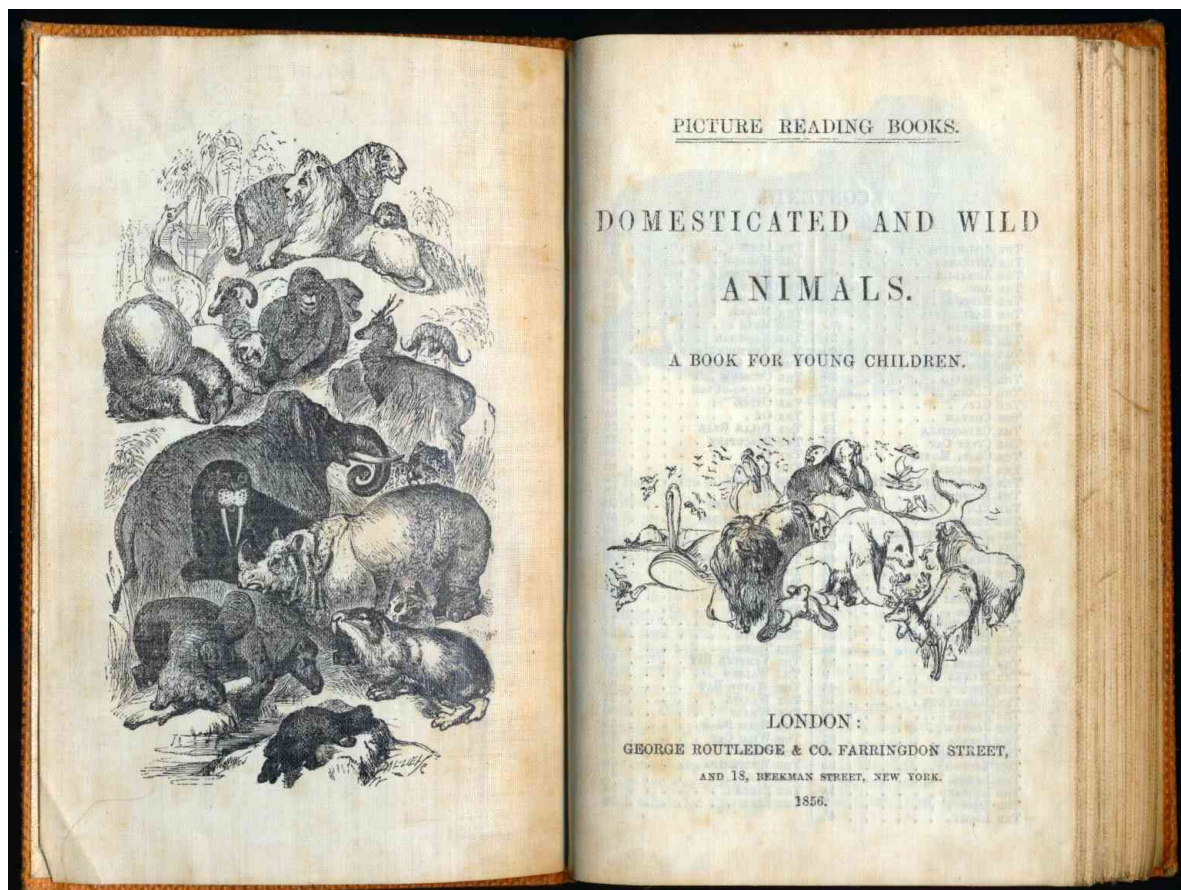
FIRST EDITION. 8vo, pp. [viii], 151, [1] blank; interleaved with blank leaves; in later cloth backed boards, spine lettered in gilt; inscribed in pencil 'Christie Miller copy' and the later bookplate possibly of the linguist Kathleen T. Butler (1883-1950) sometime Mistress of Girton College, Cambridge.

Francis Cameron, sometime picture dealer and Assistant Secretary to the Royal Institution in Edinburgh, added book auctioneering to his pursuits following the death in 1821 of John Ballantyne, younger brother of Sir Walter Scott's schoolfellow and printer, James Ballantyne. Cameron continued in this line for several years.

This is a notably miscellaneous collection of books. The original owner, having viewed the sale, annotated several lots with remarks such as 'bad', 'dirty', or noting missing maps and plates. While the sale likely did include 'the library of a gentleman lately gone abroad', it was clearly supplemented with a wide assortment of material, some seemingly intended to catch the unwary buyer.

The catalogue formed part of the reference collection assembled by Christie Miller at Britwell Court and was presumably included among the bundled lots of catalogues sold in the 'Final Portion' in 1927.

Not in OCLC, but one copy recorded in the National Library of Scotland, although another is noted elsewhere as being at UCLA.



UNUSUAL PRINTING

56 [LINEN PRINTED]. [ANIMALS]. DOMESTICATED AND WILD ANIMALS. A Book for Young Children. London: George Routledge & Co Farringdon St. 1856. £ 385

FIRST EDITION THUS. 12mo, pp. 93, [2]; printed on linen, with engraved frontispiece, title and text illustrations (engraved by Dalziel) throughout; some foxing and mild browning to the linen as would be expected, as well as a contemporary? ownership inscription on recto of frontispiece; original orange cloth decorated in blind and gilt with a cartouche enclosing the title on the upper cover; cloth lightly dust-soiled, but still a very appealing item, with the contemporary bookseller label of 'G.L. Beeforth, Scarborough' at head of front pastedown.

Scarce work on *Domesticated and Wild Animals*, experimentally printed on linen in an attempt to make works more durable for the handling of young children.

The publisher Routledge was one of the first publishers to market untearable books printed on linen. 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. The present work on *Domesticated and Wild 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.

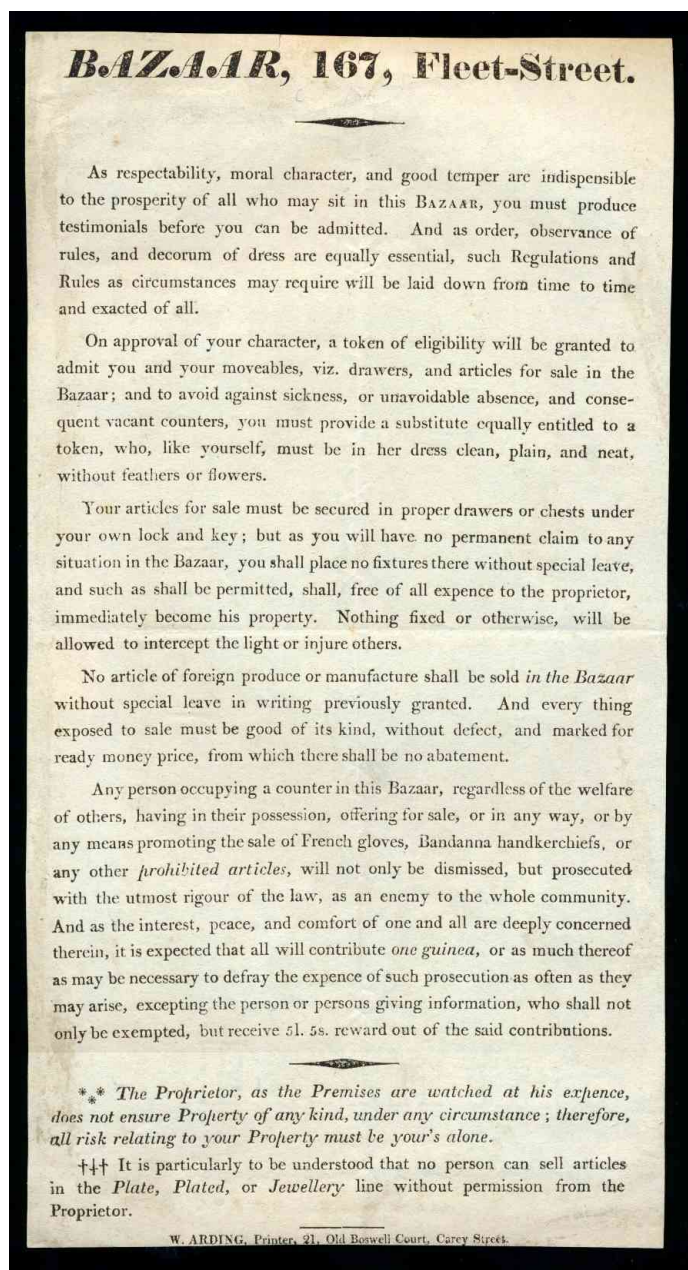
Routledge only issued a few works using linen, including half a dozen titles in their 'Aunt Mavor' series, together with four 'Picture Reading Books' including the present. This must have been a costly process as the price over the next five years had increased to two shillings, whilst the other formats remained at the same price.

OCLC records two copies in the UK, at Cambridge and the British Library, and three more in North America, at Ohio State, Toronto and Florida (erroneously calling for 82 pages - perhaps incomplete).

61

WOMEN ONLY!

58 [LONDON GRAND BAZAAR]. BAZAAR, 167, Fleet Street. [London] W. Arding, Printer, 21, Old Boswell Court, Carey Street. [1816]. £ 485



Letterpress broadside, Sheet 30.5 x 16 cm (12 x 6 1/4 inches); watermarked 'E. Smith, 1815.'

An unusual piece of Bazaar ephemera published in the hope of attracting traders to sell their wares through rented counters.

Certain injunctions were given in order to keep the quality of sellers and goods at a desirable level. '[Y]ou must produce testimonials before you can be admitted. And order, observance of rules, and decorum of dress are equally essential... On approval of your character, a token of eligibility will be granted to admit you and your moveables, viz drawers, and articles for sale in the Bazaar'. In case of sickness or other absence, a substitute could be admitted so long as they were 'like yourself, must be clean, in her dress clean, plain, and neat, without feathers or flowers.' Clearly, this was a bazaar restricted to women traders and probably also intended for a female clientele.

There is quite a lot of information about how the Bazaar operated, with sellers having 'no permanent claim to any situation in the Bazaar.' Fixtures or anything obstructing the light were also not allowed. 167 Fleet Street was a corner site with Johnson's Court, so presumably it had better natural light than an enclosed building. The tenant of the building was one Thomas Holland, a silversmith, but he appears to have moved next door to 168 and converted 167 into a Bazaar. He was clearly a patriotic person, or at least since the Napoleonic War had ended he did not want competitive foreign goods entering his realm: 'No article of foreign produce or manufacture shall be sold in the Bazaar without special leave in writing previously granted. He was most particular that anyone 'having in their possession, offering for sale, or in any way, or by any means promoting the sale of French Gloves, Bandanna handkerchiefs, or any other *prohibited articles* would both be prosecuted and fined 'one guinea'. Informants would be rewarded with £5 5s, an enormous sum at this time. There was also a prohibition on selling 'Plate, Plated, or Jewellery' as Holland probably thought his own trade could be undercut.

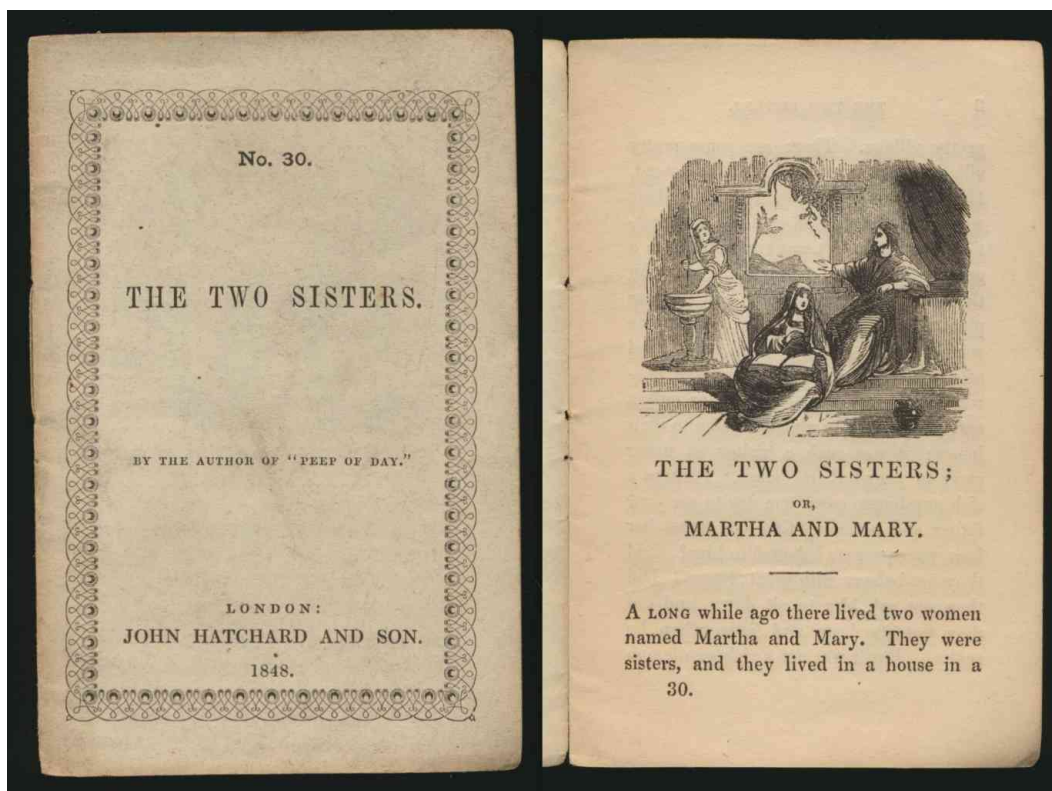
It does not seem that the Bazaar had much success—quite probably because of the restrictions, but just as likely due to the sudden increase in Bazaars at this period, allowing sellers to choose where they traded. Still, the text provides a fascinating insight into the restrictions that women had to face if they were going to trade in such premises.

'FOR CHILDREN IN STREETS AND LANES, HIGHWAYS AND HEDGES'

59 MORTIMER, Favell Mortimer. THE TWO SISTERS. By the author of "Peep of Day". London: John Hatchard and Son. 1848. £ 185

FIRST EDITION. 12mo, pp. 8; stitched as issued in the original printed wrapper.

Rare first edition of this charming tale centred on the good deeds of two sisters, Martha and Mary, designed to teach poor children Christian values and set them on the right path. One wonders whether the choice of names was a deliberate homage to perhaps the most widely read and influential children's writer of the early nineteenth century, Martha Mary Sherwood (1775–1851). Stated as 'No. 30' at the head of the front wrapper, we have identified this as part of the series '*Tracts for children in streets and lanes, highways and hedges*'.



Favell Lee Mortimer [née Bevan] (1802–1878), educational writer, was born on 14 July 1802 in London, the second daughter of banker David Bevan and Favell Bourke. A frail child, she was home-educated and developed an early love of reading. Influenced by evangelical figures, she experienced a religious conversion in 1827, after which she devoted herself to teaching and charitable work among the poor. Through her brother, she met Henry Edward Manning, then a young Anglican considering his spiritual path. Though she sought to convert him to evangelicalism, her efforts were unsuccessful, though Manning later credited her as his “spiritual mother.” Favell began publishing religious instructional books for children, the first published anonymously was *Reading Disentangled* (1836) soon followed by her most successful work *The Peep of Day* (1836), widely translated and reprinted. By this time she had also establishing a school at Fosbury House, her father’s Wiltshire estate where she double gained practical experience in teaching methods. She believed children learned best through simplified biblical narratives and expanded her work to include geography and reading instruction, such as *Reading without Tears* (1857), demonstrating innovative teaching methods. In 1841, she married Rev. Thomas Mortimer from which time she lived in London until his death in 1850, after which she moved to Shropshire and later Norfolk. Her adopted son, Lethbridge Charles Moore, became a clergyman under her influence, and she accompanied him to his parish in Sheringham. Favell Mortimer spent her later years writing, raising orphans, and engaging in religious education. She died on 22 August 1878 at her home, The Rivulet, in Runton, Norfolk, and was buried in Sheringham.

OCLC records two copies, at Cambridge and the Bodleian.

UNRECORDED PRIVATE WORK

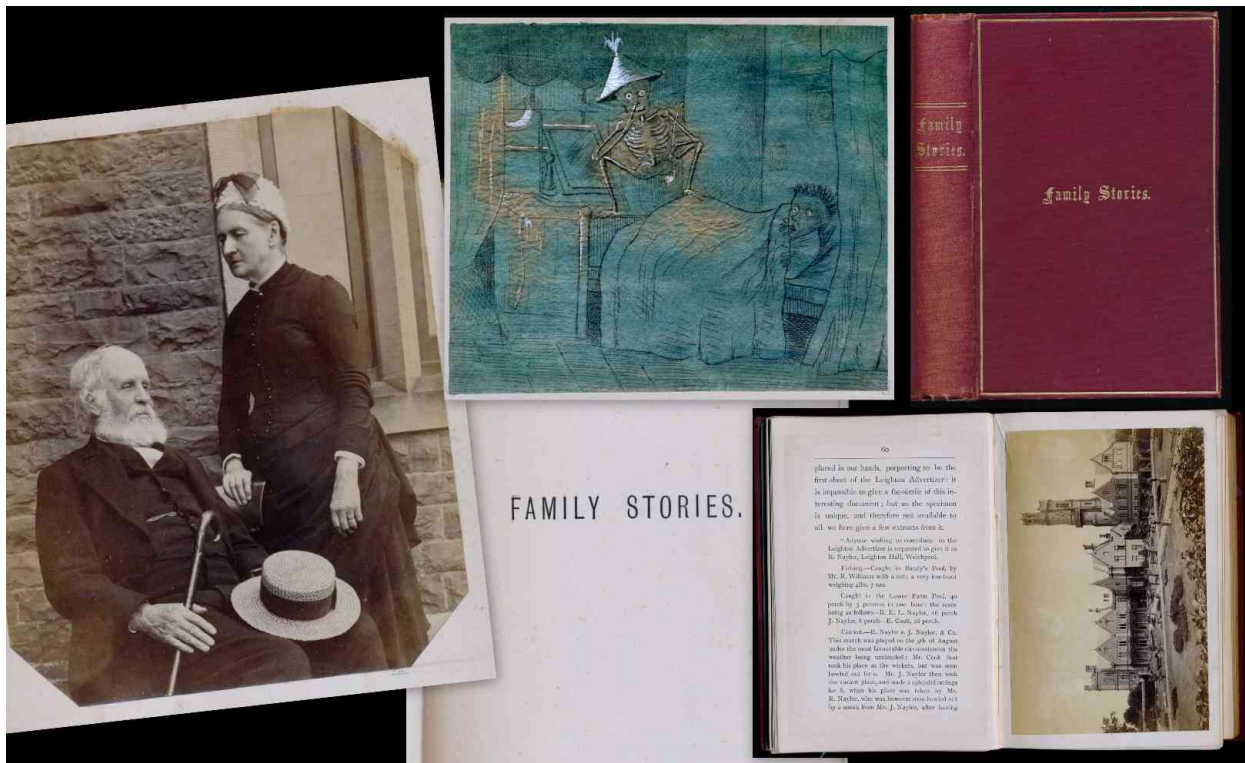
60 [NAYLOR, Charles]. FAMILY STORIES. [London: T. Evans, & Co., Printers, 327, Goswell Road], [1887]. £ 850

8vo, pp. 166, [2], on thick paper with nine albumen photographs and six etchings, including one hand coloured, mounted on blank leaves forming part of the pagination; original dark burgundy cloth spine and upper cover lettered in gilt; some leaves slightly sprung due to paper thickness, gilt edges.

Rare, seemingly unique collection of *Family Stories*, we believe gathered together by Charles Naylor (1854-1926), although all his surviving siblings appear to have joined in this collective memoir.

As this was a private work, meant only for family eyes, it relates to the childhood of the ten Naylor children and their sometimes mischievous early lives, and was almost certainly intended as a present for their parents, now in their early seventies. The preface explained: ‘To outsiders, sayings and doings of the Naylor family may have little or no interest; but among themselves, the stories which they relate concerning each other have been productive of much mirth. In the spring of this year [1887], it was proposed that these stories should be collected and printed for family circulation, and the plan that each one should throw into form and relate their own stories seemed generally to commend itself: scribbling paper was distributed; but





after the lapse of two months, it was found that few had commenced their narratives: for the most part, they began with one consent to make excuse, want of time, of a ready pen, fear of offending others, etc.; and it seemed as if the whole affair would fall through. But to some, I might almost say one of the family, the difficulties only gave zest to the work, and the following pages are the result...’ We think that the ‘one’ who managed to have the work arranged and printed may have been Charles Naylor, partly because there are few notices of him in the various family tales with the idea probably of giving it to their parents, John and Georgiana Naylor.

John Naylor (1813-1889) was the son of John Naylor and Dorothy Bullin. Orphaned young, he lived with his uncle Richard Bullin. The Bullins were prominent merchants and bankers, and through their connection to Thomas Leyland, one of Liverpool’s wealthiest men, they inherited substantial wealth. John was educated at Eton and Trinity College, Cambridge and following Richard Bullin’s death in 1844, John became a partner in Leyland Bullins Bank. In 1846, he married Georgiana Edwards and received Leighton Hall as a wedding gift from Christopher Bullin and when Christopher died in 1849, John and his brothers inherited the combined Leyland/Bullin fortune. John set about rebuilding Leighton Hall with interiors by Pugin and gardens by Edward Kemp, developed a model farm with innovative systems, and built a notable art collection.

Although the Naylors’ originated in Cheshire and Liverpool, once they had begun to rebuild Leighton Hall and take up residence there, they soon integrated themselves into Montgomeryshire life and society.

The accounts are sometimes quite hilarious, with this example probably giving something of the flavour of the work as a whole: ‘Pem and Gina’s position in the family may be described, as a girlish oasis, surrounded by boys; they being the only two sisters, who have brothers just older and younger than themselves. Small wonder therefore, that the adventures of their early lives should be closely entwined, and that while sometimes differing between themselves; yet if either were attacked by a third party, they stood shoulder to shoulder to withstand the common foe, be it governess or brother. On one occasion Miss Wagner was starting off to complain of Gina to her mother, when Pern as champion locked the schoolroom door; and placing the keys in her pocket, refused to let the governess pass until she had promised to pardon the delinquent. At another time they fought furiously over their English lesson; beginning by throwing books at each other, they soon came to blows, and Gina received such a whack on the head that she turned white: Miss Brown slipping between them, rushed off to inform their mother that they were killing each other; who, not used to such appeals, was soon on the field of battle, and found the combatants sitting quietly at the table, wondering what had become of their governess: so Mother merely said, that she saw nothing much amiss and left the room, leaving Miss Brown to wonder whether she had fallen among savages.’

Other tales include shooting, yachting, eating plum stones, messing about in the garden and on the farm, falling through windows, finding rats in the bedroom, and dead birds in the water tank—all told with some glee. Clearly, the children’s lives were close to idyllic, as narrated in the “Family Stories.” Their adventures appear mainly to have taken place on Brynlllywarch Estate in Kerry, Montgomeryshire, and Walton Hall, Liverpool, where the family lived for the most part while Leighton Hall in Powys was being built. Other adventures were had on the family yacht, which sailed to various parts of Britain and over to France.

The etchings provided for the work were probably by Gena, the artist in the family. She was, in fact, a very good amateur painter who spent much of her time copying full-sized paintings by Turner, Landseer, Wilkie, and others in the Leighton Hall collection. The photographs in the work are by “Kiff” and Charles Naylor, together with their mother, Georgina, all of whom had developed something of an enthusiasm.

Very few such accounts appear to have been written, and fewer still have appeared in print. The book was printed on thin card rather than paper, with the illustrations all carefully mounted by hand, one of the etchings being just as carefully hand-coloured. No other copy appears to be recorded and the book may only have had a print run of ten or so copies that were enough for the siblings and their parents.



UNRECORDED PANORAMIC CHAPBOOK FOR POOR CHILDREN

61 [PANORAMA]. THE NATURAL HISTORY OF BEASTS. W. S. Johnson, 60 St. Martin's Lane, Charing Cross. [c. 1854]. £ 650

12mo (10.8 x 12 cm), panorama of frontispiece and 11 panels on two sheets (extending to 57 cm), each bearing a crudely hand-coloured wood-engraving with text beneath; loosely inserted, as issued, in to the original pale peach publisher's printed wrapper; with an advert for 'The Home Circle Magazine, a family magazine' (this periodical was only published between 1849-54), to rear; with later ownership inscription in pencil to front wrapper; a very good copy of this scarce ephemeral item.

Rare survival of this panoramic chapbook for young children from the lower classes, providing them with short potted accounts of *The Natural History of Beasts*, including an eclectic group of animals, both wild and domesticated, such as 'The Panther', 'The Rabbit'; 'The Buffalo'; 'The Fox'; 'The Lion' and 'The Hyena', the latter of which is reported 'is a very ugly & fierce creature, he roams about at night to destroy goats, sheep, and other small animals'. The accompanying wood engravings, all with quickly applied dabs of red, blue, yellow and green, whilst bearing testament to the ephemeral nature of the production, also give it a real charm, which must have delighted the young audience.

A similar title *The Natural History of Birds and Beasts*, also published by Johnson is held at the Opie Collection at the Bodleian, [Opie F 142]. Probably the title alluded to by Freeman, 2754.

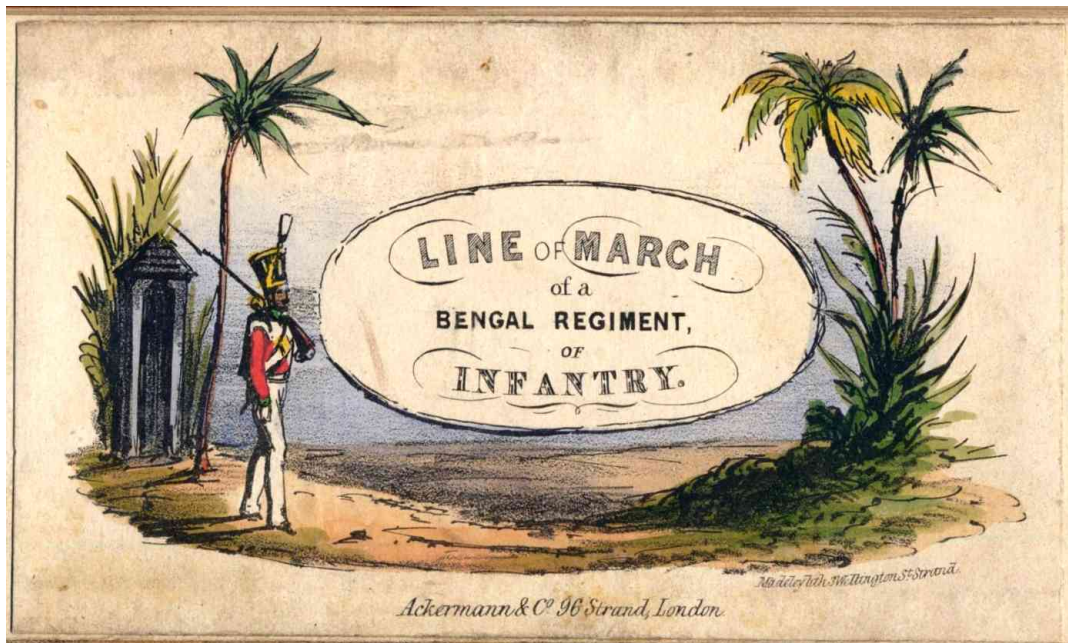


INDIAN PROCESSION

62 [PANORAMA - INDIA] LAYARD, Frederic Peter. LINE OF MARCH OF A BENGAL REGIMENT OF INFANTRY. Madeley lith., 3, Wellington St., Strand. Ackermann & Co., 96, Strand, London. [c. 1845]. £ 7,500



Hand-coloured lithograph strip panorama [7.5 x 704 cm (3 x 278 inches)], and consisting of 22 sheets conjoined, concertina-folded into portfolio measuring 93 x 338 mm; and hand coloured title pasted on the reverse so as to be instantly visible when opening the portfolio; joints repaired without loss and some general minor soiling; original crimson portfolio with title in gilt on the upper cover: 'Line of March of a Bengal Regiment of Infantry in Scinde'.

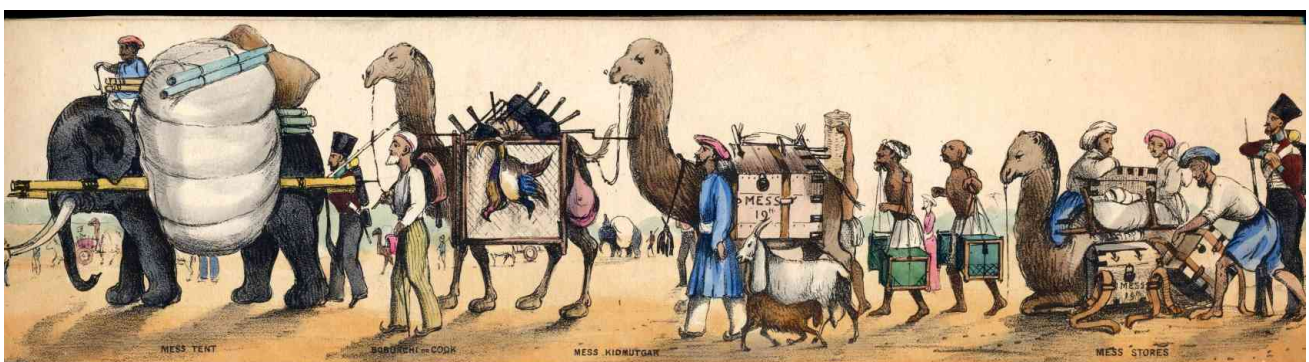


The procession advances from right to left with captions appearing close to the bottom of the image. From right to left they read: 'Striking Tents'; 'Magazine Camels'; 'Hackery with Sick'; 'Hospital Establishment'; 'Native Doctor'; 'Brahmins Praying in a Tank'; 'Orderly'; 'Com[mandin]g Officer'; 'Guide'; 'Dak Runners'; 'Halfway Coffee Club'; 'Breakfast Kit'; 'Sowari Camel'; 'Duffadar of the 4th Irreg. Cavalry with Despatches'; 'Advance Guard'; 'Officer in Command of Advance Guard'; 'Palkee'; 'Massalchee'; 'Guard Escorting Prisoners'; 'Moonshi in a Bylee'; 'Grass Cutter'; 'Scindees'; 'Mess Khansaman'; 'Dooly'; 'Saes'; 'Quartermaster'; 'Faqueer'; 'Mess Stores'; 'Mess Kudmutgar'; 'Boburchi Cook'; 'Mess Tent'; 'Berri Wallah or Shepherd'; 'Mess Cattle'; 'Bhangi Burdar'; 'Puckauli'; 'Baggage'; 'Hackery with Baggage'; 'Pandit'; 'Dundia with Nirikh Boo'; 'Bunneah & Supplies for Regt.'; 'Dundia Carrying the Bazar Flag'; 'Pariah Dog'; 'Dundea or Weighman'; 'Naik of the Bazar Guard'; 'Cruokedar'; 'Dhobie & Wife Bearer'; 'Bheestie'; 'Mentur'; 'Private Tent Pitcher & Master's Monkey'; 'Officers's Baggage'; 'Jemadar of Russud Guard or Foraging Party'; 'Khidmutgar & Cooly with Cooking Klt'; 'Baggage Camel of the Russud Guard'; 'Camp Followers'; 'Qr Mr. Searjeant'; 'Hundi Wallas or Camp Color Men'; 'Clashi or Tent Pitcher'.



The Index to British Military Costume Prints states that the print is by Lt. F.P. Layard, 19th Bengal N.I. Frederic Peter Layard, (1818-1891) was born in Bath, son of Henry Peter John Layard, former Judge at Colombo, Ceylon. He became Bengal Army Ensign, 19th Bengal Native Infantry in 1838; Captain in 1851; Major in 1862; and Colonel with Bengal Staff Corps 1864. Layard is known to have left India on steamer Victoria in February 1843 for Great Britain - it seems likely that it was during this visit to Britain that the drawings were placed in Ackermann's hands for publication.

Abbey, Life, 515; *Index to British Military Costume Prints* 485 [2].





MESMERISING ENTERTAINMENT FOR THE NURSERY

63 [PENDULUM TOY]. THE CHEERFUL BROTHERS AND SISTERS. Delightful amusement with movable figures in a great variety of changes. - Die fröhlichen Geschwister allerliebste unterhaltung mit beweglichen figuren, in vielfacher Abwechslung. - Les joyaux freres et soeurs charmant divertissement avec figures mobiles et plusieurs changements. - l'Allegrì fratelli e sorelle. gentilissimo gioco con figure mobili e quantità di cangiamenti. [Nürnberg] Original-Eigenthum G.W.F. & W. [i.e. Georg Wolfgang Faber lithographer]. 1860. £ 4,000

The toy includes a pair of wooden stand each with the legs of a man and woman, man with white trousers set against a stone garden seat the woman in a pink dress and lace petticoats in a garden; each with a moving pendulum 11 (of 12) interchangeable male and female figures, one in facsimile; contained in the original box, the lid illustrated with a group of adults and children looking on two of the figures; within a leafy spandrels decoration including several of the pendulum figures in action above a ribbon with the games title in several languages small triangular piece missing.

A delightful mechanical toy. The paired figures include a female dancer with tambourine and male flautist; an old woman with a broom and a farmer with a pitch fork; A young girl holding a cat and a young boy in ringlets holding a dog; A girl with a doll and a boy with a glove puppet; a female monkey with a night hat and a male monkey with a military uniform; and lastly a young lady with her parasol greeted by a black man touching his straw hat in greeting.





According to a note in Johann Lothar Faber's *Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern*, p. 20, the artist/maker of the game was a deaf mute working from Nürnberg. Apparently some unscrupulous businessmen in 1858 inveigled him into allowing his name to be used on a counterfeit pencil that was passed off as a product of A.W. Faber!

ARGUMENTS ON WHO SHOULD BE SAVING CHILDREN'S SOULS

64 [POVERTY]. CATHOLIC WORKHOUSE CHILDREN. Resistance of the Marylebone Guardians to the Poor Law Board, &c., &c. [London]. Reprinted from "The Tablet," July 3rd and 10th. 1869. £ 285

FIRST SEPARATE EDITION. 8vo, pp. 55, [1] blank; in modern grey wrappers.

A tussle over workhouse children of Roman Catholic's not receiving the proper religious instruction.

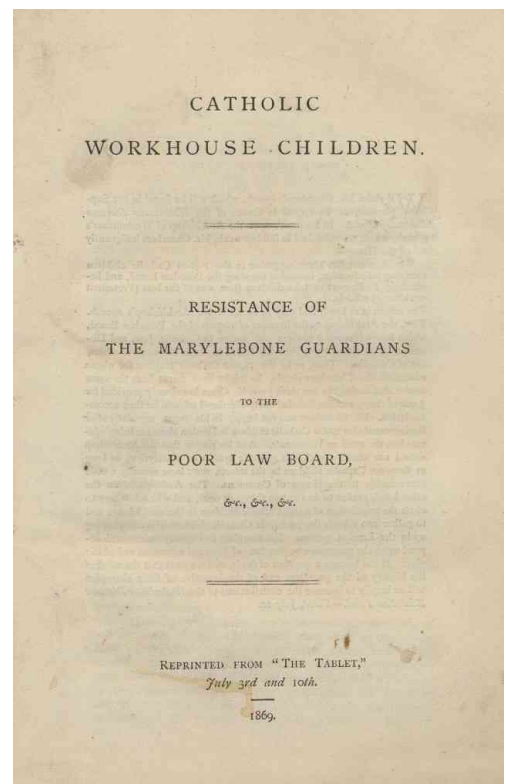
The systematic proselytisation of Catholic children institutionalised under the 1834 New Poor Law was regarded by the Catholic community as a grave injustice. The legislation embedded the Church of England's religious practices into the workhouse system, offering only limited protections for the religious rights of non-Anglicans. Although a conscience clause existed, it was not intended to apply to children deemed to lack meaningful family ties. Vague legal language allowed locally elected poor law authorities to subvert Parliament's intent, often undermining the efforts of relatives and others to ensure a Catholic upbringing for such children.

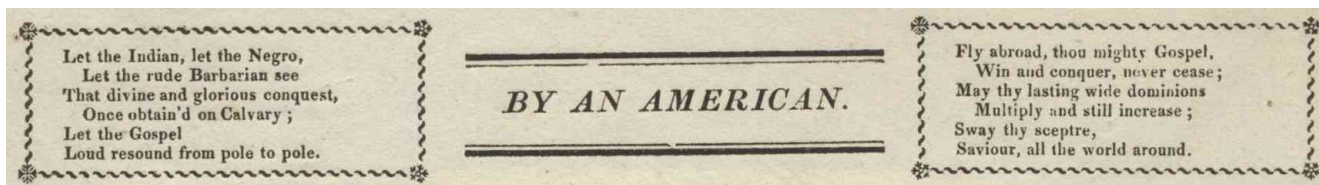
The issue was particularly acute in the London area. Earlier lobbying attempts by Catholics failed, but a renewed campaign launched in 1859, embracing Catholics from all social backgrounds and sustained despite repeated setbacks, finally achieved success in 1868. The resulting legal reform established procedures for transferring poor law children of verified Catholic background to Catholic-run voluntary institutions, with public funding provided for their upkeep.

Despite the change in the law, the Marylebone Guardians continued to resist, engaging in a protracted dispute over whether the children in their care could be recognised as verified Catholics. They also objected to what they perceived as an encroachment by the Roman Catholic Church on their control of universal poor relief, arguing that Catholic institutions undermined the authority tied to the rates they administered.

The pamphlet rehearses these arguments from the Roman Catholic perspective, focusing particularly on coverage of 'The Great Catholic Education Meeting' held at St James's Hall on June 24, 1869, together with a range of letters and press extracts supporting the Catholic case.

OCLC records two copies in the UK, at Bristol and Ushaw College library, and one more in North America, at Emory, Pitts.





‘LET THE INDIAN, LET THE NEGRO, LET THE RUDE BARBARIAN SEE...’

65 [PROSELYTIZING]. [HALL, Gordon & NEWALL, Samuel]. CONVERSION OF THE WORLD. By an American. [London:], Printed by D. Cox, 12 Nassau Plac[e, C]ommerical Road; Price One Halfpenny each, or Two shillings and Sixpence per Hundred. [circa 1821]. **£ 250**

Broadside [19.2 x 24.5 cm], printed on recto only, trimmed close to printed area with two letters missing from imprint, possibly mounted in an album at one time.

An evangelizing broadside published to encourage both missions and money to ‘Let the Indian, Let the Negro, Let the rude Barbarian see, That divine and glorious conquest, Once obtain’d on Calvary.’

The substance of the broadside is a reduced version of Hall & Newall’s *The conversion of the world: or, The claims of six hundred millions* first published at Andover, Massachusetts before being reissue in England. Although the text may actually have been derived from an abstract published in *The Evangelical Magazine* of May 1819 which in turn may have come through another publication originally published in Bombay. Hall and Newall were part of the American Marathi Mission in Bombay, established in 1813 by the American Board of Commissioners for Foreign Missions. This Protestant mission in Western India eventually expanded its reach to hundreds of villages.

That the number of Missionaries at present employed in preaching the gospel among unevangelized nations, is nothing like an adequate supply, will be evident from a moment’s attention to the following general survey. The population of the globe is computed at eight hundred millions†.

Asia,	500,000,000
Africa,	90,000,000
Europe,	180,000,000
America,	30,000,000
Total	800,000,000

The main tenor of the broadside was the rather troubling thought that ‘six hundred millions of the human race, to whom Christ has not yet been preached. If this calculation is at all correct, it demonstrates the melancholy fact, that in eighteen hundred years, only about one-fifth part of the world has been evangelized; and that if the progress of the gospel should be no more rapid in future than it has been hitherto, it will not be spread through the world in *five thousand years to come*. How distressing must this prospect be to every benevolent mind—to all who have been taught to say from the heart, “Thy kingdom come”: Let us hope, however, and let us pray, that God, in mercy to our miserable and guilty world, may cut short the reign of sin, and speedily establish the holy and peaceful kingdom of his Son over all the earth.’

That the writers calculate that there were only some 400 missionaries and so encourage the reader to evangelize the world and ‘*Let every reader ask himself, What have I done for the heathen? What ought I to do for them? What can I do?*’

The printer Daniel Cox appears to have received his freedom ticket as a stationer in London in 1813. From 1819, he was located in Southwark on the south side of the Thames, and later as a medical bookseller at 12 Nassau Place, where he also operated a ‘Genuine Patent Medicine Warehouse’. He advertised in the *Evangelical Review*, so we assume he was a keen evangelist himself.

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

UNBUILT LONDON RAILWAY

66 [RAILWAYS]. SNUFF BOX. A Birds Eye View of the London Grand Junction Railway, from Skinner Street to Camden Town. [British] [Circa 1835]. **£ 450**

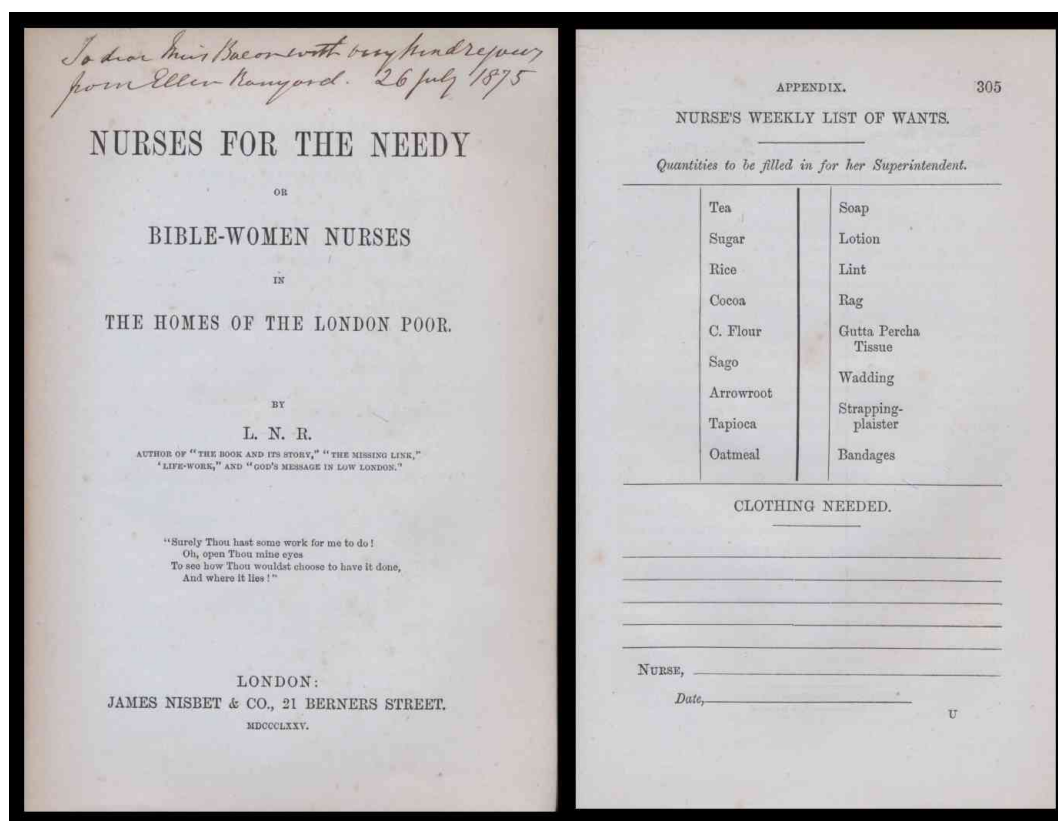
Rectangular lacquered snuff box [9 x 6 x 2 cm], the hinged lid with a view of the proposed terminus at Skinner Street; some minor wear at extremities.

The so-called London Grand Junction Railway was to run from Camden Town (the junction of the London and Birmingham and Great Western Railways) to the Thames. The route: Camden Town — Battle Bridge (St Pancras) — Clerkenwell — Snow Hill (Holborn) — the Thames (at Blackfriars) — ‘a magnificent uninterrupted entrance to the City of London from the Northern and Western parts of the Empire...’ Between St Pancras and Holborn there was to be a viaduct for carriages and pedestrians, below would be a ‘sub-railway’ for trains. This plan had to be radically modified. On the advice of George Rennie, the ‘sub-railway’ was abandoned (‘altogether too novel’). The railway, instead of a carriageway, was to be constructed along the top of the viaduct. The terminus was to be Skinner Street, Holborn, not the river at Puddle Dock, Blackfriars.



As the published print shows, the extension would have ended just by St Sepulchre's Church, Newgate, at the point where today Snow Hill joins Holborn Viaduct. Out of view to the north is Camden Town, and then, in a gentle curve, the railway crosses Euston Road and, following Farringdon Road, ends at Holborn. Rennie was particularly fond of arches which he had admired on the London and Greenwich line — 'The eye dwells with pleasure on the undulating line of the arches — and when the series is of some length the effect is still better. The admiration excited by the Aqueducts at Rome and Lisbon is a proof of this.' Alas all this was to no avail and the project was abandoned in 1836, mainly through the impediment of an act of parliament banning such construction in the centre of London.

The box was very probably sold as both a promotional tool by supporters of the London Grand Junction Railway and may even have been distributed gratis for the same reason.



THE STARK REALITY OF THE SUFFERING OF THE LONDON POOR

67 [RANYARD, Ellen Henrietta]. NURSES FOR THE NEEDY or Bible-Women Nurses in the Homes of the London Poor. By L. N. R. London: James Nisbet & Co., 21 Berners Street. 1875. £ 385

FIRST EDITION, PRESENTATION COPY. 8vo, pp. vii, [i] contents, 306, 6 advertisements; apart from a few minor marks, a clean copy throughout; in the original olive green publisher's cloth, spine and upper board lettered in gilt and blocked in black, some light surface wear and rubbing to extremities, but still a very good copy, inscribed by the author at head of title: 'To dear Miss Bacon with very kind regards from Ellen Ranyard. 26 July 1875'.

Scarce first edition, and a desirable presentation copy, of *Nurses for the Needy*, containing harrowing first-hand accounts of the plight of the London poor, and the work to alleviate their suffering by the 'Bible-women' nurses.

'And we would here assure our readers that we shall group together nothing but facts, while we invite them to follow with us the steps of two or three of our devoted women, that they may have a full view of the need of their service. Let us go and see how the sick poor fare in the East of London, and in many another low district of the city... The depravity amongst our young women is very great. When children they have been kept from school to nurse the baby, therefore they can neither read nor write. But to return to the babies. A short time ago an infant was left in the care of a young girl who took it to a field, and by some means the little creature's leg was broken, its cries supposed to arise from temper procured for it several "severe beatings". When dinner time came they arrived at home, and the nurse calling in discovered the melancholy cause of the little sufferer's cries. The leg was much swollen and for several days it had to undergo treatment before it could be set' (pp. 7-14).

The work is set out in seven chapters, viz: 'The work in London that wants this kind of nurse'; 'The nurse that is fit for this kind of work'; 'Its reaction on country districts'; 'A leader gone before' (discussing the work of Agnes Jones in the homes of the London poor); 'Who will help us to nurse the needy in their own homes'; 'The links to our organisation' and concluding with 'Statistics on seven years' work - "much might still be more" - with 'a word to those who especially care for orphans' (p. 257).

Ellen Henrietta Ranyard (1810-1879) was a writer and missionary who worked with the poor of London, who founded the London Bible and Domestic Female Mission. 'In 1857, with her husband and family, she took up residence at 13 Hunter Street, Brunswick Square, London. Soon afterwards she founded, in Seven Dials, a missionary society for the supply of bibles, and described her labours in a periodical, which she supported, called *The Book and its Missions, past and present* (vols. i. to ix. 1856-64). From 1865 the magazine was wholly devoted to furthering her mission, and was renamed *The Missing Link Magazine, or Bible Work at Home and Abroad* (1865-79). The title 'Bible woman' was first used in connection to her work among the poor. They were called as Bible women because they distributed the Bible and read the Bible to poor ladies. In 1879 upwards of 170 Bible women were employed in the work of the mission. In 1868 Mrs. Ranyard commenced training nurses, and eighty were ultimately engaged in attending the sick poor in the poorest districts of London. The Bible women spread throughout the non-western world' (Wikipedia).

OCLC records copies in the UK at the British Library, Oxford, Cambridge, Manchester and The Wellcome, and two more in North America, at Duke and Wisconsin, Madison.

SOUVENIR FOR VISITORS

68 [ROME: PAPAL COSTUMES]. COSTUMI DELLA CORTE PONTIFICIA DISENATI ED INCISI CON OGNI CURA NELL' ANNO 1853. Roma: Presso i Fratelli d'Atri, Via del Corso No. 395, 395A e 142. £ 550

Hand-coloured lithograph panorama measuring [16 x 335 cm], including a title, portrait and 30 costumes; folding down into original red pattern paper boards [17.2 x 11.5 cm.], slightly worn on joints.

Produced as a souvenir for visitors to Rome, the panorama depicts the bewildering variety of colourful costumes that were still being worn by the Papal Court. The only flamboyant costume to survive today is the familiar one worn by the Swiss Guard, although variants of other costumes used by the clergy in the panorama do survive, but in a much reduced, modest form.

The panels that follow each other depict a costume of a member of the Papal Court, beginning with the Pope himself: They are entitled: 'Pio IX P.O.M.'; 'S.P. in Dedia Gestatoria'; 'S.P. in Abrito Pontificale'; 'S.P. in Abrito Di Udiensa'; 'S.P. in Mozzetta e Stola'; 'S.P. in Abito Privato'; 'Cardinale Diacono'; 'Cardinale no [sibérien] Cappa'; 'Cardinale in Manteletta'; 'Cardinale in Privato'; 'Vescovo Greco'; 'Vescovo Siro'; 'Vescovo Armeno'; 'Prelato',



'Crocifero'; 'Bussolante Contriregno'; 'Cammeriere Secreto con Flabello'; 'Senatore'; 'Cameriere Secreto'; 'Mazziere'; 'Gentilomo de Cardinale'; 'Sediario'; 'Guardia Nobile'; 'Vesillifero di s. Chiesa'; 'Capitano Svizzero'; 'Sargente Svizzero'; 'Svizzero con Corazza'; 'Svizzero con Corazza'; 'Soldato Svizzero'; 'Svizzero del S. Monte di Pieta'; 'Tamburro Svizzero'.

See Abbey, Life, 553.



CELEBRATING THE OPENING OF THE NEW THEATRE - THE FIRST MAJOR BUILDING IN BRITAIN DESIGNED BY A WOMAN ARCHITECT

69 [SHAKESPEARE MEMORIAL THEATRE, Stratford-upon-Avon]. SCRAP ALBUM, on the Opening Ceremonial and proceeding Luncheon, Saturday, 23rd April, 1932. [Stratford-upon-Avon], 1932. £ 650

Folio [38 x 26 cm (15 x 10 inches)], pp. 100 completely filed with mounted photographs, cuttings and ephemera connected with the event; original light blue buckram, slightly marked.

A well presented album documenting the events in Stratford-upon-Avon, commemorating both the 368th anniversary of Shakespeare's birth and the inauguration of the new Shakespeare Memorial Theatre by the Prince of Wales later that same day.

The compiler of the album remains unknown, but they evidently had access to significant materials, including a seating plan for the luncheon, the menu, and an invitation to the theatre's opening ceremony. The album also features fourteen press photographs documenting both the luncheon and the later events of the day, when the Prince of Wales officially opened the new Shakespeare Memorial Theatre. Most of the images appear to have originated from the Midland Press Agency, suggesting that the compiler may have had connections to a local newspaper covering the occasion.

The original Shakespeare Memorial Theatre was destroyed by fire on 6 March 1926. Its replacement, opened in 1932, was built on a nearby site that incorporated elements of the earlier, partially restored structure. Designed by Elisabeth Scott, the new theatre is of historical significance as the first major building in Britain to be designed by a woman architect, she is pictured in one of the photographs presenting a ceremonial key to the Prince of Wales and in another at the lunch.

Distinguished figures associated with the day's events included Prime Minister Stanley Baldwin, U.S. Ambassador Andrew Mellon, Poet Laureate John Masefield, and playwright George Bernard Shaw - typically with his arms folded and probably showing signs of boredom. Some of the guests very probably contributed financially to the building project, while others were invited to lend their prestige to the inauguration. Other events on the day to entertain the general public included folk dancing and the obligatory processional.



REGENCY SHAKESPEARE

70 SHAKESPEARE, William. HAMLET, A TRAGEDY. Dublin: Printed by J. Charles, 1813.

[*bound with:*] **KING HENRY VIII.** A Historical Play, in five acts: By Will. Shakespeare. As performed at the Theatre-Royal, Drury-Lane and Covent-Garden. Printed under the Authority of the Managers, from the Prompt Books. Edinburgh; Printed at the Caledonian Press, by Oliver & Boy, Baron Grant's Close, Netherbow. [n.d., c. 1813]. £ 485

12mo, pp. 107, [1]; 58; with engraved frontispiece in each work; lightly browned and marked in places; bound together in contemporary half calf, spine ruled and lettered in gilt, rather rubbed and worn, joints cracked (but cords holding), but a good copy nonetheless, with later ownership signature to front free endpaper.

Rare Dublin and Edinburgh printings of perhaps Shakespeare's most famous play *Hamlet*, together with *King Henry VIII*, one of his less frequently performed and studied plays, though popular in the eighteenth and nineteenth centuries.



Also bound in the volume are a further five plays.

I. **LEWIS, Matthew Gregory.** RUGANTINO; or the bravo of Venice. A romantic melo drama in two acts. As performed at the Theatre Royal Crow Street with unbounded applause. By M.G. Lewis. The music by Mr T Cooke. Dublin: Printed by J. Charles, [c. 1815]. *12mo, pp. 36; with engraved frontispiece.*

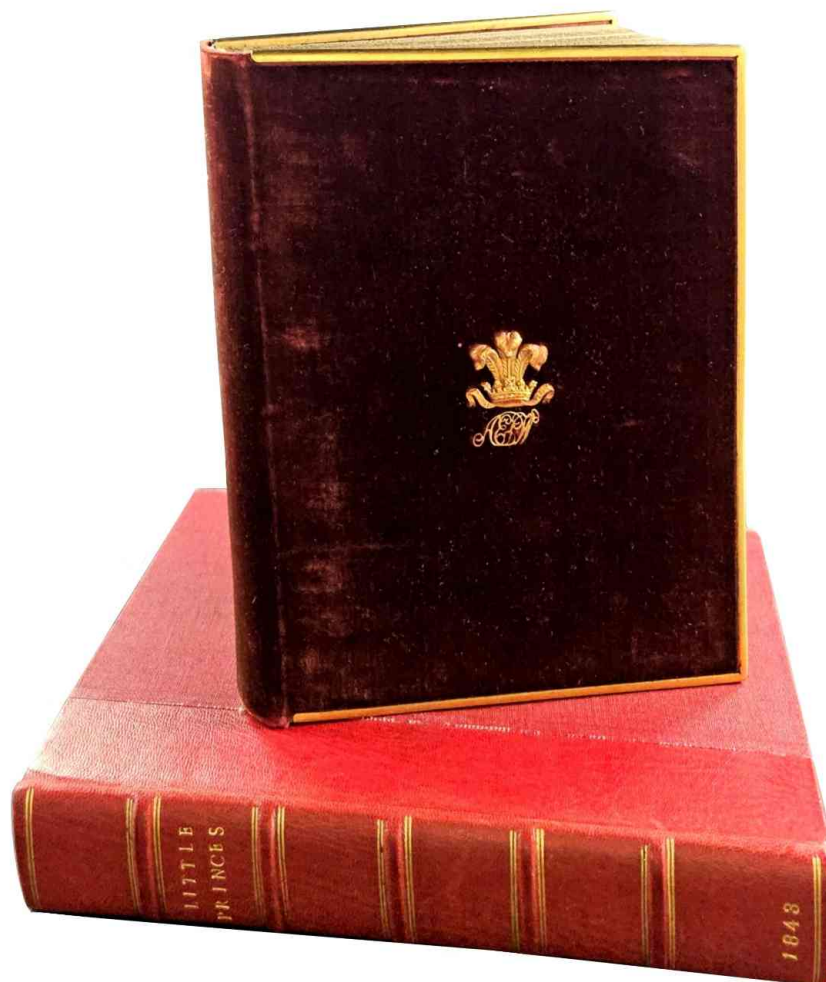
II. **MACKLIN, Charles.** THE MAN OF THE WORLD: a comedy in five acts. Edinburgh: Published by Oliver & Boyd, [n.d. c. 1815]. *12mo, pp. 60; with engraved frontispiece.*

III. **MOORE, Edward.** THE GAMESTER; a tragedy in five acts. Edinburgh: Published by Oliver & Boyd, [n.d. c. 1815]. *12mo, pp. 54; with engraved frontispiece.*

IV. **FARQUHAR, George.** THE BEAUX STRATAGEM; a comedy. Edinburgh: Published by Oliver & Boyd, [n.d. c. 1815]. *12mo, pp. 64; with engraved frontispiece.*

V. **COWLEY, Hannah.** THE BELLE'S STRATAGEM, a comedy in five acts. Edinburgh: Published by Oliver & Boyd, [n.d. c. 1815]. *12mo, pp. 70; with engraved frontispiece.*

I. OCLC records one copy only, at the National Library of Ireland; II. Not in OCLC.



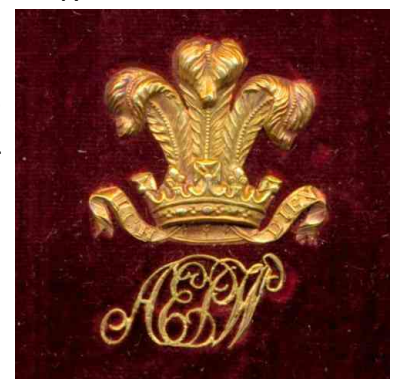
THE DEDICATION COPY: PRESENTED TO QUEEN VICTORIA'S
SECOND CHILD, THE FUTURE KING EDWARD VII.
A SUMPTUOUS COPY BOUND IN CONTEMPORARY CRIMSON VELVET

71 SLATER, Eliza, 'Mrs. John Slater.' *LITTLE PRINCES*. Anecdotes of Illustrious children of all ages and countries... With illustrative sketches by John Calcott Horsley, Esq. London: Joseph Cundall, 12, Old Bond Street. 1843. £ 5,750

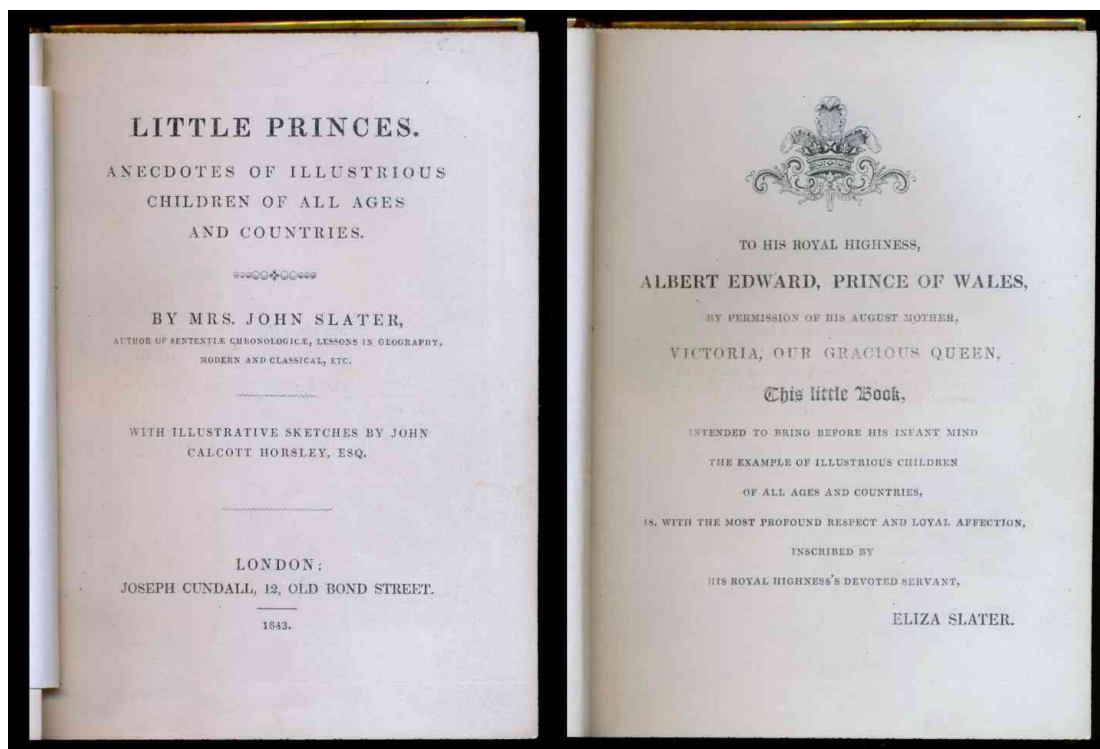
FIRST EDITION. 8vo, pp. xii, 196; with four tinted lithograph plates after John Calcott Horsley; contemporary royal crimson velvet, gilt metal edges, the upper cover with the Prince of Wales feathers and initial AEPW in gilt metal; doublures and endpapers of cream figured silk; all edges gauffered and gilt, by Hayday; preserved in a modern half morocco box, the spine lettered in gilt; a superb and highly desirable copy.

A unique copy, presented by permission of Queen Victoria, to the dedicatee, Albert Edward, Prince of Wales, the future Edward VII.

According to a note pencilled on the endpaper, this special copy of *Little Princes* would appear to have escaped the Royal Collection when it was gifted by the future Queen Elizabeth, the Queen Mother, to the Duchess of Richmond and Gordon of Goodwood House—probably sometime in the 1930s, when she was still Duchess of York. Several generations of the Royal Family stayed at Goodwood in order to attend the Goodwood races, so presumably the book was presented as a gift during one of these visits. At a later period, the book was given to Frances Duvett, who was in service at Goodwood before WWII, and then to her son, the bookseller Nial Devitt, and thence to Robin de Beaumont.

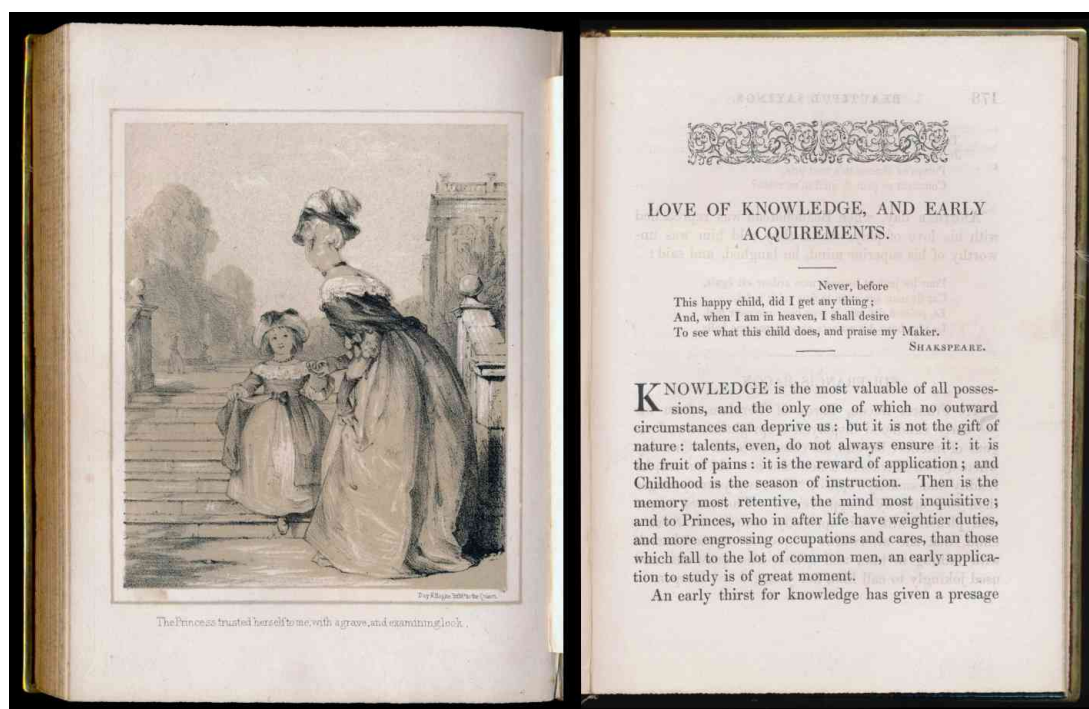


The work is a form of Courtesy Book with sections devoted to: Religion - first and foremost; Filial Love; Fraternal Love; Early Discipline; Docility; Self-control; Decision of Character; Patriotism; Courage; Presence of Mind; Princely Bearing; Reputation; Kindness and Delicacy of Feeling; Humanity and Benevolence; Forgiveness of Injuries; Friendship; Secrecy; Truth; Flattery; Justice; Generosity; Gratitude and Attachment; Laudable Emulation; Beautiful Sayings; Love of Knowledge and Early Acquirement. Not exactly to the same degree of Renaissance courtesy as exemplified by Baldassare Castiglione, *Il Cortegiano*, but still aiming to be a collection of extracts and accounts of the best examples for a prince, and future king, to follow.



Slater in her preface notes that it 'is above eighty years since the birth of an heir apparent to the throne was last celebrated in these realms, and during this interval vast improvements have been made in infant literature. Perhaps a little book, expressly designed for the first reading of a Royal child, has not hitherto existed, and this work is a very humble attempt to supply such a deficiency. Before his Royal Highness can read fluently, he will probably have been made acquainted, by means of conversation, with most of the great men, of whose youth I have given anecdotes... My principal object in the Moral Reflections, which were necessary in order to introduce and connect the anecdotes, was to make them so short, that it might not be worthwhile to skip them, a habit that lively children always acquire, if they are kept too long from facts—the great object of interest to the infant mind... All my hopes and wishes will be fulfilled, if it should be found that the cause of religion and virtue has been upheld in these pages, and no sentiments inculcated, but such as are worthy of a great Prince, destined to reign over a great nation.'

The author, Eliza Slater, ran a Ladies' Academy at 5 Hall Place (today 5 Hall Road) in the St John's Wood area of London. Eliza was born in 1787 into a family whose initial business was pattern drawing—i.e. creating designs used by professional embroiderers and lace makers. However, several members of the family went on to become painters. Eliza's uncle, Joseph Slater, became a portrait painter, as did two of his sons: Joseph Slater (1782–1837), an important miniature painter; and Isaac Wane Slater (1785–1836), a portrait painter. Another son, John Slater (1785–1835), who became in turn a merchant, artist, and gentleman, married his cousin Eliza in 1808.



It would appear that Eliza was, at the time of her marriage, a governess or teacher of some kind, for in 1819 she first published what was to become her most popular work: *Sententiæ Chronologicæ: or, a Complete System of Ancient and Modern Chronology contained in familiar sentences*. As a family, the Slaters clearly bettered themselves, successfully raising their status and establishing themselves as members of the middle class. The male members of the Slater family had a habit of dying in their forties or fifties, and Eliza's husband was no exception. Now a widow with nine surviving children aged between 11 and 25—all unmarried and living at Hall Place—it was a logical step for her to resume her abeyant career sometime after her husband's death in 1835. In this she had some advantage, for her brother-in-law Joseph had painted many sitters from among both royalty and the aristocracy and probably made introductions for Eliza. It is also quite possible that her earlier *Sententiæ Chronologicæ* may have been one of the works that Queen Victoria, when still a princess herself, used when she was in her school years.

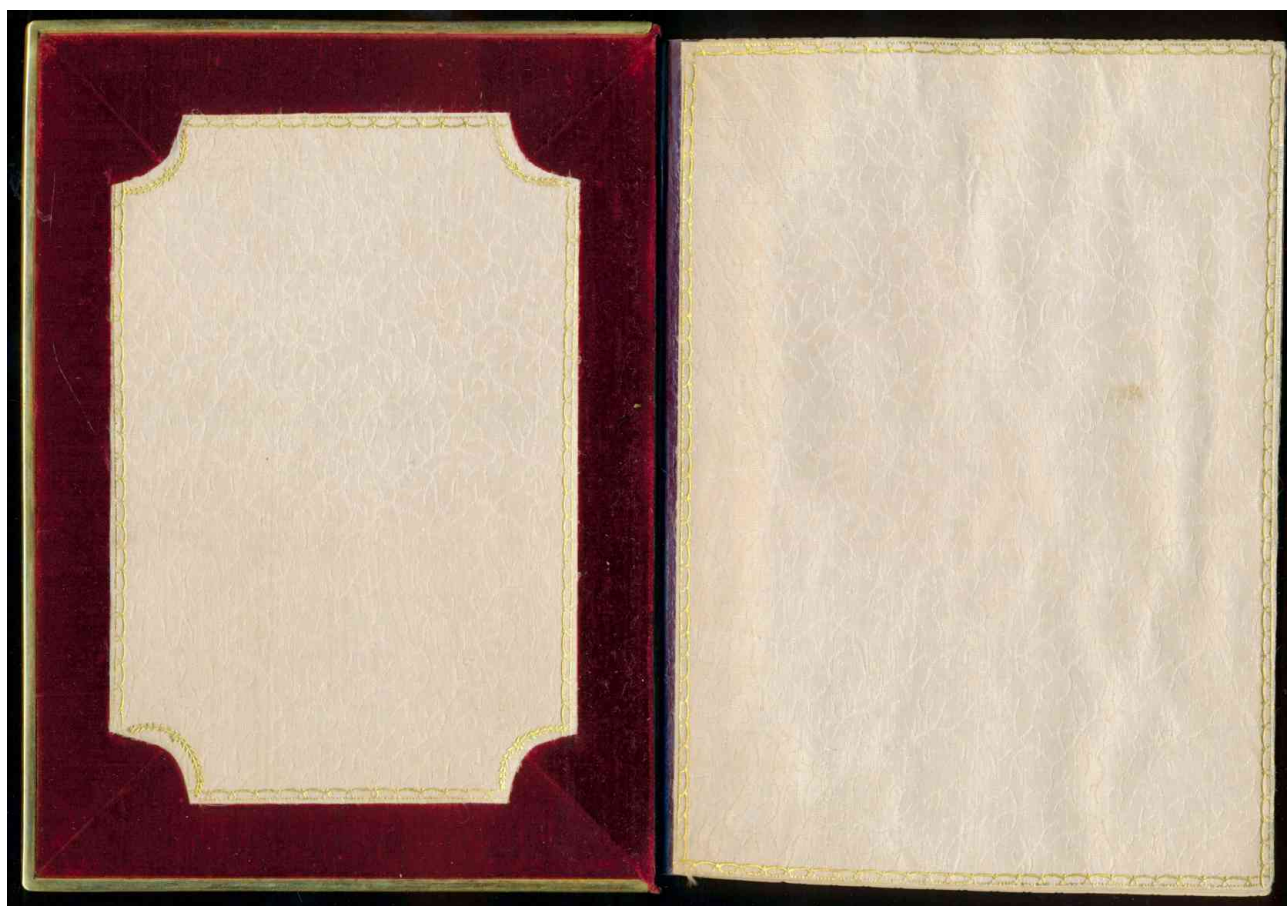
Eliza converted their home at Hall Place into a boarding school for some fifteen to twenty young ladies between the ages of 7 and 18. The house was a large new semi-detached building, then opposite a nursery for plants and just a few hundred yards from open fields! Initially, she described her new role as being a governess and taught together with three of her eldest children—Adela, Emma, and Henrietta—and two additional governesses. Later, the school catered to children aged 15 and upwards, and she added schoolteachers for German and French.

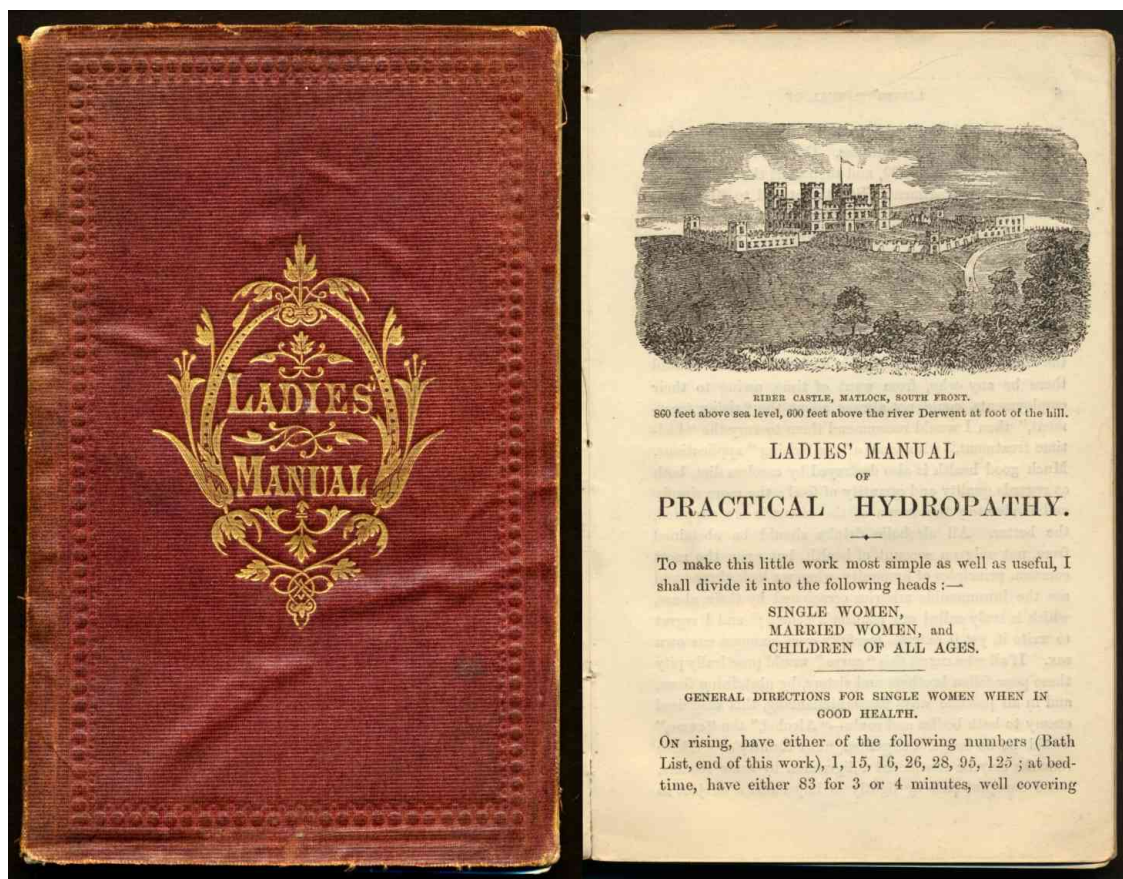
When the *Little Princes* was published, Eliza was probably doing very well from her school. Not only was the area of St John's Wood up-and-coming, but it was also convenient to the richer elements of London society. She chose Joseph Cundall, then the premier children's book publisher, to produce her work. The illustrator John Callcott Horsley (1817–1903), just at the beginning of his career, was already being noticed and promoted by the likes of Henry Cole—indeed, he designed the very first Christmas card for Cole at the same time he illustrated the *Little Princes*.

Little Princes was issued only two or so years after Cundall began publishing on his own account. Just 25, he had met Henry Cole, who with him began the famous 'Home Treasury' books. Like these, *Little Princes* is also printed by Charles Whittingham at the Chiswick Press in Old Caslon typeface, beautifully set and including head- and tailpieces very probably engraved by Mary Byfield. For this unique copy, James Hayday (1796–1872), one of the most inventive binders of the 19th century is clearly responsible and was probably commissioned by Eliza Slater to create the binding—royal crimson velvet, gilt metal edges, and the flourishes of the Prince of Wales's feathers and his monogram, AEPW, below—so there was no doubt who the copy was meant for.

A rare example of a childrens' book that has escaped the Royal Collections.

Mclean *Joseph Cundall*, p. 57; OCLC and COPAC locate just five copies in British libraries (British Library, Cambridge, NLS, Oxford and V&A) and two further elsewhere (Toronto, and Wayne State, Michigan).





DISCREET TREATMENTS FOR LADIES

72 **SMEDLEY, Caroline.** LADIES' MANUAL OF PRACTICAL HYDROPATHY, FOR FEMALE DISEASES; Also, Directions to Mothers How to Carry out Hydropathy for Their Children. By Mrs. Smedley, Matlock Bank Hydropathic Establishment, Derbyshire... London: W. Kent and Co., Paternoster Row. 1870. **£ 275**

'TWELFTH EDITION. FORTIETH THOUSAND.' 12mo, pp. [iv], 5-120; occasional light marking in places, but otherwise a clean copy throughout; original limp brown publisher's cloth, upper cover lettered and tooled in gilt, lightly sunned and rubbed to extremities, but overall a very good copy, with a contemporary presentation inscription from husband to wife on front free endpaper.

Later edition, though all editions rare, of this enormously popular and appealing work on hydrotherapy for women. 'After reading many works on Hydropathy, I also feel that they are written too scientifically for Ladies who have not studied Medical and Anatomical Works, and who are therefore ignorant of the vast many terms made use of only in such works ... this little manual will therefore be entirely free from such terms' (preface).

Mrs Smedley divides the work into three sections dealing first with complaints associated with single women, before discussing those relating to married women, and finally children of all ages. For each condition, the reader is referred to the extensive 'Bath List' found at the end of the work, which outlines some 225 different baths, packs and poultices and douches to be used.

The work ran through several editions, reaching a sixteenth in 1878. Caroline was the wife of John Smedley, a shrewd business man who established two hydropathic spas at Lea Mills and Matlock, and was indeed the author of his own work on the subject in 1858, *Practical Hydropathy*. Mrs Smedley wastes no opportunity in plugging her husband's work, the reader being advised that the baths and pieces of apparatus discussed are all illustrated in his early work, 'price 2s. 6d', and which 'contains also a good deal of treatment for females and cases'!

OCLC records two copies of this edition, both in the US, at Duke and Wisconsin Madison, with only the first edition of 1861 (5 copies, all in the UK) and fourth of 1864 (at Oxford only), being also recorded.

'CHOICE SONGS' FOR THE LOWER CLASSES

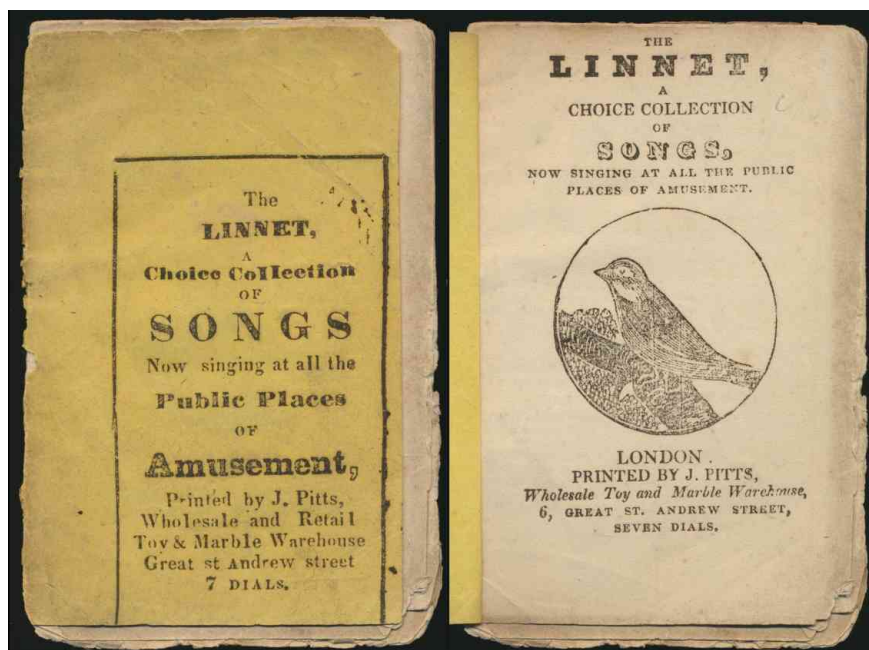
73 **[SONGS].** THE LINNET, A Choice Collection of Songs Now singing at all the Public Places of Amusement, London. Printed by J. Pitts, Wholesale and Retail Toy and Marble Warehouse, 6 Great St Andrew Street, Seven Dials. [1830's]. **£ 185**

16mo, [99 x 64 mm] pp. 16; with four wood-engraved illustrations; stitched as issued, and largely unopened, in the original printed yellow wrappers, lightly dust-soiled, but still a very good copy.

Rare chapbook, printed by Pitts at his 'Wholesale and Retail Toy and Marble Warehouse'. Published under the general title of *The Linnet*, the 'choice collection of songs now singing at all the public places of amusement' include 'The sailor's home'; 'Here's a health to merry England'; 'The Gin'; 'The lovely village maid'; 'Greenwich pensioner'; 'Kitty Jones'; 'Gallant troubadour'; 'Anna; or, the adieu'; 'The shovel and broom'; and 'She fail'd in her truth'.

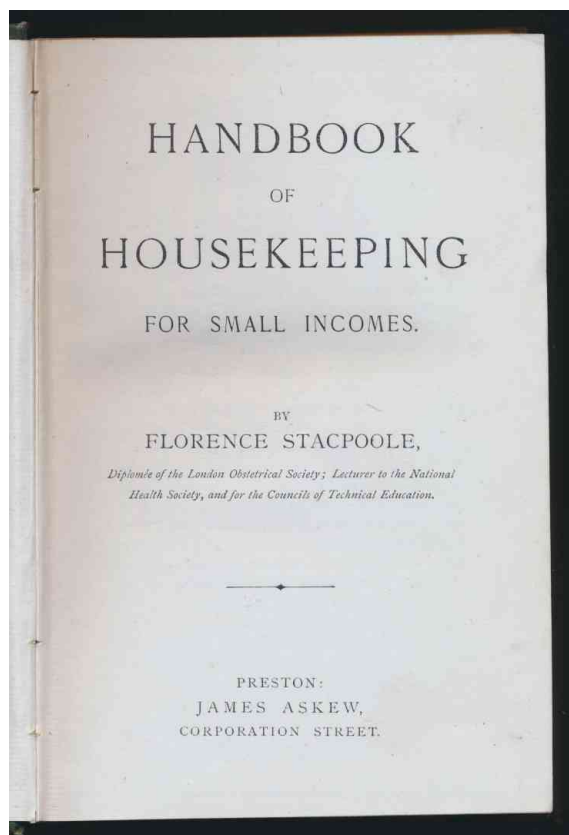
In 1802 John Pitts (1765-1844) set up a printing business at 14 Great St Andrew Street, Seven Dials in London. By 1819, he had moved the business to 6 Great St Andrew Street, with his Toy and Marble Warehouse (advertised as such from 1820 onwards), where he continued to trade until 1844. He allegedly invented the publication of the 'halfpenny ballad'.

OCLC records one copy in the UK, at Oxford, and two more in North America, at Harvard and Northwestern.



PRACTICAL ADVICE FOR WORKING CLASS WIVES AND MOTHERS

74 **STACPOOLE, Florence.** HANDBOOK OF HOUSEKEEPING, for Small Incomes. Preston: James Askew, Corporation Street. [c. 1900]. **£ 225**



8vo, pp. viii, 9-439, [1] blank, iii 'Index to Housekeeping', [1] blank, iv 'Index to Cookery', ii 'Index to the care of infants', ii 'Index to Every-Day Ailments', ii 'Index to Invalid Feeding'; in the original green publisher's cloth, spine and upper board lettered in gilt, very lightly rubbed to extremities, otherwise a very good copy, with a prize label (from Motherwell Women's Own) on front free endpaper:

Rare Preston printing of this *Handbook of Housekeeping for Small Incomes*, providing practical advice for working class wives and mothers. The work is set out in five parts, viz: 'Economical Housekeeping'; 'Economical Cookery'; 'The Care of Infants and Young Children'; 'Every-Day Ailments' and 'Invalid Feeding', each then broken down in to several chapters, with notable discussion's on 'House-hunting', 'Servants', 'Methods of Kitchen Economy', 'Nursery Dishes', 'The Feeding of Young Children', 'Hints on Feeding the Sick' and 'Invalid Drinks'. Of particular note are the nine 'Rules for Household Health' (pp. 96-7) and thirteen 'Reminders for Household Thrift' (pp. 98-9) some of which could usefully be followed today

Florence Stacpoole (1850-1942) 'writer on health, was born in Dublin, one of seven children of the Rev. William Church Stacpoole (c.1815-1870) dean of Kingstown (Dún Laoghaire) and doctor of divinity in TCD, and his wife, Charlotte Augusta, daughter of Charles Henry Mountjoy of Dublin. The family was literary: one brother, William Henry Stacpoole (b. 1846), was the author of children's books; another, Henry de Vere Stacpoole, was a prolific novelist. Florence, who was educated privately and lived her adult life in England, eventually settling

in Gosport, Hampshire, confined her writing to journalism and practical pamphlets in her main areas of interest, women's health and child care. Her early works include *The care of infants and young children and invalid feeding* (1895) which was part of the 'Everyday Help' series, and *Handbook of housekeeping for small incomes* (1898)... Her other interests were astronomy and religion; she was a member of the British Astronomical Association and of the Modern Churchman's Union. She died 2 December 1942; she never married.' [*Dictionary of Irish Biography*]

OCLC records one copy of this issue, at Duke (the first edition appeared in London in 1897).



FOR YOUNG LADIES

75 [STATIONARY SET]. PAPIER POUR DAMES. [France], [c. 1860s]. £ 285

Stationary box containing decoratively printed notepaper, envelope, and five compartments with various decorative wafers, protected by a grilled flap; all contained in the original decorative box [23 x 13.8 x 1.1 cm (9 x 5½ x ½ inches)] the upper cover with a large chromolithograph gilt and colour printed title label depicting a lady and gentleman in a garden above a cartouche bearing the title, embossed paper edging, one strip missing.

A neatly produced ephemeral item, probably made for teenagers experimenting with writing letters of endearment and friendship.

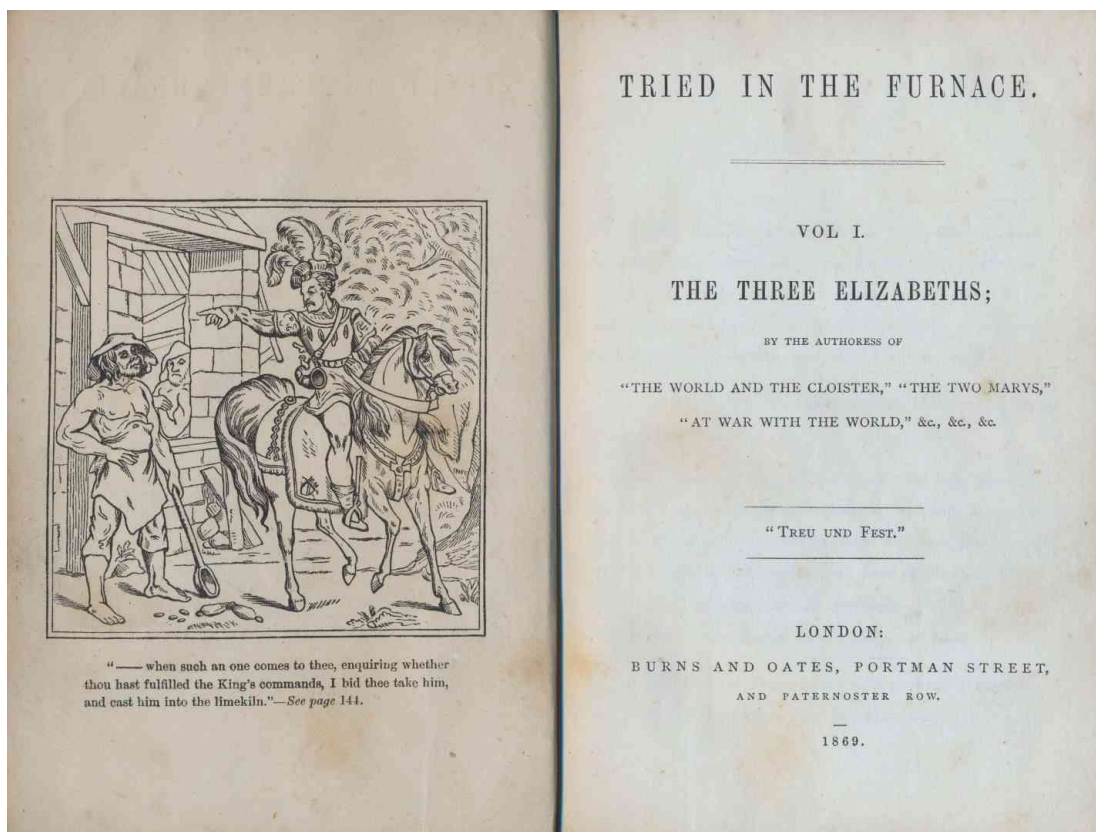
TALES BY THREE SISTERS?

76 [STEWART, Agnes Magdalene]. TRIED IN THE FURNACE. Vol. I [All Published]. The Three Elizabeths; By the Authoress of "The World and the Cloister," "The Two Marys," "At War with the World," &c., &c., &c. London: Burns and Oates, Portman Street, and Paternoster Row. 1869. £ 450

FIRST EDITION. 8vo, pp. viii, 212, vii List of Subscribers, [1] advertisement; some light toning and marking in places; in the original brown blindstamped publisher's cloth, spine and upper board lettered and tooled in gilt, some surface wear and rubbing to extremities, but still a very good copy, with near contemporary ownership signature at head of front pastedown.

Scarce first edition of *Tried in the Furnace* made up of three tales, the author noting in her preface that she has 'endeavoured to illustrate, as it were, the life of the Saint whom we have chosen for each of our several tales, working up with fictitious characters, and, to the best of our poor power, delineating some particular virtue in that of the former'. Dedicated to 'Her Grace, The Duchess of Norfolk', 'The Three Elizabeths' chosen for the three tales are Elizabeth, 'The Matron of Israel'; Elizabeth 'The Queen Saint of Hungary'; and Elizabeth 'The Lily of Portugal'.

Agnes Stewart was the daughter of Duncan Stewart, a 'Professor of Oriental Languages' and author of the *Practical Arabic Grammar* (1841). She was born in Stepney, London, in 1819 and for the first decades of her life lived at home with her parents. What appears to have been a schism in the family occurred during the 1840s, for we find Agnes living with her mother in the 1850s at 32 St George's Road in Southwark. Her sister Elizabeth, who was also an author, together with another brother, were living with their father at a different address, 10 Brook Street in Lambeth. We suspect that Agnes and probably her mother were both converted to Catholicism.

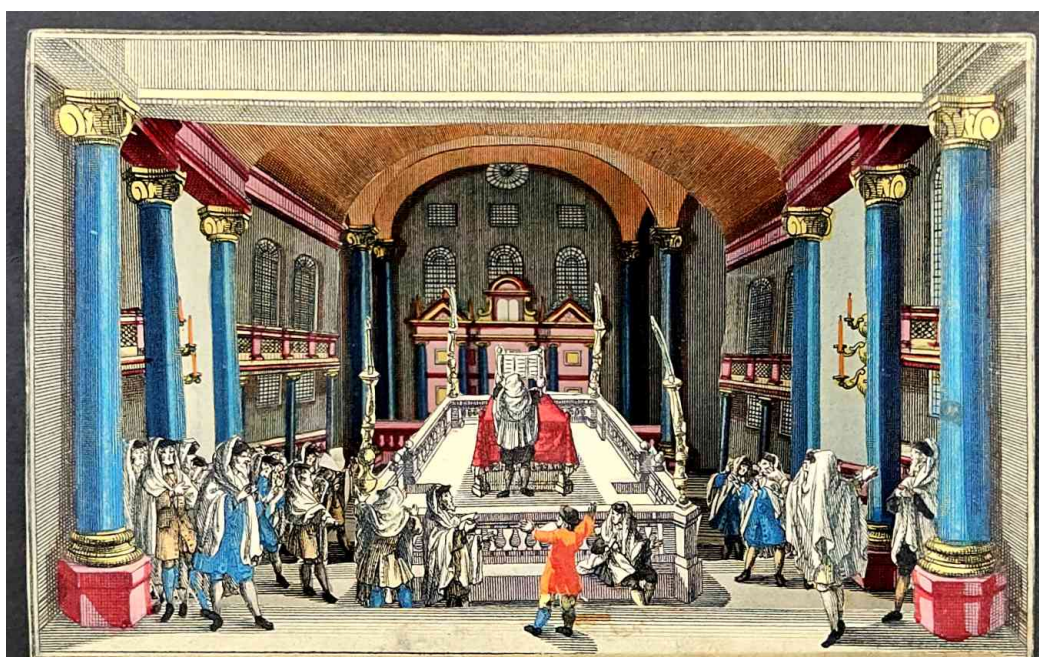


Elizabeth and Agnes were not the only authors in the family, for another younger sister, Mary Clementina Stewart (1835–1911), also known as M. C. Stewart or 'Mrs Hibbert-Ware', became a minor novelist. The present work seems to confirm that by the late 1860s, Agnes was living in Southport, and by the 1880s was living under the roof of this younger sister and her barrister husband at Bowdon, where she died in 1887.

Other sources mistakenly have Mary and Agnes as the daughters of a James Stewart and claim that Agnes was born in 1816, but this is a misattribution. From a biography by Mary Stewart of her father-in-law, published in 1882, *The Life and Correspondence of the Late Samuel Hibbert Ware*, it states that she is 'the youngest daughter of the late Duncan Stewart, Esq., author of a *Practical Arabic Grammar*, published in 1841 by Parker of London.' This definitively links the three authors as sisters, and indeed it seems likely that each had some hand in the present work.

The preface notes 'should this little work be well received, others will follow as a half-yearly series'. However, in spite of the significant number of subscriber's it would appear that this was not the case, and no more were published.

OCLC records two copies, both in the US, at Santa Clara and Boston College, with apparently no copies in UK institutions.

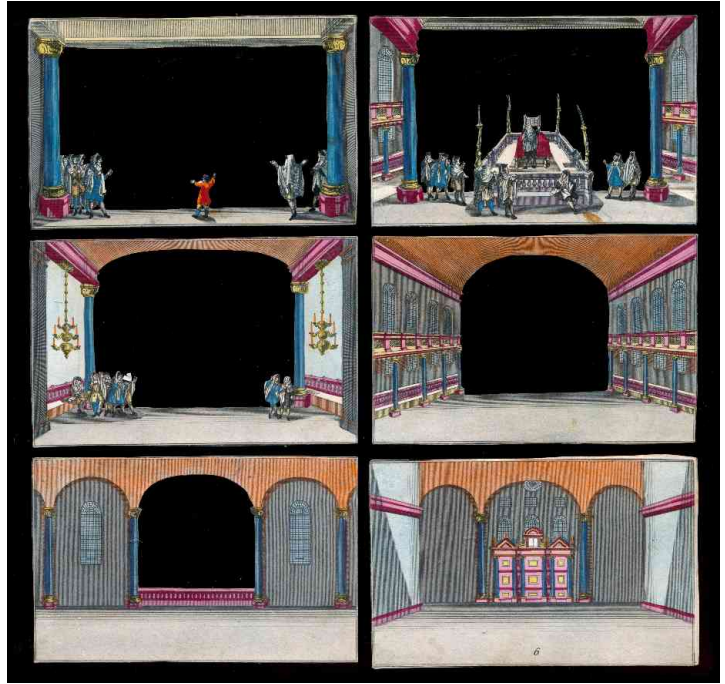


AMSTERDAM SYNAGOGUE

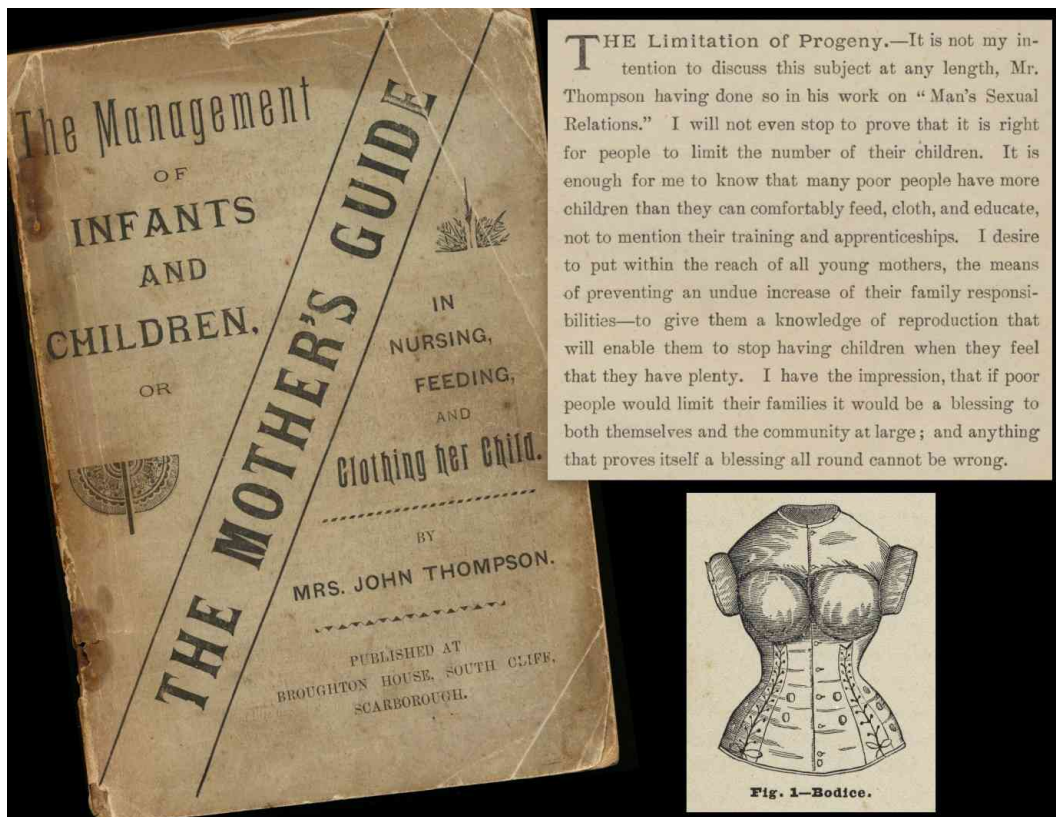
77 [SYNAGOGUE]. ENGELBRECHT, Martin. THE JEWS SYNAGOGUE IN AMSTERDAM [COVER TITLE]. [Augsburg]: [C.P. Maj. Mart. Engelbrecht. excud. A.V. ca. 1750]. £ 3,250

Set of six engraved card-backed cut away sheets, [10 × 14 cm] with contemporary hand-colouring; contained in the original folding paper packet, inscribed with the title.

The cut-aways of this fine series clearly depict the Portuguese Synagogue at Amsterdam. The peepshow is an adaptation of Bernard Picart's illustration for *Cérémonies et coutumes religieuses de tous les peuples du monde* published in Amsterdam from 1723 and depicts the consecration of the synagogue with several figures on the second cutaway including a rabbi on platform surrounded by banister, reading the Torah; and the Aaron Hakodesh (cabinet for the Torah scrolls) in the background.



Engelbrecht (1684-1756), a native of Augsburg, began his career as an artist by his attachment to a local publishing house. By 1708 he had moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. It was when he started his own publishing house that his talent for peepshows and similar educational and amusing engravings became paramount and from which he is best known today.



MOSTLY QUACKERY

78 THOMPSON, Hannah Jane. THE MANAGEMENT OF INFANTS AND CHILDREN, OR THE MOTHER'S GUIDE in nursing, feeding and clothing her child... Published at Broughton House, South Cliff, Scarborough. [1889]. £ 385

FIRST EDITION. 8vo, pp. 146; occasional wood engraved text illustrations; stapled in original light green wrappers, now faded with chipping to edges and old creases, but still acceptable.

Pseudo-medicinal remedies interspersed with purported expert advice from the dubious Thompson and Keswick family of practitioners.

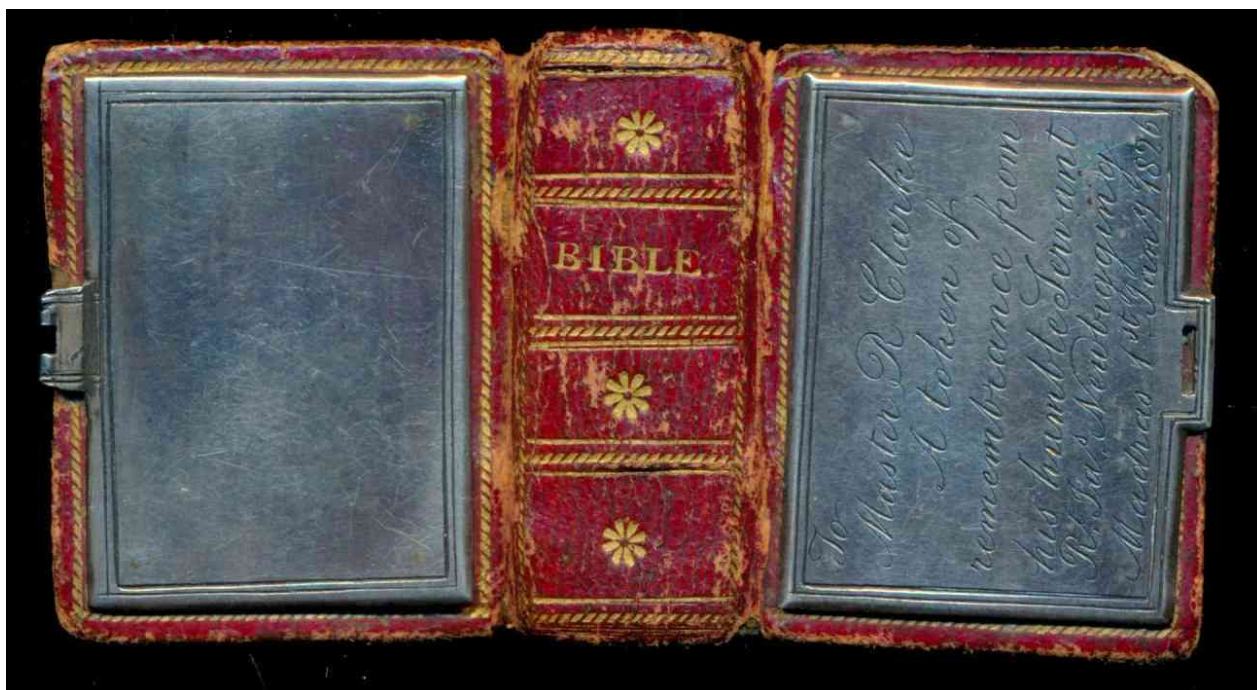
As the title suggests the work contains practical advice on such topics as 'preparation for a mother', cleanliness, food and feeding, expanding into several topics for the growing child as 'Moral and Social Training', education 'choice of a trade' together with advice on common ailments including everything from measles, club foot, and 'Inflammation of the Brain'. However the section of the work that was its selling point was the Appendix on 'Artificial Prevention' that form the last three pages of practical advice, and also to advertise the 'The Oil Enema.'

Hannah Jane Thompson (née Sparke, 1865–1897) was reportedly trained as a teacher before marrying the phrenologist John Thompson (1861–?). Meanwhile, her brother-in-law, John Barton Keswick, dispensed dubious medical advice, remedies, and booklets, and together they operated from a boarding house ostensibly run by his wife, Elizabeth, at Broughton House, South Cliff, Scarborough. In reality, the entire family were practitioners of quack medicine.

Keswick, who was born in 1853, first described himself as a practical phrenologist in the early 1880's, then seamlessly became a lecturer on 'Vital Force and how wasted and preserved' and later still pronouncing himself 'Professor of Phrenology and Hygienic Practitioner'. He successfully continued to lecture about the north of England, almost until his death. The Thompson's followed his example and probably chose a different part of the country to exploit. A succession of works such as *Man and His Sexual Relations*, *Woman, Her Physical, Sexual, Matrimonial and Maternal Relations* together with other such alluring titles, were either posted or sold during their lecture tours. With Hannah's death in 1897 John Thompson appears to have quickly remarried and new works now began to appear under the name of Mrs A.M. Thompson and now tending to exploit the Scottish and Irish markets. The Thompson's moved to Harrogate but were declared bankrupt in 1905, however Keswick enjoying a reasonable living until an exposé in the Weekly *John Bull* openly described him as a quack. He died a few months later, although he did still manage a couple more lectures before his demise.

It is difficult to believe the work is totally by Mrs Thompson as the output of this family of practitioners was in all probability cut and paste amalgamations from previous works, various medical books and some pseudo science, made titillating and suggestive.

Not in OCLC, apparently unrecorded.



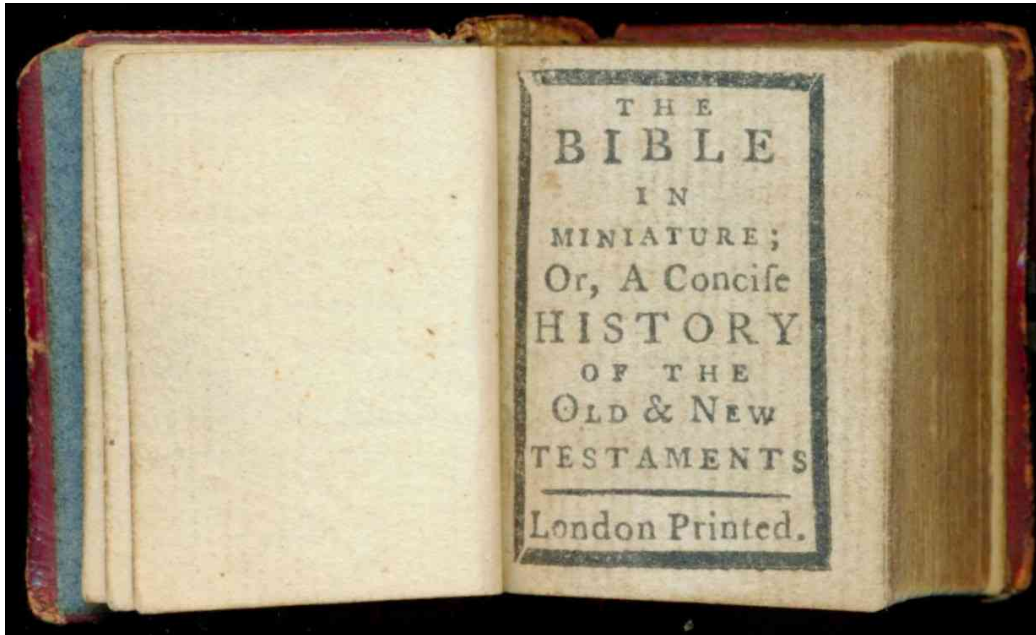
CHRISTENING GIFT IN INDIA

79 [THUMB BIBLE]. THE BIBLE IN MINIATURE; Or, a Concise History of the Old & New Testaments. London Printed. [1795?]. £ 950

64mo, pp. 220; seven woodcut illustrations, a few numerals and some text very slightly shaved in places; contemporary red morocco, the spine decorated and lettered in gilt; each cover with a silver metal plaque the upper plaque engraved 'To Master R. Clarke, A token of remembrance from his humble Servant Rt. Jas. Newbigging, Madras 1st. Jany. 1826'.

An unusual copy of this rare late eighteenth century thumb Bible.

The person presenting this copy was Robert James Newbigging (1823–1878), the eldest child of Robert Newbigging (1798–1859) and his wife Charlotte, who had married the previous year in Madras. When the Bible was gifted to 'Master R. Clarke', Robert James Newbigging would have been only two years old, and it is



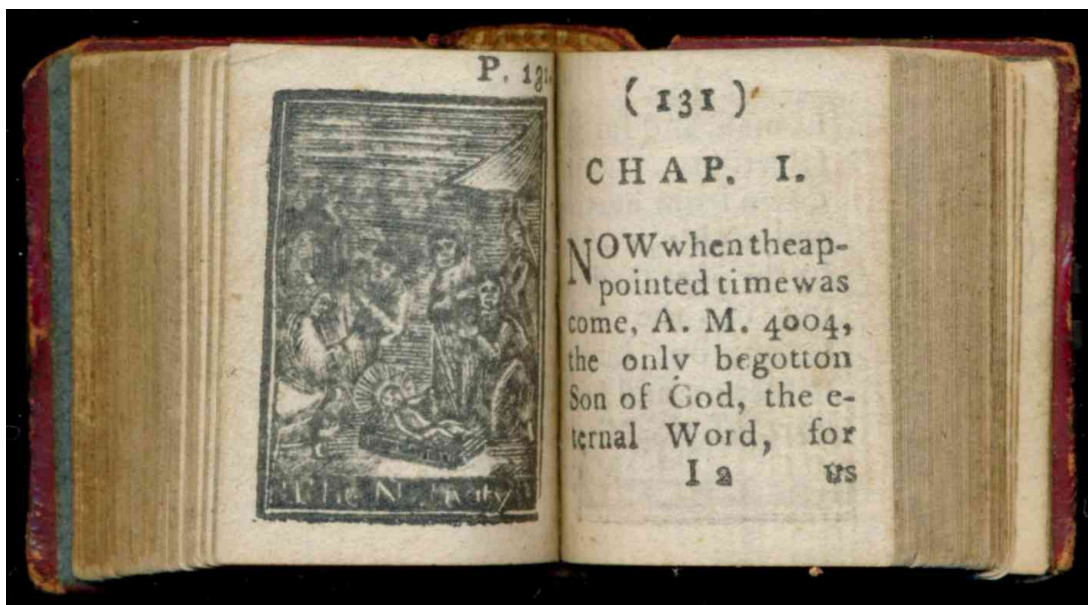
presumed that the recipient was of a similar age. Newbigging's father spent most of his life in Madras as a clerk to the East India Company, and the gift was likely exchanged between two families—almost certainly as a christening present. The identity of the recipient remains unknown, but given the extremely high mortality rate among children of European descent in India at the time, indeed, among adults as well, it is entirely probable that Master R. Clarke did not survive for long.

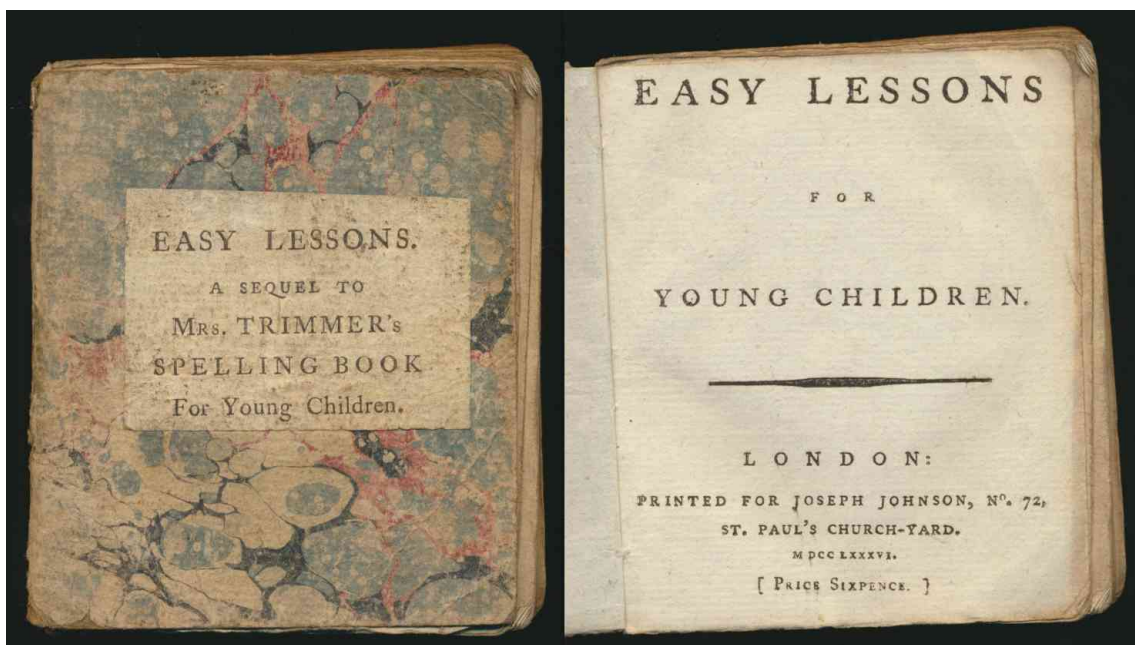
The Bible itself is fairly accurately described by Spielmann in his listing as 'A scarce but rather crude imitation of the *Newbery Bible in Miniature*, probably a pirated edition. The cuts are very poorly executed and are reversed replicas of the Newbery illustrations.' We can add that the text is something of an exact copy of the Mozely editions published at Gainsborough at the end of the eighteenth century, but who actually produced the miniature volumes, or indeed if they even originated in London, is not clear.

Our copy would appear to have been bound in England and then shipped out to India. The endpapers show the incomplete watermark of 'J. Whatman' and the top section of the partial date of '18--' indicating that the volume was rebound with two silver metal panels for engraving, probably not long before it was presented.



ESTC locates two copies at the British Library and Morgan; see Spielmann, P.E. *Catalogue of the Library of Miniature Books* 1961, No. 20; and S. Roscoe 'Early English, Scottish and Irish thumb Bibles', *The Book Collector*, 1973, No. 38.





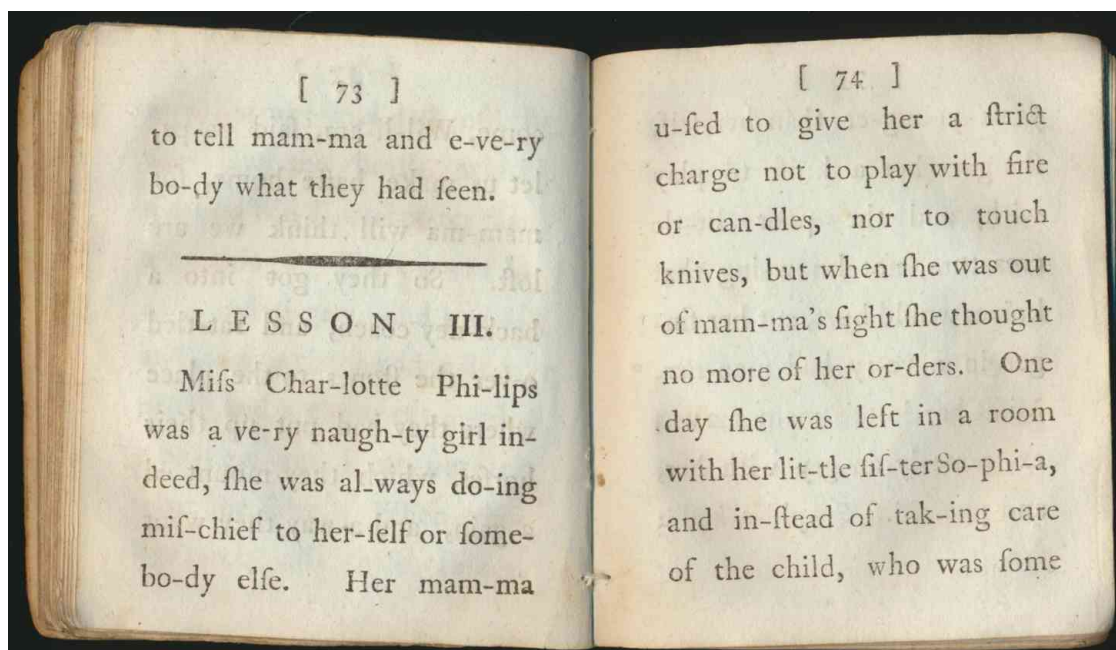
FOR THE USE OF CHARITY SCHOOL CHILDREN

80 [TRIMMER, Sarah]. *EASY LESSONS FOR YOUNG CHILDREN*. London: Printed for Joseph Johnson, No. 72, St. Paul's Church-yard. 1786. £ 3,000

FIRST EDITION. 12mo, pp. v, 1-129, [2] advertisements; apart from a few light marks, a clean crisp copy throughout; stitched as issued in the original publisher's marbled limp wrapper; upper cover with printed title, lightly rubbed and dust-soiled, but still a very desirable copy.

Excessively rare first edition of these *Easy Lessons for Young Children*, published specifically for use by charity school children, and originally 'designed as a supplement to the Little Spelling Book', which Trimmer had issued in the same year.

'Because, in Trimmer's opinion, there was a dearth of good educational material to use in charity schools, she decided to write her own. The series of books she produced between 1786 and 1798 were used in Britain and its colonies well into the 19th century. Trimmer was an able promoter of her materials; she knew that her books would not reach large numbers of poor children in charity schools unless they were funded and publicised by the SPCK. She wrote in her journal "my scheme without its aid, will fall to the ground". Thus, she joined the society in 1787. In 1793, she sent 12 copies of her treatise *Reflections upon the Education in Charity Schools with the Outlines of a Plan Appropriate Instruction for the Children of the Poor* to the subcommittee that chose the books funded by the organisation. In the treatise, she argued that the current charity school curriculum was outdated (it was over 100 years old) and needed to be replaced. She suggested a list of seven books that she herself would write... The committee largely accepted her proposal. The *Charity School Spelling Book* was printed first and was the most widely used. It was one of the first children's books for the



poor that was small but still had large type and large margins (features often considered appropriate only for books for more privileged readers). The stories themselves were also innovative: they emphasised the ordinary lives of ordinary children—“these children climbed trees, played with fire, threw cricket bats at sheep and begged in the streets”. The book was adopted by Andrew Bell around 1800 for his Madras system of education and by various educational societies throughout Britain and its colonies; it was even used to educate slaves in Antigua and Jamaica’ (Wikipedia).

Trimmer notes in her ‘advertisement’ to the present work that it had been impossible to introduce into her *Little Spelling Book* ‘lessons consisting of so great a variety of words as young children may be taught to read. The chief object of the present performance is to furnish such a variety’ (pp. iii–iv). *Easy Lessons* is set out in three parts: the first containing sixteen lessons (with words of one syllable); the second, eight lessons; and the third and final part, three lessons (the latter two parts comprising words of one, two, and three syllables). Each part progresses in length and difficulty, allowing the child’s development to be monitored. The work was well received, with *The Monthly Review* (1786) stating: ‘we recommend this elementary production to all Readers who have children of the age to which it is adapted’.

Sarah Trimmer (1741–1810) writer, critic of eighteenth century children’s literature, as well as an educational reformer, was the mother of twelve children, and a prolific writer, holding a place of high esteem in the literary and educational circles of her day. She was heavily involved in the early years of the Sunday school movement originated by Robert Raikes in 1780, founded several Sunday schools and charity schools in her parish. To further these educational projects, she wrote textbooks and manuals for women interested in starting their own schools, and inspired other women, such as Hannah More, to establish Sunday school programmes and to write for children and the poor. Mrs. Trimmer was also among the first educational writers to emphasise the importance of specific illustrations made for children’s books.

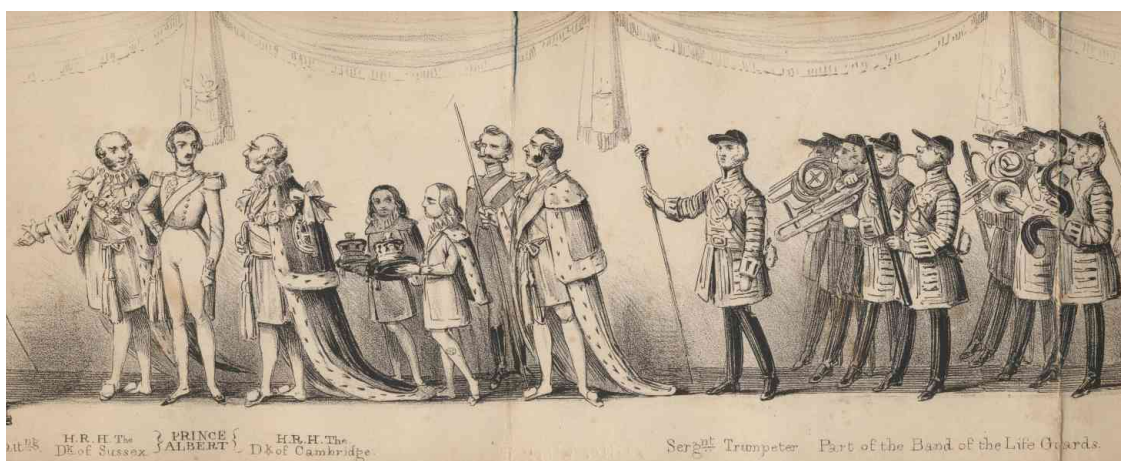
OCLC records two in the UK, at the British Library and Glasgow, and one more in North America, at Princeton.



POMP & CEREMONY

81 [VICTORIA]. SOFFE'S GRAND PROCESSION AT THE QUEEN'S MARRIAGE, February 10 1840. [London: Published by W. Soffe, 388, Strand, corner of Southampton Street. 1840]. £ 950

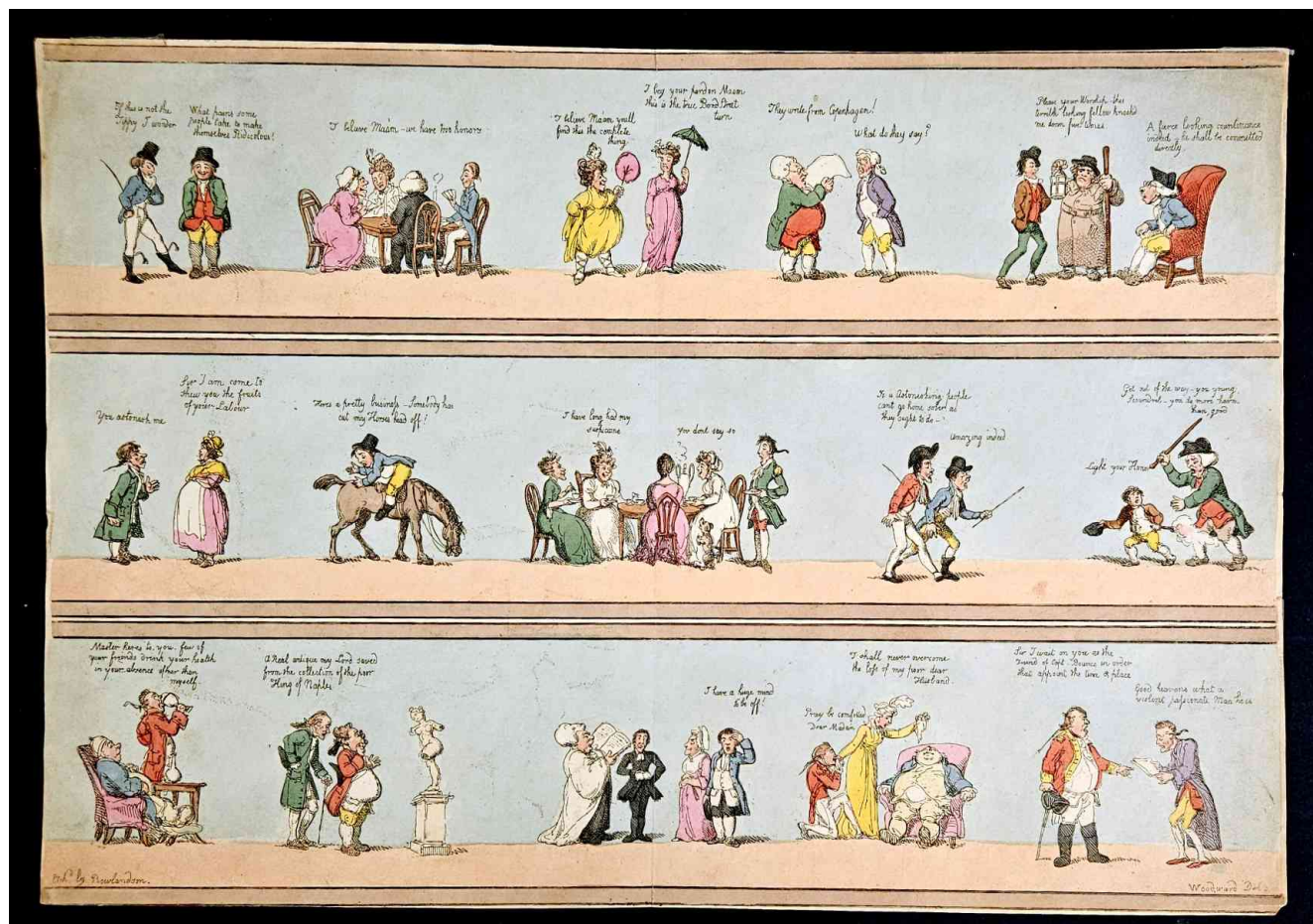
Lithograph strip panorama, consisting of six sheets conjoined, measuring 11 x 224 cm overall; concertina-folded into original brown cloth covers (15 x 12 cm), the upper cover with black title label printed in gilt, lightly rubbed to extremities and with some minor surface wear, but still a very good example.



Scarce processional panorama celebrating the Marriage of Queen Victoria to Prince Albert in February 1840. The procession advances from right to left, identifications appearing beneath each image, with 'Part of the Band of Life Guards' at the front, and concluding with Her Majesty the Queen, with 'Her Train supported by twelve unmarried Daughters of Peers', and finally 'The three Captns on Grd.' at the back.

William Soffe (1790–1851) was a publisher, print seller, and dealer in pictures and curiosities who traded from several addresses, beginning at 33 Brydges Street, Covent Garden, from 1821, and a few years later from 380 Strand and then 388 Strand. He became insolvent in 1845 but in 1851 he was just about still trading from New Oxford Street but probably lived in St Martin's Lane, where he died. It is difficult to estimate the extent of his business, but Soffe appears to have supplied the popular and cheaper end of the market, many of his publications possibly sold wholesale and also without his imprint.

OCLC records one copy only, at Harvard.



BORDER DECORATION BY MUSTARD GEORGE

82 **WOODWARD, George Moutard, & ROWLANDSON, Thomas. BORDER FOR ROOM OR SCREEN.** [London: Publish'd March 30, 1799, at Ackermann's Gallery, 101 Strand]. 1799 [but circa 1821]. **£ 450**

Three hand coloured strips, each of five caricature scenes, on one sheet [32.5 x 46.5 cm]; centre fold and watermarked 'J. Whatman, 1821'.

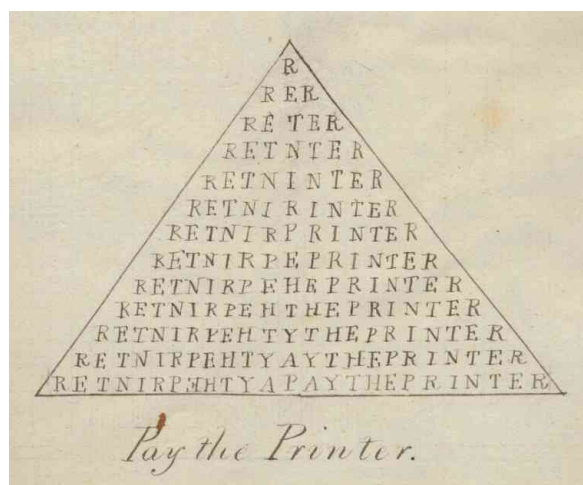


The sheet depicts various caricature scenes and was intended to be cut into strips and used either as a border decoration for rooms or for a similar purpose on screens. This intended use has unfortunately led to the destruction of most examples, and this sheet, here without imprint or other identification, was probably a leftover from some decorative project.

The designs when originally published were given the collective title *Grotesque Borders for Screens, Billiard Rooms, Dressing Rooms, &c., &c., Forming a Caricature Assemblage of Oddities, Whimsicalities & Extravaganzas!!* The fragments held at Princeton were described by Julie Melby on her Graphics Arts blog in 2010: 'These grotesques (figures with large heads) were invented by George Woodward (1760-1809) and etched by Thomas Rowlandson (1756-1827) for the publisher Rudolph Ackermann. Several times Woodward refers to the caricatures as Lilliputians, referencing the small people of Lilliput in Swift's *Gulliver's Travels*. The forty-six horizontal strips mounted on twelve plates were meant to be cut apart and used, literally, as border designs in your home. According to Grego, the partnership created twenty-four sheets in total.'

Advertisements are recorded with Grego noting 'May 10, 1799. Borders for Rooms and Screens. Published by R. Ackermann, 101 Strand. Woodward delin. Etched by Rowlandson. In twenty-four sheets. Republished May 20 and August 1.' Clearly the watermark in this example shows that the decorations were still being marketed by Ackermann some twenty years later.

See Joseph Grego, *Rowlandson the caricaturist*, 1880, Vol I, p. 364.



32 [Dictation]

THE END



41 [Game]