



'C STANDS FOR COWSLIPS, THAT COME TO US IN MAY'

1. **[ABC]. BABY'S FLORAL ABC.** Ward, Lock & Bowden, Ltd, London, New York & Melbourne. [n.d., c. 1894]. **£ 125**

FIRST EDITION. 4to, 12 leaves, with colour and sepia lithographic illustrations throughout; lightly soiled, and tears to fore-edge, touching images and text in places, but without loss; in the original publisher's limps wraps, cut in the shape of a pansy flower, with title at head and tail, and child's head in centre, with early stitched repair to spine, and with some loss to extremities, nevertheless, still a charming and unusual item, with inscription on inside front wrapper dated 1894.

Rare survival of this *Baby's Floral ABC*, issued in the final decade of the nineteenth century.

The rather charming and captivating illustrations, one for each letter of the alphabet, show children's faces within a variety of flowers, from Bluebells, Buttercups and Mayflowers, to Roses, Violets and Wallflowers, each accompanied with a rhyme. The work concludes with 'A Child's Hymn': "God made the flowers that bud and blow, About my little feet; 'Twas He who made them show so fair, And smell so very sweet".

OCLC records three copies, at Cambridge in the UK, UCLA in the US, and the State library of Victoria in Australia.

2. **[AFRO-AMERICAN HISTORY] OPTICAL FACE ILLUSION BRAIN TEASER.** Reg Germany. [n.d., c. 1910]. **£ 150**

Two die-cuts of an African-American man's bust in bust in profile (3 x 1 1/2), with original plain envelope (3 1/2 x 2); lithographed images on heavy card stock with minor wear; overall near fine, condition, save for slight age-toning and a few small spots.



A brain teaser, published in the early decades of the twentieth century, depicting an African-American man, with large, bright-red lips, and different, garish clothes. The shading on the face and the position of the mouth are different, thus giving the impression that one of the images is larger, when in fact they are exactly the same size!



BUILD YOUR OWN MAUSOLEUM

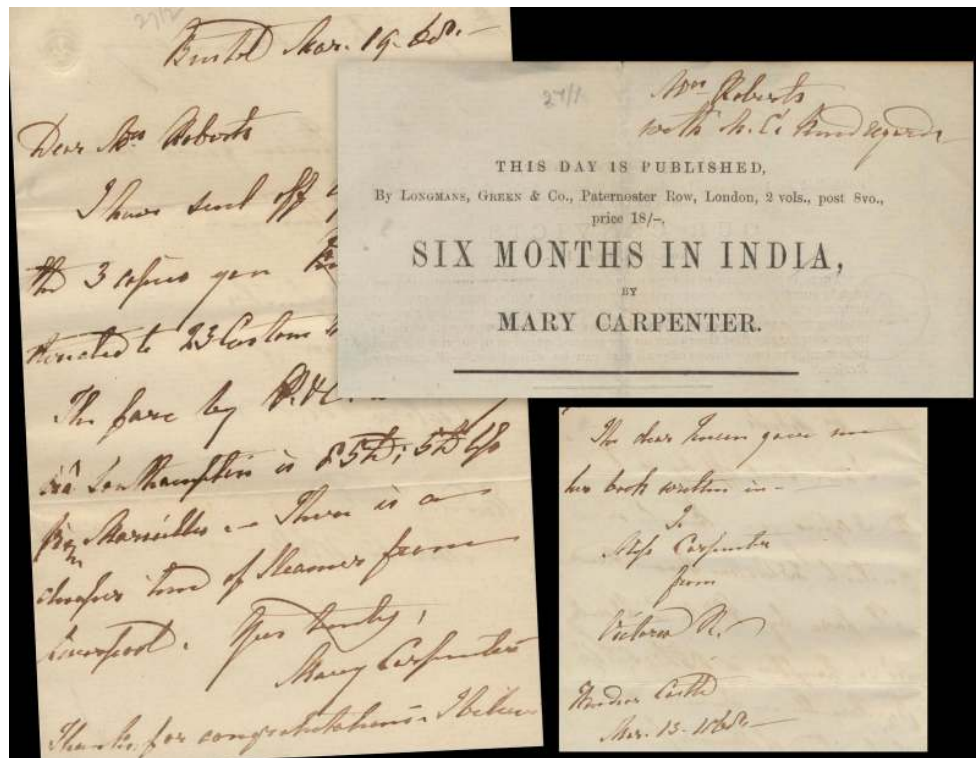
3. [ARCHITECTURAL PUZZLE]. NEUES MOSIAC-SPIEL - NOUVEAU JEU DE MOSAIQUES - IMPROVED GAME IN MOSAIC. [Germany, Nurnberg?] G.W. Faber. circa 1850's. **£ 550**

32 pieces of two shapes (comprising 16 triangles and 16 trapezium) on wood, in red, orange, grey and black, together with the original printed guide sheet; contained in the original wooden box [12.5x 12.5 x 2cm], sliding lid with a hand-coloured lithograph scene of a mother and children playing the game, with the title in three languages.

A fine inventive architectural mosaic game designed by Georg Wolfgang Faber, one of the very best draughtsmen of this form of distraction for bored children. The printed guide sheet provides six designs for the child to follow, including a Tower, Greek Temple, Mausoleum and Chinese Bridge.

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 pass it off as a product of A. W. Faber! Faber is noted for producing some of the finest and inventive games of the mid nineteenth century.

From the 1830's to 50's there appears to have been a brief succession of mosaic type games that eventually gave way to more instructional toys and educational concepts beginning to traduce more simple pleasures.



PROMOTING HER WORK IN INDIA

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

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

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

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

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

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

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

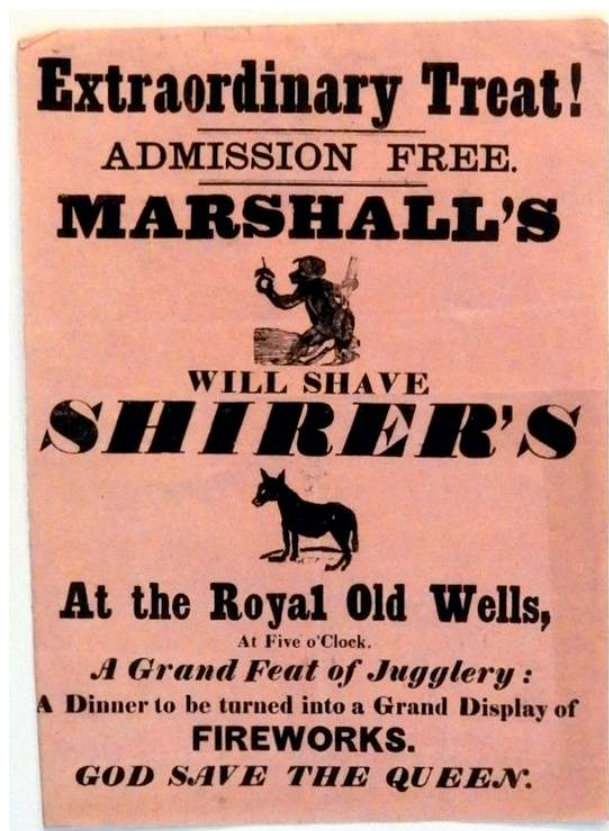
ATTRACTIVE HANDBILL

5. **[CHELTENHAM].** EXTRAORDINARY TREAT! Admission Free. Marshall’s [Monkey] will shave Shirer’s [Donkey] At the Royal Old Wells, at Five o’Clock. A grand Feat of Jugglery: A Dinner to be turned into a Grand Display of Fireworks. God Save the Queen. [Cheltenham] circa 1867? £ 95

Printed handbill on pink paper [25.5 x 18 cm].

We are at something of a loss as to what this handbill refers to, but believe it is over a non-payment to Cheltenham Drapers Shirer and Haddon and their court proceedings in which Frederick Marshall was a party. The whole affair included a ban on publishing certain libels and cause much fun for the local population, the use of woodcuts and text to make this both a striking and humorous piece of provincial printing, probably accounting for its survival.

No imprint, but the notice of the ‘Royal Old Wells’ at least pinpoints the location to Cheltenham, also the ‘I’ in ‘Royal’ substituted by the numeral one probably indicates that the printing was done on a travelling hand press rather than by a commercial printer.



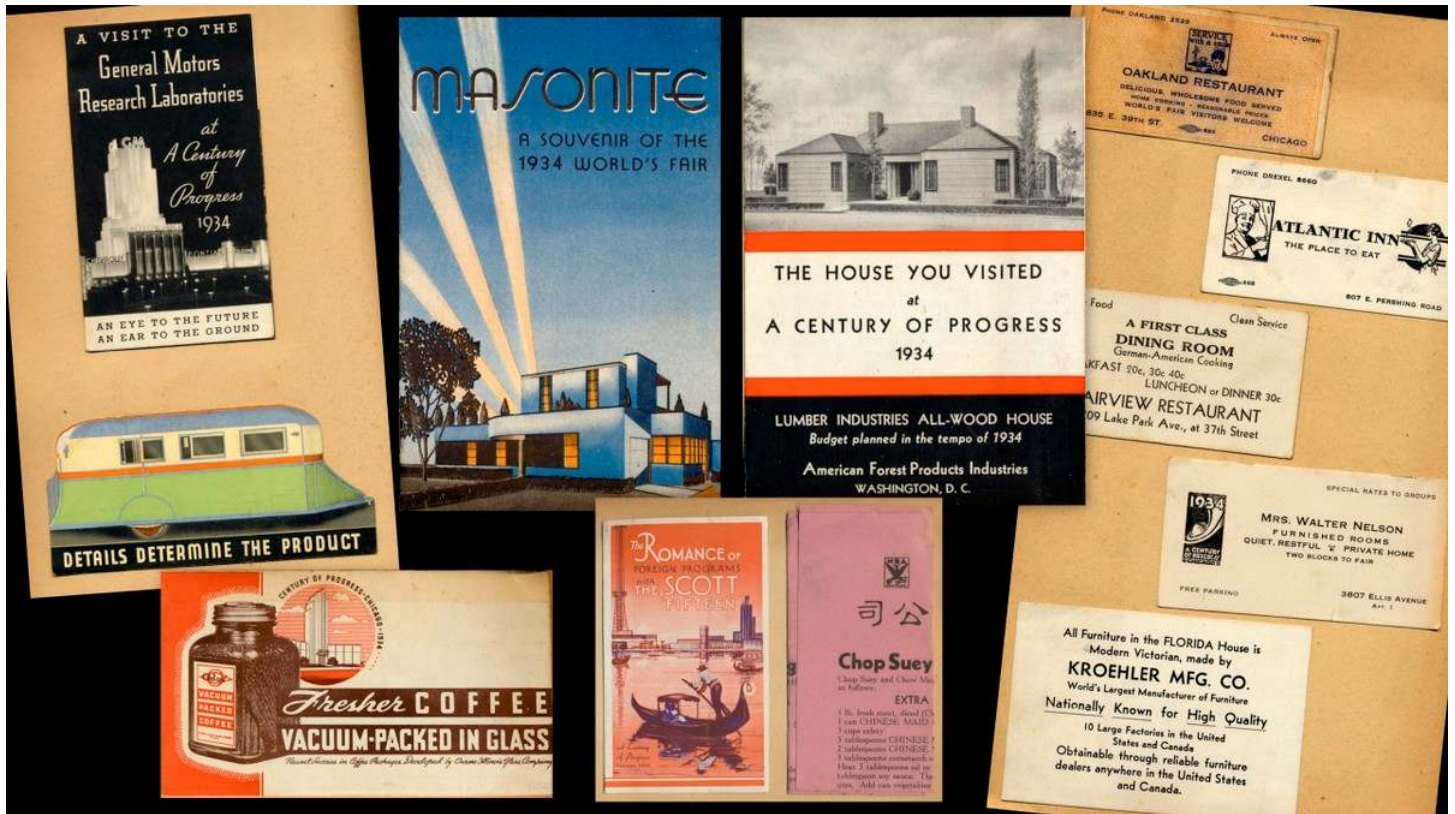
SCRAPBOOK FROM THE 1933 CHICAGO WORLD FAIR

6. **[CHICAGO - WORLD FAIR, 1933].** LARGE SCRAP ALBUM of pamphlets and flyers collected at the World Fair in Chicago. [Various] [c. 1933]. £ 450

SCRAP BOOK 24 leaves, with 15 colour postcards and 64 printed items and brochures tipped in; in the original red blindstamped wraps.

Original scrapbook put together by a visitor to the Chicago World Fair in 1933, containing the ephemera picked up during their visit.

After fifteen colour postcards showing various views of the fair, ephemera and brochures are tipped in for both the big companies (such as Pullman, Union Pacific, United Airlines, Ford, Firestone, Chevrolet, General Motors, Sinclair Gasoline, Union Carbide and Carbon Corporation) and smaller operations (such as Ivano, promoting their “Gaslox”, a locking cap for gas tanks and ‘Hild Rug Shampoo’).



Other noteworthy items tipped in include a leaflet for 'The Frigidaire Air Conditioned House', 'Heinz strained foods for babies', as well as a menu and business cards from the places dined at during the stay.

ENTHUSIASM DIRECTED AT A NEWLY WIDOWED QUEEN

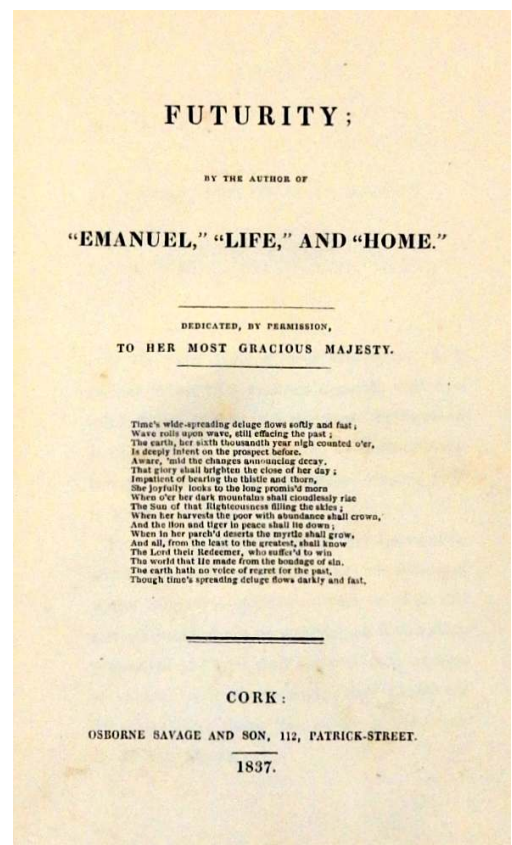
7. **COLTHURST, Miss Elizabeth.** *FUTURITY*; by the author of "Emanuel," "Life," and "Home" ; dedicated, by permission, to Her Most Gracious Majesty. Cork: Osborne Savage and Son, Patrick Street. 1837. **£ 185**

FIRST EDITION. 8vo, pp. xii, [ii], 202; original brown cloth, spine lettered in gilt, somewhat damp-marked.

Colthurst was a short story writer given to religious fiction, poetry and novels during the 1830's and 1840's.

Pointing the reader to life after death the contents include such titles as 'A peep into an Irish cabin', 'A dream', 'Russellas', 'The infant school', 'Gerissimo Michaelietziano', 'Perseverance', 'The convert' - an ever hopeful topic for Irish Protestants to contemplate, 'Anticipation', 'The hurling match', 'Edward Campbell', 'The cholera' - a very topical subject, 'The Jew' - 'there were the happy christian parents and their children. "like olive plants round about their table;" and there was the lonely outcast of Zion', 'Night thoughts', 'The water-cut', 'The condemned soldier', 'The little old woman of Muckrus',"all Killarney, when I was young, lie there," ... pointing to the Abbey burial ground.' 'The boatman of Lough-Lane', 'The fox's brush', and 'Tomorrow' all interspersed with equally sombre if not altogether mawkish poetry.

Futurity is dedicated to Queen Adelaide and was advertised within a week of William IV's death, Adelaide was known to be deeply religious and Colthurst's timing was in some respects impeccably judged. Whatever we feel today about the enthusiasms and morbid outlook of our ancestors, there seems to have been an almost limitless market for work about a better life after death. Colthurst was clearly a deeply religious woman although her zeal today would probably be classed as something of a problem.



The writer has been identified, if not completely so, with Miss Elizabeth Colhurst, third daughter of Charles Nicholas Colhurst, of Clonmoyle (Co. Cork) and Frances Lavinia Gumbleton. Elizabeth lived in Cork, probably with several unmarried sisters at Tivoli Terrace. She was associated with Revd Edward Nangle and his evangelical mission to Achill, but the specifics remain unclear. In addition to the works mentioned in the title, she published six works of fiction, some of which are set in Co. Kerry. She died unmarried on the 23rd December 1858.

OCLC records copies in North America at Princeton, Brigham Young, Penn State, Notre Dame, Yale, Florida State and Iliff school of Theology; see *A Guide to Irish Fiction 1650 - 1900*



VICTORIA CROWNED, BUT NOT IN WESTMINSTER ABBEY

8. **[CORONATION PEEPSHOW].** VICTORIA REINE D'ANGLETERRE. Die Kronung der Königin von England. The Coronation of the Queen of England. Le Couronnement de la Reine d'Angleterre. 1838. [Germany], 1838. **£ 1,650**

Hand-coloured concertina-folding peepshow, with four cut-out sections the front-face, measuring 175 x 225 mm, forms lid to box containing the peepshow; the peepshow extends, by paper bellows left and right to approximately 670 mm.

Scarce peepshow depicting the Coronation of Queen Victoria.

The front-face consists of the titles, and the Royal Arms with supporters against a trophy consisting of arms and banners, all within a stone arch, winged female figures with palms and laurel wreaths in the two top corners.

The peepshow records the moment of the crowning. It is in totally fanciful as Victoria rather than sitting on the Coronation Throne, she kneels at the altar to receive the crown. The ceremony is uncompromisingly Roman Catholic rather than Anglican and the building is hardly like Westminster Abbey but imposing enough to be a convincing substitute to the uninitiated.

Gestetner-Hyde 141.

AVOIDING PUBLIC TRANSPORT

9. **[CYCLING TOUR].** GOODMAN, George and Montague. FASCINATING ALBUM COMPILED BY EDWARDIAN TOURISTS, with details and photographs of tours in England, Europe and North Africa. [Various places]. 1902-1906. **£ 1,750**

Oblong Folio, 84 leaves mounted with 483 photographs chiefly quarter plate but a few cut down and a number of full plate views of Sandringham. contemporary half green morocco, gilt edges, upper cover detached.



A well presented album of Edwardian tourists.

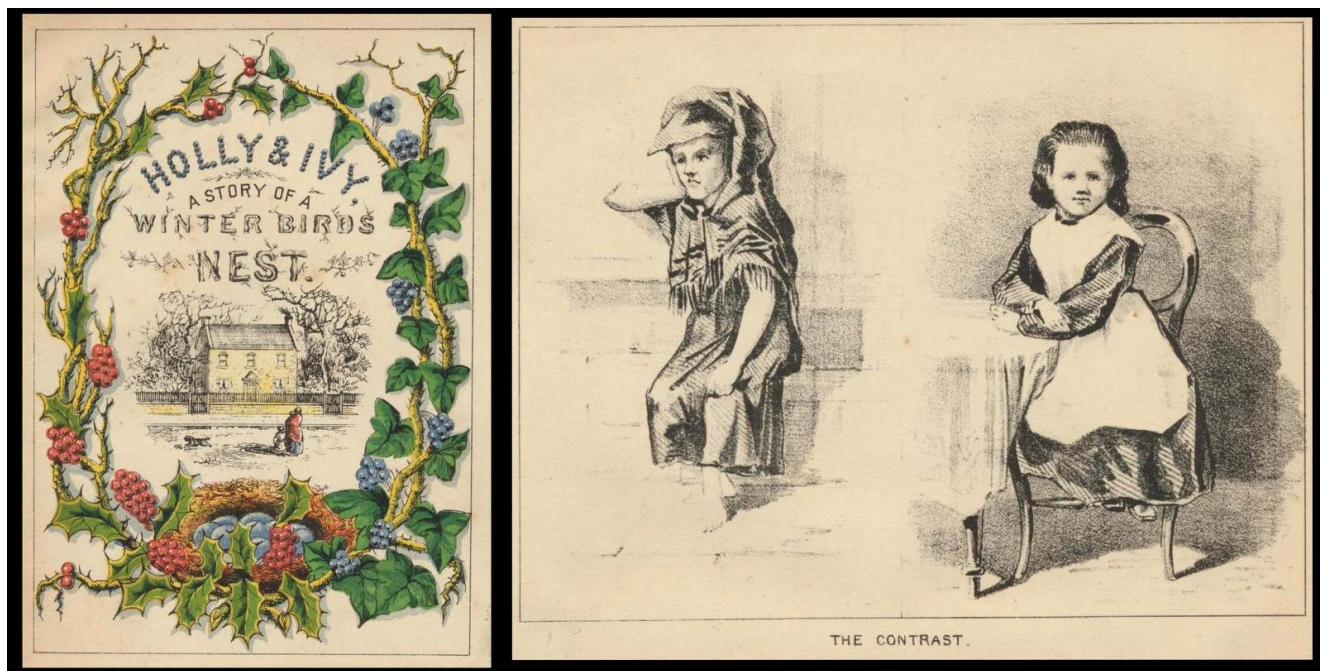
The Album opens with the marriage of Alfred Goodman, youngest son of Joshua Goodman of West Springfield, Upper Clapton, to Helen Gertrude Spence the fourth daughter of James Spence, also of Upper Clapton, that took place on March 25th 1902. However the album is really the travelogue of the unmarried sons of Joshua Goodman, a retired builder and lime merchant in his mid 60's, and his wife Lucy. Their eldest son George and younger brother brother Montague were both solicitors in their thirties who took to cycling around Europe.

The tours in Europe and beyond include 1902 Hilderheim; 1903 Isle of Wight, Bonchurch; 1904 Paris; 1905 Italy (including Milan and Florence); and later still Switzerland where they climb to the summit of the Matterhorn, and also take a short visit to Algiers and inland to the Roman ruins of Timgad.

A certain amount of good works for the Upper Clapton Congregational Church took place on Sheringham sands in Norfolk (Clapton being a hotbed of nonconformity), which is also captured in the album. The Goodman brothers took a key role in the Children's Special Service Mission and each of the four years is covered in the album with many photographs showing groups of children taking part in activities on the sands, making missionary maps of Africa and India, and with biblical quotes made from the Peeble's on the beach.



One of the brothers was clearly a good photographer and handled his quarter plate camera with some skill. It may well have been Montague who after retiring in 1929 as a lawyer continued to travel both at home and abroad with evangelical zeal. He produced a fair number of short proselytising books on mission work etc. through the 1930's and 40's and worked for 'the cause' until his death at 83 in 1958. The photographer clearly had a decent eye for the topical and scenic view. The intention may have been to write up each of their travels but this idea soon lapsed with later photographs framed only with in a red line border. Some experiment with bromide and other photographic papers was attempted in the later years too, although which brother was the photographer is unknown - perhaps it was a joint project.



RAISING FUNDS FOR A DUBLIN REFUGE

10. **DAVIS, Sarah.** HOLLY AND IVY: The Story of A Winter "Birds' Nest"... Dublin: George Herbert, 117 Gratin Street... 1871. **£ 285**

THIRD EDITION. 12mo, pp. viii, 191, [1] advertisements; coloured additional title and six lithograph plates; original green cloth decorated in black white and gilt, gilt edges, a very good copy.

Sarah Davis (1828-1889) wrote several works to encourage her philanthropic work and more importantly to raise funds towards the upkeep of the refuge named *Bird's Nest* in Dublin.

Born at Oswestry Sarah was of Welsh parentage but actually spent the greater part of her life in Dublin where she took an active part in religious and philanthropic work. Together with Miss Whitely, a daughter of Archbishop Whitely and other well meaning Dubliners she was closely involved with the 'Bird's Nest' and it's care for poor and neglected children.

The work is interesting for its depiction of the ignorant Roman Catholic poor and the help given by the Established Church of Ireland in alleviating their suffering. Somehow one can't help feeling that for all the good work being provided by Sarah and her friends, the whole enterprise was a means of indoctrination with charity more a necessary adjunct to the enterprise. Other later works from her pen entertain a similar purpose, including *St. Patrick's Armour*, and *Other Cities Also*.

The illustrations, some clearly derived from photographs, show a few rather contrived tableau's of children together with 'before' and 'after' effects of the charity work.

OCLC records three copies in North America, at Florida, and two in Toronto.

VIRTUAL GRAND TOUR

11. **DE RAM, Joannes.** VOORNAAMSTE GEBOUWEN VANDE STADT ROMEN T'AMSTERDAM. [comprising 16 views of Rome, the Vatican and Amsterdam]. [Amsterdam, c. 1690].



[bound with:] [DE RAM, Joannes]. ELEVEN VIEWS OF LONDON BUILDINGS AND MONUMENTS. [Amsterdam, c. 1690]

[bound with:] [SELLERS, John]. SIX PLATES OF THE PORT AND FORTIFICATIONS AT TANGIERS. [London, c. 1675-1690]. **£ 5,500**

Oblong 4to., vignette title-page and 46 plates by Joannes de Ram, plus six plates of Tangiers by John Sellers full contemporary calf, spine gilt, red morocco label, corners worn, upper board loose, but still an appealing collection.

A polyglot collection of views assembled as a kind of virtual grand tour taking in Rome, London, Amsterdam and Tangiers.

'Johannes de Ram was an Amsterdam engraver and publisher (1648-96) and local interest in London, aroused by the accession of William of Orange to the English throne, must have induced him to issue a collection of views on the lines of Morden and Lea's *Book of Prospects*... They are, however, larger than the *Prospects* and have much more incident, such as the arrival of the royal barge at the Whitehall landing-stage, bearing Queen Mary and her consort seated side by side, and a royal procession through the gate to the N. of the Banqueting Hall. Staffage in the Temple Bar and Guildhall views has been reduced to midget proportions. Clouds billow in the skies' (Adams, *London Illustrated 1604-1851*, 1983, p. 29).

As an interesting aside Pepys collected the prints piecemeal, and all but the Tower view are laid down in his first album of London prints.

The plates of views in Tangiers by John Sellers, are not original to the work and were probably added by an early owner. John Seller (1632-1697) was an English compiler, publisher, and seller of maps, charts, and geographical books. In 1654 he became a freeman of the Merchant Taylors' Company, and became a brother of the Clockmakers' Company in 1667. He was a compass maker, and continued this occupation throughout his career. From 1671 he was hydrographer to the King.



List of contents as follows.

11 views of the Vatican and other buildings in Rome, each with titles in Italian in the upper margin, several incorporating a numbered key as well, all by Joannes de Ram

11 views of London buildings and monuments within narrow decorative borders, titles in English each set within a box in the lower margin, all by Joannes de Ram (only the first plate "The Monument" so signed this also with early ink ms. price of 1s. 4d.)

5 maps or bird's-eye views of Amsterdam and a further 19 views of buildings and monuments in that city, titles in Dutch, all by Joannes de Ram

6 plates of the port and fortifications at Tangiers by John Sellers

Etched view of The Old Curiosity Shop by E. Mary Shelley, 1893, inserted at the rear.

Adams 17 (London plates).



THE ONLY MINT COPY?

12. **[DEAN & CO].** EIGHT ORIGINAL ILLUSTRATIONS FOR 'COUNT WITH MOTHER'. A Baby-Safe Book, issued as no. 6341 in Dean's Rag Books series, together with a copy of the original book. London, Dean's Ragbook Co., 1963. **£ 285**

FIRST EDITION. 8 pages printed on cloth (21 x 14.5cm); together with the 8 original pen, ink and colour illustrations (each 25.2 x 17.8cm); book in full colour sewn cloth wrappers, in extremely bright, clean and fresh condition.

A desirable item from the Dean Ragbook company, and rare opportunity to obtain the original illustrations from one their publications.

'Count with Mother', as with nearly all of Dean Rag Books, provides a simple but effective way of teaching young children the basics of a particular topic, in the present case, arithmetic and the ability to count to ten. Each of the everyday items, objects and animals are accompanied by a simple rhyme, some certainly 'of the time': 'Three kittens having fun, Four soldiers with a gun' and so on.

It is interesting to note that the original illustrations give a real sense of the detail applied by the artist, which is subsequently lost when transferred on to cloth. Obviously, being particularly for a young audience the very strong colours were applied with the many visits to the washing machine in mine! Thankfully, as ours is supplied from the Dean Ragbook archive, it has escaped this 'peril', and must be one of the few, if not the only, mint copy.



A RAPHAEL TUCK MASTERPIECE

13. [DERBY]. CRUIKSHANK, George. DERBY DAY SHOWN IN SIX RELIEFS. London, Raphael Tuck & Son. Circa 1905. £ 550

Set of six chromolithograph relief scraps housed in the original paper folder measuring 8.5 x 31.5 cm; some minor repairs.

The front of the folder supplies the title, artist, and publisher, with a vignette of four people in a donkey cart in a hurry. On the back are the titles of the scraps: 1. 'The Start'; 2 'Clapham Common'; 3. 'Halt for Refreshments'; 4. 'On the Course'; 5. 'The Race'; 6 'The Return'. The titles appear on banderoles above each scrap, identifications of the subjects in each scrap appear in the bottom margins.

George Cruikshank had been dead a quarter of a century so the scraps may rely broadly on his work, but the images have a distinct Edwardian flavour to them.





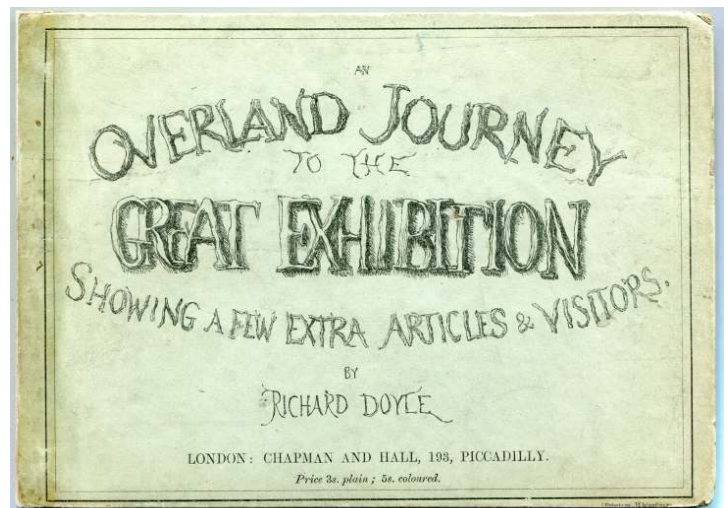
NOT ALTOGETHER COMPLIMENTARY

14. **DOYLE, Richard.** AN OVERLAND JOURNEY TO THE GREAT EXHIBITION Showing a few Extra Articles & Visitors, London, Chapman and Hall, 193 Piccadilly. [1851]. **£ 750**

Oblong crown 8vo, 8 double page engraved plates by Doyle forming a continuous strip panorama, [125 × 2,800 mm]; a few occasional light marks, otherwise clean; in the original light blue printed boards, lightly dust-soiled, spine repaired.

A good copy of an this 'Dicky' Doyle item and a scarce piece of Great Exhibitioniana.

The eight double-page plates form a kind of panorama and depict a procession of characters and articles obviously on their way to the Great Exhibition. The subjects covered are: Crowned Heads (represented by various animals - Lion of England, eagle wearing a Pickelhaube), All Nations, France, Germany, Bavaria (brass band and giant tankard of beer), Italy (opera divas and monster violin), Spain holding cigars [together with] Scotland and Switzerland, America (slaves in chains to Liberty followed by varied cowboy types holding a giant whip).



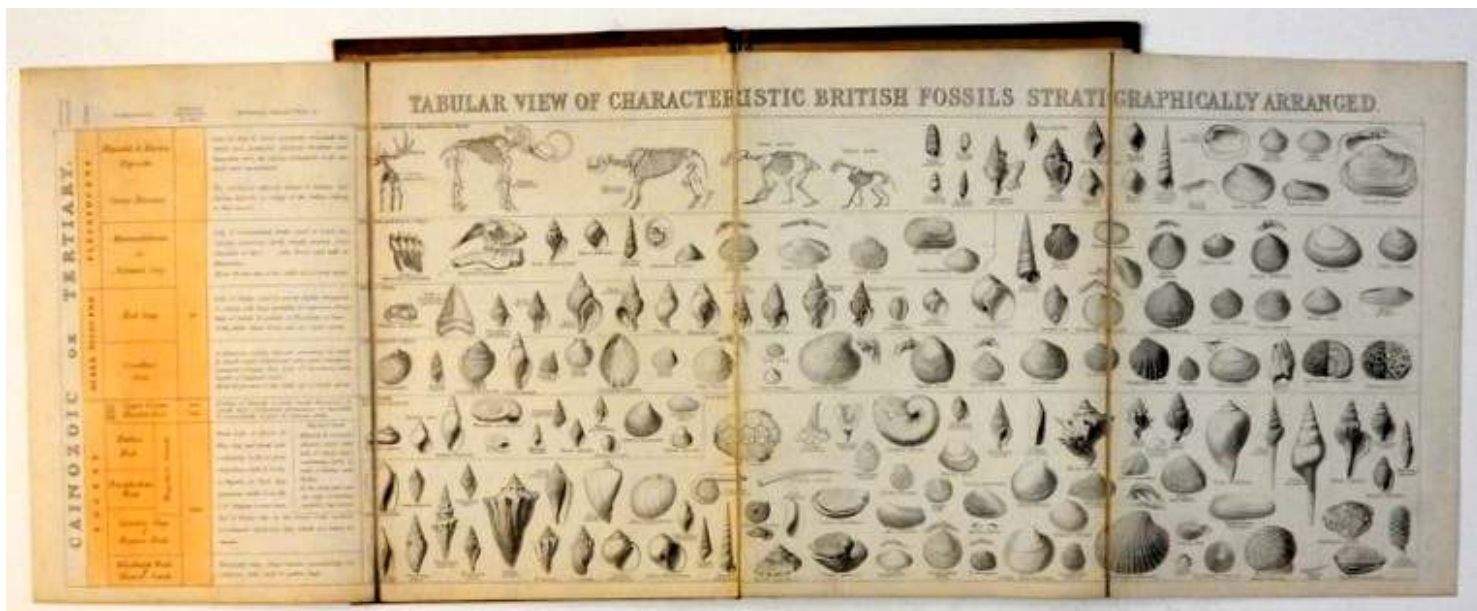
GEOLOGICAL TIME

15. **[EDUCATIONAL CHARTS]. BONE, Charles Richard and LOWRY, Joseph Wilson.** TABULAR VIEW OF CHARACTERISTIC BRITISH FOSSILS. Stratigraphically arranged. London: Published by the Society for Promoting Christian Knowledge, 77 Great Queen Street, 4 Royal Exchange and 16 Hanover Street, Hanover Square. Aug. 1853. **£ 150**

Engraved chart by J. W. Lowry; dissected into four section [25 x 66cm] and mounted on linen; each section with a hand coloured left hand boarder of the various formations and periods; the sections folding and mounted on guards; bound together in the original cloth folder, blind stamped decoration and a printed label on the upper cover; somewhat worn in places.

The artist responsible for this work was the London miniature painter Charles Richard Bone (1808/9-c.1880) who is best remembered as artist to the Geological Survey, and Joseph Wilson Lowry (1803–1879) who specialised in topographical and more especially geological maps.

The stratigraphic chart which gives information about the 'Principal Divisions System Formations Average Thickness in Feet' and comprehensive information about the 'Mineral Characters etc' relating to each formation Plate I; The Tertiary Division - Pleistocene Older Pliocene and Eocene with detailed section about each in the stratigraphic chart Plate II The Secondary Division - Cretaceous Wealden and Oolitic including detailed stratigraphic chart Plate III; Mesozoic and Triassic with stratigraphic details Plate IV Palaeozoic - Permian Carboniferous Devonian and Silurian again with detailed stratigraphic chart.



Advertised as both in book form, as here, or mounted on a canvas roller and varnished, the work proved successful and was published in successive editions from 1853 through to the 1880.



HISTORICAL CONVERSATIONAL FAN FOR LADIES

16. **[FAN].** HISTORY OF ENGLAND from William the Conqueror to the present time. [London] Pub. at Sudlow's Fan Warehouse, 91, Strand. [n.d., c. 1790]. **£ 2,000**

Engraved double-sided fan, guard length 25cm, each side with six sections within black borders, working through the centuries and ending with George III and his family, the whole edged with a gold foil edging (now tarnished and darkened); mounted on contemporary wooden stays; when opened forming a semicircle with a diameter of 47cm; some minor tears to the folds and loss of an occasional letter, overall light dust-soiling, but still a very appealing item.

Rare and highly desirable double-sided engraved printed fan, with a selective history of 'England' from 1066 up until the reign of George III.



Published at Sudlow's Fan Warehouse, the recto contains a short account and notable events for the reign of each monarch (or era) from William the Conqueror to Henry VII, and is divided into six sections. The verso follows the same course, from Henry VIII through to George III. Although a fair quantity of Kings and Queens are tabulated, it is what the fan maker thought of as the more memorable things ladies would like to have described, that proves the most enlightening, so we learn during Henry III's reign 'Money first began to be weighted', in Edward IV's 'Printing first brought into England by Caxton, a mercer & the first press set up in Westminster Abbey' in Richard III's 'post houses and stages were established', in Mary's 'Glass first made into bottles, Bribery practised at elections' and 'Russia established as an empire' during that of George I. Unsurprisingly the whole of the final section is made up of information on the then current monarch, George III, including his marriage, birth's of each of his children, before concluding 'Great George in arms, in arts, in commerce shine. Long may the crown be worn by Brunswick's line'.

See "Fans and fan Leaves", Schreiber, No. 72, the "Instructive" section.

HEAVILY INFLUENCED BY LOCKE

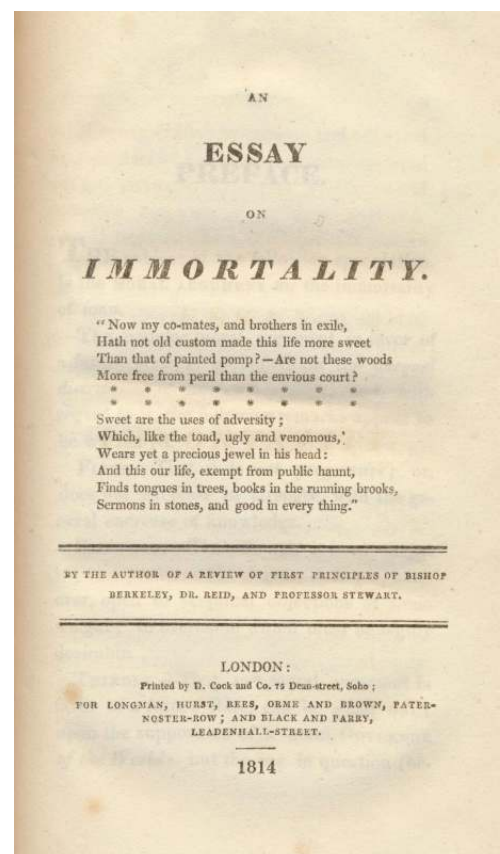
17. **[FEARN, John]. AN ESSAY ON IMMORTALITY.** By the author of A Review of First Principles of Bishop Berkeley, Dr Reid, and Professor Stewart. London: Printed by D. Cock and Co; 1814.

[bound after:] **WILLS, Rev. James. LETTERS ON THE PHILOSOPHY OF UNBELIEF...** London: B. Fellowes, Ludgate Street. 1835. £ 550

FIRST EDITIONS. *Two works bound in one, 8vo, pp. viii, 328; xiv, 232, without the half-title; some spotting and foxing in places throughout; in contemporary half calf, marbled boards, spine in compartments with title in black; joints cracked, slight loss to head of spine, and some wear.*

I. First edition of the third substantial work by the British Naval Office turned philosopher John Fearn (1768-1837).

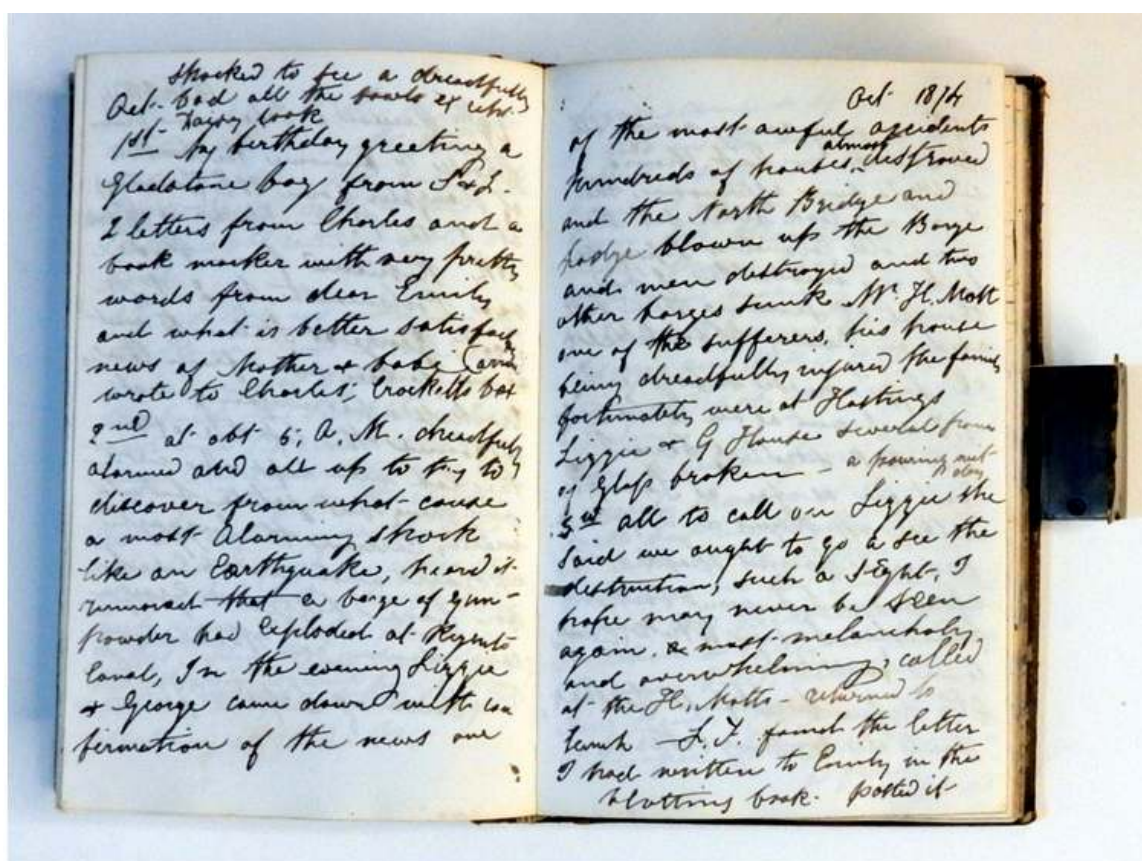
Fearn was heavily influenced by the work of Locke; in the present work, he examines what was known as the moral argument for immortality; anyone expecting from that a discussion of Kant's second *Critique* will find instead references to Tillotson, the discoveries made by Cook on his voyages, and the writings of Paley. He rejects the moral argument, but his reasons are human rather than philosophical. '[It] is not only defective in the eyes of some of those who profess to believe in a Deity; but, what is worse, the stronger it pleads its own cause, the stronger it urges the objection of the ATHEIST, and so defeats its own purpose whenever it attempts to eradicate infidelity'.



Fearn was the author of a dozen books on philosophical subjects, most notably epistemology and visual perception.

II. Uncommon first edition of the Rev. James Wills's *Letters on the Philosophy of Unbelief*, which gets a less than glowing 25 page review in *The British Critic, Quarterly Theological Review* (vol. XIX, 1836): "The Philosophy of Unbelief," and "Philosophical Unbelief," in revealed religion, are not convertible terms. The former is the science of those causes, of which scepticism, - inclusive of all its multiform varieties, is the result - the latter is only one of those varieties. We do not say that the author of these Letters was either unaware or lost sight of this distinction, during his preliminary analysis of unbelief in general; but from precipitancy in composition, or mental inaptitude for clear synthetical arrangement, he has failed to present it with sufficient prominence to his readers. This is deeply to be regretted; for this volume was written by a man of considerable originality and mental independence' (p. 395).

OCLC records only one copy outside the British Isles, at Covenant College in Georgia.



THE DAY-TO-DAY LIVES OF THE MISSES FIELDER

18. [FIELDER, Rose]. MANUSCRIPT DIARY OF A LADY OF LEISURE in mid-Victorian Britain. 1st January 1874-29 August, 1876. £ 575

8vo. 230 pp. approximately, in a neat hand; original brown morocco, upper board missing, but brass lock-piece still in place - probably wrenched off to reveal contents by some inquisitive descendant.

The diary records the day to day lives of the Misses Fielders' living together at 20 Carlton Villas, Maida Vale in London.

The diarist was Rose Fielder (52) who with her sister Sophia 'S.F.' (53) lived together with the two eldest daughters of their late brother Henry Fielder (1809-1872), Laura 'L.F.' (40) and Emily (37) at a fashionable address in this affluent residential district. Henry, who was a widower by the time of his death two years before, left around £120,000 to his family, chiefly it seems from a patent for using iron in building construction. This fortune left his family comfortably provided for, and well able to do pretty much as they pleased within the social conventions of the time.

The Diary opens on January 1st 1874 and tabulates a continuous round of visiting of friends 'At Home's, shopping, holidays, dutiful church going and one mild eccentricity, a devotion to keeping chickens. January 28th 'L.F. & I arranged the Fowls dressing room....' 19th January '... Laura still very poorly, made up our accts. for year £640 & 300 divided for house and £70 each for wardrobe.' In truth, throughout the diary Rose's niece Laura seems to be the semi-invalid of the family and later that year on the 14th September she is described by her aunt as 'too poorly to enjoy the lovely day & quite hysterical when she got home and very dispoing.' By the following year Laura was hearing things in her head.

22nd January 'I went to Mr Phillips made an appointment for Monday... 26th Mr Phillips came about my tooth... 27th Mr Phillips brgt. his little acct. is to come to stop teeth, too many...' '28th L.F. & I arranged the Fowls dressing room went to the wire maker about fence... Mr Phillips to stop teeth...' on the 18th February 'Got ready for a drive with Connie but too cold to go walking to Miss Whitehart's, met Baron Rothchild's funeral cortège. Now bought polonaise for Laura...' 19th, Went (all) to call on Emma & to see Dore's Christ Leaving the Praetorium....'

The diary continues in this interesting, uneventful way but is full of insights of daily life in 1870's Britain. On the 2nd October 1874, the day after her birthday 'at abt. 5 A.M. dreadfully alarmed and all up to try to discover from what cause a most Alarming shock like an Earthquake, heard it rumoured that a barge of gunpowder had exploded at Regent's Canal. In the evening Lizzie & George came down with the information of the news of the most awful accidents hundreds of houses almost destroyed and the North bridge and Lodge blown up the Barge and men destroyed and two other barges sunk Mr. H. Mott one of the sufferers, his house being dreadfully injured, the family fortunately at Hastings...' The explosion was about half a mile away so it must have been a fright, they went over to Mr Mott's to look at the damage and gave 2 guineas to the Relief Fund, '... the poor old Colonel & Topsy still look miserable, I had thought of sending them both away on Friday to be killed' Clearly the hen house was showing some distress too.

Ryde, St Leonards and Hastings were the favoured seaside resorts during August and September of each year, and it was here that the Fielders' always let a house for the summer. In 1875 after much dithering on the 6th August 'Started by the 10.30 train for Hastings with Frank to look for a house, saw two possible but no others likely, finally engaged 62 Earlsfield Place, the owner was not a gentlemanly man.' on 7th 'found the beds comfortable though. Some with more inhabitants than welcome, decided to occupy the lower rooms though smaller than go to the third floor, a sad lack of pantry necessities.' A week later they decided to move out to another let.

Rose comes across as a likeable character, resourceful and confident with everything taken in her stride. The only person of note they seem to have had a slight acquaintance with was Panizzi of British Museum fame. Babies were born 'Emily Hooper's christening present £4-15-0 a great deal of money' - marriages 'heard Miss Mawe had married a young man of 25 she 51 or 52' - money 'Balance at Banker's was £100 better than we thought' - difficulties 'The woman came in the afternoon at 6.45 cheated us out of 4d for her fare - made no objection to any of the work, & [a] new begging letter from E. Wateman.' Very much life going on, full of everyday happenings and insights, oddly both familiar and completely strange.

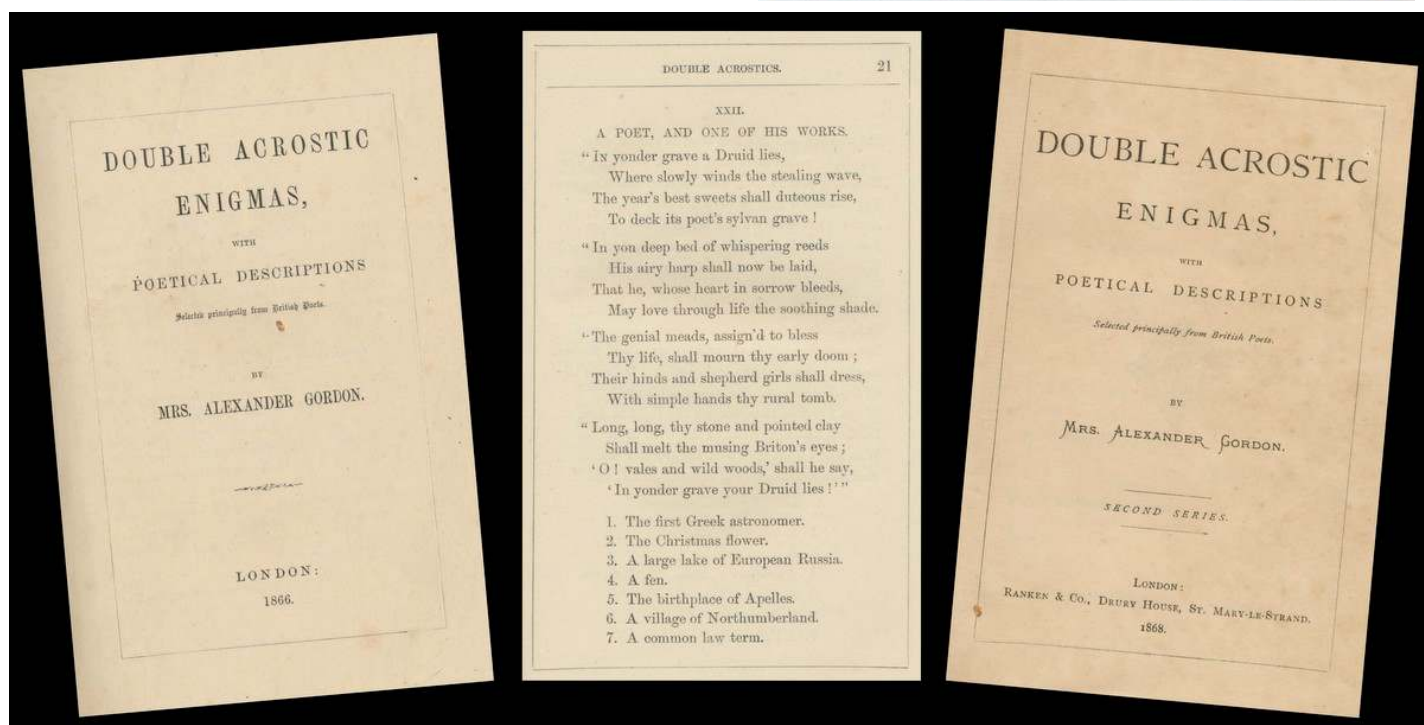
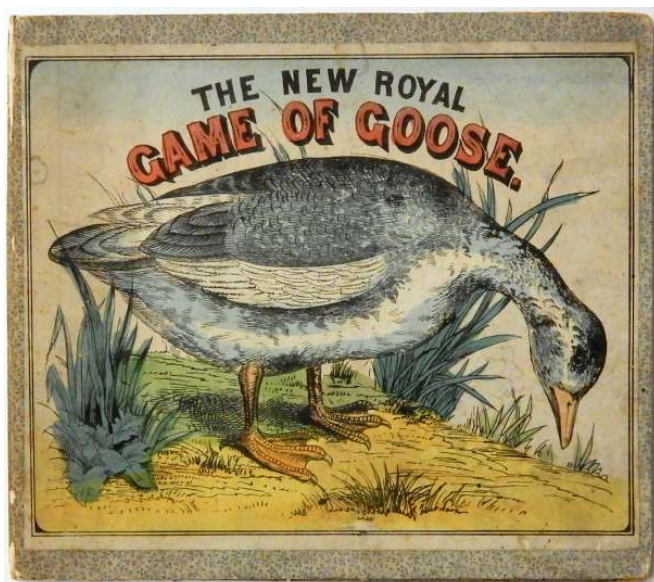


'LONDON RULES'

Hand-coloured lithograph game with a panel containing the rules [43 × 54.5 cm.], folding into decorative boards (22.5 × 20 cm.) the upper cover with a hand coloured lithograph label, lightly dust-soiled, but not detracting from this being a very appealing example.

Scarce and interesting variation of the game of the goose. Evidently produced sometime in the 1850's, with two contemporary rules: 'Whoever gets to 6, or the Great Northern Railway must begin again' and 'The Player who gets to 42 (the Crystal Palace) must stop on turn.' The game carries a delightful hand coloured picture of a goose, having the usual 63 circles within its outline marked with penalties or benefits.

Whitehouse p. 69.



CHARITABLE RIDDLES

20. GORDON, Catherine Jane Bradby [i.e. Mrs. Alexander Gordon]. DOUBLE ACROSTIC ENIGMAS, with Poetical Descriptions selected principally from British Poets... London, 1866.

[Together with:] DOUBLE ACROSTIC ENIGMAS, with Poetical Descriptions selected principally from British Poets... Second Series. London: Ranken & Co., Drury House, 1868. £ 500

FIRST EDITIONS. *Two volumes, 8vo, pp. [iv], 204; [iv], 210; apart from a few minor marks and marginal pencillings, clean copies throughout, with front free endpaper of second work removed; bound in the original publisher's cloth over bevelled boards, brown and green respectively, both with spine and upper board similarly lettered and tooled in gilt, some rubbing to extremities, but overall very good copies.*

Scarce first edition of these two collections of 'Double Acrostic Enigmas', both published to benefit the hospital for consumption in Brompton, London.

'In offering this little volume to my friends, I have to remark that the poetry at the head of each Acrostic is intended to indicated, more or less clearly, the words to be sought for: as, for instance, in No. I., "Queen Victoria," "Royal Children". I have quoted from Longfellow, Tennyson, Tom Taylor, Dale, C. Tayler, A. Smith, &c. &c., and other of our best British poets - in some instances from memory; therefore the quotations may not always be verbatim. Having been obliged to take the names of towns, rivers, &c., some of which may be little known, I have added at the end of the volume a geographical list of all those referred to, which will, I hope, remove any difficulty in filling up Acrostics' (1866, preface).

We have been unable to find much information on the author, Catherine Jane Bradby Gordon. She appears to have originated from Fyvie, a village in the Formartine area of Aberdeenshire, Scotland, before settling at Hamble-le-Rice in Southampton. Evidently she was a very charitable lady, all proceeds from the present works - which appear to be her only appearance in print - benefiting the hospital for consumption in Brompton, indeed it is noted in the preface to the second work that the former series had realised 'a sum of more than fifty guineas'.

I. OCLC records copies at the BL, Cambridge, NLS, and Aberdeen; II. OCLC records three copies, at the BL, NLS and Western University, Ontario Canada.



MELODRAMATIC

21. **[GOTHIC MUSIC DRAMAS]. [COBB, James] and STORICE, Stephen.** THE PIRATES, An Opera in Three Acts. As Performed at the Theatre Royal Drury Lane, the music Composed by Stephen Storace. London; Printed and Sold by J Dale, 1792. *Oblong folio, pp, [2], 93, [1] blank.*

[bound with]: **COLMAN, George, the Younger & KELLY, Michael.** THE GRAND DRAMATIC ROMANCE OF BLUE BEARD OR FEMALE CURIOSITY. The Words by George Colman the Younger Esq. The Music Composed and Selected by Michael Kelly. London; Corri, Dussek & Co, 1798. *Oblong folio, pp, [2], 74.*

[bound with]: **COLMAN, George, the Younger & ARNOLD, Samuel.** THE MOUNTAINEER, as Performed With the Utmost Applause at the Theatre Royal, Haymarket. Written by George Colman Esqr. Junr. The music Selected and Composed by Dr. Arnold Organist & Composer To His Majesty. London; Preston and Son, at Their Wholesale Warehouses, 1794. *Oblong folio, pp, [2], 74.*

[bound with]: **HOARE, Prince, DUSSEK, Johann Ladislaus & KELLY, Michael.** [The favorite romance of the captive of Spilberg : as now performing... at the Theatre Royal Drury Lane. The words by Prince Hoare... ; the music entirely new by J.L. Dussek. London; Edinburgh: printed for M. Kelly, to be had of Corri, Dussek, & Co... London : and at Edinburgh, 1798] *Oblong folio, pp, lacking title leaf, [1] blank, 2-67, [1] blank.* **£ 750**

Oblong folio [35 x 25 cm.]; contemporary half calf over marbled boards, some cracking to joints and wear to extremities but still sound; a few leaves slightly loose.

A contemporary collection of English music drama scores, chiefly on a Gothic theme.

Although no marks of ownership are present it is clear that whoever had the works bound together was keen on both the melodramatic and romantic at the end of eighteenth century.

The first work bound into the volume is Stephen Storace's *The Pirate* of 1792 with a plot that is laid in and around Naples and partly autobiographical, Cobb, the librettist of *The Pirates*, had not been to Italy, and it is clear that Storace had a considerable hand in devising the libretto, and probably also the stage sets. The pictorial title-page of the vocal score may both represent one of the sets and be derived from one of Storace's own sketches ... the libretto was never published, a manuscript copy of it survives in the British Museum (Add. 25913), a small part of it in Cobb's hand. Stage effects include a fairground scene with national dances; a storm on the sea coast with the hero dragged away by the bad men, tied up, and removed by boat; and finally a dramatic use of the newly discovered Magic Lantern to effect the denouement in the villain's castle ... *The Pirates* was deservedly a success. Cobb's libretto, though it contains a great deal of the 'unhand-me-cowards' type of dialogue, is nevertheless the best Storace ever set in England. It was never published because Sheridan, the Drury Lane manager, put a great deal of money into the production and did not want Covent Garden to get hold of the work. He had taken similar precautions with his own *The School* for some years earlier. The scenery was new; most operas in those days made do with whatever was lying around. The scenery was also very elaborate and needed a huge stage, so that provincial performances were almost out of the question. Thus there may well have been only one set of orchestral parts in existence, and this set would have been burnt in 1809 when Drury Lane became cinders and rubble.' [Fiske]

Blue Beard or Female Curiosity was set to music by Michael Kelly, a fine tenor who created the role of Don Basilio in Mozart's *Le nozze di Figaro*. By 1798 had returned to England and took a share in the management of London's Drury Lane from where he put on a succession of music drama's. Truthfully the music was chiefly 'borrowed' and then stitched together with a new orchestration. Unfortunately the full score is now lost, probably when the theatre went up in flames in 1811, so the piano reduction printed under Kelly's supervision is all we have left. 'Colman's version of *Blue Beard* has many elements of the Perrault original, and many of the standard plot characteristics of the typical early melodrama. Fatima, an innocent maiden, is betrothed to the three-tailed bashaw, Abomelique (*Blue Beard*), through the greed of her father, Ibrahim. Her true love, Selim, vows to rescue her from the clutches of the villain. Comic relief is provided by the father, Ibrahim, who has ambitions of becoming *Blue Beard*'s major domo, and by the slaves, Shacabac and Beda, whose main function seems to be to sing. Fatima and her sister Irene are taken to Abomelique's castle, and the bride is tested by being given the keys, with a dire warning about the key to the Blue Chamber, which must not be used. Hearing groans from behind the forbidden door, Fatima opens it from purely humanitarian motives (although the subtitle of the piece is "*Female Curiosity*"). She enters a chamber of horrors, furnished with skeletons, spectres, and buckets of blood. *Blue Beard* discovers his wife's disobedience, and prepares to behead her with his scimitar. Tension builds as Fatima and Irene watch for signs of Selim and the Spahis riding across the plain to the rescue. The piece ends with the fight between the Spahis and *Blue Beard*'s minions, the death of *Blue Beard* in the enchanted chamber, and the rescue of Fatima by her sweetheart. The work, considered family fare, was popular for many years thereafter as a Christmas pantomime.' [Porter]. The illustrated title is based on the scenery used at Drury Lane and although the Kelly and Coleman confection has faded somewhat, it was proved very popular for a few years both in Britain and the United States.

The third opera *The Mountaineers* is adapted from the Lewis Theobald's 1727 play *Double Falshood* is based on the 'Cardenio' episode in *Don Quixote*, however in it's rehabilitated form by Coleman where he drops the rape scene. Samuel Arnold and Coleman's three-act musical drama involves three unmarried women escaping to the mountains with their lovers, Zorayda runs off with her lover and his best friend; Floranthe cross-dresses when escaping with Roque, a servant, and a third unmarried couple enters the mountains seeking to protect Zorayda. All fairly safe for the late eighteenth century stage but yet not quite a conventional the music-drama that became moderately successful.

The Captive of Spilburg is an opera in two acts, the music composed by Dussek but adapted from Dalayrac's *Camille* first performed in Paris in 1791. The pedigree of the text began with Mme. de Genlis's *Adele el Theodore*. this was subsequently adapted by Marsollier and then translated by Prince Hoare for Michael Kelly's production at Drury Lane in 1798. After Eugenia marries Korowitz secretly, his nephew Canzcmar rescues her from bandits. Not knowing of the marriage, the nephew tries, but fails, to seduce her and releases her only when she promises not to tell of his actions. The husband, not receiving an explanation of where his wife has been and therefore suspecting her of infidelity, throws her into a dungeon, but the situation is resolved happily at the end.

The collection concludes with two incomplete works, 'Monk' Lewis's *The Castle Spectre*, and a collection of Scots reels and strathspeys from a work collected by Alexander McGlashan.

See Roger Fiske *The Operas of Stephen Storace*, Proceedings of the Royal Musical Association (1959 - 1960); Susan L. Porter *American Music*, Vol. 8, No. 1, Music of the Nineteenth Century (Spring, 1990), pp. 54-70.

CORNISH MINER AT THE GREAT EXHIBITION

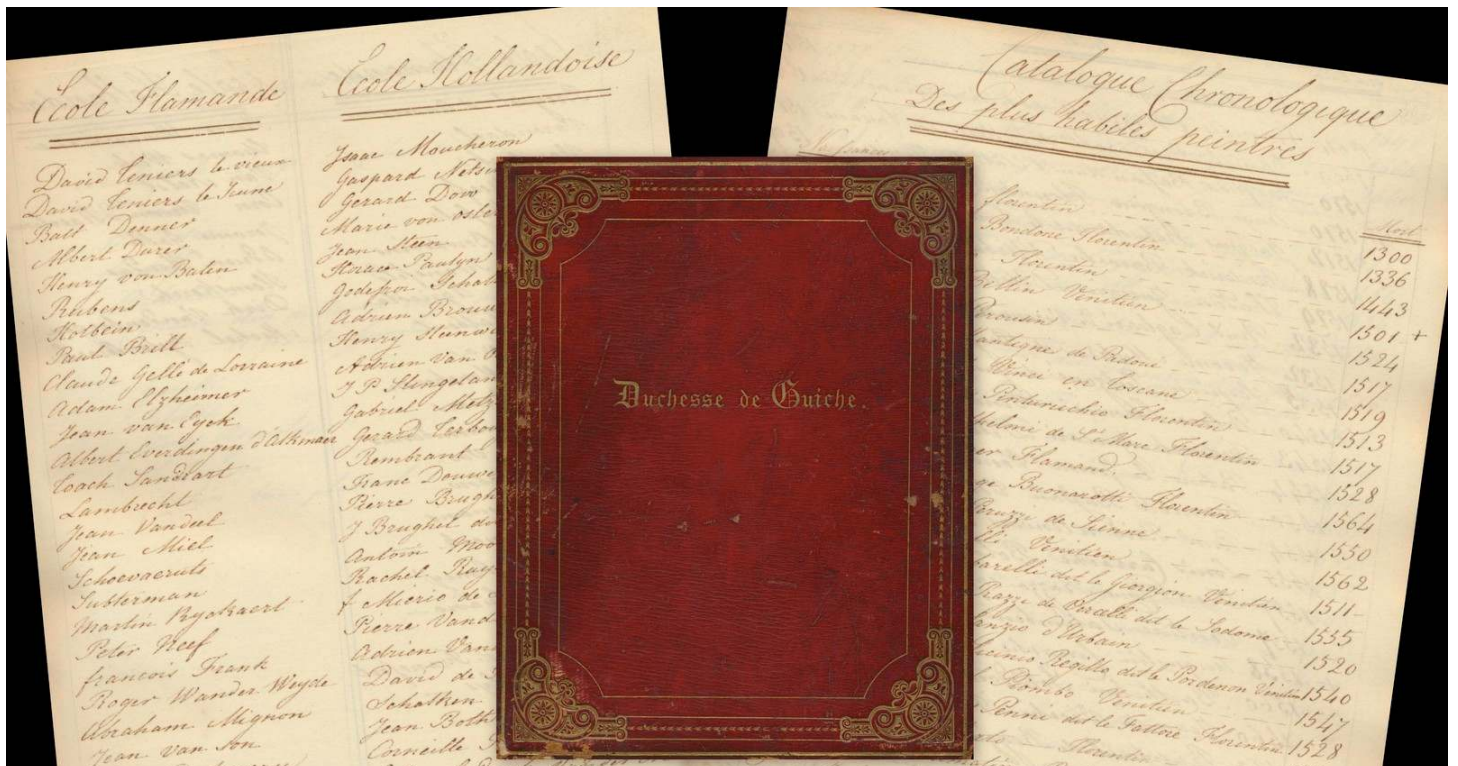
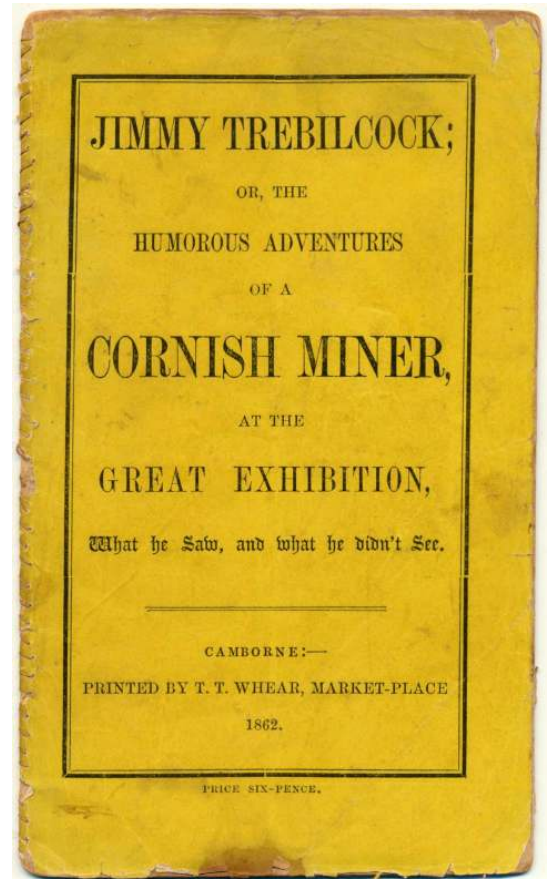
22. [GREAT EXHIBITION]. [WHEAR, Thomas Trevarthen]. JIMMY TREBILCOCK; or, the Humorous Adventures of a Cornish Miner at the Great Exhibition. What he Saw and What he didn't See. Camborne: Printed by T.T. Whear, Market Place, 1862. £ 285

8vo, pp. 16; spotting throughout (due to paper quality); original yellow printed wrappers, spine thread stitched, lightly chipped to extremities, but still a good copy.

Very rare account of a Cornish miner's trip to the Great Exhibition. The party set off by boat from Camborne, arriving at Bristol after eighteen hours. Part of the text is in vernacular, as spoken by Trebilcock (he tells of a pasty in his pocket, Uncle Willy Treglown, etc.). In all the party spent a fortnight in London, visiting all the attractions as well as the 'Exeybition'; Trebilcock invariably became separated from his fellows and relates his own minor adventures.

'The humorous adventures of a Cornish miner at the Great Exhibition by Jimmy Trebilcock (a pseudonym), printed at Camborne in the heart of the mining district in 1862, sold at least 5,000 copies within two years (Boase and Courtney, 1874, 1012). Given a far smaller potential market this suggests sales of a magnitude much higher than those dialect journals and prose works Joyce cites in Lancashire, which regularly reached 10,000 copies in the 1850s and 1860s (Joyce, 1991, 264)' (see <https://ore.exeter.ac.uk/repository>)

Bib. Cornish III, 1360; OCLC records one copy only, at the British library.



A DUCHESS'S AIDE-MÉMOIRE

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

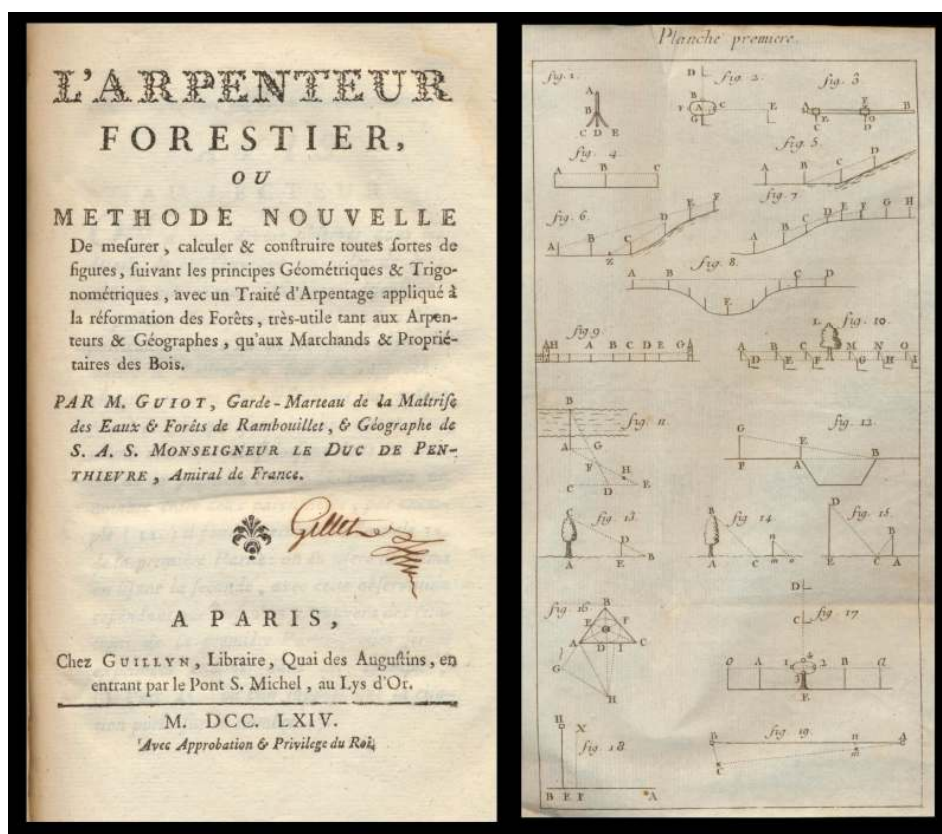
MANUSCRIPT IN INK. 4to, [220 x 178 mm] pp. approx. 200 of which 110 pages neatly written in ink; contemporary red morocco with decorative border, gilt, upper board detached, and spine defective, upper cover lettered in gothic font 'Duchesse de Guiche' and inscribed on first leaf 'Ida de Guchi, Pisa,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

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

The album contains quite a number of chronologies opening with that of the world from 4004 BC to 965 AD, but more interesting are lists of painters under headings of the various schools and countries; also another containing 'Catalogue Chronologique Des plus habiles peintres' followed by similar tabulation of sculptors, architects and a later section on artists in classical antiquity. There are also two short pieces probably transcribed: 'Detail sur les Vases Etrusques Tires de differentes lettres de Mr Gherardo de Rossi adressees à Mr Millingen' and 'Deuxième Partie Traitant de la maniere de Dessiner ou de Piedre les Vases.' These are not the letters found printed in Millingen's *Peintures antiques de vases grecs de la collection de Sir John Coghill* bart of 1816, and we have not been able to deduce the source.

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

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



HANDBOOK OF FORESTRY SURVEYING FOR STUDENTS AND PRACTITIONERS

24. [GUIOT]. L'ARPENTEUR FORESTIER Ou Methode Nouvelle de mesurer, calculer & construire toutes sortes de figures, suivant les principes Géométriques & Trigonométriques, avec un Traité d'Arpentage appliqué à la réformation des Forêts, très-utile tant aux Arpenteurs & Géographes, qu'aux Marchands & Propriétaires des Bois. A Paris, Chez Guillyn, Libraire, Quai des Augustins, en entrsant par le Pont S. Michel, au Lys d'Or. 1764. £ 450

SECOND EDITION. 8vo, pp. [viii], 179, [1] approbation, [4] privilege du roi; with seven folding engraved plates; minor dampstain to corner of first 50 pages, otherwise a clean crisp copy throughout; with the contemporary neat ownership signature of 'Gillet' on the title; bound in contemporary mottled sheep, spine gilt with morocco label lettered in gilt; a handsome copy.

Rare second edition of this handbook of forestry surveying for students and practitioners. Guiot, who was 'garde-marteau de la maîtrise des eaux et forêts de Rambouillet, et géographe du duc de Penthièvre', divides his comprehensive work into two sections. The first describes and explains the various surveying instruments required with section two discussing the different techniques necessary for forestry work. He explains relevant geometrical and trigonometrical principles, as well as providing lists of useful associated weights and measures. To enable the student to put theory into practice, thirty seven *Problèmes* are proposed and then solved. Aspects of forestry management are also discussed.

Higgs 3120; OCLC records two copies in North America, at Quebec and Stanford.



MAIN SUPPLIER'S TO THE WELL-TO-DO

25. [HAIRDRESSING AND WIGS]. UNWIN & ALBERT. LADIES' ARTISTIC AND ORNAMENTAL HAIRWORKERS, Wig-makers, and Court Hairdressers. London: [1906]. £ 350

4to, pp. 48; numerous half-tone illustrations; original decorated gold printed brown wrappers; together with a small format catalogue of soaps and accessories to beauty.

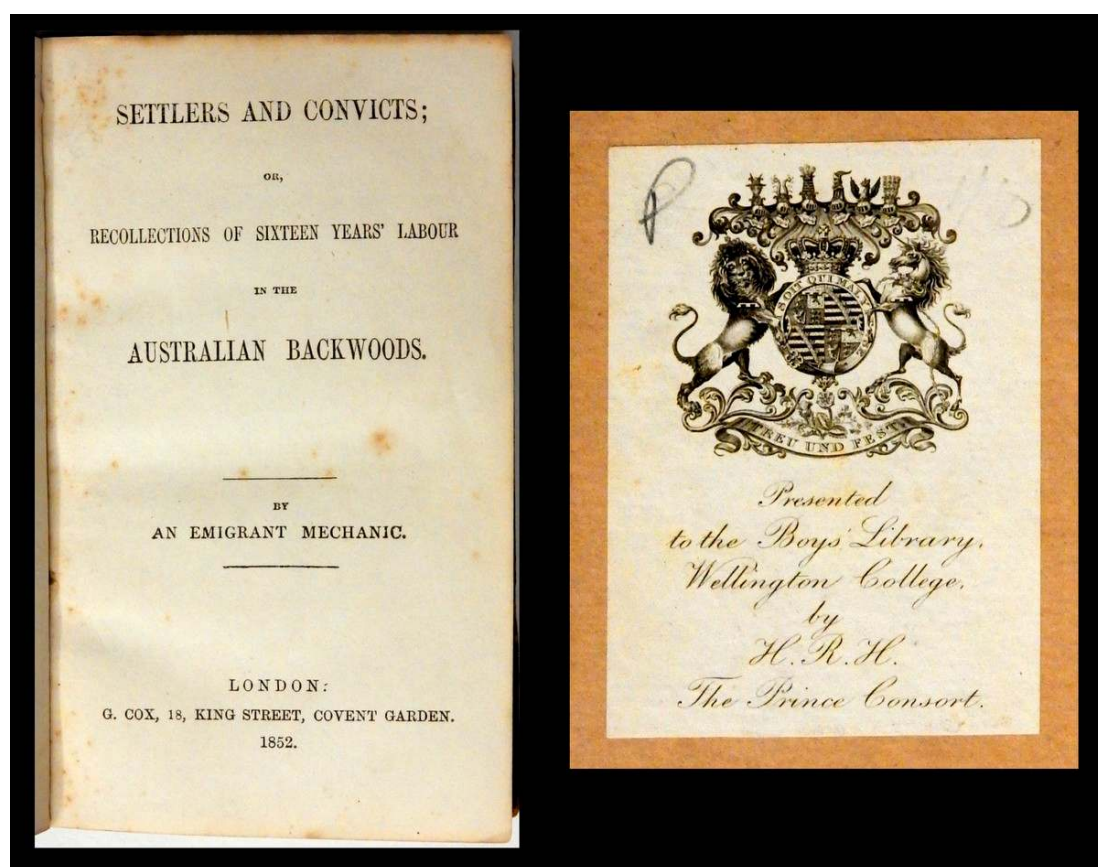
A well illustrated catalogue of the 'Ornamental Hairworkers' of Unwin & Albert, one of the main suppliers of 'additional hair' for the well-to-do.

In truth Britain was the biggest importer of real hair from France at this time, a supply from which Unwin & Albert constructed all sorts of wig in a variety of styles. What they called their 'Simplex Transformation' gave them a lead on other wigmakers of the period 'We are now making these "Transformations" on an entirely new principle, thereby reaching the heights of perfection, the hair being worked on an invisible foundation less than one inch in width, and can be arranged in any style with or without a parting. We use only the finest natural wavy and curly hair.' Unwin & Albert also claim to have been supplying curls and quiffs since the Regency times although it seems more correct that they developed their trade during the 1850's.

Two-and-a-Half Guineas provided a Semi-Transformation and Five Guineas the full 'Simplex Transformation' for all available style. Such encouragement's include 'absolutely undetectable', 'unequalled for their coolness, lightness, durability, and fit' and 'not affected by damp or sea air.' These wigs were meant both to give greater masses of hair and to patch up follically challenged heads.

Baroness Staffe's entertaining *The Lady's Dressing Room* of 1893 gives a less enthusiastic description of the artifice constructed by the likes of Unwins & Albert: 'False hair should be often renewed. If it is cut off the head of a living person it keeps its vitality for about two years, or a little longer. After that it becomes unequal, stiff, and rough, and can no longer be used. Hair taken from the dead is never used by hairdressers who value their reputation. It cannot be frizzed or curled without great difficulty.'

Not in OCLC.



PRINCE ALBERT'S GIFT

26. [HARRIS, Alexander]. SETTLERS AND CONVICTS; or, recollections of sixteen years' labour in the Australian Backwoods. By an Emigrant Mechanic. London: G. Cox, 18, King Street, Covent Garden. 1852. **£ 285**

FIRST EDITION, SECOND ISSUE. 12mo, pp. xii, 435; contemporary half calf, rebaked to style preserving original label; engraved bookplate 'Presented to the Boys Library, Wellington College by H.R.H. The Prince Consort.'

'The only substantial description of what life in the [Australian] colony was like for a free working-man in the 1830s. It tells in a lightly fictionalized way of Harris's experiences as a rural labourer and farmer. Harris won some respect as an authority on emigration to New South Wales, a subject on which he wrote for working-class and religious journals... it is conscientious in its accuracy about places, customs and language in the colony, judicious in its judgements, sensitive to the needs of Aborigines, and outraged by the practice of flogging.' [Goodwin]

This copy has an interesting provenance for it was given 'by H.R.H. The Prince Consort', together with a small library of books, to the recently founded Wellington College built as a national monument and memorial to the Duke of Wellington. Prince Albert took a keen interest in the institution's initial intake of 200 boys in 1859 and it was reported in *The Globe* that 'H.R.H. the Prince Consort has made a munificent donation of 400 volumes to the Boys Library at Wellington College. The books are all handsomely and serviceably bound, and comprise a large number of finely illustrated editions, and the Abbotsford edition of the "Waverley Novels," Morris's works on "British Birds and Insects," with some fine works in foreign languages.'

The books were personally selected by Albert and why he may have thought this work suitable was maybe as both a warning of going astray and the possibilities opening up to young men in the colonies. The new buildings were lit by gas from the beginning and this probably had the deleterious effect on the original spine of this volume.

See Ken Goodwin, *A History of Australian Literature*, Macmillan, 1986; OCLC records four copies in North America, at UCLA, California State, Texas and the William & Mary library.

27. [HILL Georgiana 'Browning']. THE LADY'S DESSERT BOOK. A Calendar for the use of hosts and housekeepers, containing recipes, bills of fare, and dessert arrangements for the whole year... London: Richard Bentley, New Burlington Street. 1863.. £ 300

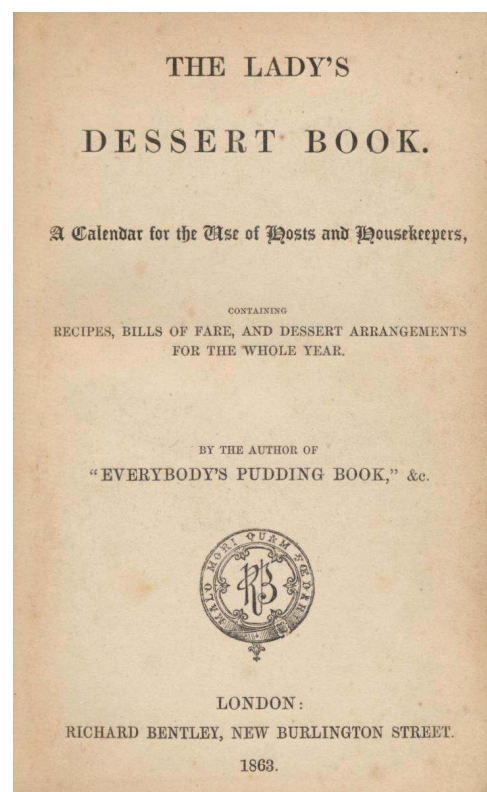
FIRST EDITION. 8vo, pp. xi, [i] blank, 160; endpapers removed, otherwise apart from a few occasional marks, a clean copy; in the original green blindstamped publisher's cloth, spine lettered in gilt, some chipping to head and tail, but still an appealing copy, with contemporary ownership signature of 'Doris Kirby' on front pastedown

Rare first edition of this rather unusual cookbook for ladies, advising them on the selection and preparation of dessert's - eighteen for each month of the year - as well as giving information on table settings for six to eight and eight to twelve persons.

Hill states in her introduction that 'whether we take our fruit only as a medicinal ordinance, or regale ourselves upon it as luxury, we will not aim at being *recherche* by striving to procure it for our desserts before it is naturally ripe; premature enjoyments are generally led into disappointment. Knowing this, I have, in the course of my calendar, avoided noticing any fruits until the time when, in horticultural parlance, they may be considered as quite "come"' (pp. 6-7), before concluding with a lengthy note on wines, demonstrating more than just a passing knowledge.

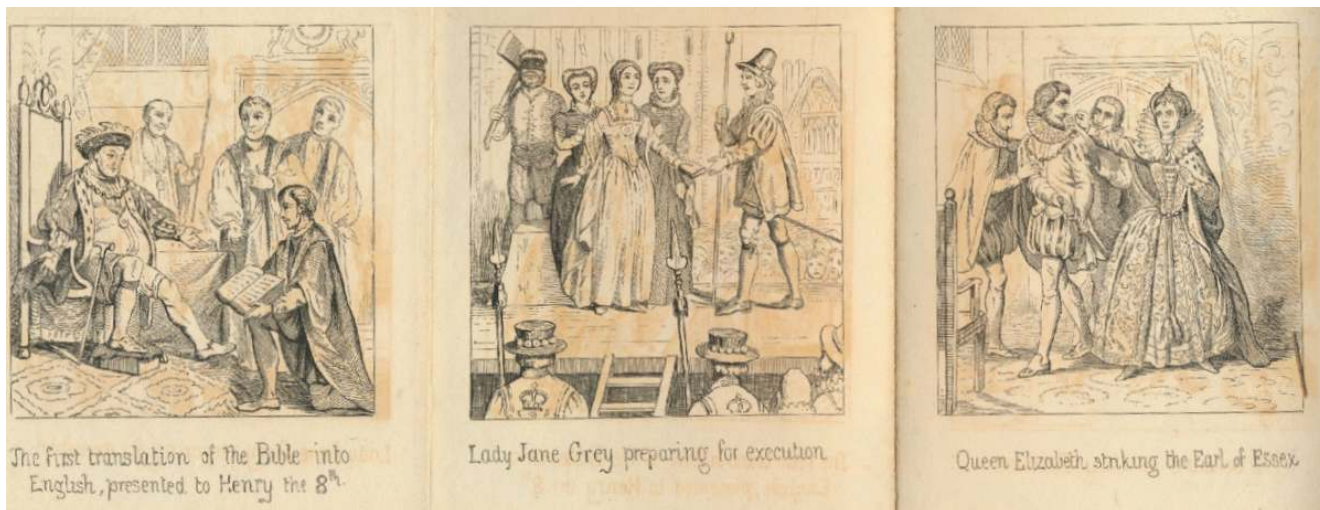
Georgiana 'Browning' Hill (1825-1903) was the author of a number of cookery books in the mid-nineteenth century, which include *The Gourmet's Guide to Rabbit Cooking* (1859); *The Breakfast Book* (1865) and *How to Cook Apples* (1865). Her early cookbooks offered simple food for the middle classes and sold in very large numbers at six pence each. Her later titles were more adventurous and aimed at more serious gourmets, with recipes from Spain and France, and as a consequence enjoyed success. From the 1850's until her death Georgiana lived at Browning Hill, in Tadley, Hampshire, the appellation 'Browning' added to prevent confusion with another author of the same name for which her books had been recently and wrongly attributed.

OCLC records two copies, at Melbourne in Australia, and the BL in the UK.



PANORAMIC VIEW OF MOMENTOUS HISTORICAL EVENTS

28. [HISTORY PANORAMA]. THE HISTORY OF ENGLAND. London: Rock, Brothers, and Payne. [n.d., c. 1850]. £ 450



An engraved panoramic view on a continuous strip 11.5 x 230 cm. folded to form 24 leaves, folding in to the original cloth backed printed boards, joints worn and lightly dust-soiled, but still a very appealing item.

Rare mid-nineteenth century pictorial panorama, with scenes of British history from "The invasion of Julius Caesar" in 55BC to 'The Pretender escaping to France' in 1746.

Along the way such momentous events are portrayed as 'Boadicea haranguing the Britons', 'John signing the Magna Charta', 'Murder of the two Princes', 'the first translation of the Bible into English, presented to Henry the 8th', 'The seizure of Guy Fawkes', and 'Cromwell dissolving the long Parliament'.

Osborne I:166; OCLC records two copies, at the Bodleian in the UK, and Toronto in North America.



SCARCE MONTROSE PRINTING

29. **HUME, David.** THE HISTORY OF ENGLAND, from the invasion of Julius Cæsar to the revolution in 1688. In five volumes. By David Hume, Esq... A new edition, with the author's last corrections and improvements. To which is prefixed, a short account of his life, written by himself. Montrose: printed by D. Buchanan; and sold by him, Messrs. Darton & Harvey Grace-Church Street London, W. Creech, Bell & Bradfute, Geo. Mudie & Son Edinburgh; W. Coke Leith; Ja. Duncan & Son, J a. Gillies, Glasgow; and Morison & Son Perth, 1796. **£ 750**

FIRST MONTROSE EDITION. Five volumes, 8vo, pp. xx, 523, [1] blank; vii, [i] blank, 491, [1] blank; vii, [i], 536; vii, [i] blank, 571, [1] blank; vii, [i], 364, [136] index; with engraved frontispiece of the author in vol. I and 13 engraved plates (signed 'J. Fraser'); some foxing and browning in places due to paper stock, otherwise a

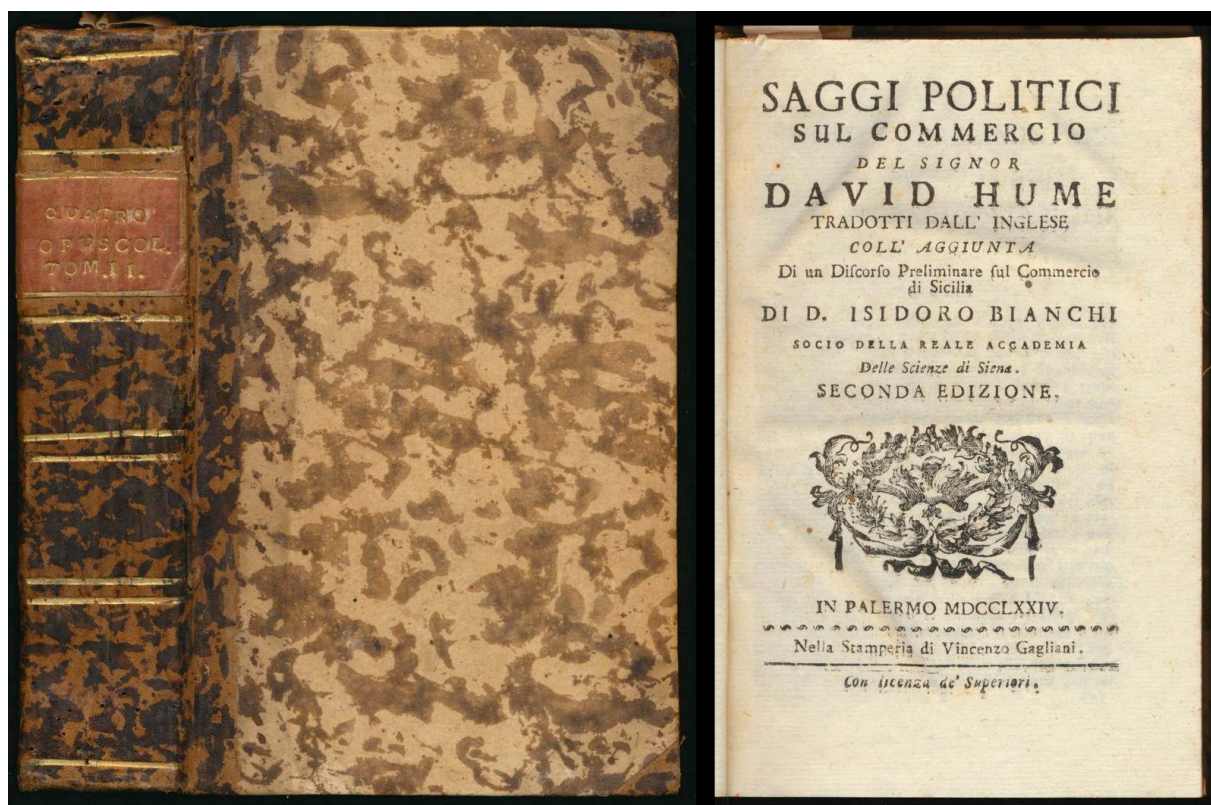
clean copy throughout; bound in contemporary uniform mottled calf, spines tooled in gilt with green morocco labels lettered and numbered in gilt, lightly rubbed with some minor loss to gilt on spines, but not detracting from this being a handsome copy.

Scarce Montrose printing of Hume's great *History*, attractively illustrated and including "My own life" and "Letter from Adam Smith LL. D. to William Strahan, Esq."

David Buchanan (1745-1812) 'an enterprising publisher and printer, was born in Montrose in 1745, and studied at the University of Aberdeen, where he obtained the usual degree of A.M. When he commenced the printing in his native town, that art had made comparatively little progress in Scotland, and, indeed, was practically unknown in most of the provincial towns. At an early period, he republished several standard works in a style equal, if not superior, to anything previously attempted in Scotland; among these were the Dictionaries of Johnson, Boyer, and Ainsworth; the first of which was then accounted a most enterprising and successful undertaking. He also printed the first of the small or pocket editions of Johnson's Dictionary, which was abridged and prepared by himself... Being a man of considerable classical acquirements, he uniformly revised the press himself, correcting the errors of previous editions, besides supplying many important emendations and additions to the Dictionaries. Thus the Montrose Press of that day acquired a high reputation, and its productions were extensively circulated throughout the empire' (*The Popular Scottish [sic] Biography, being lives of eminent Scotsmen*, Edinburgh, 1841, p. 167).

Hume wrote the volumes which were to become volume V and VI first: these were published in 1754 and 1757. The 1754 volume, entitled *The History of Great Britain* (as was its successor), was published in Edinburgh and the remainder stock taken over by Millar in London in 1756. Millar then published the second volume in 1757. The volumes which were to become III and IV were published by Millar in 1759 as *The History of England under the House of Tudor*; and the history was completed with volumes I and II (covering the invasion of Julius Caesar up to the accession of Henry VII) in 1762.

Jessop, p. 30; ESTC records just two copies in North America, at McGill and New York University; OCLC adds further copies at Yale, New Hampshire, Williams College and the Western Theological Seminary; not in Chuo.



HUME ARRIVES IN SICILY, ENCOURAGING THE EXPANSION OF COMMERCE AND IMPROVEMENT OF CRAFTS

30. HUME, David. [DANDOLO, Matteo, *Translator*] [RAPETTI, Andrea, *Editor*]. SAGGI POLITICI SUL COMMERCIO del Signor David Hume. Traduzione dall'Inglese coll' Aggiunta di un Discorso Preliminare sul Commercio di Sicilia di D. Isidoro Bianchi socio della Reale Accademia delle Scienze di Siena. Seconda Edizione. In Palermo, Nella Stamperia di Vincenzo Gagliani. MDCCLXXIV [1774].£ 2,750

SECOND EDITION IN ITALIAN, THE FIRST TO CONTAIN THE BIANCHI 'DISCORSO PRELIMINARE'. 8vo, pp. xii, 128; a clean crisp copy; bound together with three other works (see below), in contemporary half sheep over mottled boards, spine ruled in gilt with paste paper label lettered in gilt, a cluster of worm holes at head of spine, and lightly rubbed to extremities, but overall a very appealing copy.

Scarce second appearance in Italian of Hume's *Political Discourses*, translated by Matteo Dandolo, containing the first eight of Hume's discourses, and including the particularly appealing 'Preliminary Discourse' by Isidore Bianchi, which appears for the first time.

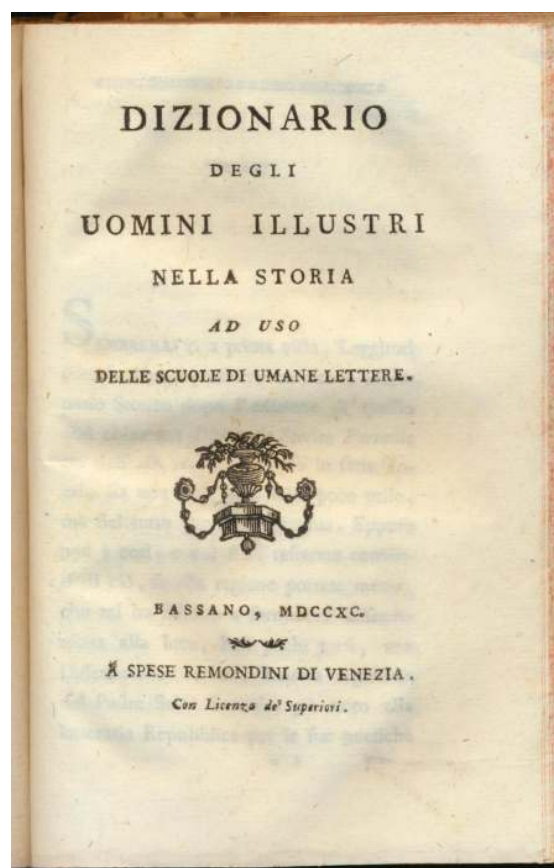
'Dandolo's edition had considerable success even outside Venice. A second edition was published in 1774 in Palermo, edited by Andrea Rapetti, a Venetian bookseller who had emigrated to Sicily, and edited by Isidoro Bianchi, a Cremonese professor at Monreale. In his 'Preliminary Discourse' Isidoro Bianchi recalled the glories of Sicilian commerce in centuries past and concluded with a passionate exhortation to reform all aspects of the island's economic life. It was with commerce that they would have to start, just as in Venice. This was 'the real source of our riches and our splendour'. If commerce were not expanded and crafts improved, 'merchants and artisans will languish and so too will the estate owners, till the decline of the whole state ensues'. Many years after in 1798, a new edition of Hume's essays was published with introductions by Matteo Dandolo and Isidoro Bianchi.' (*Wealth and Virtue: The Shaping of Political Economy in the Scottish Enlightenment*, edited by Istvan Hont and Michael Ignatieff, 1983, p. 354).

'The translation by Dandolo, includes only eight essays, out of the twelve written by Hume. His translation of Hume's Essays included 'Of Commerce', 'Of Refinement in the Arts', 'Of Money', 'Of Interest' (vol. I), 'Of the Balance of Trade', 'Of the Jealousy of Trade', 'Of Taxes' and 'Of Public Credit' (vol. II). 'Of the Populousness of Ancient Nations' was excluded, and although Dandolo had said he wanted to translate it, it never appeared: possibly he did not perceive its relevance to current economic policy. The reviewers of the *Political Discourses*, one in the *Magazzino italiano* and the other in Francesco Grizelini's *Giornale d'Italia*, liked both the introduction and the text very much. According to the *Giornale d'Italia*, Dandolo gives his peers one of those "useful works that tend to enlighten us, especially in the science of commerce", a science which "is the most useful and necessary to improve the condition of the nations". Dandolo's edition seems to be the Italian version of Le Blanc's first volume. It also recalls the *Essai sur le commerce* printed in Lyon in 1767' (Giulia Bianchi *Editions and Translations of David Hume's Political Discourses (1752)* a paper read at the University of Pisa).

A first Italian edition appeared in 1767.

Also bound with the Hume are four other works: I. Cesare Beccaria, *Dei Delitti e delle Pene*, (Londra, 1774; 12mo, pp. xv, [i] blank, 167, [1] blank, with engraved frontispiece); II. Pietro Moscati, *Delle corporee differenze essenziali che passano fra la struttura de' bruti, e la umana*, (In Brescia, 1771; 8vo, pp. 61, [1]); III. Pietro Moscati, *Appendice al discorso accademico delle corporee differenze essenziali che passano fra la struttura de' bruti, e la umana*, (In Brescia, 1771; 8vo, pp. 52); IV. [ANON]. *Dizionario degli uomini illustri nella storia: ad uso delle scuole di umane lettere*, (Bassano, 1790; 8vo, pp. viii, 161, [1] blank). The latter, a rare anonymous biographical dictionary listing important historical figures from antiquity to the middle of the eighteenth century, is particularly interested. The criteria for inclusion is not entirely clear - Pope has an entry, but neither Voltaire nor Galileo are mentioned. The index gives some interesting clues, listing entries not under name or nationality, but according to the characteristics they exhibited, such as faithful love, arrogance, clemency, fanaticism, modesty, tyranny, sarcasm, etc.

Jessop, p. 25; not in Chuo, Einaudi, or Kress; OCLC records three copies at the University of Pisa, McGill and the National Library of Scotland; ICCU records a further 8 copies in Italian libraries.



31. **[KNOWLES, Abby Beatrice]. HOW TO BECOME A BEAUTY CULTURIST. A Remunerative Profession for Women and Girls...** By The International Institute of Beauty Culture. [London: 1914].
£ 285

8vo, pp. 48, profusely illustrated with half-tone and line illustrations; original decorative wrappers and six inserts on blue and pink papers together with a reply envelope.

The idea was simple and aimed to attract the housemaids and servant class earning on average £1 a week into the the art of manicuring and hairdressing that would earn the young women '£5 Per Week And More??'

The booklet includes a well illustrated outline of a correspondence course written by Abby Beatrice Knowles on achieving success, together with various inserts and the approbation of women who had made a success out of their new career. We can find nothing really about Abby Knowles and do wonder if she was just a figurehead for the company rather than a practitioner. Further doubt is cast on her aptitude in art of beauty culture by her being credited with another work *Personal Magnetism and how to develop it* that was issued in 1914 by another of Booker and Mitchell's mail order outfits, this time called the National Institute of Sciences and published from the address next door.

The International Institute of Beauty Culture was the brainchild of North American serial entrepreneurs, Howard Booker and Frank Mitchell. Booker was a British-Canadian but also a citizen of the United States, and Mitchell was American and both had attempted to introduce American leisure pursuits into Britain. Amongst the dozen or so ideas were included the Universal Mail Order Company and The London Baseball Association Ltd. One such idea was the 'International Institute of Beauty Culture Ltd' that was launched in Britain in 1909 with a splurge of advertising in such journals as *The Sketch* and *Tatler*. Sporadically they continued in local papers and journals, with even the *The Suffragette* accepting some rather overconfident advertorial. This particular copy was sent to a prospective client during December 1914, but it would appear the business was terminated about this time as the War effort encroached on the such businesses with increasing numbers of women being paid better wages for war work than housework or the beauty business could achieve.

The printing includes prices in both US Dollars and UK Pounds and the typography has a very American feel to it, we still believe the printing was probably carried out in Britain but clearly wanting to appear 'All American' and thus 'progressive' and new to 'innocent eyes'.

Not in OCLC.



FIERCE?!

32. **[KOLB, Christian Friedrich August Kolb] and SPECHT, Friedrich. ANIMAL LIFE IN EUROPE** Illustrated with coloured plates by F. Specht. London: The Religious Tract Society. 56 Paternoster Row; 65, St Paul's Churchyard; and 164 Piccadilly. 1871.
£ 285

Folio [29 x 23 cm], pp. iv, 68; 14 hand-coloured wood-engraved plates and numerous wood-engraved text illustrations; original cloth backed boards, the upper cover with hand coloured tinted lithograph, slightly damaged to one edge; Inscribed on the front free endpaper to thirteen year old future architect. Edward Ernest May and helpfully dated 'X. 2. 1871.'

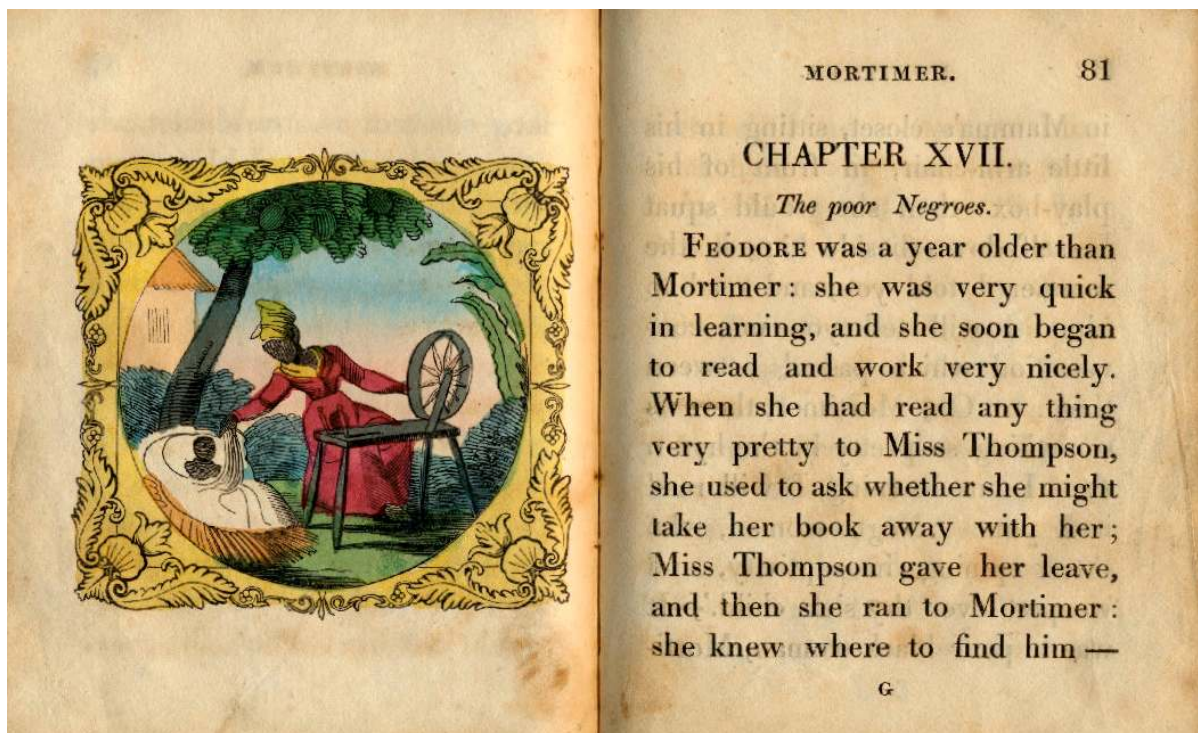
Probably a rather free translation of Kolb's *Unsere Thierwelt* adapted for a British readership.



Some of the German wood-engravings are a bit fierce but these have been leavened with dash of British designs throughout the text. Some may indeed derive from other works that Specht illustrated including *Kämpfe der Thierwelt* [*Fights of the animal world*]. Quite a number of the illustrations show snarling animals preying on lesser creatures with the fifteen chapters beginning with mammals and working its way through birds, reptiles, fish and insects, to snails and worms.

The dangers of Darwin is nowhere to be seen in this text which has, as a coda, a spiritually uplifting essay on God's work and mystery.

Freeman: *British Natural History Books 1495–1900* 2143; OCLC records one copy, at the NLS; COPAC adds further copies at the BL, Oxford and Cambridge.



INCLUDING THE STORY OF "THE POOR NEGROES"

33. [LADY, by a]. STORIES ABOUT MORTIMER. A Present for Little Boys and Girls of Four Years Old. By the Authoress of "The Three Birth-Days," "Baby Tales, &c." London: E. Wallis, 42, Skinner Street, [circa 1825].

£ 385

FIRST EDITION. 16mo, pp. xii, 147, [1]; with hand-coloured woodcut frontispiece and seven full-page illustrations, included in the pagination; corner off pp. 61-62, well clear of the illustration, some browning and staining, but the hand-colouring bright and attractive throughout; original cloth, worn with the paper title-label on the upper cover chipped but legible.

Only edition of these engaging stories for young children, intended to be read after they have finished the same author's *Baby Tales*. The first chapter assures readers that Mortimer is a real person, and "that there is not a word in this book which is not strictly true." One of the stories is titled "The Poor Negroes" and repeats the canard that the climate of countries that grow rice and sugar "would kill white people, if they worked in the fields all day."

OCLC and COPAC record six copies, at the British Library, Bodleian, Cambridge, Victoria and Albert, Connecticut and Florida.



MAID WRONGLY ACCUSED

34. **[MAID].** THE MAID AND THE MAGPIE, or, the real Thief detected. An Entertaining Tale. Founded upon a well-known fact an Amiable Girl who was sentenced to suffer upon strong circumstantial Evidence of stealing various Articles of Plate, which were afterwards found to have been stolen by a Magpie. London, printed and published by R. Harrild. [n.d., c. 1815]. **£ 385**

FIRST EDITION THUS. 12mo, pp. 29 [ie. 28, final two pages misnumbered]; with hand-coloured frontispiece and hand-coloured engraved vignette to title; some light marking and occasional staining; small stain to the frontispiece in later decorative paper wrappers, lightly rubbed to extremities, else very good.

First edition under this title of this entertaining tale, with charming handcoloured frontispiece and title.

'This dramatic piece, is founded on a trial in France, of a maid servant, who was accused of robbing her master of jewels, &c. to a considerable amount, and who was convicted and executed on PRESUMPTIVE EVIDENCE - The story, as here related in the following pages, is a brief narrative of piece, as first performed in Paris, under the title of *La Pie Voleuse, or The Magpie Thief*, and, since that, at the Lyceum, under the name of the *The Maid and the Magpie, or Which is the Thief!* with unbounded and sympathetic applause, by crowded audiences, who seemed to apply several parts of the performance to the case of a late unfortunate female' (p. 5).

OCLC records two copies, at Princeton and the Morgan; Copac lists a similar title, issued by R. Pratt, around the same time.

ST. JAMES'S GREAT HALL,
EDWY STREET AND TROADELL.

MR. G. W. MOORE'S

ANNUAL BENEFIT

THURSDAY, 7th MARCH, 1878,

AFTERNOON at 2.30. EVENING at 7.30.

MOORE AND BURGESS MINSTRELS

The following great Artists have performed their valuable services on this occasion:

Miss VICTORIA VOKES.	Mrs. FRED VOKES.
Miss JESSIE VOKES.	(Now Miss BELLA MOORE)
Mr. FAWDON VOKES.	Mr. FRED VOKES.
Miss CONSTANCE LOSEBY.	Miss NELLIE BROMLEY.
Miss MARIE DE GREY.	Miss NELLIE MOON.
Miss TOPSY VENNE.	Miss NELLIE VANE.
Miss RUSSELL.	Miss E. FARREN.
Miss KATHLEEN OSCAR BYRNE.	
Mr. LIONEL BROUGH.	Mr. FRED COYNE.
Mr. EDWARD TERRY.	Mr. PENNINGTON.
Mr. JOHN HOWSON.	Mr. HARRY JACKSON.
Miss MARIUS.	Mr. WILL RILEY.
Mr. HARRY COX.	THE LEOPOLD BROTHERS.
Mr. JAMES FERNANDEZ.	THE BROTHERS DARE.
Mr. HARRY PAULTON.	THE WILSON BROTHERS.
Mr. J. D. STOYLE.	THE BROTHERS RAYNOR.
Mr. J. W. ROWLEY.	THE MARVELLOUS GIRARDS.

AFTERNOON PROGRAMME,

Commencing punctually at 2.30

Musical Director	Mr. JOHN HOWSON.
Over to first.	
1. OVERTURE.	FAIR 1.
2. NEW BALLAD.	"Sweet Adieu."
3. NEW BALLAD.	"Take this letter to my mother."
4. NEW BALLAD.	"Sweet Little Maiden."
5. NEW BALLAD.	(Presented by Mr. G. W. Moore)
6. NEW BALLAD.	"Old Aunt Sally."
7. NEW BALLAD.	"Maggie May."
8. NEW BALLAD.	(Presented by Mr. G. W. Moore)
9. NEW BALLAD.	"The Bird will come again."
10. NEW BALLAD.	"Longtime (Orange Blossom)." (By request)
11. NEW BALLAD.	"Nightingale."
12. NEW BALLAD.	"See that my grave's kept green."
13. NEW BALLAD.	"The Castle Stone."
14. NEW BALLAD.	"Under the Lamp."
15. NEW BALLAD.	"The morning star."
16. NEW BALLAD.	"Little pet bird in the cage."
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THE BELLES OF THE KITCHEN.

In which Miss VICTORIA VOKES, Miss JESSIE VOKES, Mrs. FRED VOKES, (Now Miss BELLA MOORE), Mr. FAWDON VOKES and Mr. FREDERICK VOKES will appear.

Mr. EDWARD TERRY.	Mr. J. D. STOYLE.
Miss MARIUS.	Miss NELLIE MOON.
Mr. H. COX.	Miss MARIE DE GREY.
Mr. JOHN HOWSON.	Miss TOPSY VENNE.
Mr. JAMES FERNANDEZ.	Miss NELLIE VANE.

GIRARDS,

Miss JULIAN, Miss EMILIE, and Miss ROBERT.

THE BOSTON BOYS,

Miss MARIUS and Miss ROBERT.

GLEE (in white dress)

To conclude with

SPECIAL NOTICE—This Programme will be performed in its entirety on this and subsequent nights will admit, but it may be found impossible to arrange the order in which the various pieces are and shown in order to suit the convenience of the audience who have other duties to fulfil in the evening.

The great length of the Programme makes it impossible for the audience to arrive earlier.

BENEFIT NIGHT FOR TEMPLETON'S MINSTRELS

35. [MINSTRELS]. SILK PLAYBILL. Mr. G.W. Moore's Annual Benefit, Thursday, 7th March, 1878. London: Printed by J. Miles and Co., Wardour Street, Oxford Street, - W. [1878]. £ 450

Printed in blue ink on silk, [26.5 x 41.5 cm.]; three small holes at folds, neatly hemmed around edges.

The silk programme was produced for the namesake of the Moore and Burgess Minstrels.

Moore and Burgess minstrels became a fixture of the smaller St James Hall from 1865 to 1900. The strains of their music were often clearly heard in the main concert auditorium with George Bernard Shaw, one night, complaining that the 'wild strain of brazen minstrelsy' could be clearly heard during the final bars of the funeral march of Beethoven's Eroica Symphony - apparently a constant and commented upon nuisance that was only abated with the demolition of the hall. Such foot tapping music and entertainment was prodigiously successful and occasioned an Annual Benefit for Moore which was recorded in several newspapers, the performance being attended by Alexandra, Princess of Wales with the little princesses Louise (11), Victoria (9) and Maud (8), after all the troop, whatever our present sensibilities now think, was then thought of and indeed advertised as 'fun without vulgarity.'

The *London Evening Standard* the following day reported that 'The annual benefit of Mr. G. W. Moore, the chief of this troupe of minstrels, took place yesterday at St. James's Hall. The first performance of this troupe was given on Sept. 18, 1865, and thus the Minstrels have had an uninterrupted run of 13 years. The large hall was now crowded to overflowing at both the performances. The Princess of Wales, the three Princesses, and suite were present at the afternoon performance. Instead of introducing new songs, the management revived many of the old ditties which were favourites in years gone by. In addition to the unrivalled band and chorus of the Minstrels, the Yokes family performed the musical burletta, in which they have been so successful, viz., *The Belle of Kitchen*. At the evening performance Mr. Lionel Brough, Mr. H. Jackson, Mr. W. Riley, Miss Constance Loseby and other artistes appeared and contributed to make the entertainment a great success. Mr. Moore, for whose benefit the programme was arranged, sang "Picayune Buller," which did not appear to have lost any of its freshness. Mr. W. S. Leslie sang "Touch the Harp Gently" which has not been given for more than four years, and was now encored. In the middle of the proceedings one of the company came forward, and in the name of the rest presented Mr G.W. Moore with a handsome silver cup. He said the present was the thirteenth annual benefit of Mr. Moore, and he had been requested by his brother members

to make the presentation, at the same time hoping that Mr. Moore would long occupy the position he then held. Mr. Moore said he accepted the gift as an expression of their good feeling towards him. The cup bore the following inscription: — “Presented to G. W. Moore, Esq., on the occasion of the thirteenth annual benefit, by the members of the Moore and Burgess Minstrels, as a token of their esteem. February 7, 1878.” The programme was then proceeded with, and concluded with some comic sketches.



ANIMALS NEAR AND FAR

36. [NATURAL HISTORY]. ANIMALS FROM DISTANT ZONES. Printed in Germany. [Reutlingen : Ensslin & Laiblin?] circa 1890. [n.d., c. 1890]. **£ 385**

Oblong folio [24.5 x 33.5 cm], 3 thick card leaves, together with the inside covers, making 8 pages of chromolithograph illustrations of mammals, fish and birds; original red cloth backed decorated green boards; the upper cover with a large illustrated title label.

Almost certainly a product of the children's publisher Ensslin & Laiblin with their distinctive large overlaid label on the upper cover; a certain proclivity in using a red cloth spine for their books and a serial number for identification.

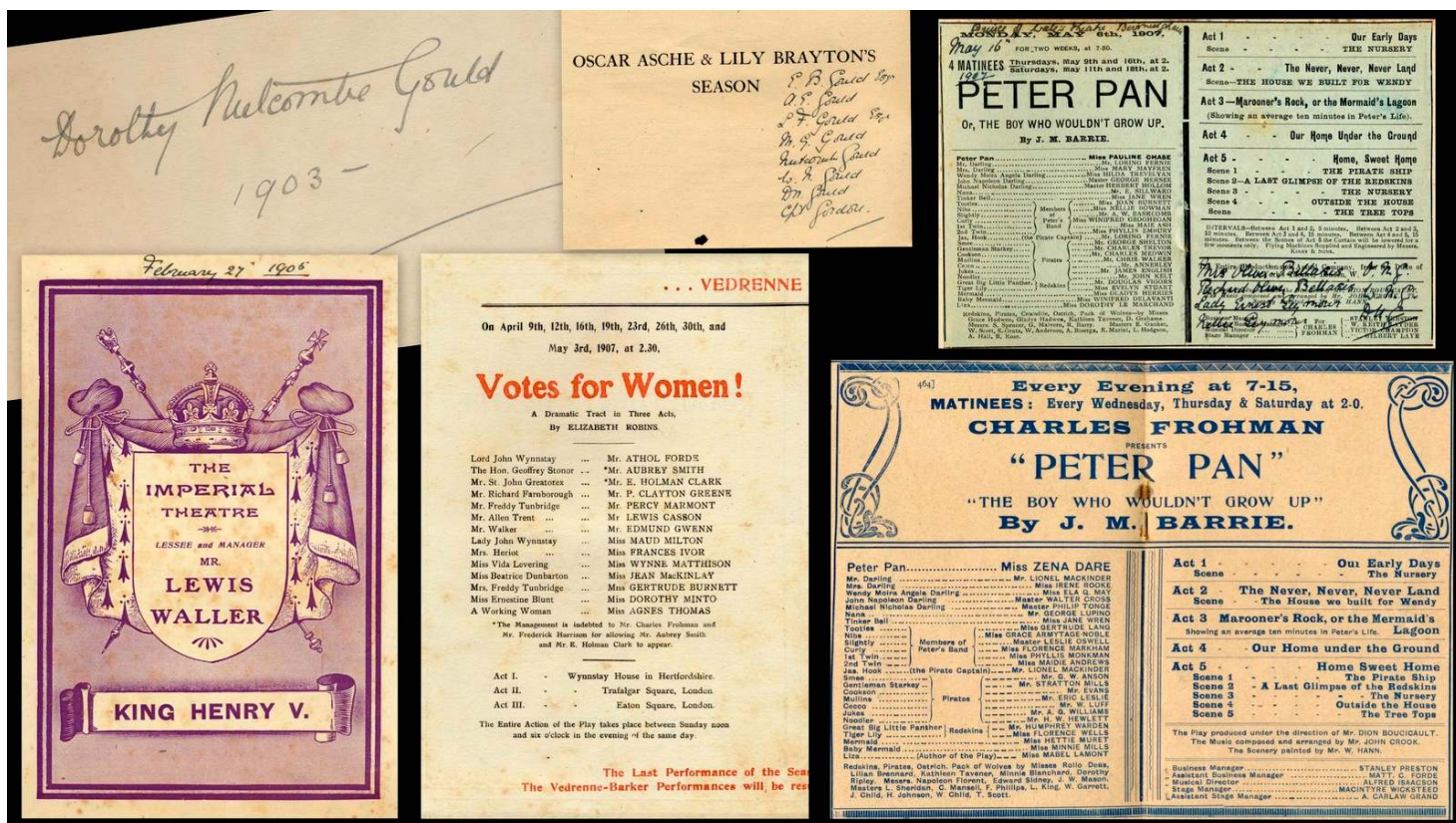
The work was probably adapted from *Aus allen Zonen, wo Tiere wohnen!: ein lehrreiches Bilderbuch für brave Kinder* or some similar title expressly for the English speaking world. Many of the animals do look rather fierce and probably boys needed to be brave if they were ever meet with them. There is little sign of adapting the images in the work for foreign sensibilities, the cover almost glorying in the hunter bringing back a recently shot rabbit for his children to see.

The adoption of the Merchandise Marks Act of 1887 for imports manufactured in foreign counties allowed buyers to identify and choose their purchases for the first time, also giving them a certain degree of leverage during various periodic spasms of xenophobia swept the country. The books were generally sold through



wholesalers to small shops about the country and often undercut the prices of similar native products and generally sold to buyers of moderate means. The quantities sold must have been prodigious but their survival and documentation is slight.

OCLC records one copy only at Waddleton Collection at Cambridge University.



INCLUDING THE FIRST APPEARANCE OF THE PLAY TO BRING THE
“STREET POLITICS OF WOMEN’S SUFFRAGE TO THE STAGE”

37. [NUTCOMBE GOULD, Mary Dorothy, *Compiler*]. EDWARDIAN ALBUM CONTAINING ORIGINAL THEATRE PROGRAMMES, including an original 1907 programme for Elizabeth Robins’s play “Votes for Women!”... [Various places, including London, Manchester, Birmingham and Exeter] 1903-1909. £ 750

ALBUM-CUM-SCRAPBOOK. Folio; with 25 programmes and various press clippings pasted in to album, together with a manuscript copy of the poem ‘The Romance of Britomart’ written directly on to album leaves; bound in the original half black roan, spine ruled in gilt, some rubbing and surface wear, but an appealing collection nonetheless.

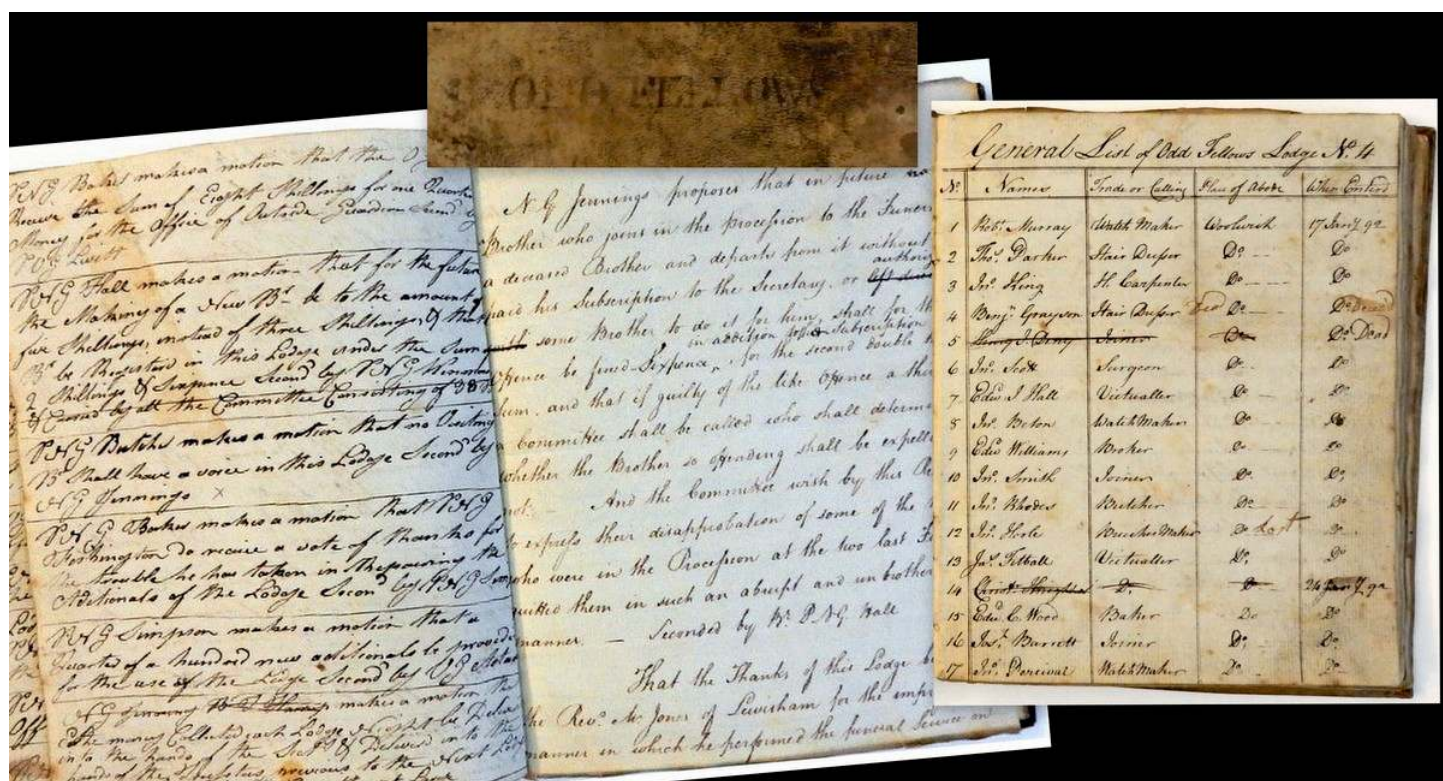
Scrapbook of original theatre programmes for performances from 1903 to 1908 attended by Dorothy Nutcombe Gould, together with various siblings and friends, particularly appealing for containing programmes of early Peter Pan performance’s, and Mary Robins’ important suffrage play, *Votes for Women*, for the original run in 1907.

Votes for Women opened on April 9 1907 at the Royal Court for a run of eight performances, with Dorothy and her sister Winifried attending on April 26th (so inscribed on the front of the programme). Directed by Harley Granville Barker, who changed the title from its anodyne original *The Friend of Women*, and added an exclamation mark. ‘Not that its author, Elizabeth Robins (1862-1952), needed any encouragement. She was an American actress who emigrated after her actor husband committed suicide by jumping into Boston’s Charles River wearing full theatrical armour, and was nothing if not hard boiled... The critics loved the middle act, which dramatised a suffrage rally in Trafalgar Square with a cast of 40 actors, a painted backdrop of the square, a plastercast base of Nelson’s Column and two vast “Votes for Women!” banners. For the Sketch it was “the finest stage crowd scene that has been seen for years”; to the Observer, it was “a marvel of verisimilitude akin to that which might be achieved by a joint use of megaphone and cinematograph”. Beerbohm, writing in the Saturday Review, felt that Dorothy Minto, playing one of the speakers, “caught exactly the spirit of her part - the blithe spirit of the budding platformist”. The Illustrated London News praised Agnes Thomas, playing a speaker identified in the script only as “A Working Woman”, for having “just the rasping Cockney tones, the termagant attitude, that are required” but carped: “There never were such speeches in Trafalgar Square.” (<https://www.theguardian.com/stage/2003/mar/19/theatre.artsfeatures1>).

Votes for Women! led to a flurry of suffrage drama. Elizabeth Robins first attended “open-air meetings of the suffrage union” when the Women’s Social and Political Union moved its headquarters from Manchester to London in 1906. It was then that she “abandoned” the current play she was writing and worked to complete the very first suffrage drama. “The more Robins became immersed in the work, the more she became converted to the cause”.

Also pasted into the album are programmes for performances of Peter Pan at Prince’s Theatre, Manchester on the 22nd January and the Prince of Wales’ Theatre, Birmingham on the 16th May, both in 1907 - evidently Dorothy was enthralled!; a ‘Farewell visit of Henry Irving and his Company’ to the Theatre Royal Exeter on February 13, 14 & 15 1905, where amongst other performances he reprised his role of Shylock in the Merchant of Venice; and concluding with a performance of Gilbert & Sullivan’s *The Mikado* on the 8th June 1908 at the Savoy Theatre.

Mary Dorothy Nutcombe Gould (1886-1934) was the daughter of the English stage actor James Nutcombe Gould (1849–1899). Notably in his career he originated the role of Lord Darlington in Lady Windermere’s Fan by Oscar Wilde when it premiered in 1892. His name also appears in the biography of Ellen Terry. Sadly by the time Mary, or Dorothy as she seems to have gone by, compiled this album both her parents had died, her father in October 1899, her mother just over a year later in December 1900. Mary was one of five children, and was only to live til 48 herself.



RADICALISM DILUTED TO SOCIAL WELFARE - NOT A MASONIC INSTITUTION! -

38. [ODD FELLOWS]. WOOLWICH LODGE NO. 4. [London] Woolwich, 1792-1814. £ 850

4to [202 x 162 mm], pp. [100] manuscript in ink; original vellum, ruled in blined and faintly incised in ink 'ODD FELLOWS'.

A rare survival recording the necessary conversion of an Oddfellowship into a mutual fellowship.

During the revolution in France the Odd Fellows Woolwich No. 4 Lodge was formed, probably on the 17th of January 1792. On the first page of the manuscript are neatly tabulated the 'Names - Trade or calling - Place of Abode - [and When Entered.] It is quite clear that this was chiefly a professional class as the list includes three Watch Makers on this first page, but also a surgeon, a 'H[ouse] Carpenter', 'Hair Dresser', Victualler, Broker, Baker, Breeches maker and Joiner. In all 280 members are tabulated until the first phase of the Lodge petered out in 1797. The trades were all chiefly connected with Naval construction many being shipwrights, Sail Makers, Rope Makers, Founders, Bricklayers, Plumbers, Painters, Blacksmiths, Engravers, 'Rigor' with just a few Mariners, Coachmen, Gardners, Husbandmen, and quite a few more 'Hair Dressers' but only one Schoolmaster.

This was not a Masonic institution but a mutual, doubtless some advance political stimulus from across the waters in France and some remembrance of troubles at Woolwich arising from the American revolution too.

Woolwich chiefly prosperous through the Naval Dockyard, these had been a modest affair in Samuel Pepys day but by the eighteenth-century the dockyard began to grow enormously, not the healthiest place to live and work, the area was still generally malarial, still the navy yards dominated the local economy and helped to underpin Britain's expanding maritime trade and sea-power.

There were a substantial number of ancillary trades attracted to Woolwich as the century progressed as pay was high for the necessary skills. Unsurprisingly, a well paid and workforce produced an articulate one too, and probably it is little wonder when the Navy wanted to move from day working environment to cheaper 'Task Work' the Woolwich workers became rebellious. It was in during the period of the American rebellion of 1775 that the disorder eventually reaching a crisis when a group of would-be defectors was 'almost Murthered', and there was talk of storming the yard and 'destroying the Magazines of Ships under repair.' The strikers 'continued their Meetings, and renewed their Oaths and Engagements never to return to their Duty "til they had carried their point." The worsening plight of the shipwrights led them to solicit "contributions by Advertizements, hand Bills, painting the distress of their Families, & describing themselves as an oppressed People, who were struggling to free themselves from the Yoke of Tyranny"'. [Haas]. Although the strike failed and the ringleader sentenced to prison. Woolwich was still a place of concern. It was in this social fabric that the Odd fellows Woolwich No. 4 Lodge was formed.

Odd Fellows or Oddfellows are one of the oldest of the friendly societies. The oldest surviving rules of an Oddfellow lodge are dated 1730 and relate to the Loyal Aristarcus Lodge No. 9 in London. The Woolwich No. 4 may actually antedate this and the document we have is of a later reincarnation preserving the earlier name - any information of these groupings is sparse and of our Woolwich order just non-existent!

The 'Orders' seems to have been a convivial society of a conventional Georgian type. There are hints that it had been influenced by the Society of Gregorians. If this was its original character its name might simply have been a joke; there were many convivial societies in London with comical names such as the Codheads, the Gang, the Friendly Batchelors and the Knights of the Brush. The membership seems to have been mainly from the tradesman class, although at the time of the Gordon Riots in 1780 John Wilkes and Sir George Savile, both politicians, were members. According to *The Complete Manual of Oddfellowship*, published in London in 1879, by the end of the eighteenth century many of the lodges, originally all more or less independent, had joined together to form the Patriotic or Union Order.

The manuscript is silent between 1797 and 1807, maybe the war with France and the political situation in Britain may have forced it to go 'dark.' If there were any other documents kept they may well have been destroyed, we do know that some fifteen 'Oddfellow' lodges in one form or another were extant at one time or another in the Woolwich area. Our lodge was like to many around Woolwich a in being constituted to cover the expense of that greatest of fears, ending up in poverty with the ultimate shame of a paupers funeral.

A similar membership is recorded in the second incarnation of 1807, although more formal information with the name, proposer, seconded and date being given, but little in the way of employment. there is however more information on the of the protocols and happenings - 'Br Blomfield proposes that he will provide a Chest for the use of the Lodge to deposit the banner flags and other things.' - 'The usual allowance for fire and candles [be made]' - 'G. Butcher makes a motion that will provide a box to stand on the desk for the purpose of defraying the the Expenses of the Band at any time it may be Wanted by paying a Small mite to the amount of a halfpenny or a penny, Just as he thinks proper.'

We can see that appears to be a gradual change to something like a Masonic lodge but wonder if it was ever complete or indeed these were the trappings of many informal groups of this period. No notice is given of the existence of Oddfellows in W.J. Hughen's comprehensive *Memorials of the Masonic union of A.D. 1813* London, 1874 and so we presume it either continued as a mutual, formed a union with another fellowship, was proscribed, or just faded away. There are however clues, there are notices showing money was short. One undated entry, but around 1813 states 'N.G. Jennings proposes that in future every brother who joins in the Procession to the Funeral of a deceased Brother and departs from t without having paid his subscription to the Secretary or authorised some Brother to do it for him, shall for the first Offence be fined Sixpence, for the second double that Sum, and that if guilty of the like offence a third time a committee shall be called who shall determine whether the brother so offending shall be expelled or not. And the Committee wish by this Resolution to express their disapprobation of some of the Brothers who were in the Procession at the two last Funerals & quitted them in such an abrupt and unbrotherly like manner...'

At another Funeral of Thomas Wise however there was the substantial balance of £5..16..8 left in hand, it was decided that this money 'Shall be laid out in the following manner, Viz £3..0..0 in such Clothing as Charlotte Wise, and Thomas wise may most stand in need of, and £2..0..0 be paid to Mr Redman towards their Education and the remaining 16..8 shall be from time to time disposed in such Manner as may be of most Service to Elizabeth Wise the other child.' It may well be that these were now orphans as no mention is made of a 'Mrs Wise.'

The end of our Odd fellows came due to a calamity that befell Woolwich in 1815, even before then the dockyard and ropeyard workforce had by 1813 begun to suffer unemployment, the workforces bargaining power had been neutered technological and administrative reform leading to local impoverishment also the trend in the population moving away from the unhealthy marshy lands of Woolwich eastwards, to the Arsenal area, didn't help, however it was the termination of war which halved the size of naval employment which probably became the undoing of Woolwich Lodge No. 4.

For some context see: James Haas: The Introduction of Task Work into the Royal Dockyards, 1775 *Journal of British Studies*, Vol. 8, No. 2 (May, 1969) and *The Survey of London, Vol 48, Woolwich*, Yale, 2012.



THE PERILS OF CRINOLINE

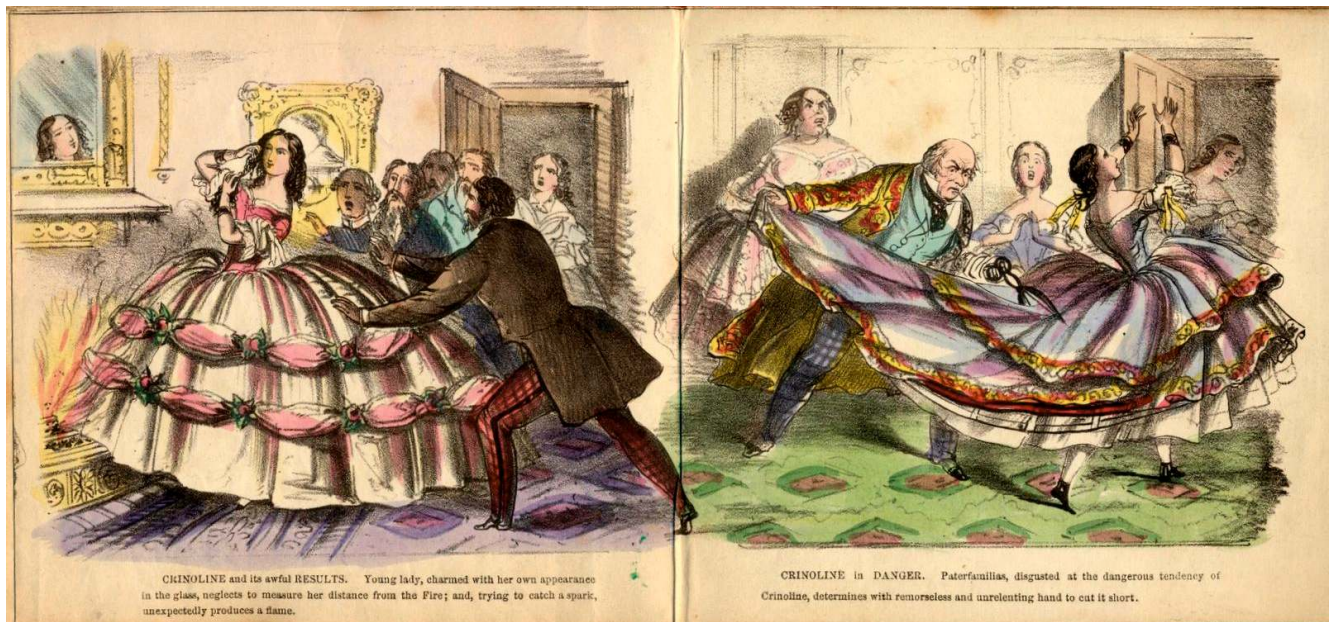
39. [ONWHY, Thomas]. CRINOLINE, IT'S DIFFICULTIES AND DANGERS. [cover title]. A series of twenty illustrations from nature, by "Quiz". Dedicated to the ladies, by the publishers. Read & Co., 10, Johnson's Court, Fleet Street, London. [n.d., c. 1860]. £ 1,500

FIRST EDITION, FIRST SERIES. *Hand-coloured etched panorama consisting of twenty handcoloured illustrations, measuring overall 270 x 13cm; one fold expertly repaired, otherwise apart from some minor foxing in places, clean throughout; folding and bound between glazed red covers, the upper cover with title, imprint, and also a country scene showing a lady in crinoline attempting to pass between a narrow gap in a wooden fence, with a bemused gentleman looking on.*

Very rare and appealing handcoloured panorama humorously depicting the 'difficulties and dangers' associated with the fashion of crinoline-wearing during the mid-nineteenth century.



The panorama is particularly unusual for having no less than twenty scenes, each showing the ridiculous situations in which ladies found themselves, and how wearing crinoline severely hampered their progress. Beginning with a lady putting on her dress, titled "Crinoline in its naked monstrosity", scenes then proceed to show the many daily problems, such getting in and out of a carriage, sitting down in an omnibus, attending the flower show and an exhibition, coping with the elements, as well as struggles at home. This all leads to the final scene, providing a remedy to all that has gone before, under the title: 'Crinoline in Danger. Paterfamilias, disgusted at the dangerous tendency of Crinoline, determines with remorseless and unrelenting hand to cut it short', depicting the male head of the household, with a large pair of scissors cutting short his daughters crinoline dress, much to the horror of several ladies looking on.



The illustrator, presumably a man - we believe that "Quiz" might be the pseudonym of Edward Caswall (1814-78), it is fair to say dwells with lingering fascination upon the propensity for the multi-hooped structures of ladies' dresses to ride up at inopportune moments revealing large expanses of leg and ankle!

Not in OCLC, which only records the 'Second Series', copies at Yale and Tresoar in the Netherlands only.

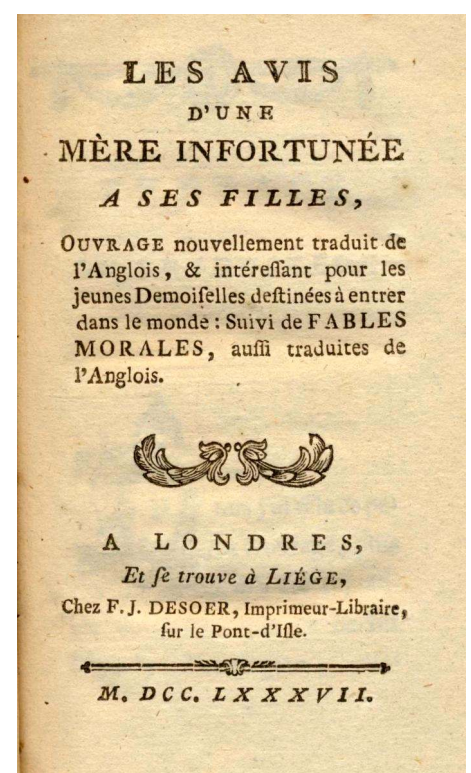
ADVICE FOR WOMEN ON 'FEMININE' PURSUITS

40. [PENNINGTON, Lady Sarah]. LES AVIS D'UNE MERE INFORTUNÉE A SES FILLES. Ouvrage nouvellement traduit de l'Anglois, & intéressant pour les jeunes demoiselles destinées à entrer dans le monde. Suivi de fables morales, aussi traduites de l'Anglois. A Londres: & se trouve, a Liege, chez F.J. Desoer, Imprimeur-Libraire, sur le Pont-d'Isle. 1787. £ 350

FIRST FRENCH EDITION, REISSUE. 12mo, pp. 193, [3] blank; a clean copy in nineteenth century half roan over mottled boards, spine lettered in gilt, lightly rubbed, but still a very good copy.

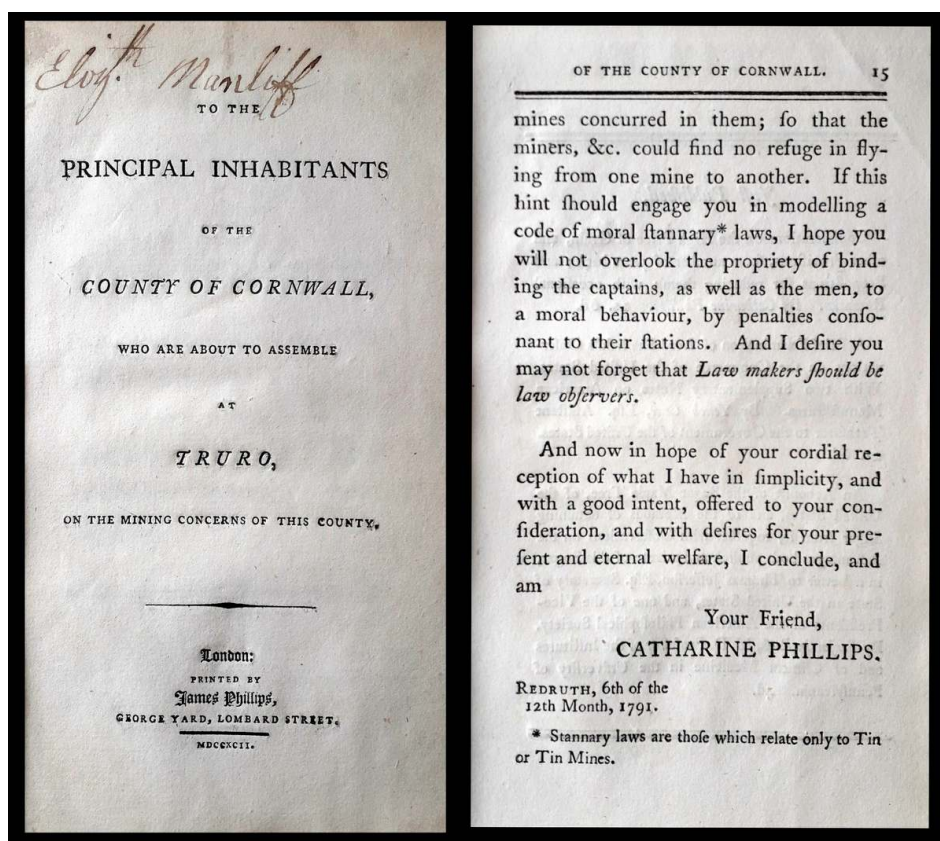
Scarce French translation (by Gin d'Ossery) of Sarah Pennington's *Unfortunate mother's advice to her absent daughters*, together with a prose translation of thirteen of Edward Moore's *Fables for the female sex*.

After being estranged from her husband, Lady Pennington (1740-1793) wrote the book instructing women on religion, prayer, dress, needlework, the theatre, books, marriage, dancing, and other "feminine" pursuits. Originally published in 1761, her work deals with the issues of women's education and the moral conflicts that many women faced. Interestingly enough, although Lady Sarah was a writer herself, she did not approve of fictitious novels which she considered unrealistic. She was distrustful of texts leading women to poor judgement and encouraging them to make fatal mistakes in conduct. Her text differs from these in that it instructs and gives advice as to how to navigate the realities of life.



'Offering advice on all aspects of a young woman's life, Lady Sarah highlights the importance of daily prayer and makes suggestions on how a young lady should dress. Most notably, the letter itemizes the considerations involved in choosing a spouse. While she encourages women to have more say in their choice of marriage partner, she is nevertheless doubtful that a husband can also be a woman's friend. Lady Sarah comments in her letter that she had never been in a room alone with husband until after the marriage ceremony. She writes that a good marriage is rare: "So great is the hazard, so disproportioned the chances, that I could almost wish the dangerous die was never to be thrown for any of you." Lady Sarah also discusses the need for a certain "cheerful compliance" when it comes to men and their disagreeable habits. Through this letter, Lady Sarah explains how women submit to an uncomplaining form of self-discipline in dealing with their husbands.' (see Vivien Jones, "Mary Wollstonecraft and the literature of advice and instruction," in Claudia Johnson, ed., *Cambridge Companion to Mary Wollstonecraft* (2002), 119-40, at 124).

OCLC records one copy of this issue, at the Bodleian; of the 1786 edition, only five copies recorded, at the BL, BNF, Augsburg, Bibliotheque Cantonale and the National library in Denmark.



TRAVELLER, QUAKER MINISTER, ANTI-SLAVERY CAMPAIGNER

41. [PHILLIPS, Catherine]. TO THE PRINCIPAL INHABITANTS OF THE COUNTY OF CORNWALL, who are about to assemble at Truro, on the mining concerns of this county. London: printed by James Phillips, George Yard, Lombard Street. 1792. £ 385

FIRST EDITION, OF THE SUBSTANTIALLY ENLARGED VERSION. 8vo, pp. 15, [1] advertisement; a clean copy, in modern wrappers, with the contemporary ownership of 'Elizth. Manliff' at head of title.

First published the previous year as a three-page pamphlet with the incipit *The following letter having been presented and well accepted*, this address to the public by the Quaker minister Catherine Phillips (1727-1794) is an admonition to the magistrates and judges of Cornwall, to act 'as guardians of the people's manners, as well as detectors of criminals, and executors of justice: and as such are called upon to watch over their moral conduct, and if they will not be otherwise deterred from vice, to put the laws against it in execution, without respect of persons' (p. 10). However, if things and magistrates were as they should be, 'the houses wherein strong liquors are sold, would not be so full as they now are on that solemn day which is set apart for the worship of the Almighty God'. The lower classes have to be 'guarded from spending their money in rioting, drunkenness and vain and wicked amusements' (p. 11). The Quaker minister further calls for stricter regulation of the conduct of miners and moral stannary laws. Stannary laws refer to tin mines, abundant in Cornwall, and Catherine Phillips complains about miners 'flying from one mine to another,' the very nature of a free labour market under capitalism.

'She first ministered at Dudley in 1748, aged twenty-two, 'in but a few words'. From this small beginning Catherine embarked on a career of almost constant travel, as a 'public Friend', for the next thirty years. Besides repeated visits to most of the counties in England and Wales her travels extended to Ireland, Scotland, and the Netherlands. She also visited America from 1753 to 1756 and on other occasions, and travelled in total almost 9000 miles within that country' (*Oxford DNB*). She was as well an anti-slavery campaigner and weakened by several falls from horses during her travels she died in August 1794 in Cornwall and buried buried at Kea, near Truro. The spelling of her first names is sometimes spelt 'Catharine', as here.

ESTC records three copies outside the UK, at Yale, Haverford College, and Swathmore College, to which OCLC adds New Bedford Free Public Library and the American Philosophical Society.

INCLUDING A RINGBINDER OF RESEARCH MATERIAL

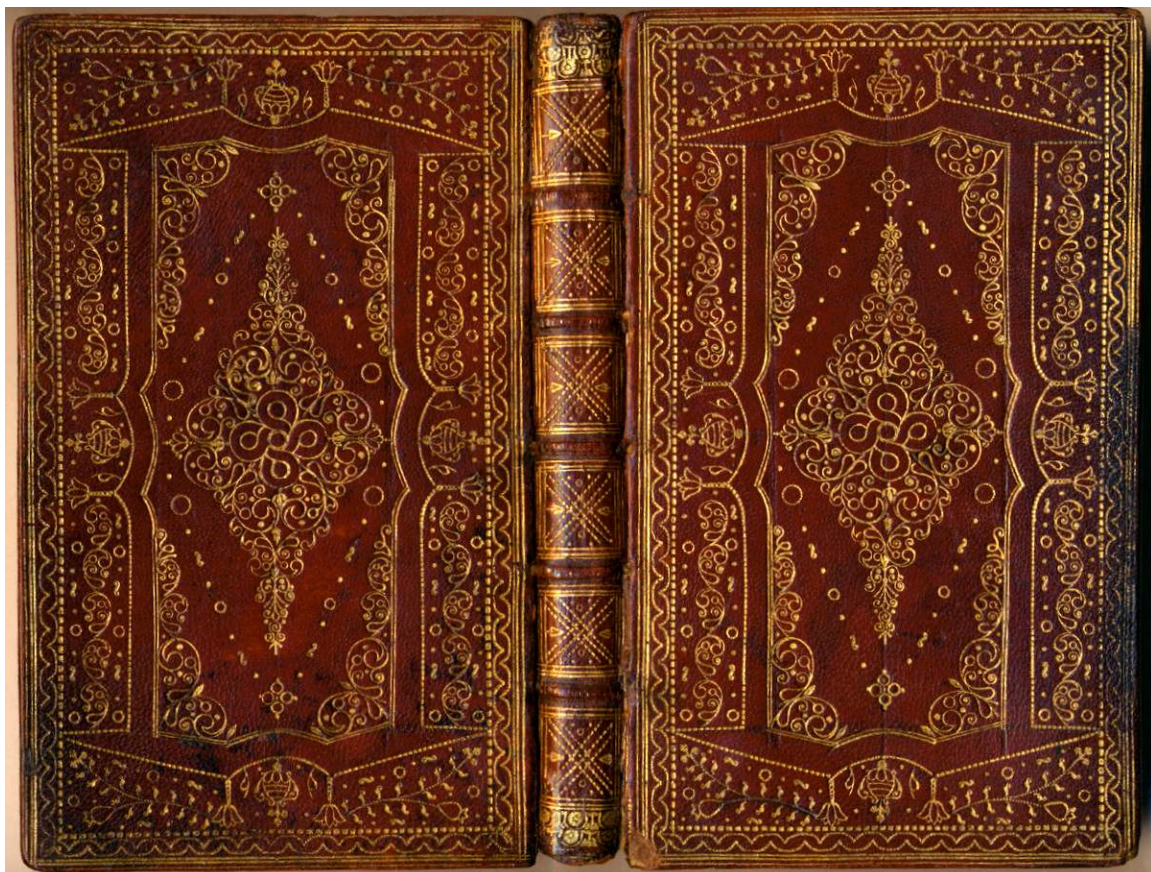
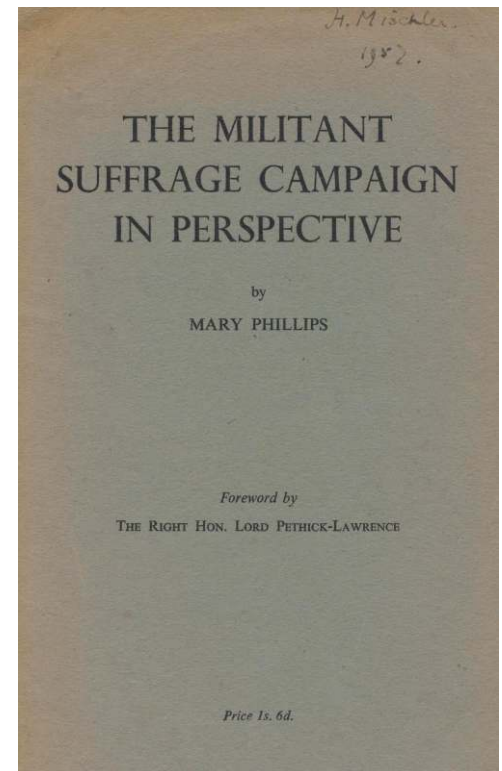
42. **PHILLIPS, Mary.** THE MILITANT SUFFRAGE CAMPAIGN IN PERSPECTIVE ... Foreward by The Right Hon. Lord Pethick-Lawrence. Printed in Great Britain by Latimer Trend & Co. Ltd., Printers - Plymouth. 1957.

FIRST EDITION. 8vo, pp. 15, [1]; stapled as issued in the original printed wraps, lightly sunned; together with a folder of research material.

Uncommon first edition of the suffragette, feminist and socialist Mary Phillips' privately printed pamphlet telling 'in a concise form the story of the "Votes for Women Campaign"' and explaining 'the reasoned policy on which it was based.'

Included with the pamphlet is a fat ring-binder of research material (much of it photocopied from diverse sources) relating to Mary Phillips (1880-1969), successively organizer for the WSPU, the East London Federation of the Suffragettes, the United Suffragists, the New Constitutional Society for Women's Suffrage, the Women's International League and the Save the Children Fund. The research material concentrates on her suffrage activity.

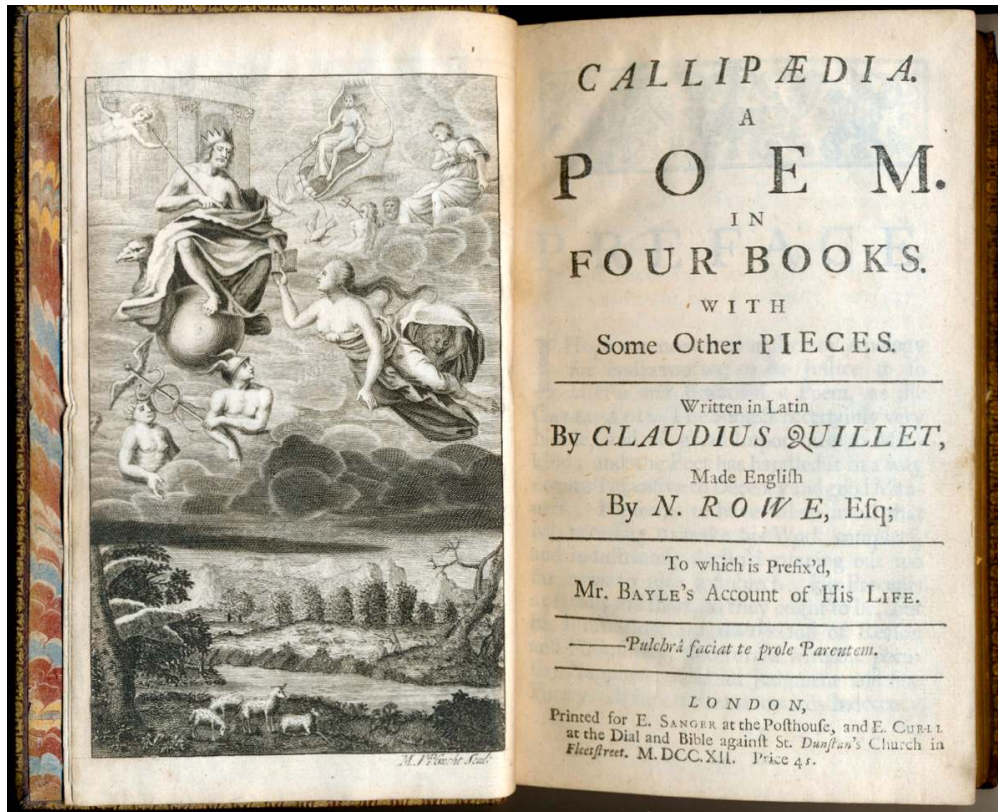
OCLC: 6088605.



A MISLEADING TITLE

43. **QUILLET, Claude.** *CALLIPÆDIA*. A poem. In four books. With some other pieces. Written in Latin by Claudius Quillet, made English by N. Rowe, Esq; To which is prefix'd, Mr. Bayle's account of his life. London: printed for E. Sanger, and E. Curll, 1712. **£ 385**

FIRST EDITION OF THIS TRANSLATION. 8vo, pp. [10], 7, [15], 51, [1]; 48; [2], 48; 95, [1]; 29, [3]; with an engraved emblematic frontispiece by Martin Vander Gucht. in contemporary red morocco, boards and spine richly tooled in gilt, head with minor chipping, and joints cracked (but holding firm), some light surface wear, but still a very appealing copy.



First edition of this translation, and a handsome copy bound in contemporary red morocco, of this popular seventeenth century Neo-Latin poem on procreation, pregnancy, and the raising of children by Claude Quillet (1602-1661).

The title-page is a bit misleading; as the following table of contents reveals, Nicholas Rowe translated the first book only, with Books II-IV rendered into English by George Sewell, Samuel Cobb, and William Diaper. A separate section, bound at the back, contains two other poems by Quillet, "An Epistle to Eudoxus," and "A Panegyric Elegy on the Death of Gassendus." The latter was also translated by Cobb, and is dedicated to Flamsteed.

Quillet's work was first published in Leiden (1655), followed by a Latin version (London, 1708). Two previous editions in English appeared in 1710, one translated 'By Several Hands,' the other probably by William Oldisworth. Both translations are quite different from this by Rowe.

Foxon R280; Case 253b (the edition of 1710 is a different book).

PROBABLY FILE COPIES

44. **ROCK & Co. Publishers.** A COLLECTION OF 163 PROOFS, or file copies, of steel-engraved illustrations for letterheads etc. London: Rock & Co. 1850-1870. **£ 450**

Steel-engravings printed on thick paper [11 x 14 cm], some spotting and inevitable dust soiling, housed in a modern file box.

Rock & Co. was a firm of printer and publisher who chiefly specialised in topographical, steel-engraved prints on pictorial note paper and fancy stationery, often the engravings were pressed into use for souvenir books and booklets with other sidelines in maps, playing cards and valentines. William Frederick Rock's business very nearly cornered the market for such publications before he sold out and devoted his last years to philanthropic causes



The 163 steel-engravings in this group would appear to be proof or file copies kept at one time as a reference source by the company, many having a contemporary ink reference number on the verso although the extent of their production amounted to thousands each engraving in having another reference number engraved with the printers legend.

Included in this group are 108 views of Suffolk (including 14 of Aldeburgh, 11 of Bury St Edmunds, 14 Ipswich and 35 Lowestoft); 39 views of Wiltshire(including 8 of Salisbury, 6 Trowbridge, 6 Marlborough); and 16 of Kent (including 5 of Sandgate and 10 of Hythe).

'AN AMBITIOUS SCHEME... TO PROVIDE A CENTRE FOR MUSIC AND THE DRAMA'

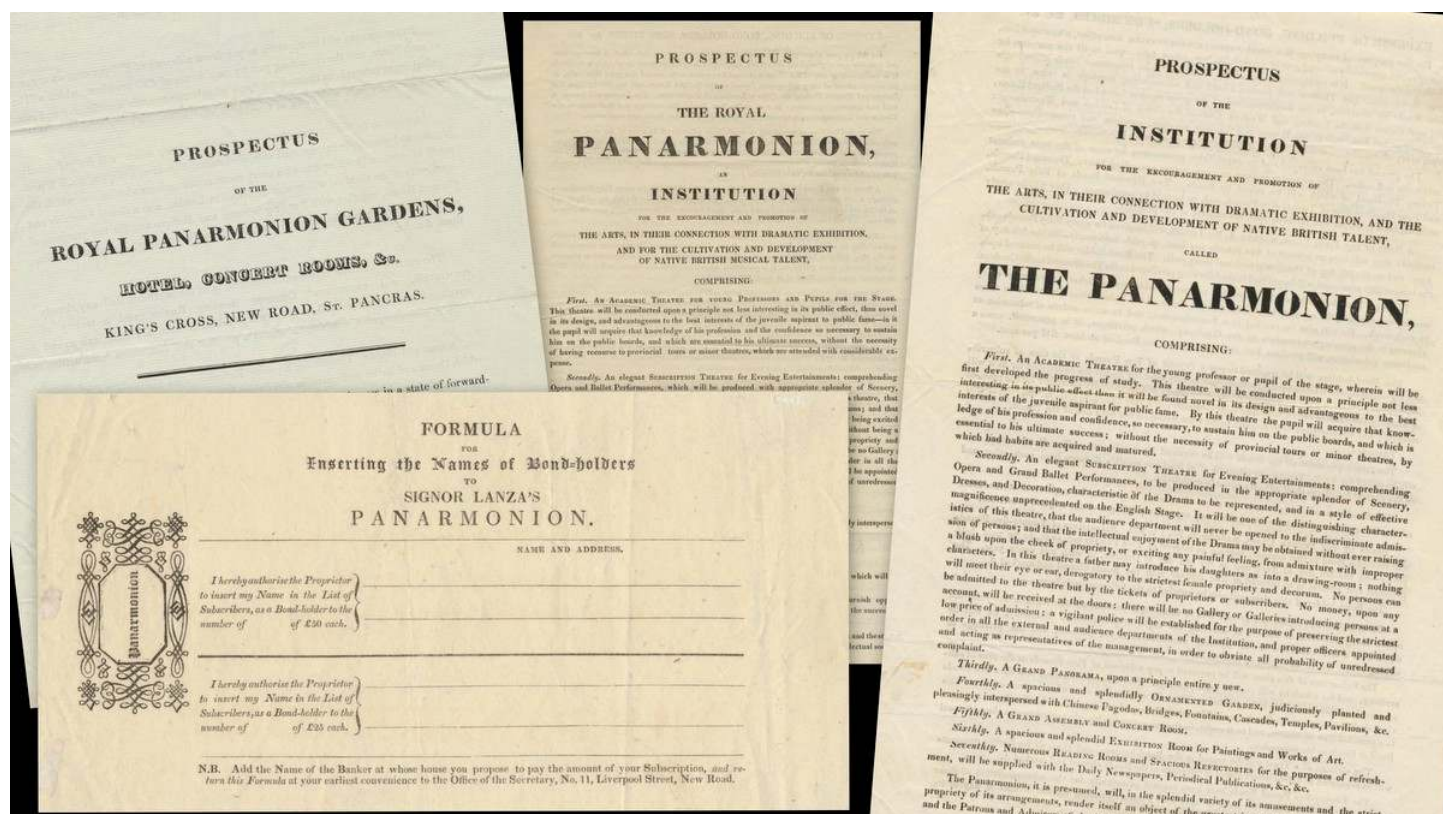
45. **[ROYAL PANARMONION].** PROSPECTUS OF THE ROYAL PANARMONION, an institution for the encouragement of the arts, in their connection with dramatic exhibition, and for the cultivation and development of native British talent,... [London]: printed by J. Mallett, 59, Wardour Street, Soho, [1829]. *Folio, pp. 3, [1]; drop-head title; signed by the 'Secretary, F.J. Guyenette'; two sheets, later re-attached, some light dust-soiling, but still a very good copy.*

[Together with:] PROSPECTUS OF THE INSTITUTION for the Encouragement and Promotion of the Arts, in their connection with dramatic exhibition, and the cultivation and development of native British talent, called the Panarmonion... [London]: printed by J. Mallett, 59, Wardour Street, Soho, [1829]. *Folio, pp. 3, [1]; drop-head title; with loosely inserted printed subscribers slip (240mm x 130mm), 'Formula for inserting the names of Bond-holders to Signor Lanza's Panarmonion', left blank; some contemporary crossing through in ink (by Guyenette?), small hole in gutter (not affecting the text) and some light dust-soiling, but still a very good copy.*

[Together with:] PROSPECTUS OF THE ROYAL PANARMONION GARDENS, Hotel, Concert rooms, &c. King's Cross, New Road, St. Pancras. [n.p., n.d., but London, 1830]. *Folio, pp. [4]; some creasing where once folded, lightly dust-soiled, but still an appealing copy.* **£ 850**

Three items, described as above.

Rare survival of three prospectuses for the Parnamonion, a project undertaken by the prominent singing master Gesualdo (Gemaldo) Lanza (1779–1859).



The failed project is described in the *Survey of London* as ‘an ambitious scheme... to provide a centre for music and the drama on an island site facing Euston Road and contained within Birkenhead Street and Argyle Street. Lanza had a deserved reputation as a singing master, and with the help of the architect, Stephen Geary, a plan was produced,... In the centre of the site was a large building styled the Grand Panarmonion Theatre, facing north, with a refreshment room to the east and a ballroom to the west, stretching together across the whole site. The space south of the theatre was to be occupied by pleasure gardens, with a music gallery built against the theatre itself. In front of the theatre was a courtyard with two approaches from Euston Road on the site of the present Crestfield and Belgrove Streets. Residences were to be built on the Euston Road frontage and in other parts of the site. A dramatic school was also to be built facing Birkenhead Street. There were to be picture galleries, reading rooms and many other features as well. As far as can be gathered the only building actually erected was the little theatre in Birkenhead Street which may have been that first intended as a dramatic school’ (vol. 24, pp. 103-4).

Interestingly, one the prospectus's is accompanied by a printed subscription 'Formula' to be returned by 'Every person who intends to become a Bond-holder'. The survival of three prospectuses in different forms bears testament to Lanza's attempts to get the support and funding to make the Parnarmonion become a reality, however, the project was abandoned in 1832 and such works as had been built were mostly demolished.

None of the three prospectuses recorded on OCLC.

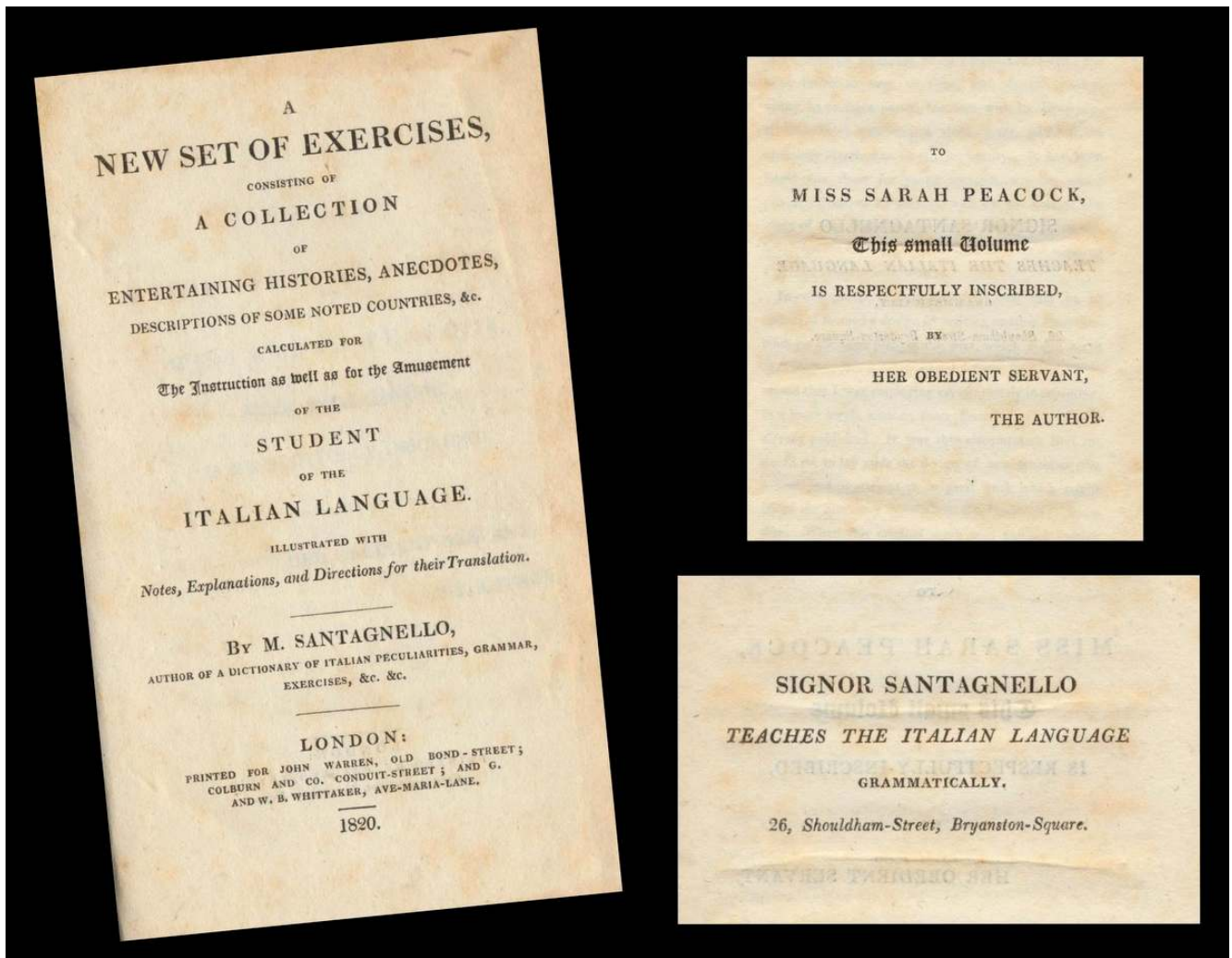
TEACHING ITALIAN IN REGENCY LONDON

46. **SANTAGNELLO, M.** A NEW SET OF EXERCISES, consisting of a Collection of entertaining histories, anecdotes, descriptions of some noted countries, &c. calculated for The Instruction as well as for the Amusement of the Student of the Italian Language. Illustrated with Notes, Explanations, and Directions for their Translation. London, John Warren, Colburn, and Whittaker, 1820. £ 250

FIRST EDITION. 8vo, pp. [viii], 208; some light foxing and browning throughout, binding somewhat loose; in contemporary sheep, spine ruled in gilt; spine and boards worn, joints cracked.

First edition (a second followed in 1822) of this collection of Italian exercises compiled by Signor Santagnello, who “teaches the Italian language grammatically” at 27 Shouldham Street, Bryanston Square.

“This little volume does not consist of a collection of invented phrases and sentences..., in order to practise the rules of the grammar, (the translation of which, though useful and unquestionably necessary, is however of so tedious a nature, as sometimes to disgust or repel the student,) but a collection of little tales, anecdotes, statistical descriptions of several countries, cities, islands &c, extracted from various English authors, which, I



hope, will not fail to prove both useful and improving... The advantage of these New Exercises, is such as to make the scholar at last acquainted with the rules of the grammar, the various idioms of the language,... and the divers ways of reversing sentences according to the style of celebrated writers" (Preface).

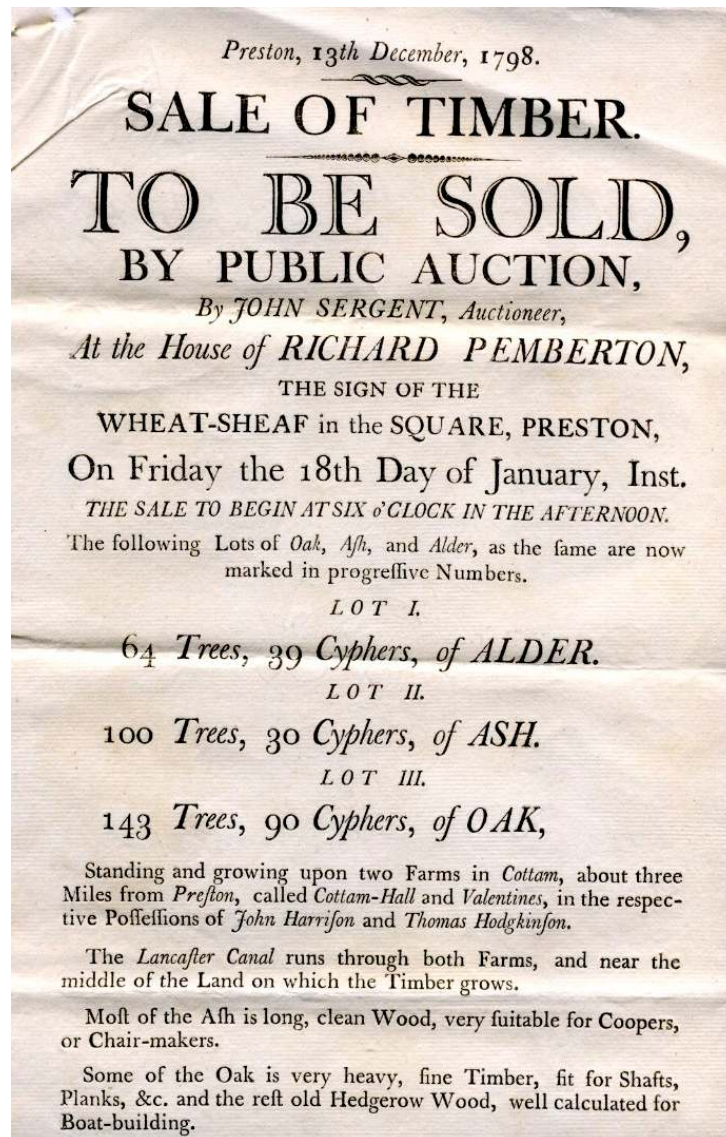
Each page is divided into three sections; the English text; grammatical footnotes for the translation into Italian; and hints for vocabulary.

OCLC records copies at Glasgow, Cambridge, the British Library, and the National Library of Australia.

TREE AUCTION AND BENEFITS OF THE CANAL SYSTEM

47. **SERGEANT, John [auctioneer]**. PRESTON, 13TH DECEMBER, 1798. SALE OF TIMBER. TO BE SOLD BY PUBLIC AUCTION, BY JOHN SERGEANT, AUCTIONEER, at the house of Richard Pemberton, the sign of the Wheat-Sheaf in the Square, Preston, on Friday the 18th day of January, Inst. The sale to begin at six o'clock in the afternoon. The following lots of Oak, Ash, and Alder, as the same are now marked in progressive numbers Lot I. 64 Trees, 39 Cyphers, of Alder. Lot II 100 Tress, 30 Cyphers, of Ash. Lot III 143 Trees, 90 Cyphers, of Oak. Standing and growing upon two farms in Cottam, about three miles from, Preston, called Cottam-Hall and Valentines, in the respective possessions of John Harrison and Thomas Hodgkinson. The Lancaster Canal runs through both farms, and near the middle of the land on which the timber grows. Most of the ash is long, clean wood, very suitable for coopers, or chair-makers. Some of the oak is very heavy, fine timber, fit for shafts, planks etc. and the old Hedgerow wood, well calculated for Boat-building. E. Sergeant, printer, Preston. [n.d., but 1798]. **£ 550**

Folio broadside (33 x 21 cm); edges uncut, in fine condition; together with 4 contemporary manuscript leaves [incipit]: Preston 18th January 1799. Proposals and conditions for sale pursuant to a public advertisement of several lots of timber, followed by a record of the successive bids (with bidders' names) on all three lots and the name of the eventual purchaser with hammer price.



This fine group - auction broadside and manuscript notes - probably comes from the hands of the auctioneer himself, who has the same name as the printer and may be related. E. Sargent was a fairly prolific Preston printer, active at the end of the eighteenth century. The growing importance of canal navigation for trade is highlighted by the reference in the printed advertisement to the fact that the Lancaster Canal runs right through the land where the trees were standing, making them much easier to transport.

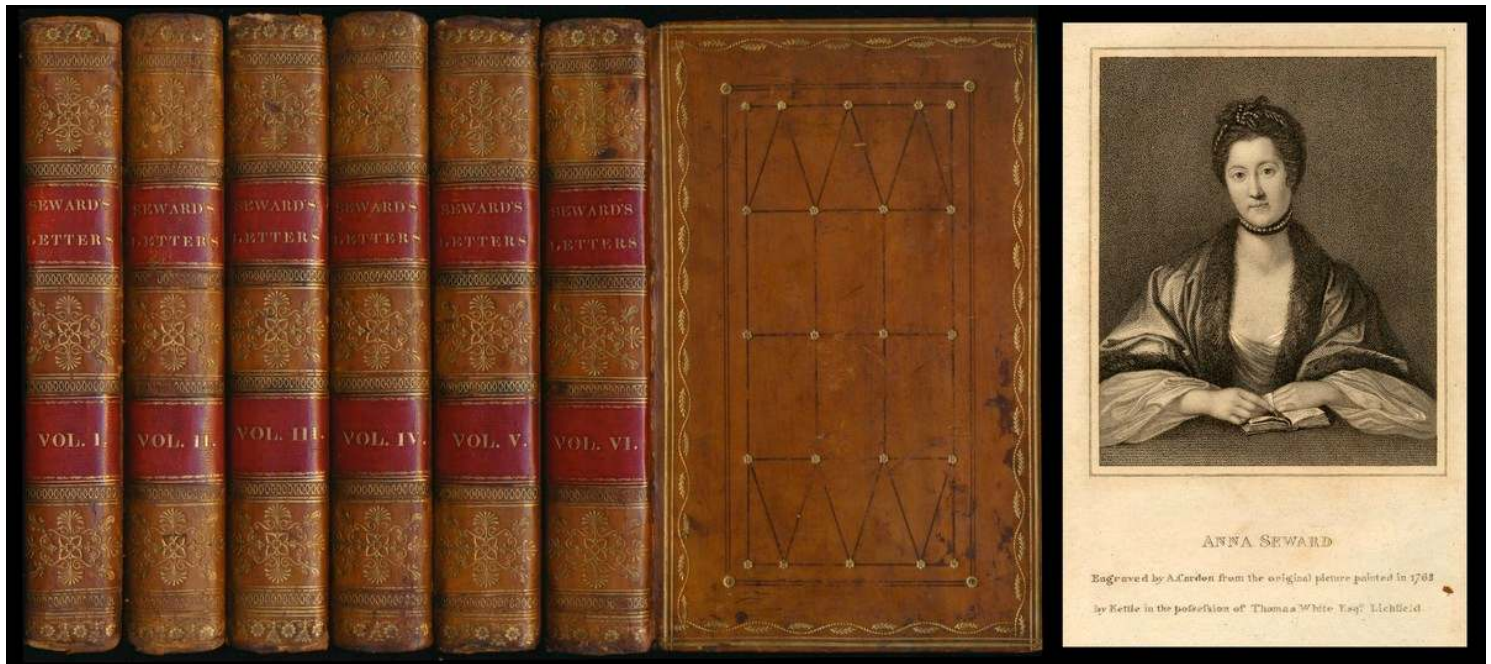
Not in ESTC or OCLC.

DEMONSTRATING HER POLITICAL AND LITERARY ASTUTENESS

48. **SEWARD, Anna.** LETTERS OF ANNA SEWARD: Written between the years 1784 and 1807. In Six Volumes. Vol I [-VI.] Edinburgh: printed by George Ramsay & Company, for Archibald Constable and Company, Edinburgh; and Longman, Hurst, Rees, Orme, and Brown, William Miller, and John Murray, London. 1811. **£ 950**

FIRST EDITION. *Six volumes, 8vo, pp. xv, [i] blank, 399; viii, 399; viii, 397; vii, [i] blank, 397; vii, [i] blank, 432; vii, [i] blank, 390, xiv index, engraved portrait frontispieces to volumes I and II, engraved landscape frontispiece to volume III, facsimile letter tipped into volume I; bound in contemporary full calf by B. Frye of Manchester (label on front free endpaper), boards with gilt rolled borders and central geometrical blind panel, spines gilt with red morocco labels lettered and numbered in gilt, some wear to head and tails, otherwise a handsome and very appealing copy.*

A handsome set of the first collected edition of Anna Seward's *Letters*. Seward had originally asked Scott to edit her works after her death, which he did in the case of her poetry 'most of which is absolutely execrable', published in 1810. However, he refused point blank to edit her letters, although he did persuade Constable to allow him make some specific cuts to the more compromising passages in the letters prior to publication.



Seward, 'The Swan of Lichfield', demonstrates in this selection of about five hundred letters, her political and literary astuteness as well as her personal involvement with some of the leading figures of the day. Her correspondents include James Boswell, Mrs. Piozzi, Helen Maria Williams, William Hayley, Walter Scott and Robert Southey.

Including a preface by Archibald Constable, to whom the letters were left for publication by Seward herself. Duval, *Scott and his Scotland*, 1030; OCLC: 780954.

'TODAY WE PUNISH A STOCK-JOBGING JEW'

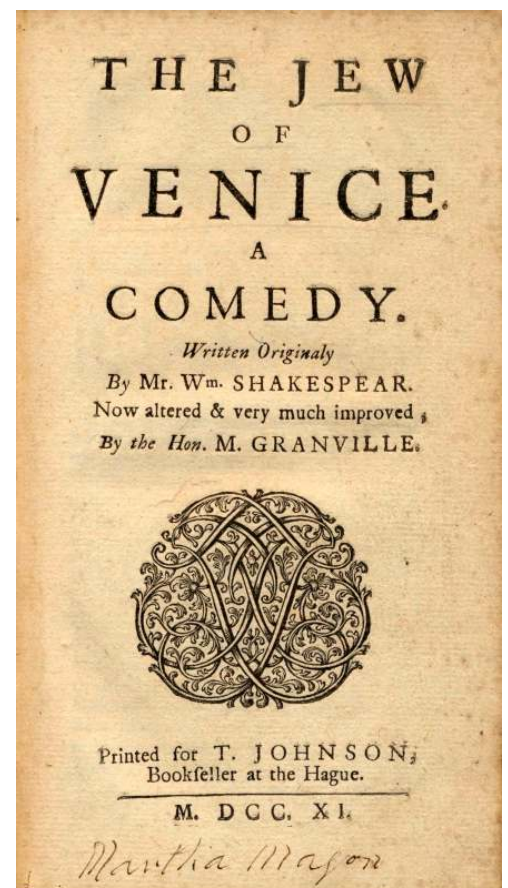
49. [SHAKESPEARE]. GRANVILLE, George. THE JEW OF VENICE. A Comedy. Written originally by Mr. Wm. Shakespear [sic]; now altered & very much improved by the Hon. M. Granville. Printed for T. Johnson, Bookseller at the Hague. 1711. £ 650

SECOND EDITION. 12mo, pp. 67, [1] blank; some minor dust-soiling in places, but generally clean throughout; in later vellum, spine lettered in gilt, minor soiling, but still a desirable copy, with the contemporary ownership signature of 'Martha Mason' at foot of title.

Scarce adaptation, or arguably rewrite, of Shakespeare's *The Merchant of Venice*, by English poet, playwright, and politician who served as a Privy Counsellor from 1712, George Granville, 1st Baron Lansdowne (1666-1735).

'In 1701 George Granville's *The Jew of Venice*, a re-write rather than an adaptation, appealed to anti-Jewish and anti-city of London prejudices. In the light of the subsequent critical and theatrical tradition, Granville's play (performed at Lincoln's Inn Fields on 11 January 1701) was unusual in shifting dramatic emphasis from Shylock to Bassanio, who was played by the leading actor Thomas Betterton. The comedian Thomas Doggett played Shylock as a comic type. The prologue was quite candid about the play's purpose: 'Today we punish a Stock-jobbing Jew'. Granville appealed to prejudice: out of 124 brokers on the London Stock Exchange only 12 were Jewish, for a 1697 law limited Jewish representation. Granville's adaptation moved to Covent Garden in 1714 where it played before large audiences until closing in 1735' (*The Merchant of Venice: Shakespeare: The Critical Tradition*, 2005, edited by Vickers and Baker, Vol. 5, p. 1).

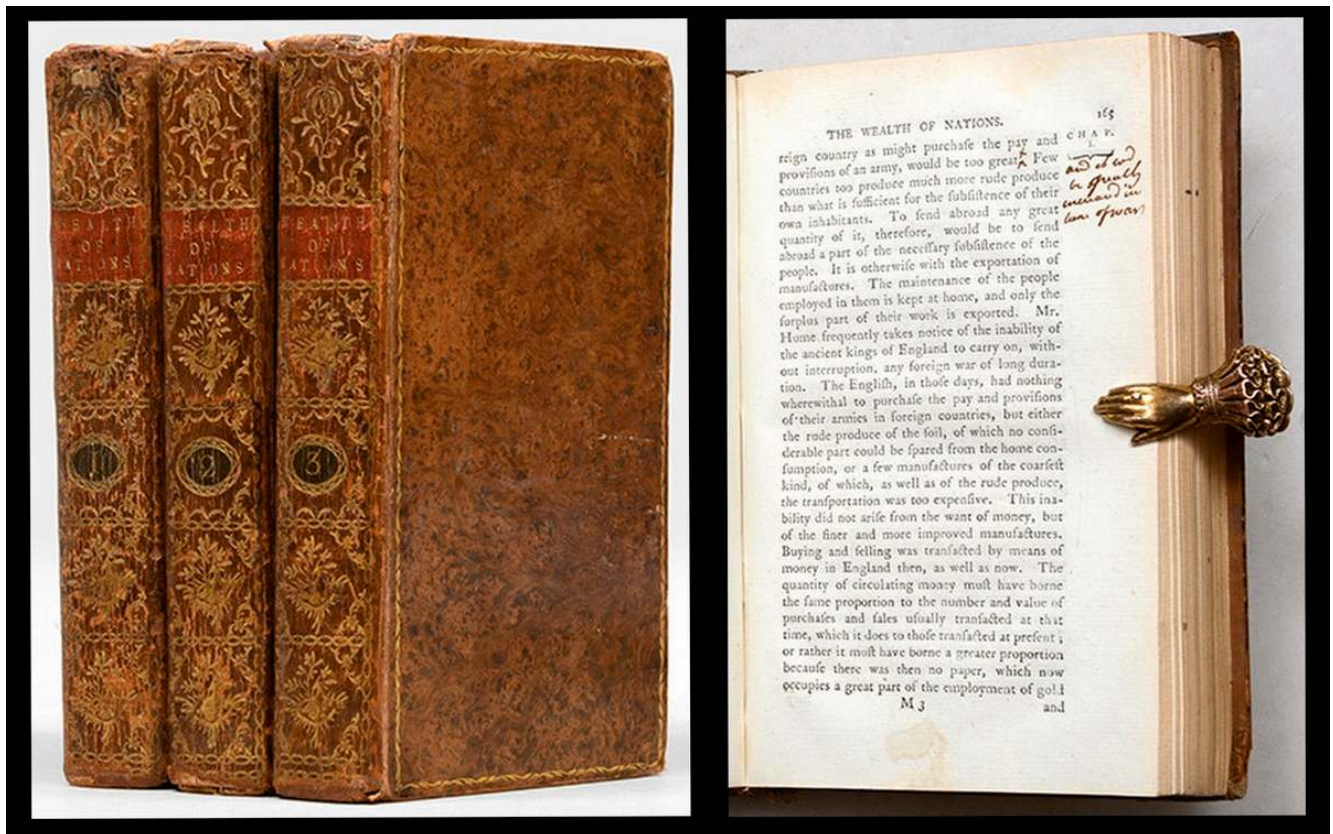
This version also features a masque, *Peleus and Thetis*, inserted between Acts 2 and 3. Although here found separately - evidently due to its success - it was also issued as part of *A collection of the best English plays* (1710-21).



“In 1860, this planet is in the constellation Leo, with Jupiter entering the same constellation; the heavens pour down a deluge of rain. In 1845 Saturn is in opposition; we are visited with that terrible scourge the ‘potato disease.’ In 1830 the planet is again in Leo. In 1831 we are visited with that awful pestilence, the cholera, which raged in almost every part of the world. In 1815 this planet is again in opposition, and in 1816 the heavens pour down torrents of rain; in 1800 this planet is again in Leo, and both 1799 and 1800 pour down their furious calamities and a deluge of rain. Tracing the planet still further back, we find it in 1665 in opposition; that year brought on our country one of its direst calamities, ‘the great plague of London.’”

An Appendix is added entitled “England’s Position and England’s only Hope.” This means that we must counteract the otherwise disastrous effects of bad seasons by making the best of the materials at hand for fertilisation of our soil. It is a treatise on the application of town sewage to agricultural purposes. We presume none of us will disagree with Mr. Shepherd upon the desirableness of this conversion of all that is nasty and disgusting into food for our teeming millions.’

OCLC records five copies in North America, at Johns Hopkins, Boston Public library, Boston Athenaeum, UC Riverside and California State, Sutro library.



IN SCOTT OF EDINBURGH BINDING

51. **SMITH, Adam.** AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS. In Three Volumes. The Fourth Edition. London: printed for A. Strahan; and T. Cadell, 1786. **£ 7,500**

FOURTH EDITION. *Three volumes, 8vo, pp. viii, 499, [i] errata; vi, 518, [v] appendix, [1] errata; [vi], 465, [1] blank, [49] index, [1]; upper outer corner of preliminary leaves of each volume with water stain, some spotting and the odd mark, occasional pencil markings, otherwise clean throughout; bound in contemporary tree calf by Scott of Edinburgh, red morocco spine labels, green morocco numbering pieces, smooth spines elaborately decorated in gilt, gilt roll border to boards, spine ends and corners worn, with small loss to top compartment of vol. 1; joints cracked but holding, some surface wear, but overall a very good copy.*

Fourth edition of “the first and greatest classic of modern economic thought” (PMM), in a fine contemporary binding by one of Scotland’s best-known binders of the period, William Scott of Edinburgh, using tools from the workshop of James Scott.

“The great majority of the tools used by James Scott are not found in use by any other binders of his time; some appear in the eighties on the handful of bindings assignable to William... William’s bindings are very similar to James’s, and are evidence of a long association with the making of James Scott’s bindings and with his

practical and aesthetic ideas” (Loudon, pp. 277, 325). The present binding, which post-dates James, bears two tools to the spine which Loudon lists as clearly identifiable as James’s: the floral tool to the first compartment (Bo. 37) and the nesting bird tools to the second, fourth, and fifth compartments (Zo. 9), both of which made their first appearance in bindings of 1777. Loudon also notes their appearance in a number of James’s other bindings (see JS. 33 and 34, for example, which show the nesting bird).

In his *Wealth of Nations*, Smith “begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange... The *Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control” (ibid.). “The *Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry” (ODNB).

“The ‘Advertisement to the Fourth Edition’ announces that no alterations of any kind have been made to this edition. Cannan noted some small variations, which can be attributed to small misreadings or unauthorised corrections by the printers. The division between volumes is identical to that in the 3rd Edition, and Vol. II Bk. IV Ch. 8 is this time included in the Table of Contents” (Tribe).

Provenance: with the nineteenth century ownership inscription of Findlay Anderson crossed through, and later ownership inscription L. Robson A.C.I.S., to each title page. Anderson likely the writer and judge (d. 15 November 1884), son of John Anderson of Inchyra and nephew of East India Company servant David Anderson (1751-1825).

Goldsmiths’ 13148; Kress B.1129; Tribe 30; Vanderblue, p. 3. See *Printing and the Mind of Man* 221; Loudon, J. H., James Scott and William Scott bookbinders, Scolar Press, 1980.

‘SHOULD NOT BE LENT OR PARTED WITH’

52. SMITH, Thomas. A FEW SELECTIONS FROM MISCELLANEOUS MANUSCRIPTS written in early years, and at various subsequent periods, to which is added “Life’s Pilgrimage,” a poem in two chapters... Dedicated and presented to relatives, schoolfellows, and friends, on his birthday, May 17, 1856. By the Author. 1856. [W. Brickhill, Printer, Newington Butts]. 1856. £ 285

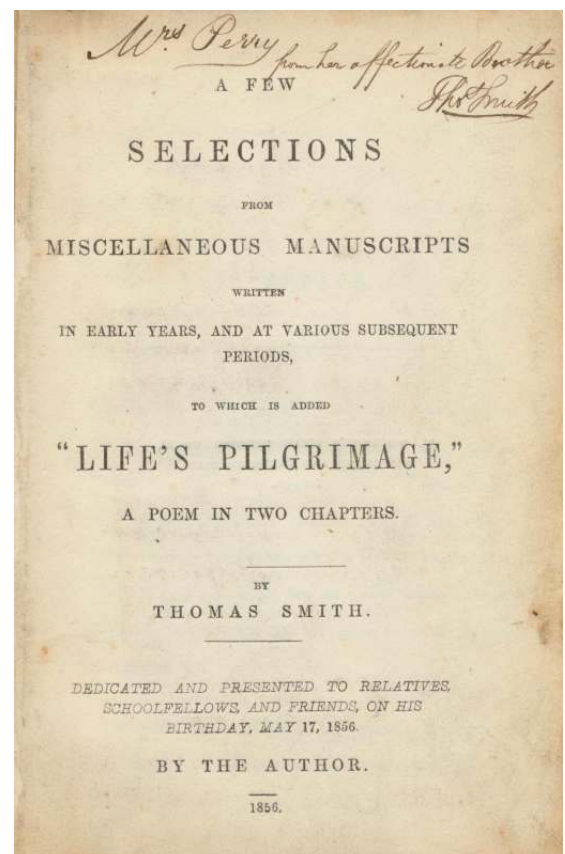
FIRST EDITION, PRESENTATION COPY. 12mo, pp. x, 11-82; *lightly dust-soiled in places; in the original green cloth, minor rubbing to extremities, otherwise a very good copy, inscribed at head of title to ‘Mrs. Perry from her affectionate brother, Thos. Smith’.*

Rare first edition of this collection of poems by Thomas Smith, ‘dedicated and presented to relatives, schoolfellows, and friends, on his birthday, May 17, 1856’.

‘It is my wish that every relative of mine - whether by consanguinity or marriage - and every contemporary schoolfellow should possess, and, (as a mark of respect to me) retain a copy of this little work; also as publicity is not my object in printing it, I would suggest that the same should not be lent or parted with, *out of possession*, as I do not expect to be able to supply a second copy to any individual whatever’ (p. vi).

The poems include “The Warrior’s Tomb” (1827-8, aged 12), “Verses written at Midnight, December 31st, 1837” and “Sorrow’s Anniversary. Written one year after the death of my son, Thomas Wood Smith, who died, 13th April, 1847, aged 5 years, before concluding with “Life’s Pilgrimage’, a reworking of a poem Smith had written when he was 16.

COPAC records one copy, at the BL; no further copies recorded on OCLC.





OVER A CENTURY OF FAMILY AND SOCIAL HISTORY

53. [SMITH, William, John and William, of Aldfield]. MANUSCRIPT COMMONPLACE BOOK of the Smith family of Aldfield and Ripon, Yorkshire. [c. 1690-1798]. **£ 1,500**

8vo, [14.5 x 10 cm] 60 leaves of manuscript and approx. 10 blank leaves with other blanks excised at an early date; also 10 bills and memoranda loosely inserted in two pockets at either end; original vellum, ruled in blind at edges, with a folding flap and brass clasp.

At least three generations of the Smith's of Aldfield used this neatly bound seventeenth century pocket book for travelling expenses, rent, funeral expenses, recipes, births, baptisms, school fees, and various day to day expenses.

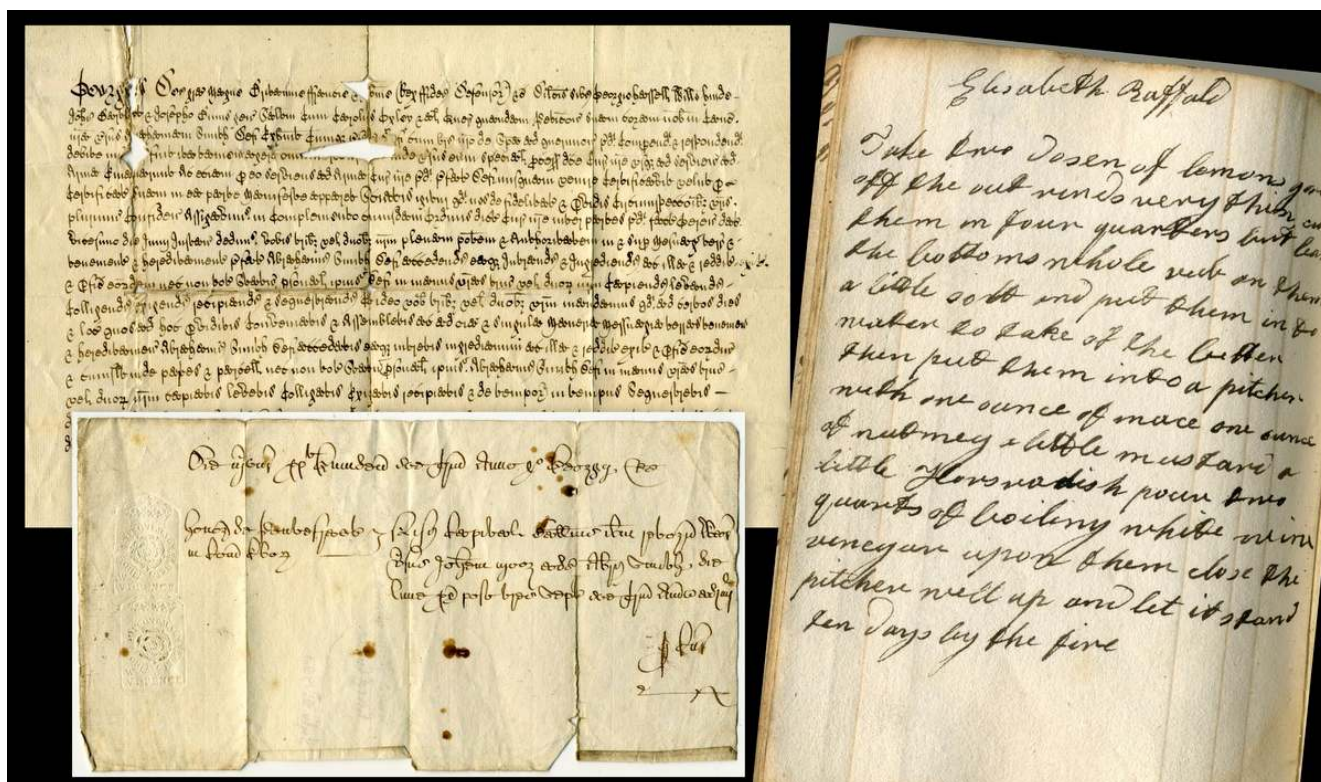
There is a vague ordering of material but each member of the family appears to have had their own arrangement with blank pages left by one generation, then being commandeered by the next.

The end of the book is inscribed 'William Smith His Booke, Amen' and also on the page 'I was married the 12 July: [16]92 although an earlier entry, crossed through, and dated 'November Ye 25, [16]89. Edward Moore : L.04: 0s: 0d.' This is followed by other sums, all apparently loans or repayments made by William for land and other purchases and sales. We know from a group of grave monuments once in the north aisle of the nave of Ripon Cathedral the general chronology of the family and that William was probably born about the 1660's and died circa 1717. The family appears to have had several properties in close proximity to Aldfield, something under a mile north of the ruins of Fountains Abbey. The farm was called Mallard Grange and here the family farmed and kept a small dairy herd. Rather incongruously noted between the bookkeeping are recipes 'For Drying a Cow' and 'For the heat of a Cow udder' etc. Other entries are for travel to nearby Knaresborough and Addingham including the purchase of fencing, possibly allied to the piecemeal enclosure of common land at this period in this area.

The pocket book was next used by John Smith (1698-1765), he rented another property called 'Simson House' in the local area. There are also a number of loans to his brother Abraham Smith who was the heir of Mallard Grange, but alas not for long, Abraham was a spendthrift who ended up in York Jail as a debtor where he died in 1739. In the pocket at the end are other documents connected with Abraham including his oath of allegiance and various bills that may have had a bearing on his debts. John's additions are almost a continuation of his fathers use of the book, another hand is present in a much older writing style that is possibly John's wife or mother making her contribution. However it is his son William who added the most to the book.

William's earliest entries were an account made on his fathers death which included a cow, and calf £4:1:0, a pile of old hay £0:8:0, Goods sold at sale day £33:13:8½ etc. which all came to £219:3:8½. It is clear that William was selling up the property. Following on from this are three pages of 'Expences for Fathers funerall and other

disbursements.' These included all the respectful paraphernalia of death '2 Yds Shroud at 16d - £0:2:8; 4½ Yds Bla. base at 6d - £0:6:0; Pd for Bread at Aldfields - £0:0:4 ; Do. Wine £0:2:0 ; Coffin £1:6:6; Hearse £1:5:0 ' with a balance of money paying off small debts to various people, even one for for keeping a cow, but how this fitted in we are not sure.



What we are sure of is that William moved to Ripon. He starts a family record of his own 'W. Smyth his Book. I was married Jan 26 1764. Twentieth day fair. Son John Born Friday Feb 8th 1765 Eleven at Night....' Nowhere are any of their wives mentioned by name, although they clearly had access to the book too with the odd cooking recipe filling the blanks. The 'Smyth' family now appears to have lived off rents from the farm lands, there is a long list of money receive by tenants, intermingled with payments towards a local Fire Engine, investments into a share of the Act of Parliament towards making the river between Ripon and York navigable, further mixed in with pew rents, a leg of mutton at 2s 8d. servants wages, school fees and on 'Jan 7th, 1770 paid Jno. Fell for cutting a Marble Stone in remembc. of Father & Mother 12:6 - Do for laying do. 6:0 - Paid Doctor Wanley for do. 6:8.' On John's death in 1799 no other additions were made with the pocket book descended to one of his sons the Revd. William Smith of Otley and was probably kept thereafter as a family heirloom.

Unusual to find a single pocket book encompassing so much family and social history, together a slow transformation from country life to urban living.

THE CURTAIN COMES DOWN ON A THEATRE, COMPANY AND PATRON

54. [STRATFORD ON AVON THEATRE - SILK PLAYBILL]. ROYAL SHAKESPEARIAN THEATRE, STRATFORD. By desire and under the immediate patronage of Lady Skipwith. Mrs Raymond Begs leave to inform her Friends that her Benefit is fixed for Friday the 28th instant, being the Last Evening of a Season... On Friday Evening, May the 28th, 1830. Ward, Printer, Bookbinder, &c. &c., Stratford. [1830]. £ 450

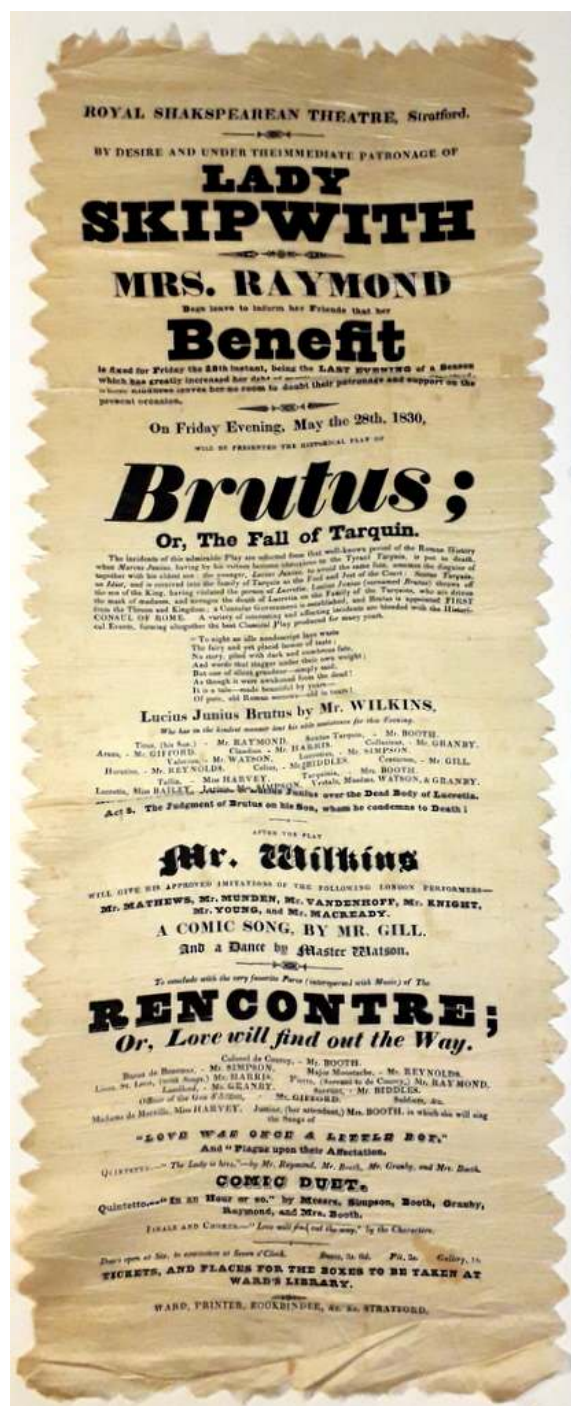
ORIGINAL PLAYBILL. Printed on silk, [54 x 21 cm.], pinked edge, with three discreet repairs to verso where splits caused by folding, affecting one sentence, otherwise in good original state.

The Royal Shakespearean Theatre - the first proper theatre at Stratford - opened in 1827, and was managed by Francis Raymond. The theatre formed just part of a circuit of Midland theatres that included Leicester and Northampton, all of which were run by Raymond. Each 'season' would last for only a few weeks at a time as he could only devote a total of three months a year to the Stratford Royal Shakespearean Theatre. Many of the plays he presented were by Shakespeare or derivative works adapted for local tastes. He was also moderately successful outside of this circuit, for in January 1829 he appeared as the Duke of Aumerle in the Edmund Kean's production of *Richard II* at London's Covent Garden.

Alas, he was already in financial difficulties by the time the production advertised on the playbill was staged. Although contributing to 'The Royal Gala' celebrations for Shakespeare at Stratford during April 1830, things did not turn out well. His own company of professional actors, appearing as Shakespearean characters, took part in the Gala procession and was followed by Raymond staging a series of plays at his theatre to the end of the following month. It was a gamble that failed to pay, with Raymond and his wife quitting Stratford and abandoning the theatre to seek other work, which also did not pay, for he was declared bankrupt in 1832.

This silk program therefore records his last performance as manager of the Royal Shakespearian Theatre, and despite attracting patrons from the local area it would seem that the theatre was not sustainable. The top billing that night was the American playwright John Howard Payne's 'Brutus; Or, The Fall of Tarquin' followed by Mr Wilkins giving 'approved imitations' of various London performers interspersed with 'A comic song, by Mr. Gill. And a Dance by Master Watson.' a farce by James Robinson Planché, 'The Recontre; Or, Love will find out the Way', more songs, duets and final chorus, before the curtain fell.

Not that the Skipwith's whose patronage they sought could be of much help, for they were short of money too. Lady Harriet Skipwith was the wife of Sir Grey Skipwith, 8th Baronet of Alveton, Warwickshire, close to Stratford for which he was MP - incidentally Grey was a native of Virginia and a decedent through his mother of Pocahontas! Their marriage was chiefly noted for its fecundity - difficult to keep count - but they probably had more than the twenty issue, also they had to live on a small income. Maybe Harriet Skipwith was a bit tired that night, for just over a month later on the 7th July 1830 at the age of fifty-two, she expired at the family pile.



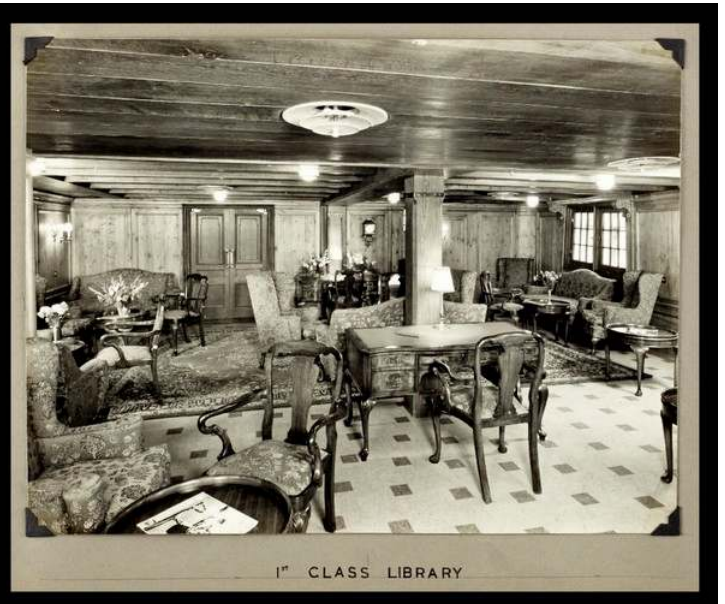
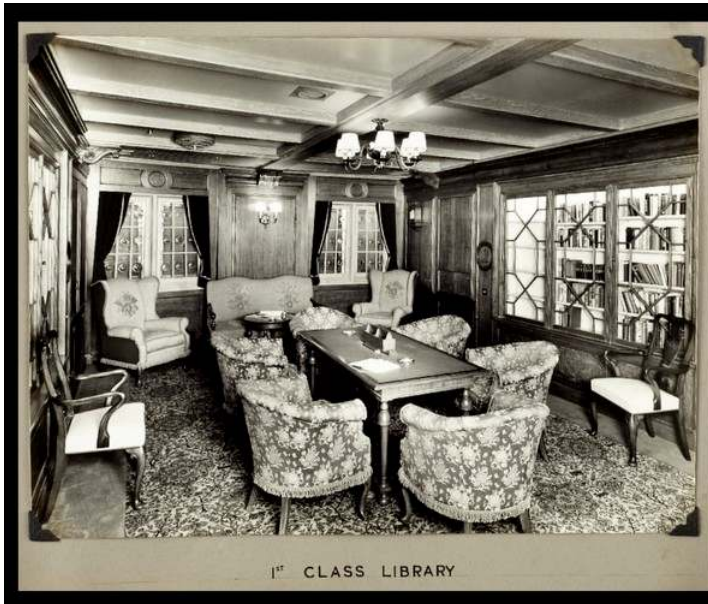
EXPENSIVE LUXURY IN A DECADE OF AUSTERITY

55. [T.S.S. OLYMPIA.] A PAIR OF PHOTOGRAPH ALBUMS DEPICTING THE INTERIORS OF T.S.S. OLYMPIA. [Glasgow]: October, 1953. £ 4,500

Oblong folio, with 86 gelatin silver prints, approximately 8¾ x 11½ inches (22 x 29.5 cm.), each stamped W. Wralston, Glasgow with a negative number in pencil on verso, captions stencilled in black below, black paper corner-mounts; in two contemporary faux-snakeskin ringbinders (some mounts loose), black lettering to upper boards and spine (a little rubbed).

A singular visual record of the ultra-modern interiors of the Clyde-built passenger ship T.S.S. Olympia in the year of its maiden voyage. The design project was executed by Patrick McBride, Theodore E. Alexander, and Athens-based Emmanuel Lazaridis, with others, including Tibor Reich and Stafford Unwin, participating. The fabricants were McInnes Gardner & Partners of Glasgow.

The finely-detailed black and white prints suggest the use of large-format negatives, an expensive luxury in this decade of austerity. Unpopulated by either passengers or staff, the precision of the photographs complements the bold post-war contrasts and angles, such as in the jazzy 'Mycenaean' and 'Derby' rooms. Vibrant upholstery and geometry in the 'Bookworm' reading room and 'The Scribe' writing room are balanced against a classic wood-panelled library and card room.



Each image boasts of the state-of-the-art luxury of this new ship: Olympic athletes adorn the walls of the modern gymnasium, complete with horse riding and cycle exercise machines; there are two childrens' rooms, 'Wonderland' and 'Neverland', fitted with playground toys; and even the up-to-date amenities in the first-class 'stateroom toilet' are considered worthy of inclusion in this record.

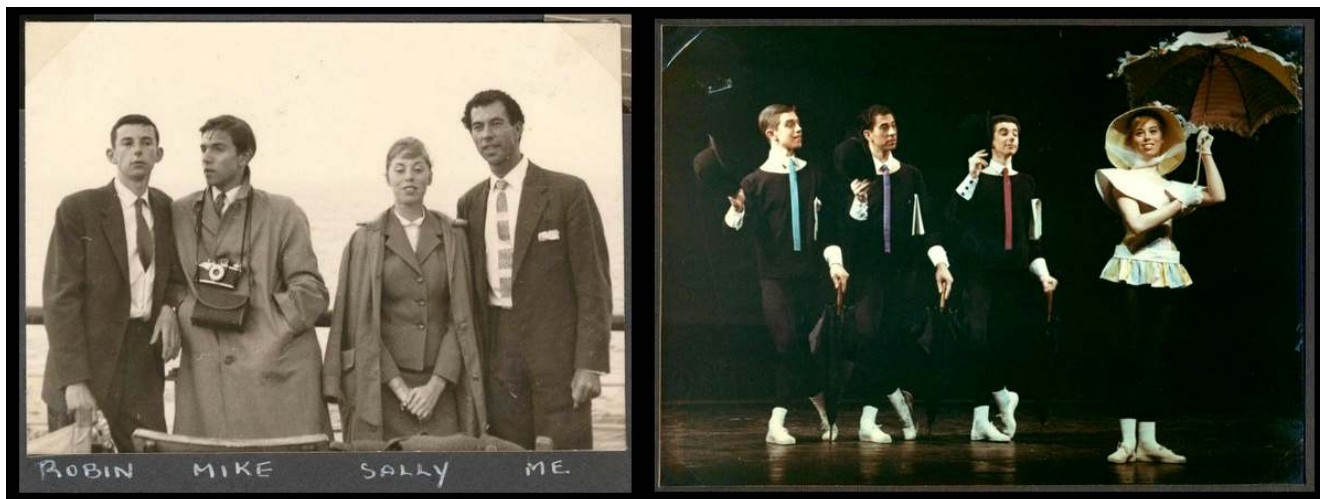
Manuscript notes in pencil on the mounts beneath the photographs, matching the captions later stencilled in black below, are testament that these two albums were compiled with much care and consideration, most likely as a presentation gift. It is unlikely that a similarly extensive set of images exists in such a format.

Having changed hands and been renamed several times, the ship was finally broken up in early 2010.



SHAKESPEARE REVIVED IN ULM

56. [THEATRICAL ARCHIVE]. ORIGINAL ALBUM OF A TRAVELLING BRITISH DANCING COMPANY, documenting their time at the Städtische Bühne in Ulm in Germany with many photographs and related ephemera, including the programmes of plays in which they danced. [Germany, Ulm] [1960-62]. **£ 750**



LARGE ALBUM. Oblong 4to, with approximately 100 photographs and 25 programmes tipped (and a few loosely inserted) in on 20 leaves, with dividing tissue guards; bound in original red leather album, upper board decorated in gilt; a very desirable item.

There were more performances of Shakespeare plays and operas than of any other single author in Germany in the early 1960s. This fascinating archive of photographs and theatre programmes documents a British dance company's visit to Germany for the 1960-61 and 1961-62 seasons, at the Städtische Bühne Ulm.

'In Ulm J. J. Eschenburg's eighteenth-century translation of *The Taming of the Shrew* ['Die Kunst, eine Widerbellerin zu zähmen'] had an interesting revival. But on the whole most producers decided in favour of the established translation by Schlegel-Tieck which was used for sixty-four productions.' [*Shakespeare Survey*]

The company role was to provide dance and ballet sequences for theatre performances and was made up of established British performers Robin Willett, Sally Perry, Michael Tye-Walker and Malcolm Chisham, the latter of whom seems to have been responsible for putting the album together. The Album begins with the group setting sail with Dover's famous white cliff's in the background. Arriving at the Städtische Bühne in Ulm they were to star in no less than 25 productions over the next two years, including Wagner's *Der Fliegende Hollander*, Verdi's *Aida* and *Rigoletto*, and Nicolai *Merry Wives of Windsor* (*Die Lustigen Weiber von Windsor*) and *The Taming of the Shrew* mentioned above. Each production is documented with photo's and the original printed programme, some with rather startling colours and designs! It certainly seems clear from the photo's that the majority of dance performed by the company was ballet. Also included are photo's of the company's 'Trip to Munchen for TV'.

On further research we have found little more on what became of the four members of the company, other than that Michael Tye-Walker went on to star in the film *Man in a Suitcase* (1967).

All in all a wonderful and evocative photographic and printed record.

See *Shakespeare Survey* Volume 15, Cambridge, 1962; p. 134 for a full account Shakespeare in Germany at this period.



'RECENTLY ARRIVED FROM AMERICA'

57. **[VICTORIAN HUMAN CURIOSITIES].** ALBERT PALACE. Greatest Attraction in London. Recently arrived from America. The original and only Commodore Foote and Sister, The Fairy Queen... [London]. F. Worthy, Printer, 472, Battersea Park Road. [1886]. **£ 175**

ORIGINAL FLYER. 222 x 143 mm; with the date 'Feb 9th 1886' in a contemporary hand at head; lightly browned due to paper stock, otherwise in very good original state.

Rare survival of this flyer advertising the 'greatest attraction in London. Recently arrived from America. The original and only Commodore Foote and sister, the Fairy Queen', at the Albert Palace, with the date of the 9th February 1886 in manuscript at head.

The Nestel siblings were born in Fort Wayne to average sized parents. Charles (b. 1849), at three feet, five inches, and his sister Eliza (b. 1857), who was also a little person, travelled the world for over fifty years performing with various troupes, including The Little People, P.T. Barnum, the Royal American Midgets, and the Lilliputian Opera Company. They began performing publicly in 1861 in a show called The Little People. Performing with the stage names Commodore Foote and the Fairy Queen, the Nestels sang, danced, and performed skits in costume for the public and heads of state alike across Europe and throughout the United States and Canada. President Lincoln invited the pair to a private reception at the White House in 1864. Indeed the present flyer informs that Commodore Foote had 'appeared at Buckingham Palace in the presence of her gracious Majesty the Queen and forty members of the Royal Family. And twice before T.R.H the Prince and Princess of Wales, at Marlborough House', but that it was 'the Fairy Queen's first visit to Europe'.

Charles passed away in 1937, at age 88 - at the time, he was known as the world's oldest little person. Eliza was so despondent that she only outlived him by ten days.

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



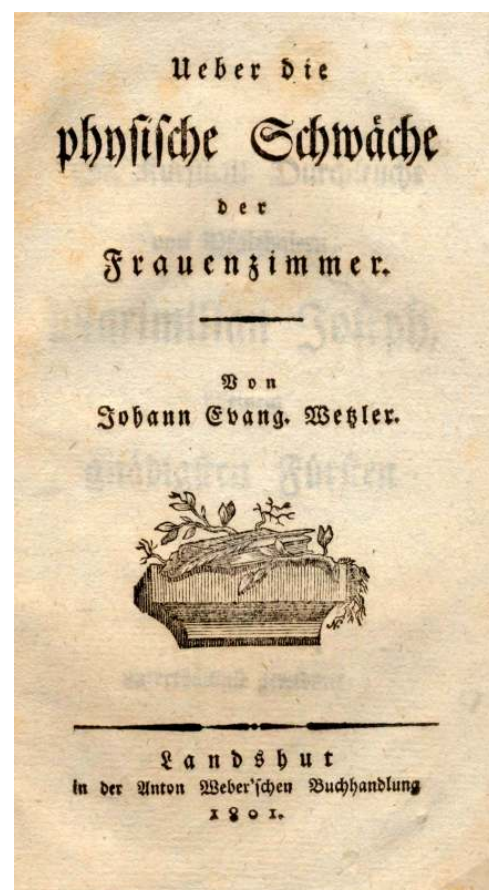
**THE PHYSICAL WEAKNESS OF WOMEN EXPLAINED,
AND REMEDIED**

58. **WETZLER, Johann Evangelist.** UEBER DIE PHYSISCHE SCHWACHE DER FRAUENZIMMER. Landshut, in der Anton Weber'schen Buchhandlung. 1801. **£ 500**

FIRST EDITION. 8vo, pp. 48; with engraved title vignette and headpiece; clean and crisp throughout; stitched as issued in contemporary green wrappers, lightly sunned.

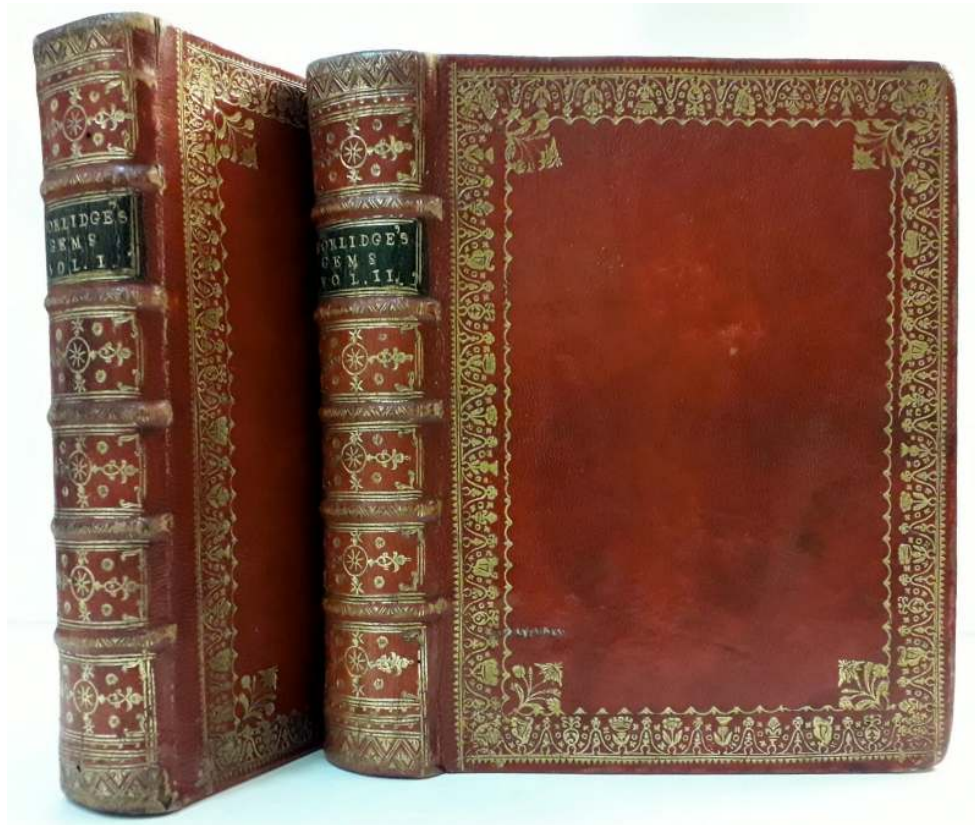
First edition of this rare essay on the reasons for the physical weakness of women, by the German physician Johann Evangelist Wetzler (1774-1850).

With a note in the preface that he may stray from the subject at hand in order to address various prejudices that 'too often lead health and life to ruin', Wetzler seeks to address the belief that women are naturally physically weaker than men. Human strength, he holds, hangs on many factors, including diet and temperament; and this is equally true of women as it is of men. With this in mind, Wetzler examines the various physical effects of different types of food, of the wines of southern and central Europe, of spirits and brandies, beer, and coffee, and concludes that the influence of diet is one of the principal causes of female weakness, and that this is, in the present day, largely due to fashion, 'die Despottin Mode', who 'rules over women with an iron sceptre'. Is it no wonder that women are weak if they do not eat properly? Mothers do



not help: 'Don't eat too much', they say to their daughters, 'otherwise you will become too strong'. Similarly, exercise, which can build up strength, is neglected; while strenuous exercise, ideally in warm fresh air, can go a long way to ensuring physical robustness (it is best to do this in the countryside, rather than in the city). However, 'already from early childhood, boys do more exercise than girls. While girls, in order to remain tender and untanned by the sun, dabble with lifeless dolls in the house, boys will walk, run, ride, dance, wrestle and swing under God's wide heavens.' Perhaps, Wetzler suggests, writers on education could encourage rather more exercise, and rather more food, for girls.

OCLC record three copies, at the BL, NLS and NYPL.



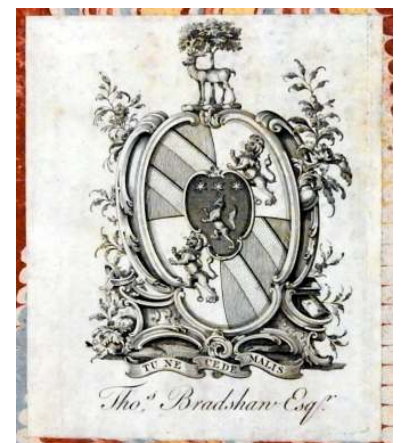
A BESPOKE COPY, PROBABLY MADE TO ORDER

59. **WORLIDGE, Thomas.** A SELECT COLLECTION OF DRAWINGS FROM CURIOUS ANTIQUE GEMS. London: Printed by Dryden Leach, for M. Worlidge, Great Queen-Street, Lincoln's Inn-Fields; and M. Wicksteed, Seal Engraver at Bath. MDCCLXVIII. [1768]. **£ 2,850**

4to, pp, in 2 vols., vol. I with 92 mounted plates, vol. II with 99 mounted plates (including a few additional plates), some mounts and a few prints with light worming; sumptuously bound in contemporary red morocco, boards and spine elaborately tooled in gilt, spines with blue morocco labels lettered in gilt, light wear and worm holes to spine ends, armorial bookplate of Thomas Bradshaw.

The true first edition of this difficult work, here unusually with each of the etched plates mounted on blank leaves and probably a bespoke copy made to order.

The gestation of the work is complicated, Thomas Worlidge (1700-1766) had begun to issue and publish his *Select Collection* in parts, some being issued as early as 1754, however Worlidge died in 1766 and it was through his two pupils, William Grimaldi and George Powle, that brought the work to completion. The present copy would have been brought together between 1768, when the accompanying text was printed, and 1774 when our copy appeared at auction. No letterpress was originally envisaged, but between 1768 and 1780 a few copies were issued, as here, with letterpress.



Unusually each of the etchings has been mounted on blank sheets, thus making the work quite bulky and necessitating the text to be inserted partly in each volume. It is also clear that the plates were carefully chosen with the darkest and unworn impressions being mounted. This is really not surprising as the original owner



Thomas Bradshaw (1733-1774), who had made a large fortune by forage contracts, as a very useful to the Minister who always voted for his party, and so was rewarded by being made Secretary to the Treasury in 1766. With such status he lived in splendid luxury at Newcastle House Lincoln's Inn Fields and have bought the finest that money could buy. He had his Worlidge bound in the brightest of turkey red morocco, probably as an ostentatious indicator of both his good taste and wealth.

Alas, for Bradshaw all was not well. Noted for his unbounded extravagance and a 'gay and social disposition', he died on the 6th November 1774, by one account from a fever and by another by shooting himself because he was burdened with debts. His will provided for his family on the strength of the auditorship-general of the plantations, but he never reached that office because it was only held in reversion. His widow was given a secret service pension of £500 a year, and his two younger sons and daughter were each given pensions of £100 a year. However his estate had to be sold to cover his debts.

On Saturday 28th of January 1775 'The Large and Valuable Library of Thomas Bradshaw, Esq; deceased ' was put up for auction by Messrs Langford. The press advertisement all begin open with the line 'Consisting of the Works of the most learned and esteemed Authors, a Sett of Worlidge's Gems...' so the auctioneers, and doubtless the cognoscenti esteemed this work above all others.

Being such a fine copy the work was for sometime in the ownership of the collector Henry Reveley (1737-1798) who has placed his mark on a front free endpaper 'HR' [Lugt 1356. His passion for old drawings and prints, of which he assembled a fine collection, is manifested in his book *Notices illustrative de la Drawings and Sketches of Some of the Most Distinctive Masters*, 1820. In this work he describes Worlidge in fairly glowing terms '[he]applied himself chiefly to engraving and drawing ; in both of Avhich branches he greatly excelled. His heads are usually executed in black lead and Indian-ink : but those in the first manner only, are by far the best of his works ; and have often abundance of spirit. Many are copies from Rembrandt ; or, at least, ideas caught from that master.'

We know that Reveley had attended auctions from 1764 so could have purchased the Worlidge at Bradshaw's auction of 1775, we assume that this copy was sold as part of the sale of Reveley's collection in 1852 but have no substantive provenance since eighteenth century.





SUPPRESSING CIVIL DISOBEDIENCE

60. [WRITING SHEET]. THE CITY LIGHT HORSE VOLUNTEERS reviewed by Lord Harrington on Wimbledon Common. Printed & Sold by Edw.d Langley No 173 High Street, Borough and Champante & Whitrow Jewry Street, Aldgate. [1805]. **£ 850**

Used engraved writing sheet, 45 x 37cm, with handcoloured scenes, watermarked Edwards & Pine, 1805, some splits to folds (repaired), and lightly dust-soiled, otherwise in good condition.

A good example of a broadsheet writing sheet, depicting in the main image 'The City Light Horse Volunteers', with vignettes beneath demonstrating six sabre strokes and a bombardier firing a mortar at a castle.

The Light Horse Volunteers, first formed by well-to-do London merchants in 1779 and disbanded in 1783, were re-established in May 1794 as the Light Horse Volunteers of the Cities of London and Westminster. Their chief role was to suppress civil disobedience. However, as rich men with expensive gear, their reputation as soldiers was not good: the Cato Street Conspirators planned to raid their stables as part of their plot in 1820.

The present sheet is filled with a prayer by John Ellyatt in 1811.