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1. [ABC - NONSENSE LITERATURE]. RUMMICAL RHYMES with Pictures to match set forth in fayre prospect Alphabetically & Geographically. London: Dean & Son, 11, Ludgate Hill. [1863]. £ 385

**FIRST EDITION.** 8vo, 24 leaves printed on rectos only, with wood-engraved illustrations printed in red and black and limerick underneath; in the original publisher's yellow boards, printed in black and red, some rubbing and dust-soiling, but overall still a good copy.

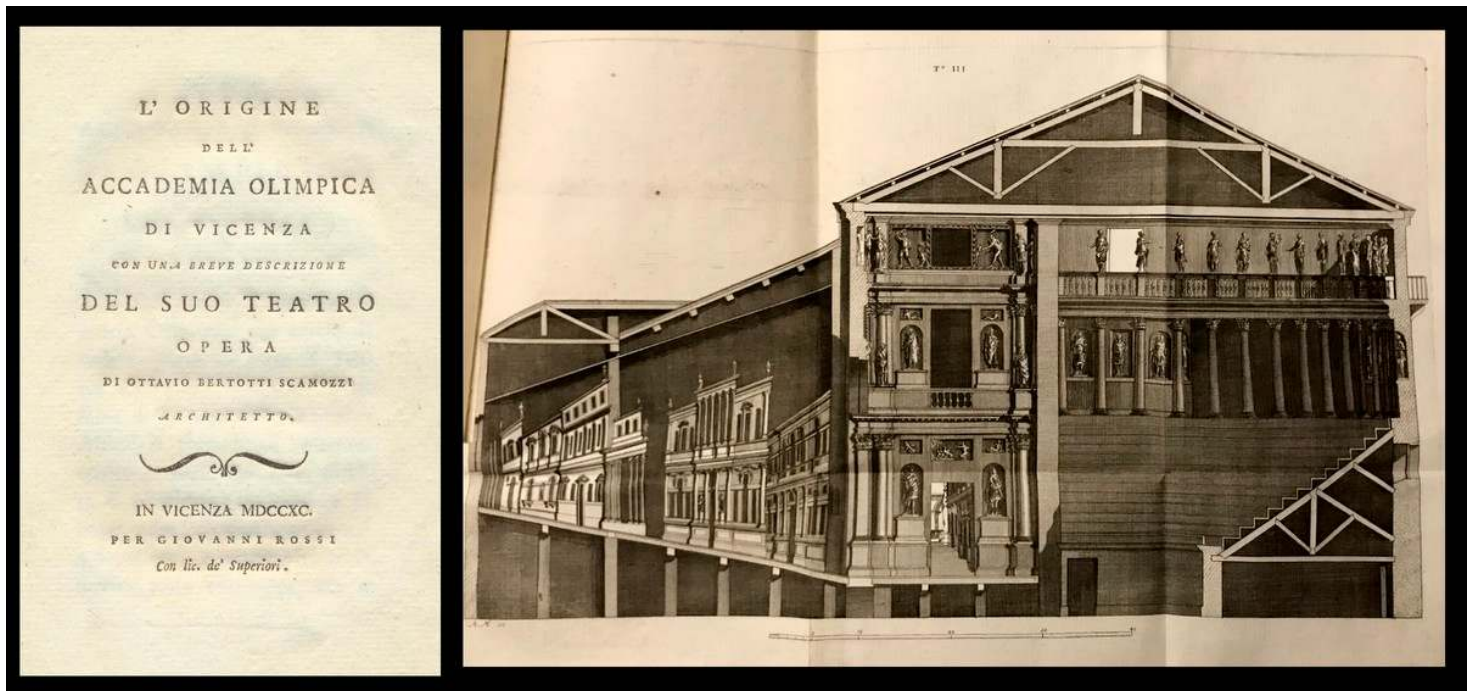
Uncommon first edition of this collection of ABC nonsense verse, clearly published to cash in on Edward Lear fame. The work is set out with each letter of the alphabet having a nonsensical limerick involving the name of a town beginning with the particular letter (though I and J, U and V are combined two to a page).

'There was a Young Lady of Baddow,  
 Who was angry one day with her Shadow;  
 So in both hands she took it,  
 And to fragments she shook it,  
 Vindictive Young Lady of Baddow'

The illustrations, printed in three colours, are the work of the artist as James Vine Barret (1822-1868), each with his JVB monogram, and attributed as such in an advertisement for "Dean's Novelties for 1865" in *The Bookseller* of 30 September 1864. He is something of a conundrum as we know next to nothing about him except for a number of lithographs and a few books produced by Dean & Son. We now know that he was the son and grandson of the landscape artists George Barret Jr. (1767-1842) and George Barret Snr. (1732?-1784). Unfortunately when James' father died in 1842 the family was left impoverished, although some attempts were made through the *Art Union* in raising funds by subscription to support the widow and her orphans. Another brother, also an artist, was Charles Percy Barret (1819-1857?) who together with James exhibited a few items each at the Royal Academy in the early 1840s.

The texts are possibly by Charles Henry Ross, the author of the other “companion” books mentioned on the cover, see e.g. *Roundabout Rhymes & Roundabout Stories with Square About Pictures* by CHR. (London: Dean & Son 65 Ludgate Hill, E.C.), which mentions “Comical Rhymes,” “Rummical Rhymes,” “Jollical Rhymes,” “Blue Pictures,” “Black Jokes,” and “Ye Book of Pictures..” All of these have the same red and black layout, with the pictures in *Roundabout Rhymes* signed CHR.

OCLC: 23944162.



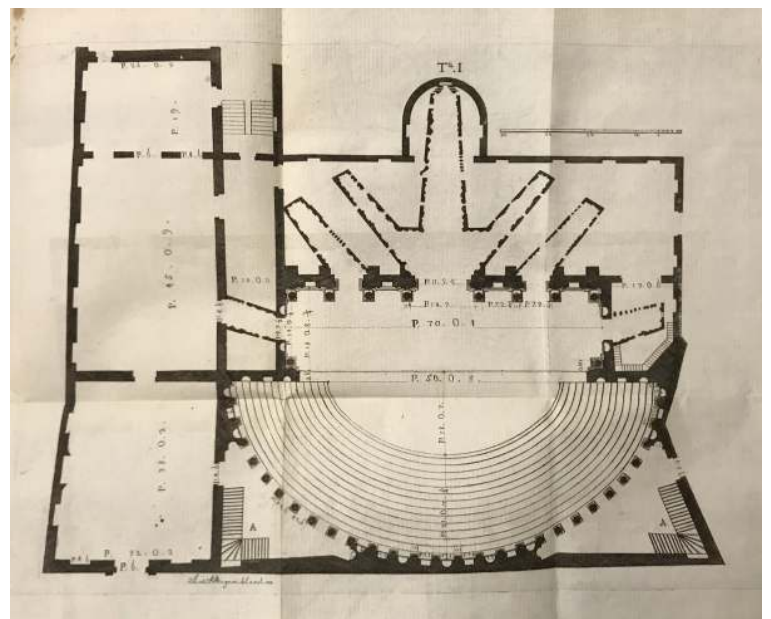
## GUIDE FOR THE GENERAL PUBLIC

2. **BERTOTTI SCAMOZZI, Ottavio.** L'ORIGINE DELL'ACCADEMIA OLIMPICA di Vicenza. Con una breve descrizione del suo teatro.... In Vicenza, per Giovanni Rossi, MDCCXC [1790]. £ 1,500

**FIRST EDITION.** 8vo, pp. [iv], v-xxx [first leaf blank], with four folding engraved plates; very clean and crisp throughout; in contemporary patterned wrappers; some light wear, but still a very good copy.

First edition of this essay on the Accademia Olimpica of Vicenza, and in particular on its Palladio theatre, by the Vicenza architect and writer Ottavio Bertotti Scamozzi (1719-1790).

As an architect, Bertotti Scamozzi trained under Tommaso Temanza, and was one of the leading neo-classical architects of the Veneto in the second half of the eighteenth century. He was also well connected in literary circles, acquainted with Algarotti, Goethe, and Elisabetta Caminer Turra. His tourist guide to Vicenza, *Il forestiere istruito*, remained for many years the standard guidebook to the city after its publication in 1761, and he remained in close contact with James and Robert Adam and William Chambers, after their visits to Italy. Bertotti Scamozzi was greatly influenced by Palladio, and his five volume *I fabbriche e i disegni di Andrea Palladio* remains of importance in Palladian studies.



Bertotti Scamozzi had already written on the Teatro Olimpico; this work, published in the year of his death, was designed less for a specialist audience but more as a guide for the general public. The four plates, while superficially similar to those engraved by dell'Acqua for the earlier works, are newly engraved by Antonio Mugnon, and were added to later editions of the *I fabbriche e i disegni*.



Avery 904; cf L. Olivato, *Ottavio Bertotti Scamozzi studioso di Andrea Palladio*, Vicenza, 1975; OCLC records three copies in North America, at the Eastman School of Music, Cornell, and Yale, with further copies located at the National Libraries of Sweden and France, and the Zurich Central Library.

### SYNTHESISING A GREAT DEAL OF KNOWLEDGE FOR THE SCHOOL MARKET

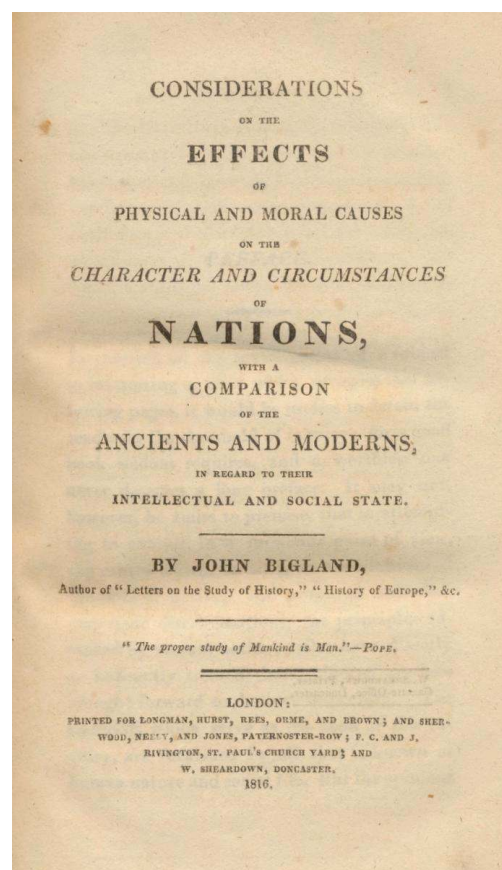
3. **BIGLAND, John.** CONSIDERATIONS OF THE EFFECTS OF PHYSICAL AND MORAL CAUSES ON THE CHARACTER AND CIRCUMSTANCES OF NATIONS, with a Comparison of the Ancients and Moderns in regard to their Intellectual and Social State. London: Printed for Longman, Hurst, Rees, Orme, and Brown..., 1816. **£ 300**

**FIRST EDITION, FIRST ISSUE.** 8vo, pp. xvi, 477; a very good copy in contemporary half calf, rebacked, engraved armorial bookplate of the Dent family of Sudeley Castle.

Rare first issue of this work, clearly intended for the school market and cleverly synthesising a great deal of knowledge into something both easily readable, interesting and still retaining a genuine wonder and curiosity about the world. The Physical subjects Bigland classed as Geographical, Situation, Climate, Food, and Race; and Moral subjects Government, Religion, Education and Habits, Letters and Arts, Agriculture and Commerce, War and Military Discipline, Current Ideas and Public Opinion, and Political Events with a final chapter on 'Comparison of the Ancients and Moderns.'

Clearly the sort of book approved of by the twelve year old Elizabeth Barrett when she wrote to her uncle, Samuel Moulton-Barrett in November 1818: 'I have not yet finished "Bigland on the Character and Circumstances of Nations." An admirable work indeed.'

John Bigland (1750-1832) had been born of poor parents at Skirlaugh in Holderness, chiefly self educated he became a tutor to an American family and travelled with them around Europe for some seven years. Latterly he discovered his master was in truth a smuggler and so decided not to follow the family to America, fortuitously as it happens as they were all drowned when their ship was wrecked. Bigland started his own school but also taught privately, however it was only when he had reach 50 that he decided to write. His wide knowledge and a general thirst for improving educational works at the beginning of the nineteenth century meant his output was an instant success.



'The majority of Bigland's twenty or so published titles were popular historical and geographical works aimed at the school market. His travels and linguistic abilities naturally dictated the subjects that he chose; thus he wrote on English, French, and Spanish history and on the political situation in Europe following the French Revolution. He wrote a history of the Jews, 'peculiarly calculated for the use of schools and of young persons', published in 1820, and *Letters on Natural History: Exhibiting a View of the Power, Wisdom, and Goodness of the Deity* (1806). He contributed magazine articles and brought both Lord Lyttelton's and Oliver Goldsmith's histories of England up to date.' [ODNB]

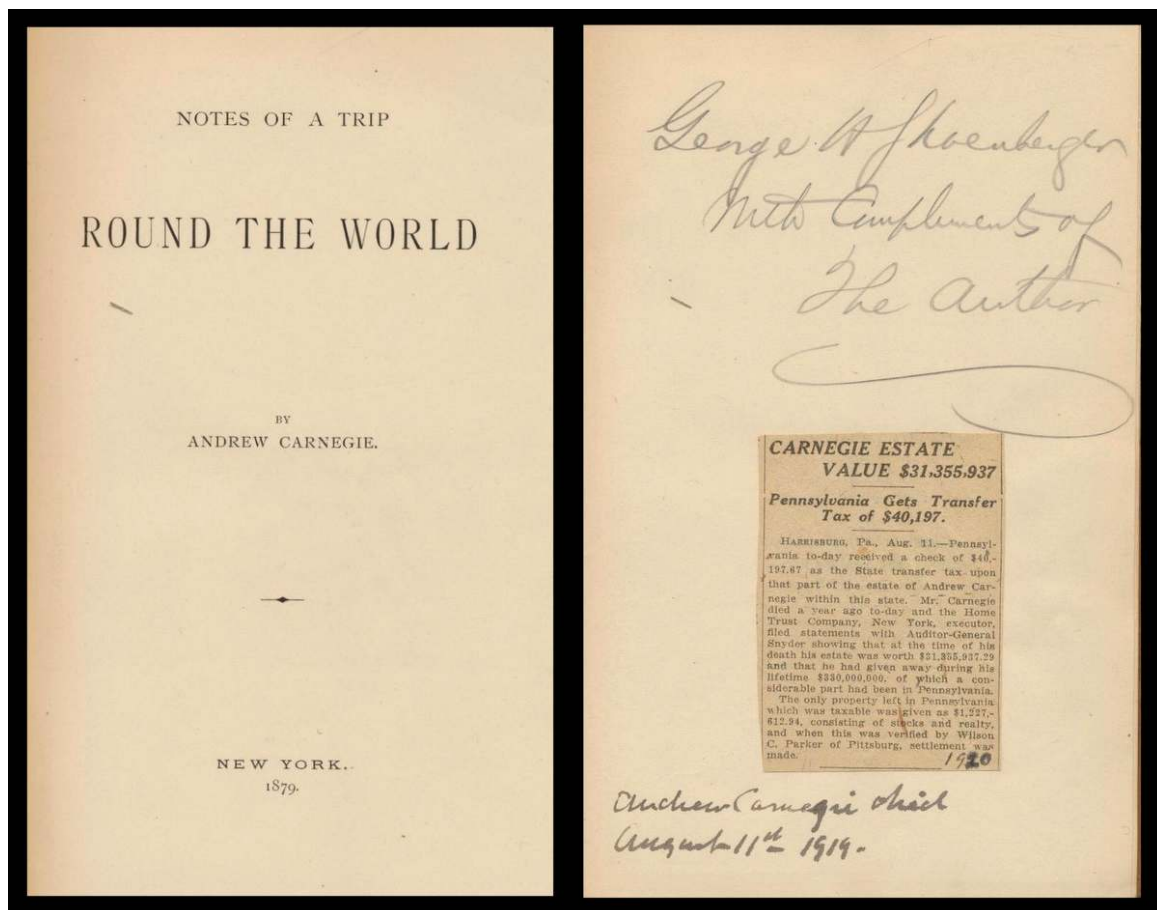
The work was also issued under this title *An Historical Display of the Effects of Physical and Moral Causes on the Character and Circumstances of Nation*. We believe the publishers realised that such a title would not attract the all important school market and quickly had the title substituted with the compelling word 'Historical' in place of 'Consideration.'

OCLC records just one copy under this title, in the Sutro Library at California State.

### FROM ONE STEEL MAN TO ANOTHER

4. **CARNEGIE, Andrew.** NOTES OF A TRIP ROUND THE WORLD... New York. 1879. **£ 285**

**FIRST EDITION, PRESENTATION COPY.** 8vo, pp. [vi], 231, [1] blank; a clean copy throughout; in the original burgundy publisher's cloth, upper board and spine blocked in black, and lettered in gilt, some surface wear, but still a very appealing copy, inscribed on front free endpaper to 'George K Shoenberger With Compliments of The Author'.



An interesting presentation copy from Carnegie to George K. Shoenberger (1809-1892). Shoenberger's father, Peter, was known as 'the iron king' of Pennsylvania. His son first moved to Pittsburgh and later to Cincinnati in 1834 to open a branch of his father's company. His business thrived, especially during the Civil War when there was a great demand for iron and steel and amassed a fortune which at his death amounted to some three million dollars. Apart from the minor details of steel, Pennsylvania and immense riches we have found nothing else to connect the author to the recipient.

'*Notes on a Trip Round the World* was published in the fall of 1879 (the later Charles Scribner's edition was revised and published under the title *Round the World*). Bound in red leather [see below] and professionally edited by John Denison Champlin, the book was designed to present Andrew Carnegie in a new light. It was sent to hundreds of people, including distant family members; new and old friends from Dunfermline, Allegheny City, St. Louis, Chicago, and New York; business associates; unmarried women; and the men of letters whose attention Carnegie was most interested in. He received, in return, dozens of personal notes, postal cards, and letters of acknowledgement.' [Nasaw]

This appears to be the true first edition containing 231 pages, however the text was soon reset with 229 pages with title including the additional line 'Privately Printed' and the date altered to 1880, as far as we can tell all copies are bound in cloth, although there may well have been a few special leather editions as noted by Nawson.

See: Nasaw, David. *Andrew Carnegie*, 2006.

### THE TRAGIC LIFE OF A STRAW BONNET MAKER

5. [CHEAP, Eliza]. THE BREAD OF DECEIT. Published by L. B. Seeley and W. Burnside: and sold by L. B. Seeley and Sons, Fleet Street, London. 1832. £ 250

SECOND EDITION. 12mo, pp. [4], 166, [2] 'Lately published'; wood-engraved frontispiece; original roan backed printed paper boards, small stain on upper cover, spine lettered in gilt.

A very good copy of this work by a much overlooked author. The work relates the life of Ellen, a straw bonnet maker who marries too young a carpenter named Mark Chalmers. The first part of the work shows Ellen as devout, tidy and calm, alas her husband Mark is rather hot tempered and also rather sly in business. They have twins Maurice and Hester and although Ellen wants to bring both children up on the precepts of the Bible the lad is soon following the ways of his father. After a great number of little incidences, peppered with suitable Biblical text on good against evil, we find that Ellen, who was always of an 'enfeebled constitution', dead by the end of part one.



Much of part two describes the twins life trying to make the best of things, Hester the moral standard-bearer eventually rediscovers an early benefactor and is happily settled in life. Maurice being her opposite gets further into bad company and ends up in Newgate under sentence of death. This sentence is transmuted into transportation for life and from his prison cell Maurice writes a letter to his sister in the realisation that he must now follow God and try to be good - this letter falls into their fathers hands who is also now full of repentance at his foolishness. The moral of the story is clear, the sentimentality unrestrained, and the zeal of Eliza Cheap's own convictions plain to see.

Eliza Cheap was born Elizabeth Fisher at Pontefract in 1777, she married in 1809 to the Rev. Andrew Cheap who was vicar of Knaresborough from 1804 until his death in 1851. He was an evangelical with great social concerns and also a champion of the poor. Eliza's sister Maria was of the same mould and after her marriage to Laurence William Stevens she became a noted extempore preacher and prodigious evangelical writer. The Cheaps' and Stevens' were clearly popular and prolific in their work for the poor, education and proselytising.

OCLC locates one copy at the National Art Library V&A and no copies of a first edition.



## INSTILLING THE IMPORTANCE OF GOOD CONDUCT

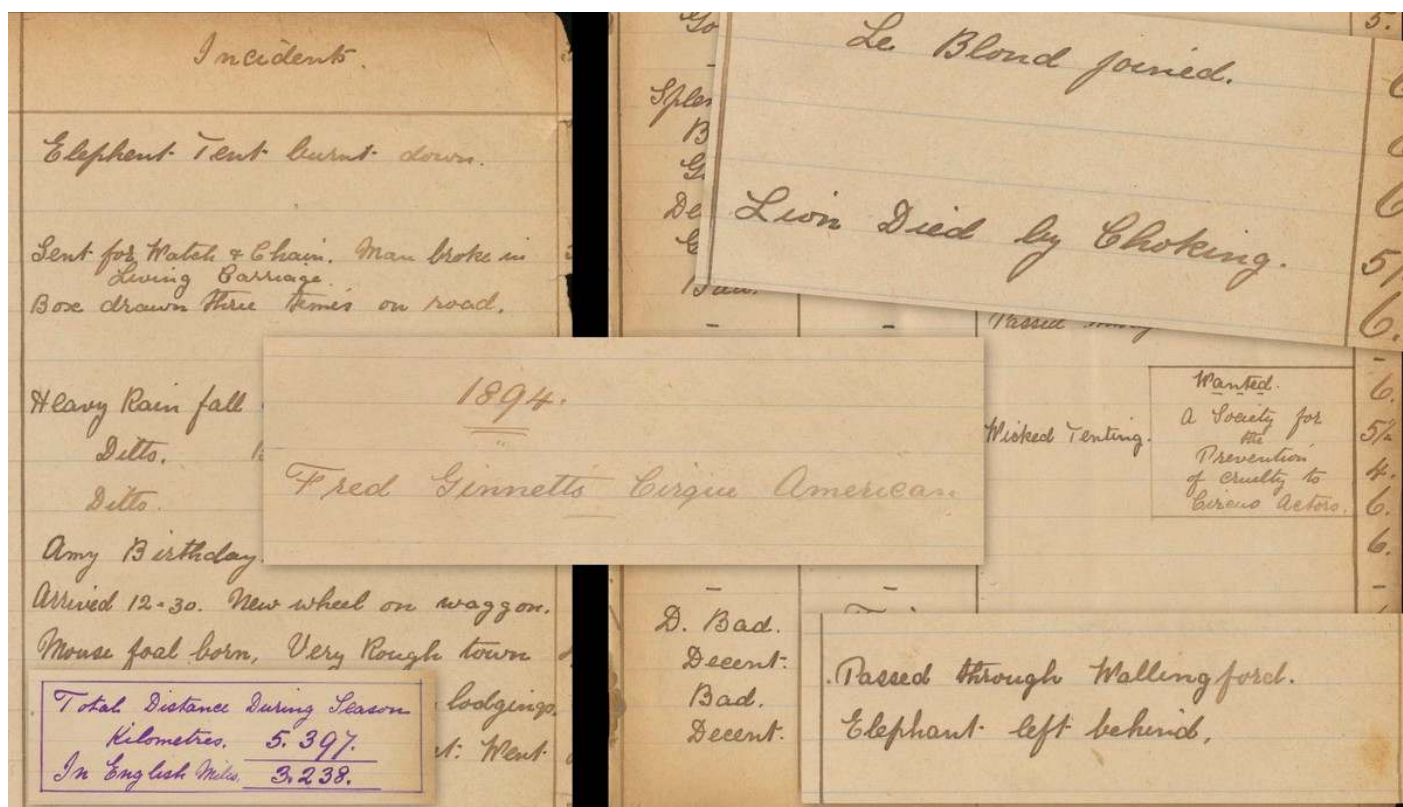
6. **[CHILDREN].** COTTAGE TALES FOR LITTLE PEOPLE; or, the amusing repository, for all good boys and girls. Glasgow: Published and Sold Wholesale, by Lumsden & Son, [Price Twopence.] [n.d., c. 1820]. **£ 175**

*Small 18mo (10 x 6.8cm), pp. 32; with nine woodcuts throughout (attributed to John or Thomas Bewick); stitched as issued in the original pink publisher's wraps, upper wrapper titled in ink at head, very lightly sunned, otherwise a near find copy.*

Scarce chapbook for young children, containing an 'amusing repository' of ten tales: The little hopper; The white chicken; Charlotte; The sly child; The untidy girls; The good child; The dairy maid; Will the groom; or, The little orphan boy; The bird and cage; and The good boy's resolution. All, as one might expect, are designed to instil the importance of good conduct in the young mind, though some of the tales are rather brutal, it must be said!

'There was once a little girl, who had a trick of pocking [sic] down her head so low that her chin would rest upon her stays. Her mamma often told her of it; but she only minded her when she was in her sight: her mamma having discovered this, ordered her a steel collar. But this little girl was of a sly temper, and the moment her mamma left the room she would slip the collar on one side. The consequence of doing this often was, that her neck grew quite crooked, and she was forced to wear irons round her head, and fastened to her stays for two long years ('The Sly Child', pp. 15-16).

Roscoe, S., *Lumsden*, 59; Hugo, *Thomas Bewick*, 319; OCLC: 32342841.



## THE TRIALS AND TRIBULATIONS OF A TRAVELLING CIRCUS

7. [CIRCUS]. ROWLAND, George. MANUSCRIPT 'ROUTE BOOK.' OF GEORGE GINNETT'S GRAND CIRCUS, providing itineraries of their travels, with details such as the towns visited, distance travelled, the weather, how good business was, and the 'incidents' that cropped up along the way. [Britain and Europe]. 1892-1895. £ 950

MANUSCRIPT IN INK. 4to, [20.5 x 16.5cm], pp. [112]; lined paper, now brittle at fore-edges of leaves with some loss, but generally complete and legible; original flexible black boards, leaves now all detached.

A unusual survival detailing the endurance of late Victorian circus life on the road.

The manuscript was compiled by George Rowland, then manager of 'George Ginnett's Grand Circus' as it toured through Scotland, England and Wales in 1892 and 1893. In 1894 under the name 'Fred Ginnett's Cirque American' Rowland toured Belgium, Northwest Germany and the Netherlands, with yet another name change the following year to 'George Ginnett's Cirque Americain' when they toured Southern France, Switzerland and Belgium.

Taking the form of a diary Rowland tabulates: date, town, distance, road conditions, weather, ground conditions, business, and start time, but most of the interest is contained in the 'Incidents' column. This not only gives account of the ups and downs of travelling life but also the sheer relentlessness of pitching up a circus each day in all weathers and conditions in something over a thousand towns in four years. Between two to three thousand miles were covered in each of the circus seasons, with everything packed and horse drawn to each new location.



We can gather from the entries that the circus packed up and left every morning, usually around 5 or 6am, but sometimes as early as 3am and even 1am on a few occasions. The road conditions are occasionally 'Good', 'Decent', 'Excellent' or 'Splendid', but 'Bad', 'Hilly', 'Very Bad', 'Hard Pulling' was frequent and in one case George calls them 'Shameful.' The weather could make or break a days takings, and although 'Dull', 'Warm', 'Good Fair', 'Constant Rain', 'Fair' are the general for Britain we have the extremes of 'Warm', 'Very Warm', 'Boiling' and 'Roasting' during the height of summer on the continent. Likewise the ground conditions were anything from 'Excellent' descending to 'Very Bad', 'Hard' and 'Unlevelled' or just mud. All this affected the ups and downs of trade that could be anything from 'Very Good' to 'Terrible' and back to 'Excellent' on adjacent days.

Date	Town.	Miles.	Road.	Weather.	Ground.	Business.	Incidents.	Stall
7 <sup>th</sup>	Nenchatel	Lucerne	-	Windy	-	Good.	Second day.	-
8 <sup>th</sup>	Neuenvelt.	16.	Good.	Rain	Good field	Do.	Met Parade	5.
9 <sup>th</sup>	Morat.	26.	Do.	Warm.	Do.	Do.	Short road with bridges, too low for carriage	5.
10 <sup>th</sup>	Fribourg.	16.	Bad.	Do.	Do.	Do.	Beats Contingents proceeds, Dilling & Leman.	5.
11 <sup>th</sup>	"	S.	-	Rain	-	Do.	locked up for feeding.	-
12 <sup>th</sup>	Bulle.	26 1/2	Do.	Dull	Hard.	Do.	Head groom looked up for threatening.	4 1/2
13 <sup>th</sup>	Chatel St. Denis.	19 1/2	Do.	Heavy Rain	Good field	Fair		5.
14 <sup>th</sup>	Montreux.	20.	Do.	Fine.	Wet Small.	Good.	Long hill down, steep, passed through Vevey.	5.
15 <sup>th</sup>	"	-	-	Warm.	-	Do.	Three days pleasure, fishing, boating, etc.	-
16 <sup>th</sup>	"	-	-	Do.	-	Do.	Went up mountain by rail.	-
17 <sup>th</sup>	Bex.	26.	Good.	Do.	Good field	Do.		4 1/2
18 <sup>th</sup>	Aigle.	S. 11.	Do.	Do.	Do.	Very Decent.		5.
19 <sup>th</sup>	Vevey.	21.	Do.	Do.	Hard.	Do.	On the Lake of Geneva.	5.
20 <sup>th</sup>	"	-	-	Do.	-	Do.		-
21 <sup>st</sup>	"	-	-	Do.	-	Bad.		-
22 <sup>nd</sup>	Moudon.	28.	Bad.	Do.	Good field	Fair.	Hill & Klemere, Rest of road fair.	5.
23 <sup>rd</sup>	Payerne.	21.	Good.	Do.	Hard.	Good.	President horse died.	5.
24 <sup>th</sup>	Yverdon	28.	Bad.	Do.	Good field	Poor.	Very Bad hill down.	5.
25 <sup>th</sup>	"	S.	-	Do.	-	Do.		-
26 <sup>th</sup>	Challens.	18.	Fair.	Do.	Do.	Fair.	Drag up 3 kilos, not good. Barman dropped dead.	5.
27 <sup>th</sup>	Lausanne	14 1/2	Good.	Do.	Hard Stony.	Good.	New tent up.	5.
28 <sup>th</sup>	"	-	-	Do.	-	Do.		-

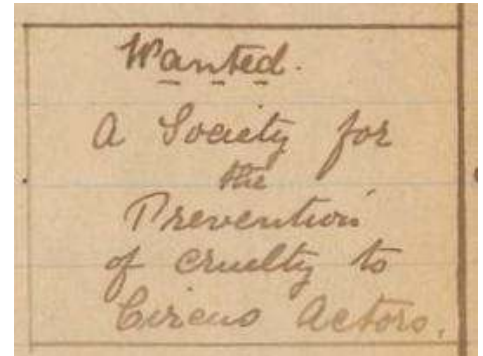
It is the 'Incident' column that indicates the daily grind of circus life. George Rowland generally set off in March and then stabled the circus in mid-December. He married Florence Amy Ginnett on October 31st 1892 at Nottingham, a granddaughter of the founder of the circus Jean-Pierre Ginnett (1787-1861), so was clearly now closely connected to the Ginnett enterprise. The routine appears to have been to arrive at each new town with a parade, set up the circus and have a 'Day show' followed by another show in the evening. The circus would then be packed up ready to set off early the next morning. The troupe consisted of about twenty horses and ponies together with other wildlife and various acts joining or leaving as they travelled about the country. At Clitheroe on the 2nd April 1892 a 'Lion died of choking' and 'Mr Baker and Dog' arrived on the 9th, however another 'Lion Died' the following day at Keswick and Baker left on the 13th. The following week was described as 'Trade Very Bad', in fact so bad they did a 'Dog Show with the Top down' two days running. They had continued north into Scotland and in Lanark on the 20th May had 'Wicked Tenting' with the rye note 'Wanted. A Society for the Prevention of Cruelty to Circus Acts.' On the 24th 'Promise of better weather' however the following day 'Promise Broken. Tenting in the Mud.' At Perth on the 28th 'Tent left up to dry during the night; Storm arose. Torn tent; a broken King Pole'. This forced them to cancel the next day but on the 30th they had 'New Tent put up.' At Arbroath on the 6th June the 'Harness man locked up' but we don't know why. On the 18th at Kirkcaldy 'Elephant Tent burnt down', at Burntisland a few days later a 'Man broke in' and Kilsyth he called a 'Very rough town' - still is! In fact Rowland was not taken much by Scotland, calling it on his way into England by Carlisle 'Good old Boozy hypocritical Scotland.' Travelling now through Ripon despite a 'Very Good' road the 'Wheel off on road five times, Good old wheel.' On the 21st July he had an accident 'Broke Collar bone while jumping mare' but was back working on the 27th when he notes 'Came back to Show' and on the 1st August 'Started Riding Again.'

Over the course of their tours various horses and ponies seem to die on route and were replaced and broken in. Each had it's name and a certain sadness with each either dying or having to be 'killed.' Such pithy notes pervade the manuscript as 'Wolf killed', 'Two foals died' or such trouble with acts 'Le Blonde ran away', or illness 'Had tooth pulled' 'Iona & E. Baker left behind with Scarlet Fever'. A spot of publicity was arranged 'Had



Waggon & ten horses photographed' and experiments in changing the show: 'Went in for Juggling Act.' Some of the districts they traversed were clearly in dire circumstances 'Very rough, people starving.'

Much the same can be said for the continental tours of 1894 and 1895 when 'Americain' was added as a crowd-pulling suffix to the name. Similar calamities befell the troupe, and although succinctly noted must have been of real concern: 'Horse fell in river', 'Big town little business', 'Five wagons broke down', 'Tableaux over with four ladies on, thrown off pole waggon', 'Went by mistake into France', 'Town full of Americans', 'Had fall in Roman races', 'Four horses nearly drowned', 'Rode as Lady', 'Hell on earth, Every one drunk from Mrs Fred downwards', 'Mac arrested for Narbonne affair, Fagen arrested for stealing', 'Openheim locked up for hitting groom', 'Lion got loose', and so on.



George Rowland's (1869-1907) father, William, also had a circus which travelled Britain and his mother was the first equestrienne leading lady of the day. He was also a nephew of the famous Lord George Sanger founder of yet another famous circus family. It was probably because George married into the Ginnett dynasty that he became manager over one of their touring operations. We do not know when he gave this up but he and his wife formed their own equestrian act named 'The Rowlands' and went to the US as part of Barnum and Bailey in 1906 and advertised as a 'Novel Equestrian, Acrobatic, Tally-Ho' act that latterly played at the New York Hippodrome. George unfortunately met his death whilst touring with the Wallace-Hagenbeck show at Huntington, Pennsylvania in June 1907, curiously not in a circus act but being run down by an express train on his way to the sleeper train attached to the circus.



### THE ADVENTURES OF A COUNTRY LAD

8. [CRIMEA HUMOUR]. LES AVENTURES DE JEAN-JEAN LE CONSCIT OU JEAN-JEAN ET LES COSAQUES. Haguenthal, Editeur, à Pont-à-Mousson (Meurthe). [1855]. £ 850

Hand coloured lithograph panorama [11.5 x 160 cm] consisting of four sheets conjoined of nine tableaux; title with imprint is pasted on the inside front cover; two leaves of text describing the images are attached inside the back cover. concertina-folding into the original decorated and hand coloured lithograph boards [12 x 18.5 cm], title on spine some minor chipping to spine but overall in good condition; book-label of the French dramatist Paul Gavault.



French panorama story for children, telling in nine images the adventure of its hero, Jean-Jean.

Jean-Jean, is a country lad who takes up the profession of a 'cuisinier' however he is conscripted, and sent to the Crimea to take part in the war. Initially terrified, he fights in battle and is captured by Cossacks. They find on him an 'Assurance sur la Vie' that informs them that although brave he is also a cook, deciding not to kill him they assign him the task of cooking. He escapes in Cossack costume. Years later back home he cooks for pleasure, the final scene with his sword, lance, and the 'Assurance sur la Vie' hang on the kitchen wall as souvenirs.



The illustrations are finely wrought but not ascribed, they are quite possibly by the publisher Élie Haquentail and/or Victor Fagonde with whom he studied at the l'École municipale de dessin de Metz. They worked on many illustrated publications in later years that were then published by Haquentail. The panorama was also issued in book form, but there the illustrations were only tinted rather than coloured.

Gumuchian 735 (probably this copy as Paul Gavault provided the introduction for the Gumuchian catalogue).



### THE PROCESSION OF THE SULTAN OF JAKARTA

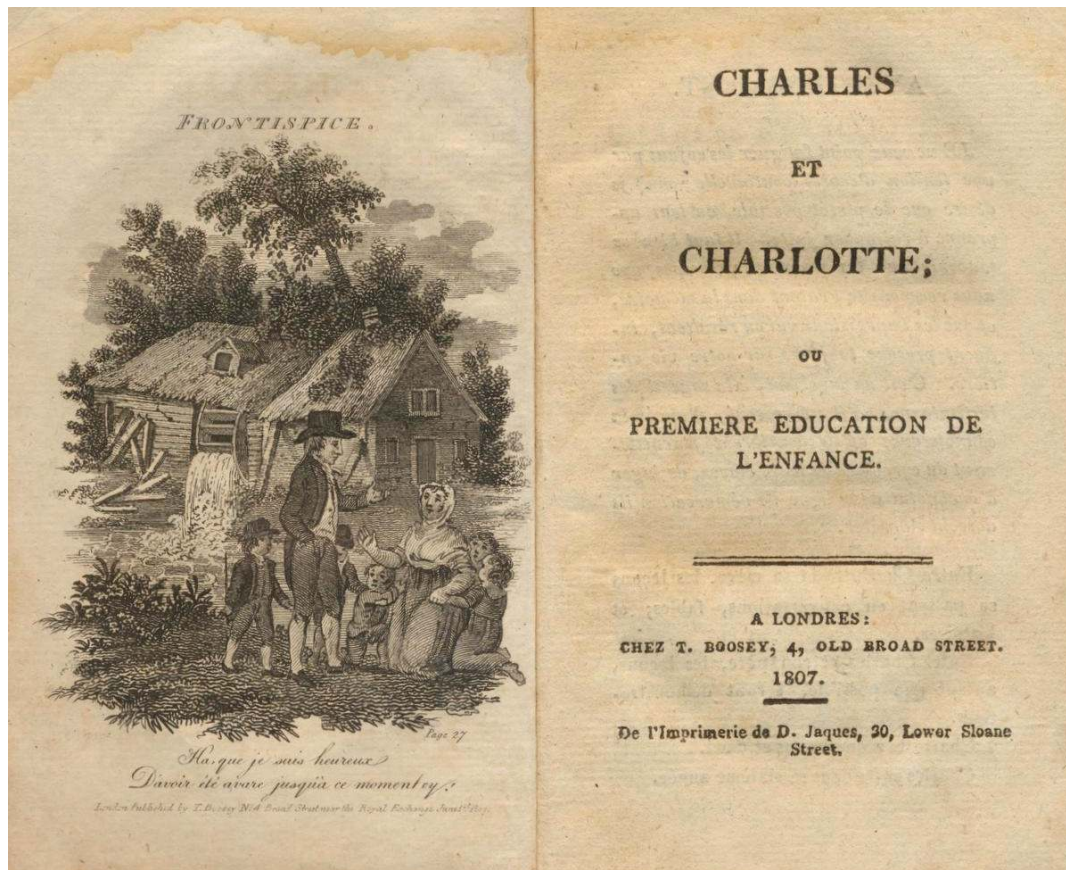
9. [DELFT PANORAMA]. HOFFMEISTER, J. H. GECOSTUMEERDE OPTOGT GEHOUDEN DOOR DE LEDEN VAN HET DELFSCHE STUDENTEN-CORPS DEN 5<sup>DE</sup> MEI 1857 Voorsttende den Garberg Optogt van den Sultan van Djokjokarta en de Meest Karakteristieke Typen uit den Nederlansch-Indischen Archipel. Naar de Oorspronkelijke Bronnen Bewerk door de Commissarissen tot Regeling van de Maskerade, en onder hun Toezigt Geteeekend, op Steen Gebragt en Gekleurd, ter Steendrukkerij van E. Spanier, te 's Gravenhage. Lithograaf van Z.M. den Koning. Delft: bis W. Beets. 1857. £ 650

*Hand-coloured lithograph panorama measuring 265 × 6,035 mm, consisting of 9 sheets conjoined, 4 pp. title and key; original printed upper wrapper, somewhat chipped at edges.*



Highly desirable panorama depicting the procession of the Sultan of Jakarta as portrayed by the Delft Student Union. On the panorama itself there are 87 reference numbers beneath individual characters and groups that are identified on the enclosed key.

No actual Indonesians took part although the panorama does contain the earliest reference to gamelan performance in the Netherlands or indeed the western hemisphere. The students of the Royal Academy, with dancers preceding them, are seen playing the gamelan, borrowed for the occasion from the ethnographical collection of the Academy in Delft. The quality of their playing skills is, however, not recorded.

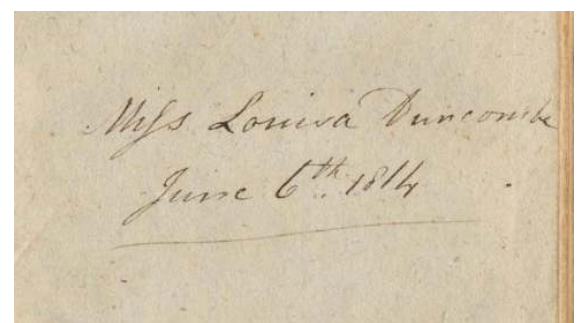


## TEACHING ENGLISH CHILDREN IN THE READING OF FRENCH

10. **[EDUCATION].** CHARLES ET CHARLOTTE; ou Premiere Education de l'Enfance. A Londres: chez T. Boosey, 4, Old Broad Street. 1807. **£ 185**

**FIRST EDITION.** *Small 18mo, pp. [ii], 105, [1] Table des Matieres; with engraved frontispiece; light waterstain visible at head of frontispiece and in top margin in places throughout, not affecting the text; in the original green roan backed boards, spine lettered and ruled in gilt, stain visible to lower board, and corners rubbed, but still, nevertheless, an appealing copy with near contemporary ownership signature of 'Miss Louisa Duncombe, June 6th 1814' on front free endpaper.*

Scarce first edition of this charming collection of didactic tales and dialogues, intended as practice for English children in the reading of French. Each of the dialogues are set out either between the four and half year old Charlotte and her mother, or the six year old Charles and his father, and cover a variety of topics, from good and bad conduct, and 'flattery and truth', to the more scientific and the arts, such as the vegetable kingdom, agriculture, painting, sculpture and music.





'I do not want to tire the children with a continual tension of the mind; but I want as much as possible, that we teach them to reason correctly. It should be remembered that the first principles which we receive are engraved in the memory, and that the resulting impressions, almost always influence our entire life. It is for the judgement, for the wisdom of the teachers, that it is reserved, from the knowledge they daily acquire of the character of their pupils, to judge at which point of the line of demarcation they must stop' (free translation of the *Avertissement*, p. ii).

OCLC records two copies in the UK, at the Bodleian and the BL, and two in North America, at the Newberry library and The Morgan.

## UNRECORDED

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

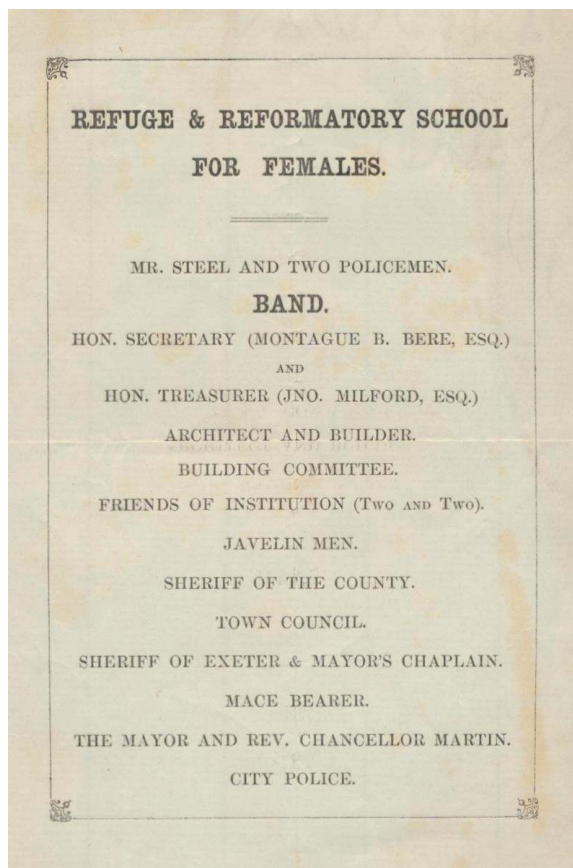
**ORIGINAL FLYER.** 205 x 127mm; paper watermarked '1856'; lightly soiled and with evidence of once being folded, but a good copy of this rare item.

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

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

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

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





### NOT QUITE FINISHED

#### 12. [FESTIVAL OF BRITAIN, 1951] PHOTOGRAPH ALBUM. [London]: 1951. £ 550

*A series of 24 half-plate photographs mounted on grey card; original blue card album held by chord with remains of a Festival of Britain emblem on front cover.*

A good series of large format amateur photographs of the Festival of Britain exhibition from viewpoints, often oblivious to the incongruity of scaffolding and other ongoing works, avoided by professional photographers.

The Festival Hall is on the point of completion but including a horse and cart beside the modern facade. Henry Moore's sculpture accompanied by a family eating their sandwiches; some views with an unhealthy looking smog in the near distance or visitors wrapped up, seated about and looking slightly bewildered or unconvinced by such modernity. Some of the photographs indicate that although the Festival had opened it was still not quite complete, with the odd lorry waiting to unload paving slabs and supporting scaffolding still obscuring Edward Mills' Abacus Screen of atoms and molecules.

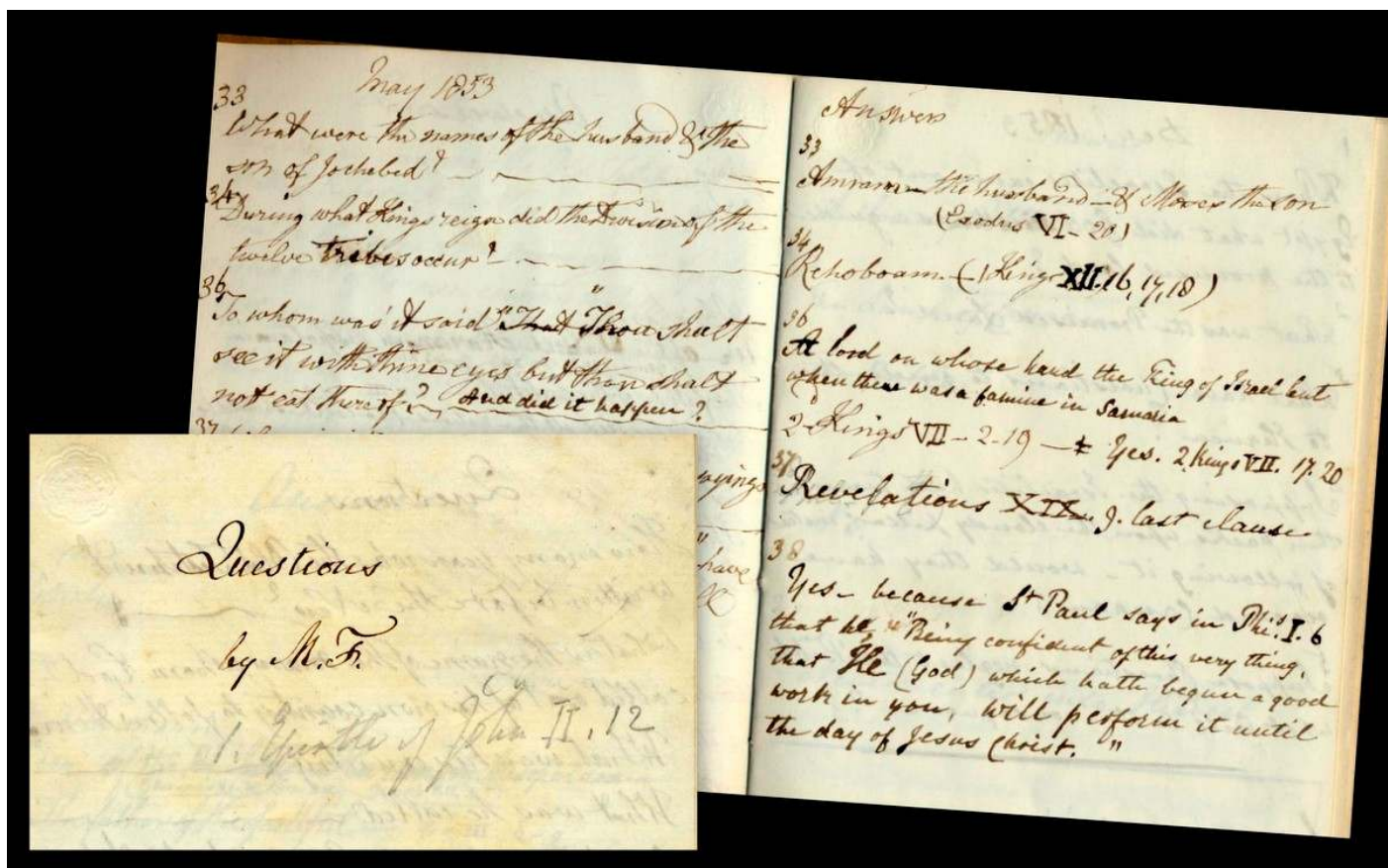
### PREPARED FOR HOME TUITION, THE TUTORING OF SERVANTS AND LOCAL CHILDREN

#### 13. [FLUDYER FAMILY]. MANUSCRIPT 'QUESTIONS [AND ANSWERS] BY M[ARY] F[FLUDYER] AND OTHERS. For home and Sunday School catechising. [Ayston, Rutland] 1830 and 1851-1853. £ 400

*8vo, I. pp. 32 written in several hands on Ackerman & Co. fine writing paper and stitched together into marbled wrappers; II. pp. 62 together with several blank leaves; original sheep covered boards.*

An unusual survival of two manuscript notebooks containing questions and answers, probably prepared for home tuition, the tutoring of servants and local children, by the Fludyer family of Ayston in Rutland.





There are at least three different hands in the writing of this manuscript and presumably the catechising was allotted to several different adult members of the Fludyer family over time whose contribution is only acknowledged by the initials M.F., K.F. and M.A.O. Two of these hands we can identify as Lady Mary Fludyer (1783-1855) and her youngest daughter Katherine Fludyer (1800-c.1870). That Lady Mary's son, the Reverend John Henry Fludyer just happened to the living of the local church at Ayston, a hamlet with a population of no more than 100 or so tenants and farmers, indicates that this was very much a minor English fiefdom.

During the early and mid-Victorian period the curriculum of Sunday home learning, and also the elementary education at English parochial school, was directed primarily at instilling obedience to authority and acceptance of the Anglican version of the Christian religion. The catechism, often broken down into short sections by the S.P.C.K. for easy memorising by rote, and the New Testament were chief tools. Better equipped Day and Sunday schools also had one or two elementary reading and spelling books and better off homes would have an array of works for juvenile education, but most education on a Sunday for was on reading and memorising from the Catechism, the Bible, and other religious handbooks.

Like their printed counterparts, the latter dated manuscript here chiefly from 1851 to 1853, begins with the Question 'How many years was the Old Testament written before the New?' with '4004 years' being the then accepted answer. The questions begin with such standards as 'What did God enable Him to Do - To work Miracles; Why did Jesus perform Miracles - To show that he was the Son of God; Who did not believe Jesus was the son of God - The Jews.' but soon become ever more difficult: 'What were the names of the husband & the son of Jochebed' and 'During what Kings reign did the Division of the twelve tribes occur.' There are also lots of abbreviated references where any topic that needed a more expansive explanation could be located in the Bible.

The second manuscript written in a neater hand is of an earlier date, with a paper watermark for 1830. This part contains chapters of Questions Answers - On the Presence of God - On the Sabbath - On Prayer - Resurrection - On the use & meaning of Sacrifices - What is the Kingdom of God Patience - On the Son of God. This may have been the work of the Rev. John Henry Fludyer for it has a very organised neat feel about the use of references. Although a younger son he was later in the century to succeed to the Fludyer baronetcy.

On the whole printed catechisms and such learning aids tend to survive, with manuscripts in the main being disposed of after their immediate usefulness was over. A unusual glimps into a once universal Victorian Sunday ritual.

14. **FRY, Sir Edward.** HOW TO USE A LITERARY INSTITUTION. An address delivered at the Salt Schools, Shipley on Monday October 22nd 1883... Bradford, George H. Field, Printer, 51, Market Street. [1883]. £ 125

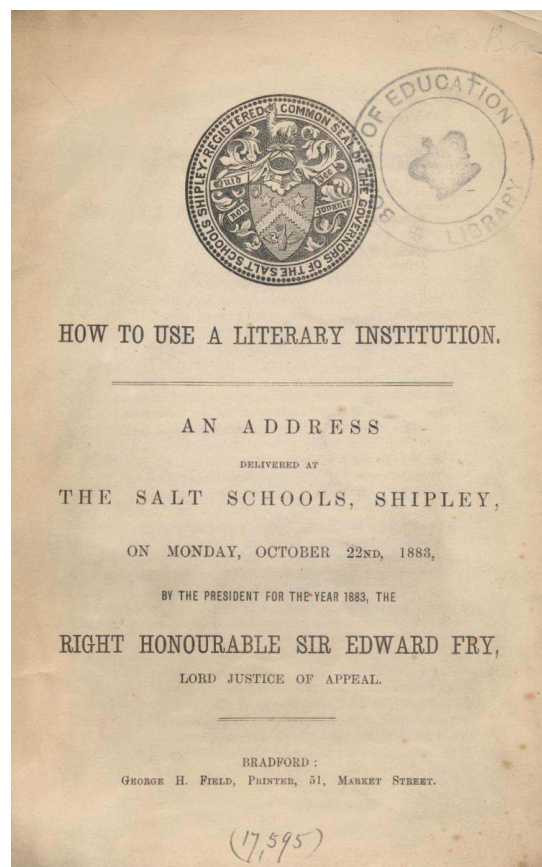
**FIRST EDITION.** 8vo, pp. 18, [2]; stapled as issued, title and final leaf lightly dust-soiled and chipped to edges, also repaired in gutter, final page with the label of the 'Board of Education Reference Library', and their stamp at head of title.

First edition of this address on 'How to use a Literary Institution' delivered at the Salt Schools in Shipley in October 1883, by Sir Edward Fry GCB GCMG FRS FBA (1827-1918), a judge in the English Court of Appeal (1883-1892) and also an arbitrator on the Permanent Court of Arbitration.

'Your Library... if used for the mere purpose of entertainment or amusement, for killing the time, is used innocently but not nobly. But you have unquestionably other readers who are desirous of improvement as well as of amusement. Before them there lies a danger, one of the great dangers of the present day, that of contracting a habit of superficial and promiscuous reading. We are inundated with reviews, magazines, serials of every kind, English and American, novels of every grade of merit and demerit, with digests of every subject, and with books about authors, books about books. If you want to know a great writer, turn from these books and go to the author himself; you may afterwards usefully read criticism; but make it a rule to read an author rather than a book about an author - to read a book rather than a book about a book' (pp. 5-6).

By an unaccountable oversight Sir Edward failed to allude to booksellers catalogues as 'one of the great dangers of the present day.'

Listed on OCLC, but with no locations; apparently no copy in the British library.



#### AUTHOR IDENTIFIED FOR THE FIRST TIME

15. **[GODDARD, Thomas].** THE DOCTRINE OF JUSTIFICATION OF FAITH. Prov'd and Illustrated. Being intended as an essay towards explaining the nature of the christian religion, and opening a way for the more satisfactorily answering all objections against it. By an Impartial friend of truth. Yeovil: printed by R. Goadby and Comp, 1748.

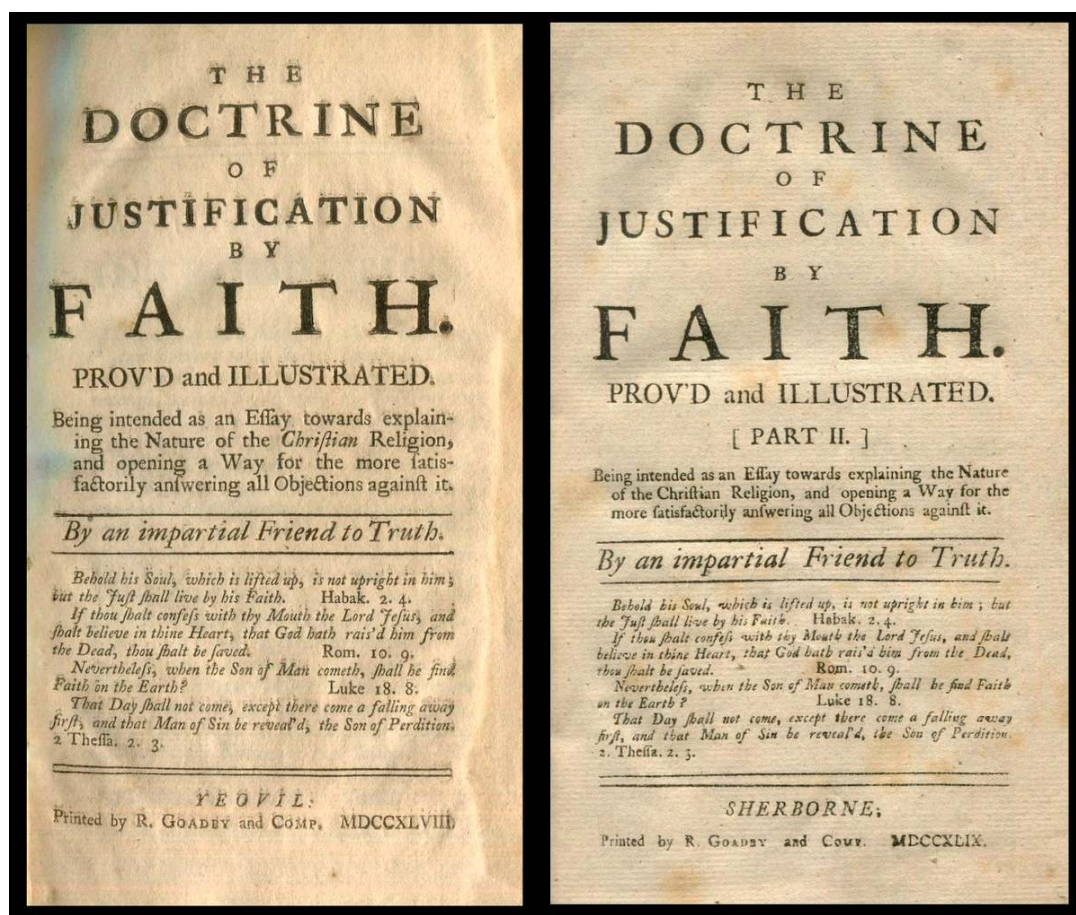
[Together with:] THE DOCTRINE OF JUSTIFICATION OF FAITH. Prov'd and Illustrated. Part II. Being intended as an essay towards explaining the nature of the christian religion, and opening a way for the more satisfactorily answering all objections against it. By an Impartial friend of truth. Sherborne: printed by R. Goadby and Comp., 1749. £ 850

**FIRST EDITIONS.** Two works, 8vo, pp. [ii], ii, [iv], 134; [iv], 133, [1] contents; apart from a few minor marks, clean copies throughout; each with the contemporary ownership of Richard Grosvenor and long note in his hand in the second part (see below); first part bound in contemporary sprinkled calf, joints cracked, but cords holding, lightly rubbed to extremities, second part in contemporary panelled calf, boards detached, spine rubbed, with armorial bookplate of Richard Grosvenor on front pastedown; volumes contained within a purpose-made cloth box, with black gilt label.



Two very scarce provincially printed titles, both with the contemporary ownership of Richard Grosvenor, dated 1750 & 1751 respectively, the former with a long note on the endpaper in which the hitherto unidentified author is revealed as Thomas Goddard. In the 'Extract from a letter dated 30th March 1750 to Sir R[ichard] G[rosvenor]',





the publication of the work is explained: 'I have herewith sent you the 2 part[s] of the Doctrine of Justification. The book might have been much enlarged by Quotations & authorities but it seemed absurd to write a large Book upon a subject upon which I fear few will have the patience to read a small one - The author hopes to be excused for being somewhat singular in his opinions. For whoever attempts to clear up the difficulties of religion must either explain the difficult parts of it in a method different from the common one, or else must prove that the doctrine in which the Difficulty is contained is no necessary part of Xtian religion - That the difficulties complained of in the Xtian religion should be removed in any other way is impossible'.

Of Thomas Goddard (1730-1782) we have found little further information other than what is reported in the present manuscript note, 'Rector of Swell & Vicar of Fivehead, Somerset. Sometime fellow of Pembroke [College], Oxford'. The only other reference, giving his dates, we discovered on *The Clergy of the Church of England* database (<http://db.theclergydatabase.org.uk>).

I. ESTC records copies at the BL, Cambridge & Lambeth; II. ESTC records one copy only, at the BL.

## SUPPORTING THE LOCAL ASYLUMS

16. [GROVE, Eliza]. A LITTLE BOOK. By the Author of "Adventures of a Sunbeam," &c. [London, Dean & Son?] [n.d., c. 1861?]. £ 200

**FIRST EDITION?** 12mo, pp. viii, 9-112; with tipped in errata leaf at rear; with engraved frontispiece, title within ornate border, and several engravings throughout the text; bound in the original blue blindstamped publisher's cloth, upper board and spine lettered and tooled in gilt, lightly rubbed, but still a very good copy.

Scarce and charming group of tales and poems, in part brought together in order to help raise funds for two asylums in Surrey, as the author explains in her preface:

'A few years passed, and a poor little idiot girl in the village came under our notice. Her mother was hopelessly ill, and we wished to place the poor child in an Asylum. To do this, a great many kind people helped us, some gave votes, and others money; even children did much in collecting pence by a little paper called a Penny Plea, and the little girl went to the Asylum, where she was as kindly treated as she would have been by her own poor mother. And what, you will ask, has all this to do with the "Little Book?" I will tell you: more years passed, and the kind children who began by helping their afflicted little fellow creature, did not like to leave off doing good, and wished to assist in keeping the Asylums, (there are two, now, Essex-Hall and Earlswood)... And so the lady who wrote the first Plea, wrote another, on which she promised to give a book



to every one who collected the small sum named on the paper. To meet these promises, she took the longest stories from the book first mentioned, and added some new ones to them, to which the publisher gave some beautiful pictures and a handsome cover, bearing the title of "Adventures of a Sunbeam, and other stories." And being kindly unwilling to cast aside the rhymes for younger readers, he put them together, with a few fresh ones, and made "A Little Book" (pp. vi-viii).

The tales include 'Blind Robert and his dog Bono', 'Cross Madame Pounce and Master Teazer', 'The Turkey War' and 'The Elephant Ride', amongst others. The work is attributed to Eliza Grove, 'the Author of "Adventures of a Sunbeam"'. She published several other books for children, including *Little Harry's book of poetry: short poems for the nursery* (1854); *The Hive, or, Mental gatherings* (1857); *A basket of fruit & flowers, consisting of tales for young Christians* (1859) and *A beam for mental darkness: for the benefit of the idiot and his institution* (1862).



OCLC records two copies, at the BL and NLS, with a further, perhaps later, copy at Florida (stating 'Dean & Son').

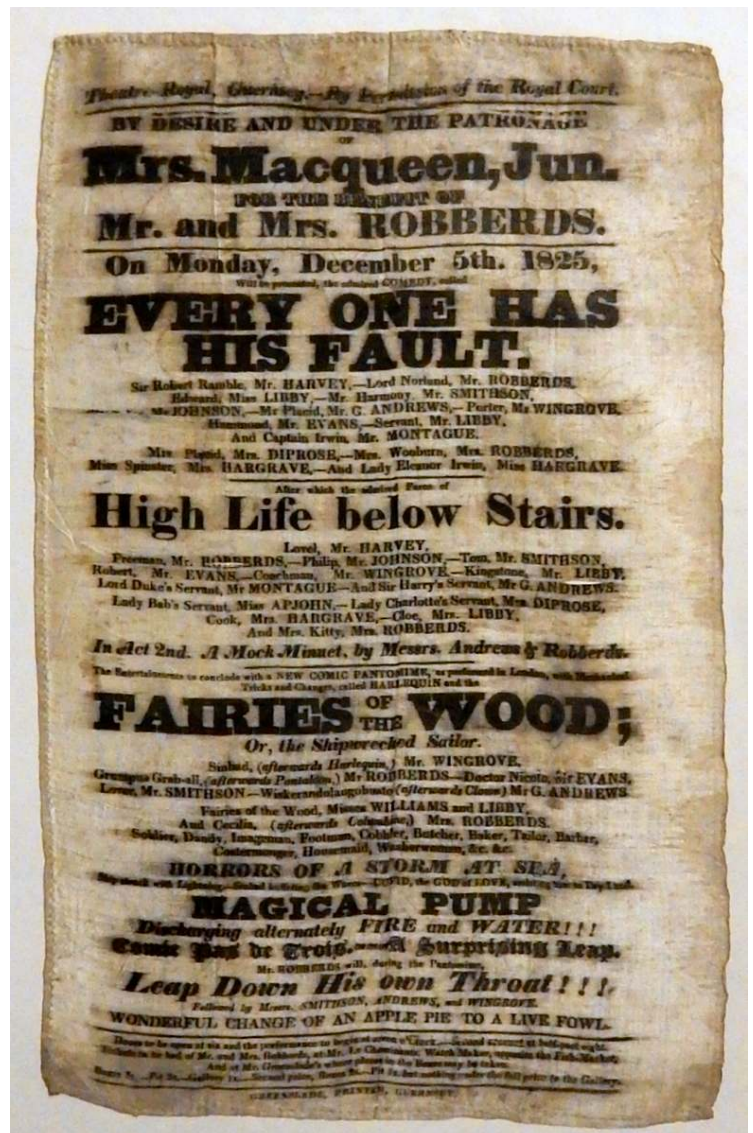
PRINTED ON SILK

17. [GUERNSEY THEATRE PLAYBILL].  
THEATRE-ROYAL, GUERNSEY. - BY  
PERMISSION OF THE ROYAL COURT. By  
desire and under the patronage of Mrs,  
Macqueen, Jun. for the benefit of Mr. and Mrs.  
Robberds. On Monday, December 5th. 1825.  
Will be presented, the admired Comedy, called  
Every One has His Faults...After which the  
admired farce High Life below Stairs... The  
Entertainment's to conclude with a New Comic  
Pantomime, as performed in London, with  
mechanical Tricks and Changes, called Harlequin  
and the Fairies in the Wood; Or, the  
Shipwrecked Sailor... Mr. Robberds will, during  
the Pantomime, Leap Down His own Throat!!!!....  
Guernsey, Greenslade, Printer. [1825]. £ 185

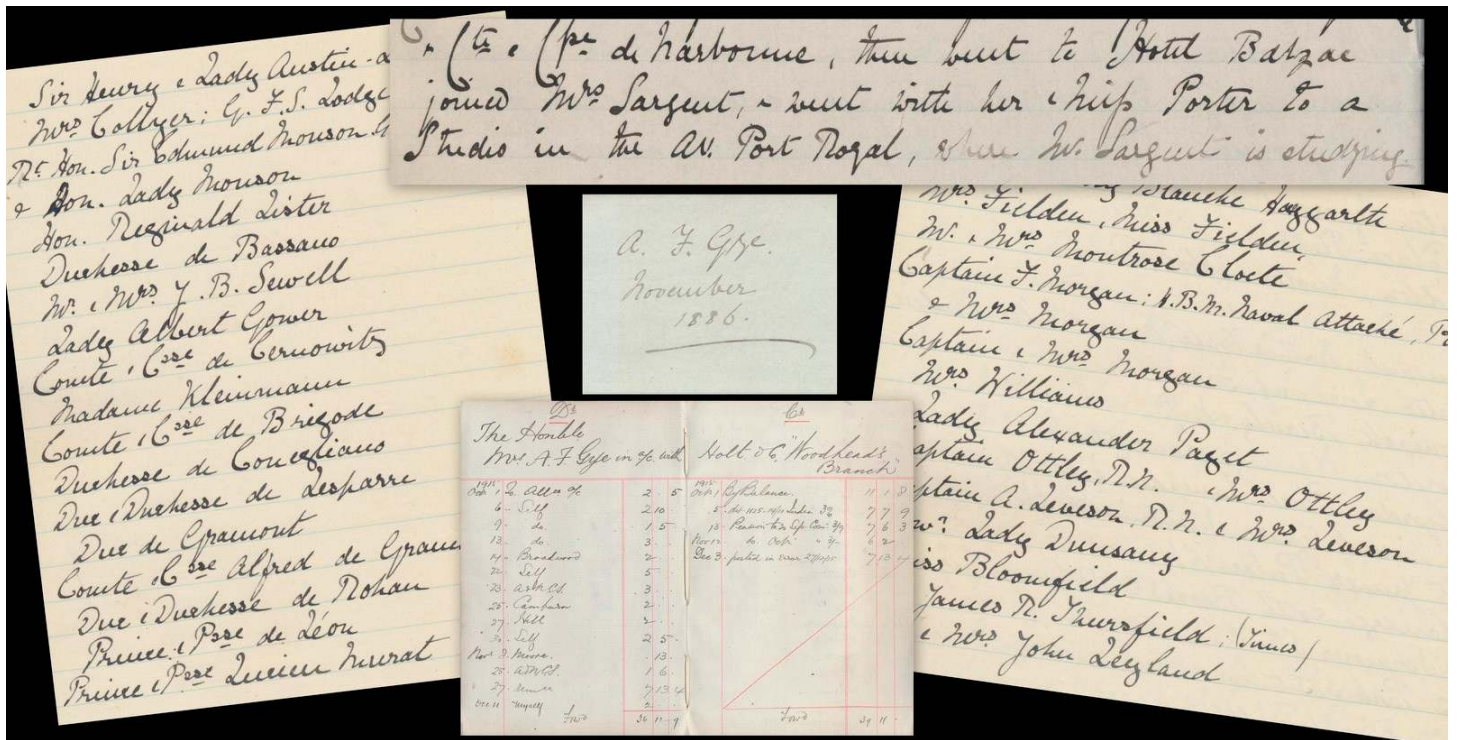
*Printed on silk, [34 x 21 cm.] some old soiling and  
neatly sewn around edges at an early period to  
prevent fraying.*

Not much is to be found on Mr & Mrs Robberds,  
although they were associated with Hull, Norfolk, and  
the New Albion Theatre, Windmill Street, London  
where Mrs Robberds met with a terrible accident in  
1833, and latterly at the Marylebone Theatre also.  
Clearly something of itinerant players, they probably  
made the best things moving from one small theatre  
to the next.

As to Guernsey playbills these are not altogether  
common and silk examples less so. Not much is  
recorded in collections coming from Thomas  
Greenslade's press, and where noted it is usually  
through his acrimonious dispute with Thomas de la Rue.







## REMARKABLE RECORD OF THE DAILY LIFE OF A LADY OVER SOME FORTY YEARS

**18. GYE, Hon. Adelaide Fanny.** SUBSTANTIAL RUN OF MANUSCRIPT TRAVEL AND SOCIAL DIARIES. France, England & Scotland. 1886-1888, 1892-1894, 1896-1900, 1902-1903, 1909-1910, 1912-1927. **£ 1,500**

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

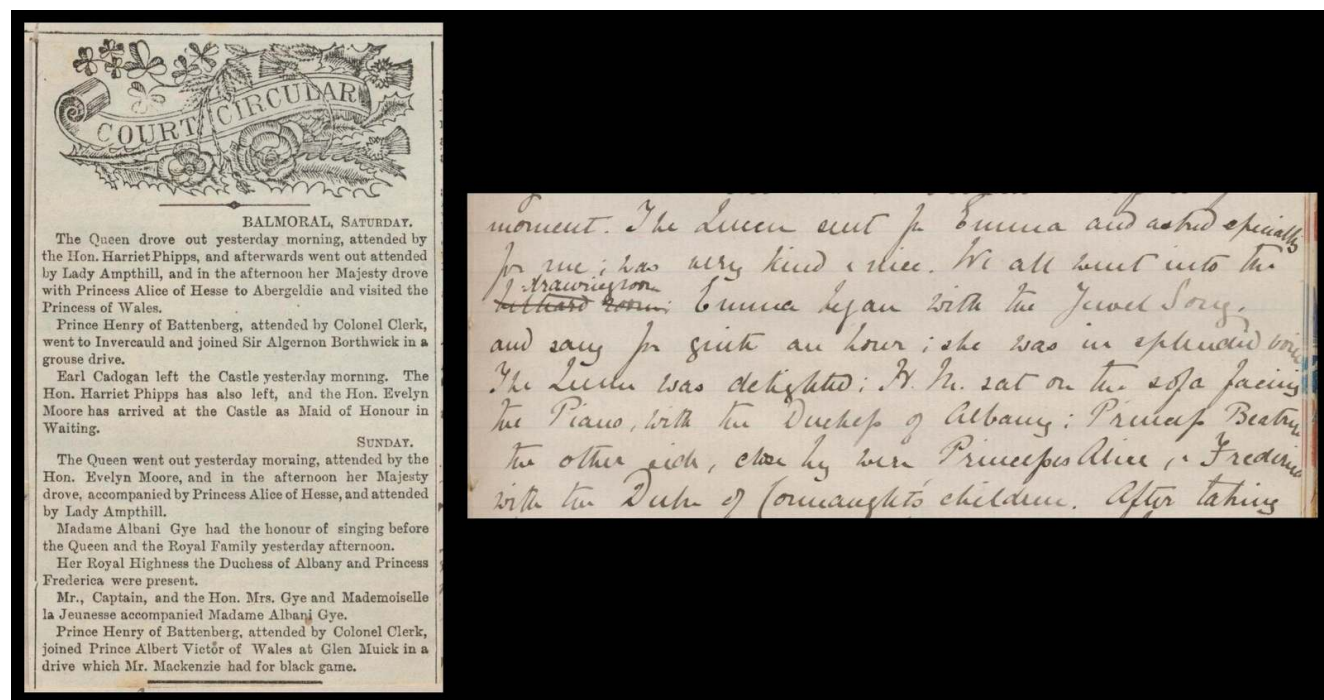
A substantial run of original travel and social diaries of Adelaide Fanny Gye (1850-1927), daughter-in-law of Frederick Gye, English businessman, opera manager, and owner of Royal Italian Opera, Covent Garden.

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



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

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



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

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



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

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

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

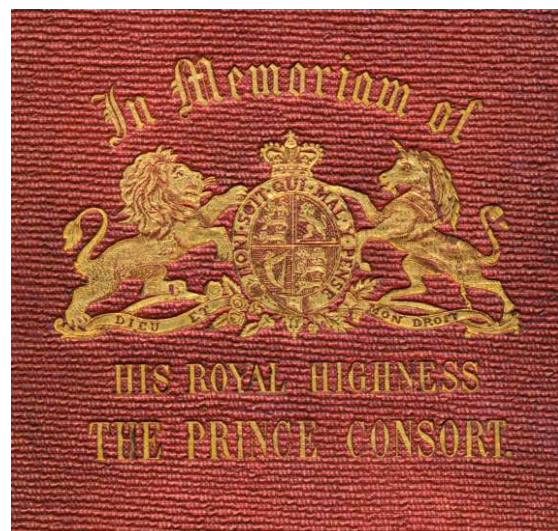
## PRINCE ALBERT'S DEATH

19. **HALL, Rev. John. THE BELIEVER'S PEACE.** In Memoriam of His Royal Highness The Prince Consort. London: John Snow, 35, Paternoster Row. 1862. **£ 150**

*8vo, pp. 48; a very good copy in publisher's decorated cloth, gilt decoration on front cover, all edges gilt, modern ownership stamp on front free end-paper.*

A homely on Prince Albert's death, published at the request of a local parishioner.

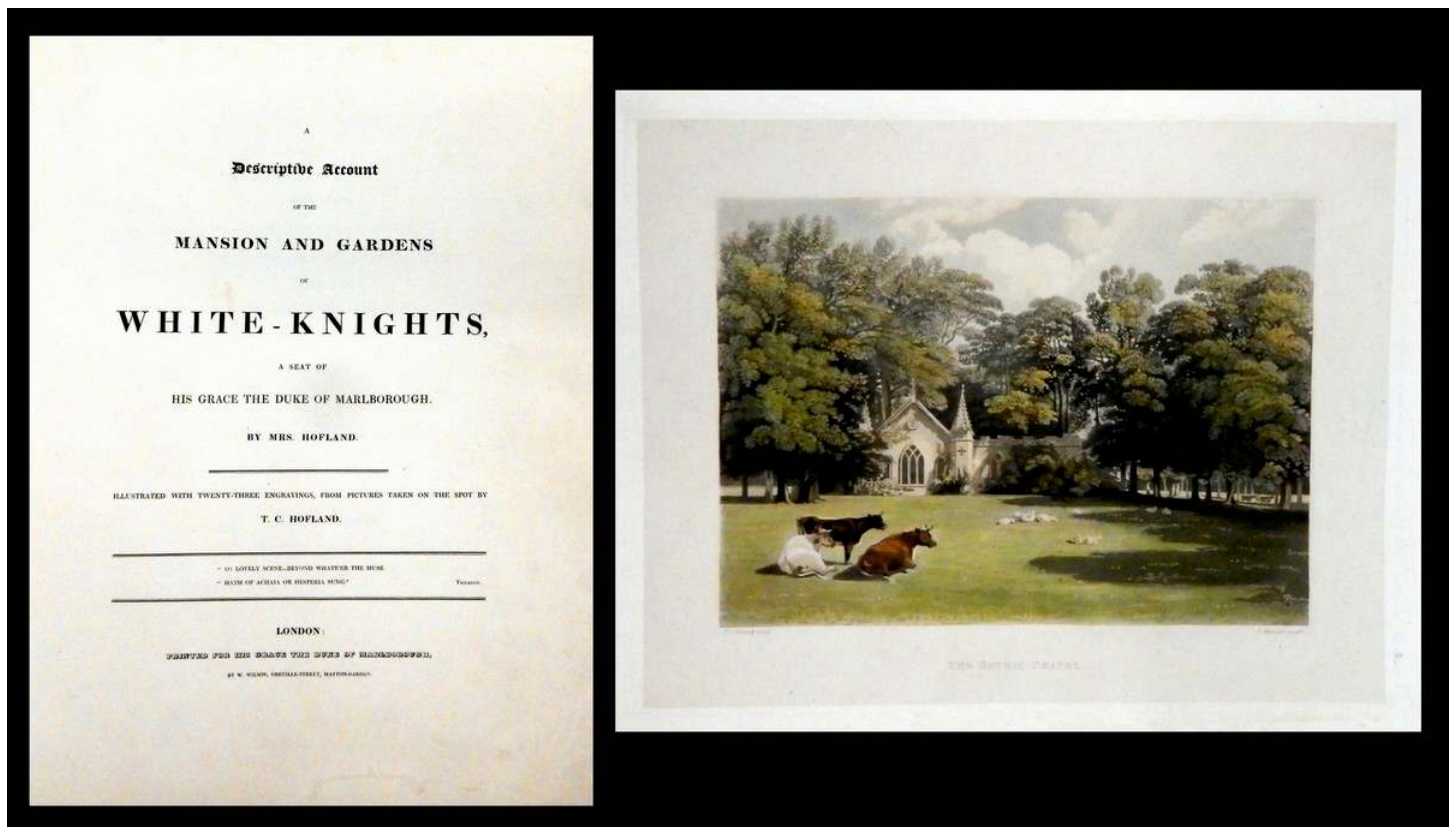
'Believers are oftentimes incapable of knowing whether they are saved or not. It is therefore anything can be said by which to relieve them of their difficulty, and promote their peace, it is right and proper that they should have the benefit of it.' The work is dedicated by Hall 'To The Christian Lady who has requested the printing of the following memorial of His Highness the Prince Consort, and has assumed the responsibility of its publication....' and probably reflect the content of a sermon he gave on following the royal death. Hall speaks in a mawkish tone leavened with an evangelical zeal that today feels anything but sincere.



Hall has also added new verses to the National Anthem and called the work 'In Memoriam' - 'There was a solemn sound / Rolling the city round, / Mournful and Slow: / While the Royal bed, / There lay a Princely head / numbered among the dead, / Silent and low.' One feels that as much as Tennyson's original was a comfort to the Queen, Hall's effort would not be seen by her in the same light, had she ever heard his lines.

The Rev. John Hall (1825-1885) began his career at Latimer Chapel, Mile End, London, and in 1851 moved to Streatham Hill where he took charge of Streatham United Reformed Church. It was whilst at this church that he was persuaded to have published his thoughts on the death of the Prince Consort. He was to leave his Streatham parish in 1864 and later became vicar of the established church of St Philip's at Battersea. He was described as a missionary-curate and his verses certainly reflect his zeal.

OCLC records three copies at the British Library, The National Library of Scotland and Oxford.



## THE HOFLAND'S DESCRIPTION OF A NEW COUNTRY HOUSE AND FAIRY-TALE GARDEN

**20. HOFLAND, Barbara & Thomas Christopher HOFLAND.** A DESCRIPTIVE ACCOUNT OF THE MANSION AND GARDENS OF WHITE-KNIGHTS A Seat of His Grace the Duke of Marlborough. By Mrs. Hofland. Illustrated with twenty-three engravings, from pictures taken on the spot by T. C. Hofland. London: Printed for his Grace the Duke of Marlborough, by W. Wilson, Greville-Street, Hatton Gardens. [1819]. **£ 1,500**

*Folio, [450 × 340mm] pp. [viii], 151, [1] blank; 23 engraved plates including 8 aquatints on India paper, all hand coloured; uncut in original half-vellum over buff boards, some repairs to spine.*

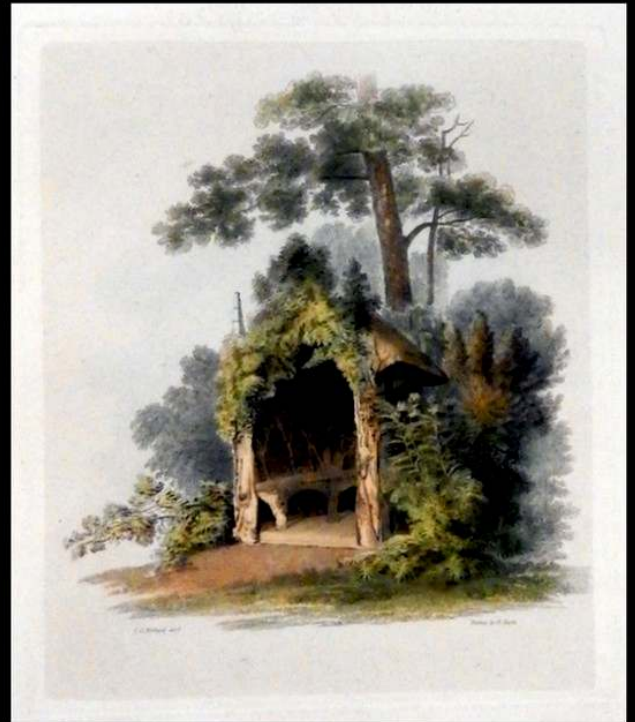
The estate at Whiteknights was transformed at huge cost to create a flower garden, a botanic garden, a Japanese garden, a 'Chantilly' garden in imitation of that at Château de Chantilly, an arboretum, a rosery, a vineyard and numerous woodland walks, turning the gardens into 'the most renowned in Southern England.'

This makeover by the Marquis of Blandford, together with his extravagant book collecting, resulted in near bankruptcy. His inability to acknowledge this impending disaster meant he simply carried on regardless. This included commissioning the landscape painter Thomas Christopher Hofland (1777-1843) in 1816 to paint views of Whiteknights. Following on from this was the private publication of *A Descriptive Account of the Mansion and Gardens of White-Knights*, a venture, as described below, that almost bankrupted the Hofland's.

The fairy-tale garden filled with choice and rare plants soon began to slowly fall into wrack and ruin. By the time the book was ready late in 1819 some the house contents were already being considered for sale the following year, with the final dissolution of the estate the occurring in 1828, the gardens, or rather what was left of it, were also sold and this splendid book was now something of an embarrassment to Blandford's folly.

'In 1816 the novelist Barbara Hofland (the widow of T. Bradshaw Hoole, and daughter of Robert Wreaks) and her second husband Thomas Christopher Hofland moved to Twickenham, partly to escape the scandal of an illegitimate son, fathered by Thomas. In the same year they were commissioned by the Marquis of Blandford to write a description of his new country house, Whiteknights near Reading in Berkshire. The Marquis had spent much of his fortune on its garden and library, and wanted a grand and lasting record of his seat. However, by the time the book was ready the Marquis, now the Duke of Marlborough, was near to bankruptcy, and the Hoflands received no remuneration for the work. A letter in the Soane Museum Library, from Thomas Hofland to Sir John Soane, dated 13 June 1818, states that 150 copies were to be issued in August at five guineas, and that the Hoflands were to receive 50 copies. A second letter, dated 10 April 1819, notes that the book was due to be completed in about a further two months ... The only methods available for the Hoflands to recoup some of their losses, were for them to sell the 50 copies of the book which they





had been given, and to re-use the plates for other works; around 1830 Thomas published *Fourteen views of the mansion and garden seats of White-knights* (London: T.C. Hofland), using some of the plates originally engraved for the 1819 work, and in 1846 the engravings appeared again in *Specimens of garden decorations and oriental scenery, appropriate to pleasure grounds.* (BAL)

*Abbey Scenery* 425; *Early printed books, 1478-1840: catalogue of the British Architectural Library Early Imprints Collection* 1526; Tooley 268.

### MANUSCRIPT JOURNALS OF AN INDIAN ARMY FAMILY

21. [HOLIDAY JOURNAL]. MANUSCRIPT JOURNALS: THE CORPUS [CHRISTI] JOURNAL, CAMBRIDGE - THE RED HOUSE PAPER - THE 2ND RED HOUSE PAPER - THE BOGNOR BILLOWS. [Summer 1879]. **£ 850**

**MANUSCRIPT IN INK.** 4 parts, 8vo [22 x 14 cm], pp. 22; 8; 14; 24; illustrated with pen and water colour drawings; original wrappers each with the title and illustration on the upper cover, contents and 'Notice' on the inside back cover.

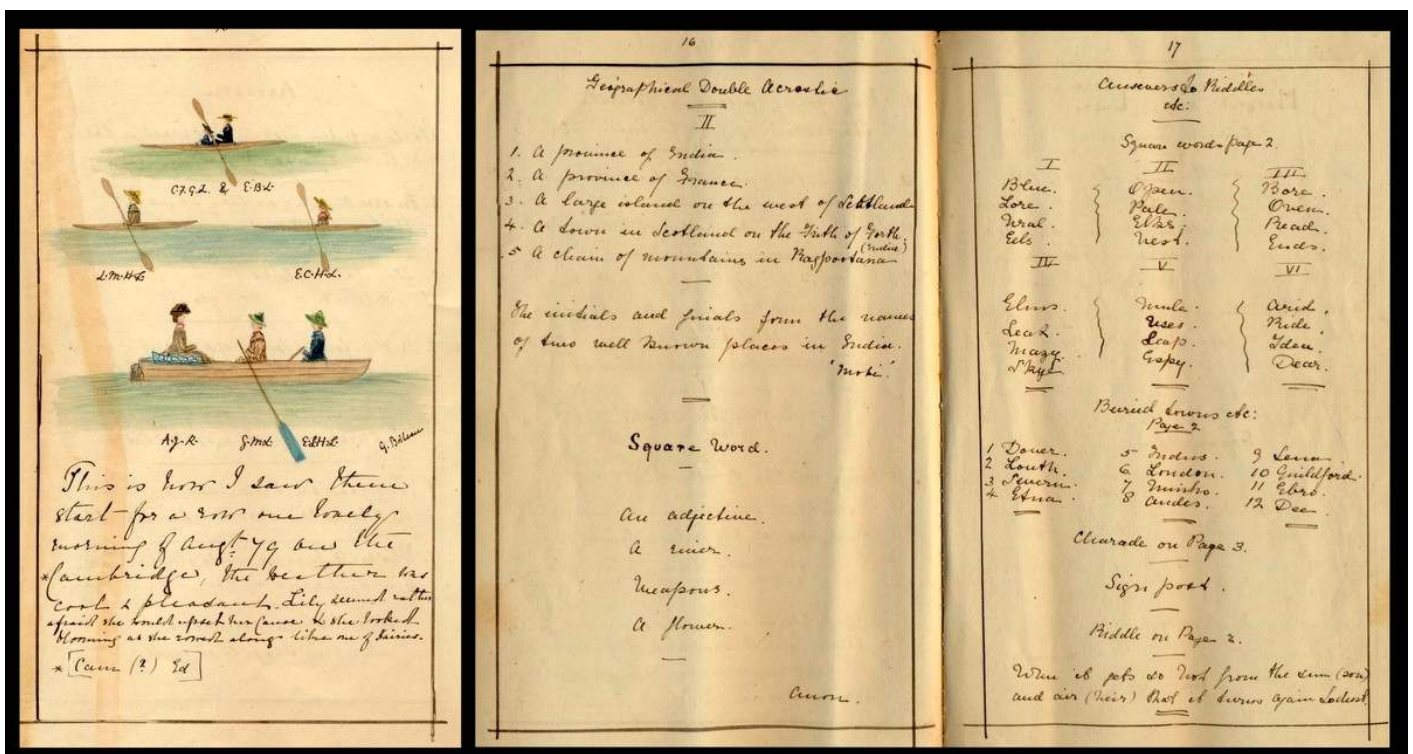
The editor of the journal was Sarah Lang, who with her eight children, were on holiday in England whilst her husband Major Arthur Moffatt Lang remained in India.

This was very much an Indian Army family. Arthur was with Royal Bengal Engineers having taken part in the siege of Delhi, the relief of Lucknow, and the battle of Cawnpore in 1857. During the siege of Delhi he met and soon married Sarah Boileau the daughter of another soldier, General Francis Burton Boileau of the Bengal Artillery. As with all children of serving officers born in India by this time, they were sent back to Britain for their education. Arthur would not have been able to accompany his wife as he in continuous employment as Principal of Kurki Engineering College, Deputy Inspector-General of Fortifications, and Chief Engineer in Beluchistan, Burma, and the North-West Province.





The journal is formed of four parts, each of which traces their holiday as they visited Cambridge, Bognor and Harrow. Major Arthur's brother, James Thomason Lang, was at this time a tutor in Hebrew and Dean of Corpus Christi College and the introduction to the *Corpus [Christi] Journal* relates that the children stayed at the college all of three weeks. This part of the holiday journal includes small pen and ink illustrations of the college together with various contributions: Mabel Lang entered a poem on 'Future Memories of the Past now Present'; the former dean Annesley William Streane was pressed to contribute two poems; Grace Boleau, Sarah's deaf sister, includes some naive illustrations of the children mucking about on the river Cam in boats. They went next to stay with another brother the Rev Robert Lang at Bognor, the weather was not up to much as Robert essayed the poem 'Bognor Billows' which opened 'Who of us but will remember / Changeful August & September, / How at storm & Rain we grumbled, or inextricably jumbled. Uncle nieces wife & daughters, Lay beside the stormy waters:/Bathed from out Machine, off shingle.' From this it looks as if the boys in the family had already left to return to school. The earlier of the two 'Red House' journals dated July 12th 1879, was probably the first one to be written with the 2nd number written at the end of the holiday.

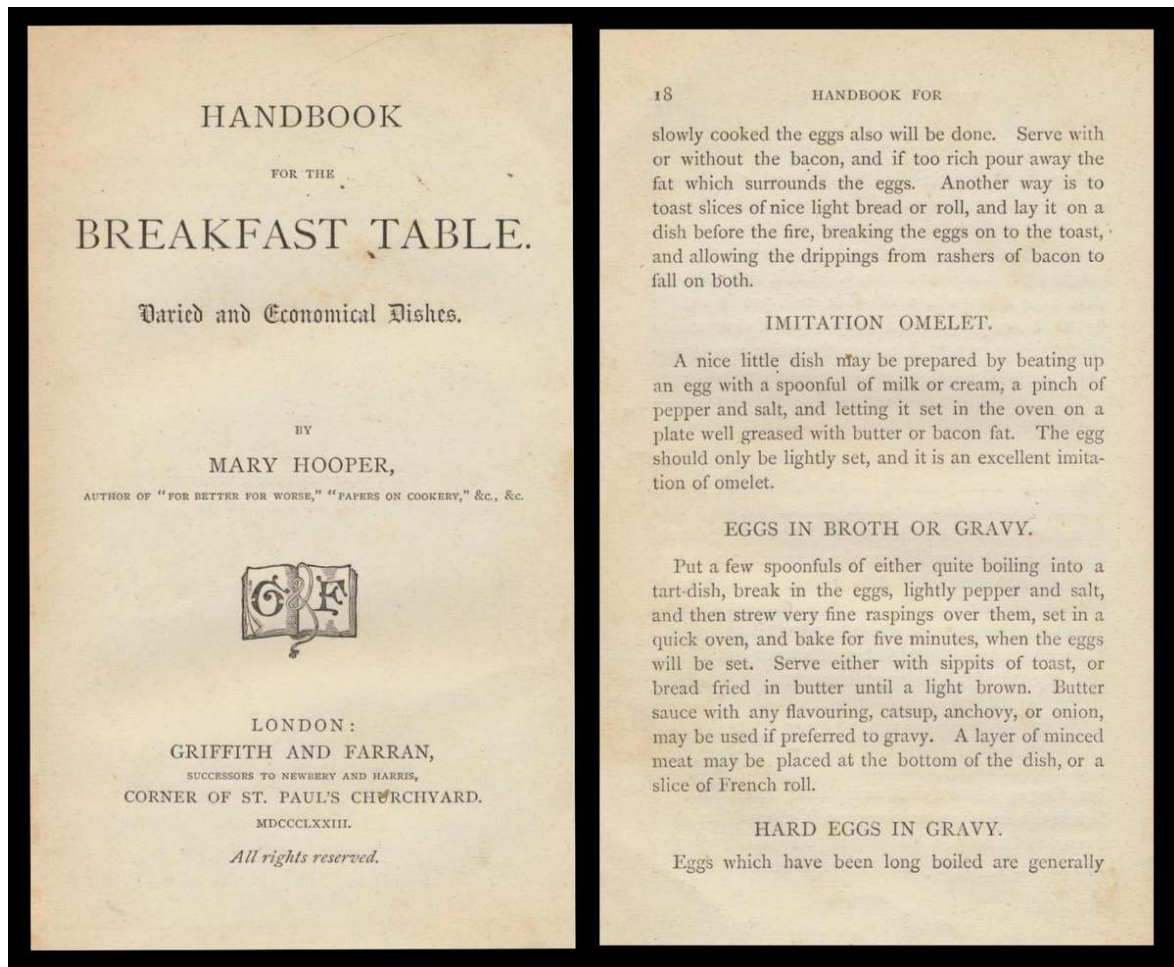




The Red House at Harrow on the Hill was the family home and here the patriarch of the family Arthur Lang (1803-1883) and his wife Sarah lived. These two journals also have the same mix of poetry, acrostics, memories of events on their holiday, many signed with pseudonyms of family pet names.

This was very much an Army and Church family, almost every one was born in India or on board a vessel to India or at the Cape. Hardly a man in the family didn't either serve India, was married there or otherwise entered the church, all the boys illustrated in the photograph appear to have joined the army too and in time did their bit for the Empire. The family could have seen each other together very infrequently, Sarah Lang appears to have made this journey from India not only to see her eight children but also to accompany her now sick brother-in-law Edward Tickell Lang back from Bengal, ostensibly he wanted to come home to die at the Red House which occurred the following summer with the deaths of his parents soon after.

An unusual account of an Anglo-Indian family solidifying their British roots, visiting family and amusing themselves on dull days.



## BREAKFAST ETIQUETTE

22. **HOOPER, Mary.** HANDBOOK FOR THE BREAKFAST TABLE Varied and Economical Dishes London: Griffith and Farren, successors to Newbery and Harris, Corner of St Paul's Churchyard. MDCCCLXXIII. [1873]. **£ 185**

**FIRST EDITION.** 8vo, pp. 62; *lightly dust soiled in places; in the original brown publisher's cloth, decorated and lettered in black, somewhat worn and rubbed to extremities, but still a good copy.*

Scarce first edition of this interesting little work in which the author advocates the importance of breakfast at home.

'If men could, before leaving for their business, have a suitable breakfast, how great a boon it would be to them! And how many lives, now sacrificed to the pressure of the times, might be prolonged if the physical powers were more duly sustained during the early part of the day by a good breakfast' (p. 4).

Set out over six chapters, particular attention is paid first to eggs ('New-laid eggs, when they can be procured in town, are very costly, they properly, after twenty-four hours, can only be described as fresh. The Cockney mind is not, however, very enlightened on this subject, and the vendors of eggs are persuaded, or at any rate try to

persuade the public, that eggs are new-laid until they are “an apology for the pepper” p. 5), this is followed by similar sections on fish, and various meats, before concluding with ‘How to make’ tea, coffee and cocoa.

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



#### STATUS SYMBOL FOR THE DRAWING ROOM TABLE

23. [HUMPHREYS, Henry Noel, DEXTER, William, ] & JERRARD, Paul. BOOK OF EXOTIC BIRDS. A series of Richly Colored Plates. Accompanied by Descriptions. London, Paul Jerrard, 111 Fleet Street, [1852]. **£ 950**

**FIRST EDITION.** Large 8vo, [28 x 19 cm.] ff. [1], half-title [1] title, [1] [Presentation page], [1] contents, [9], nine chromolithograph plates, heightened in gum-arabic, each facing a decorative gold printed text, [2] advertisement leaves printed in gold; some foxing throughout, stronger in places, though on the whole the plates remaining still vibrant and fresh; in the original light brown (though maybe originally cream) cloth, the upper cover including a large decorative floral design enclosing the title, decorated by Humphreys, lower board gilt border and central floral vignette in gilt, spine rebacked and edge of upper board repaired with matching cloth, all edges gilt, rather dust-soiled and worn, but a good copy nonetheless.

One of the great beauties, and at the same time rarities, of sumptuous Victorian book production, and indeed reported by Jerrard himself on the final advertisement leaf, that it ‘is the most wonderful specimen of Brilliant Color-Printing ever brought into Public Notice’.

Unlike a number of other publications by Jerrard in which Humphreys was involved, we do not have any surviving details on his work for *Book of Exotic Birds*. It is clear that the endpapers and the borders for the plates were commissioned by Jerrard from Humphreys. The bird plates are unsigned but these were in all probability designed by William Dexter (1810-1860), in that the year our work was issued Dexter had arrived in Sydney, Australia where he and his wife Caroline opened a ‘Gallery of Arts and School of Design’ in Sydney, where he taught painting and drawing.



'Apprenticed at the Derby China Factory, he became a painter of fruit, flowers and birds, excelling in oriental decoration. In 1839, and again in the early 1840s, he visited France where he worked as a vase painter. In July 1841 Dexter married the feminist Caroline Harper. They lived in Nottingham where, in 1847, William advertised as an artist 'in all the various branches of oil and water colour' and as a teacher of enamel painting. The Dexters later moved to London, where William produced watercolours of birds' nests, flowers, dead birds and game in the manner of the then popular William Henry ('Birds' Nest') Hunt. Haslem described Dexter's versions as 'slight', but 'executed in a clever and pleasing manner'. He exhibited with the Royal Academy in 1851 and 1852 and with the Society of British Artists at Suffolk Street in the latter year. In 1855, while he was in Australia, his painting *The Lark and Her Young* was exhibited with the British Institution. Dexter arrived at Sydney aboard the *Bank of England* on 8 October 1852. He taught for a time at Lyndhurst College, Glebe, but by mid 1853 was at the Bendigo diggings taking part in the demonstrations against the exorbitant fee for a miner's licence. He was on the miners' committee and designed the Bendigo 'Diggers' Banner'. In *Land, Labour and Gold* (London 1855) William Howitt reported Dexter's speech of Saturday.' Alas, his marriage had fallen apart by the time Dexter died so the move to Australia may initially have been to make some sort of new start.

The subjects that Dexter provided all appear to have been living specimens then on display in the Zoological Gardens at Regents Park and include:- 1) The India Flycatcher; 2) The Long-Tailed Australian Wren 3) The Regent Oriole; 4) The Green Creeper; 5) The Blue Creeper 6) The Speckled Monakin; 7) The Gold Headed Manakin; 8) The Violet-Breasted Tanager; and 9) The Tri-colored Brazilian Finch.

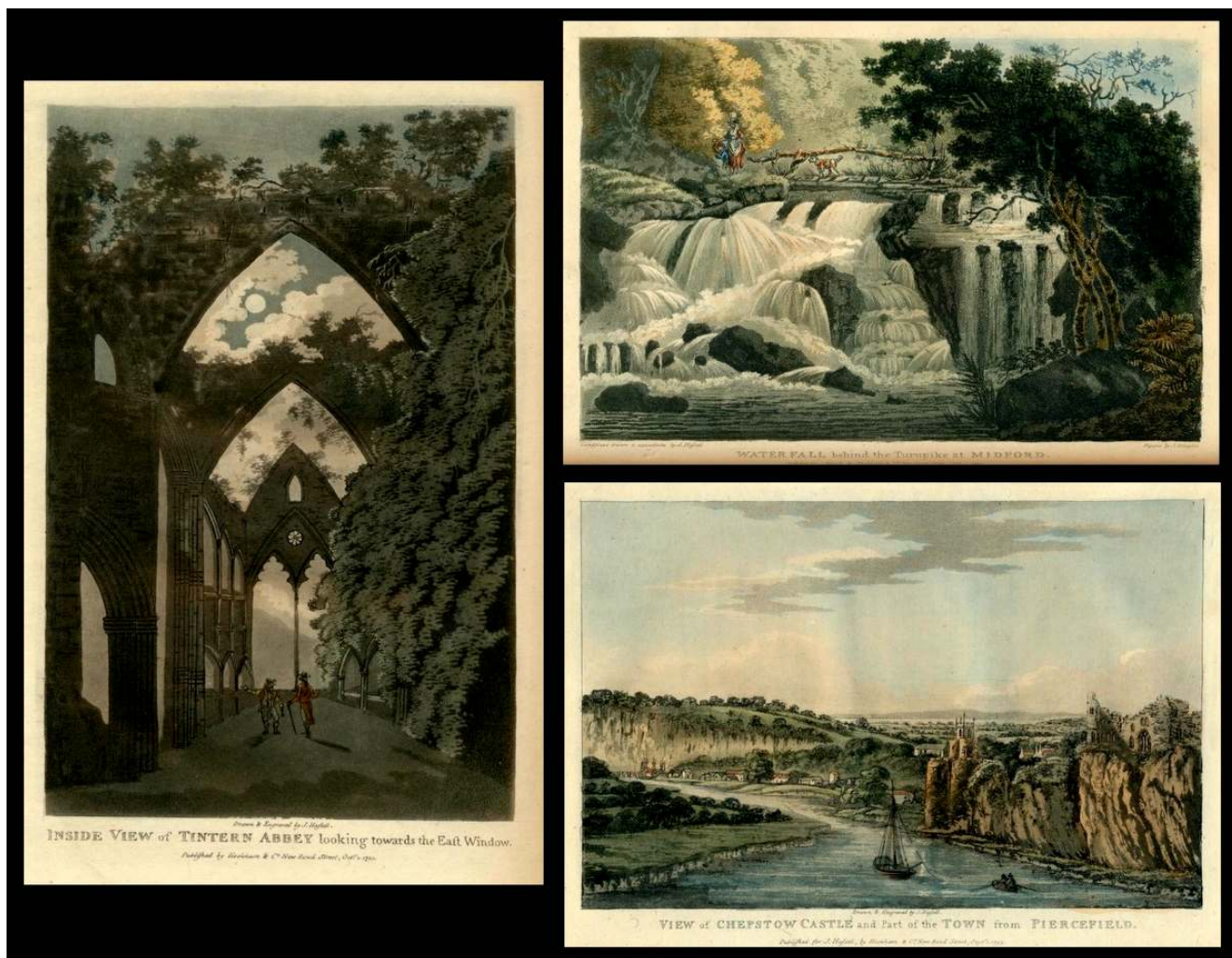
'Paul Jerrard's origins are obscure, and he appears to have come from a humble background. He is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold... This gave unity to the page, and increased the decorative possibilities. The task must have been time consuming, and called for great precision and dexterity, quite apart from artistry... [Jerrard's books] were aimed at women, and intended as objects of display. But Jerrard's market is likely to have been less upper-class than that of earlier annuals, and the Rococo style itself can be associated by mid-century with what were considered less cultivated tastes. Nonetheless, there were still explicit references to female consumers... ' [Leathlean].



We can add a little more to Leathlean's account of Jerrard. He was born in Weedon Beck, Northamptonshire in 1812 the son of a tallow chandler. The family had moved to the Bethnal Green area of London by the time Paul's father had died in 1825 and he appears at first to have worked in the Spittlefield's area in some minor way with the weaving trade. Paul married in 1833 and had become a print, and later a map colourer too - this was something of a family trade for both a brother and sister-in-law were also colourers. Widowed in 1841 Paul married again the following year a widow who was twenty years his senior, it is possible that through her he was able to learn the trade of lithographer and this may have been a marriage of mutual benefit. By the early 1850's the Jerrards had moved to Fleet Street, somewhere by Poppin Court, and here they set up their business producing and selling de luxe books - It seems more than likely that Jerrard and other family members did the hand-colouring. In 1861 Paul was again a widower at which time he had risen to 'Publisher and printseller.' Interestingly his two unmarried sons were also print sellers and his previously mention brother, although he had recently died was also involved as a commercial traveller. This combination of activities points to a family business concerned in the manufacture and sale of these de luxe books for their main income. In 1864 Paul married for the third and last time another widow and appears to have continued his trade through to the 1870's. When Paul died in 1884 aged 77 he was living at Windsor Walk Denmark Hill, his will was proved originally at £250 but this was reduced to £70 6s, so if not prosperous he did manage to keep afloat.

It is interesting to note that copies were available in a variety of bindings, to cater for all pockets. At the top end of the scale was what Jerrard called the 'Patent porcelain binding', with lettering inlaid in mother-of-pearl, with these rather spectacular bindings appearing to have been only marketed between 1857 and 1858, priced at £2, 2s and were very much aimed towards the luxury end of the market and only the better classes that could display them on the drawing room table. The cheaper 'tortoiseshell', 'stone' and yet humbler cloth, as here, were also available and all seem today to be scarce.

Not in Nissen, *BB*; OCLC locates only two copies, in Yale and Cambridge, COPAC adds only one further copy, in the British Library; not in the V&A; see Paul Leathlean, *Paul Jerrard, Publisher of 'Special Presents'*, in: *The Book Collector*, vol. 40, no. 2, pp. 169 -183.



## RESORTING TO BATH

24. **IBBETSON, Julius Caesar, John LAPORTE, and J. HASSELL.** A PICTURESQUE GUIDE TO BATH, BRISTOL HOT-WELLS, THE RIVER AVON, AND THE ADJACENT COUNTRY; illustrated with a set of views, taken in the summer of 1792 by Mess. Ibbetson, Laporte & J. Hassell; and engraved in Aquatint. London: Hookham and Carpenter, 1793. **£ 1,250**

**FIRST EDITION. LARGE PAPER COPY.** 4to, pp. [iv], 266, [2], with 16 aquatint plates with fine contemporary hand-colouring; contemporary half russia with a flat spine lettered in gilt, some minor chipping to extremities and upper hinge cracked; with early ownership on title of 'Thos Howell' and an unusually colourful heraldic bookplate of Edward Mash Browell.

Desirable large paper copy of this finely produced guide to fashionable Bath, containing 'sixteen hand-coloured aquatints of much merit' (Martin-Hardie). All sixteen of the plates were aquatinted by Hassell, fourteen being taken from his own drawings with one after Laporte and another after Ibbetson. In a further eight drawings Ibbetson also inserted the figures into the landscapes.

Although not credited, the text is very probably also by Ibbetson. He describes a journey from London and with some flair details the chief places of interest in and about Bath.

Abbey, Scenery, 38; Prideaux, p. 339; Martin-Hardie, p. 140; Toovey 277.



## APPEAL FOR THE MANCHESTER INFIRMARY

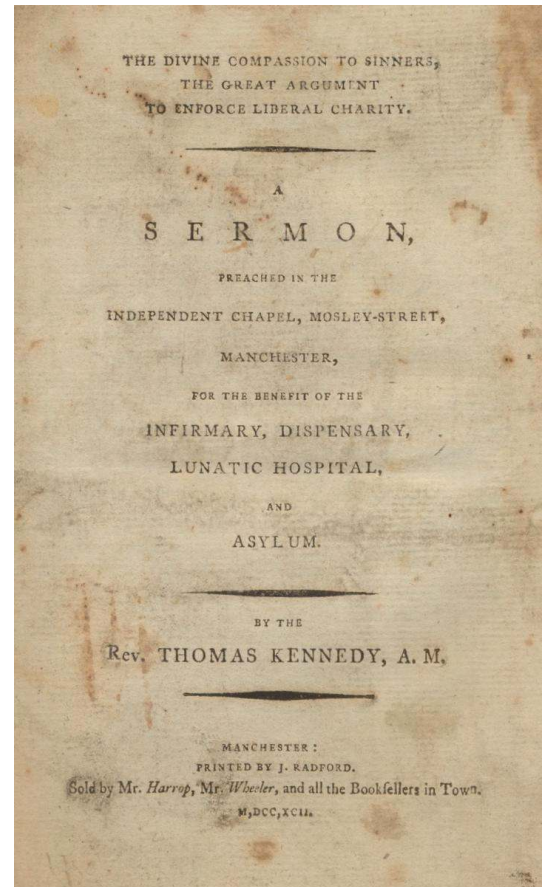
25. **KENNEDY, Thomas.** THE DIVINE COMPASSION TO SINNERS, THE GREAT ARGUMENT TO ENFORCE LIBERAL CHARITY. A sermon, preached in the Independent chapel, Mosley-Street, Manchester, for the benefit of the Infirmary, Dispensary, Lunatic Hospital, and Asylum. By the Rev. Thomas Kennedy, A. M. Manchester: printed by J. Radford. Sold by Mr. Harrop, Mr. Wheeler, and all the booksellers in town, 1792. **£ 185**

**FIRST EDITION.** 8vo, pp. 28; first and last pages dust soiled, otherwise clean throughout; in recent marbled wrapper.

Scarce first edition of this address delivered on the occasion of a special appeal by the Infirmary to raise money for new buildings. In addition to making an appeal to the better off Kennedy also seeks support from the labouring poor themselves - the class most likely to benefit from the infirmary:

'The other class, are the labouring poor; who, though less able, are more immediately interested; as like to receive its benefits. These, may be said with propriety, to be giving to themselves; or to be laying up for days of adversity. Though you cannot give equal sums as your wealthier masters; the duty is equally incumbent on you, according to your ability; and your little, if given with proper spirit, has as much merit, as their greater sums' (pp. 26-27).

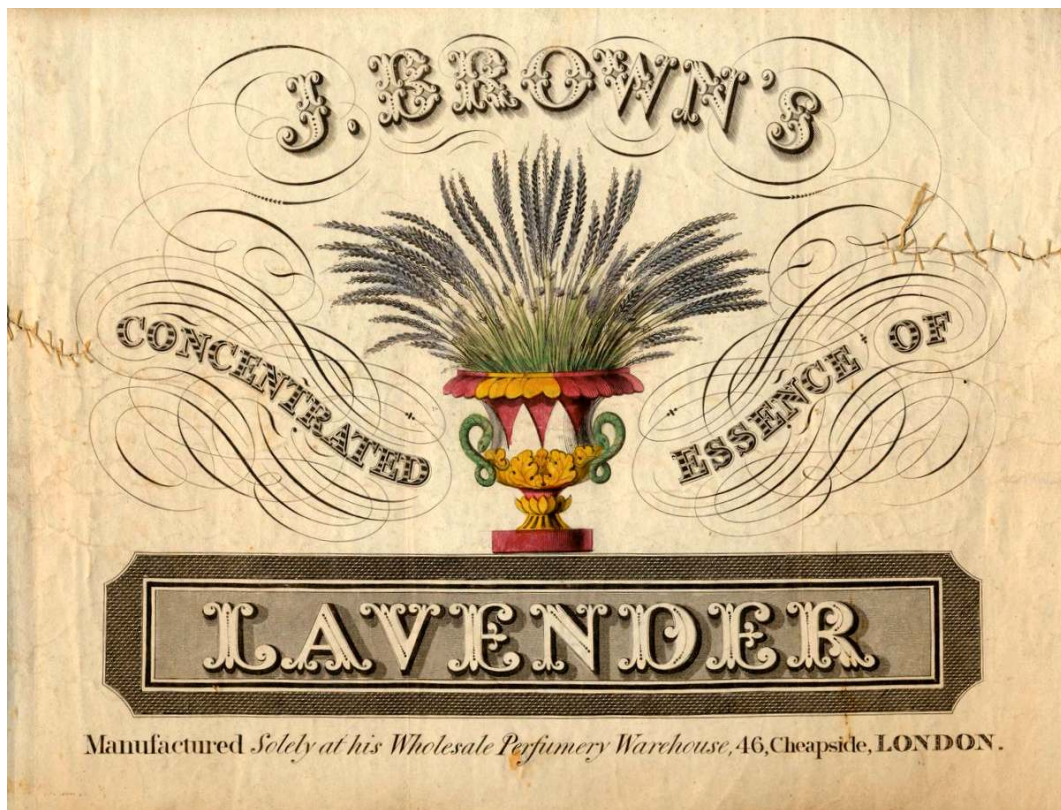
OCLC records four copies in North America, at Princeton, UC Berkeley, Columbia and Union College, and one in the UK, at Bangor.



## THE SWEET SMELL OF SUCCESS

26. **[LAVENDER]. J. BROWN'S CONCENTRATED ESSENCE OF LAVENDER.** Manufactured, Solely at his Wholesale Perfumery Warehouse, 46 Cheapside, London. [London, c. 1830]. **£ 150**

*Hand coloured engraved wrapper [120 × 270 mm.]; old tears with early neat stitched repairs.*





Apparently 'Concentrated Essence of Lavender' was usually sold by the pint at something like half a guinea each. This large label must once have been attached to a box of some kind as it is far too large for a bottle. An unusual and rather attractive item of ephemera.

Brown appears to have managed the French Perfumery at 28 Lombard Street from where he retailed 'Jean Devereaux's esprit de Lavande aux Millefleurs' and other lavender based products. In 1827 he moved his Perfumery Warehouse to 46, Cheapside, next door to St Mary-le-Bow Church,. His trade also expanded to include 'Foreign and Domestic Cosmetics and Perfumery' together with the rejuvenating properties of 'Russian Bears Grease' as something of a speciality, although it was lavender, shaving soap, tooth powder and other such requisites remained his chief trade. He then cornered the market in 'Zealand Melon Golden Swede Turnip Seed' and the necessary adjunct to this 'J. Brown's Swede Turnip Preservative Powder', however this diversification into agriculture was his undoing, eventually leading him into bankruptcy by 1845.



#### INCLUDING JOHNSON'S DICTIONARY

27. [LIBRARY SET]. A GENTLEMAN'S LIBRARY REFERENCE SET.  
*Including:*

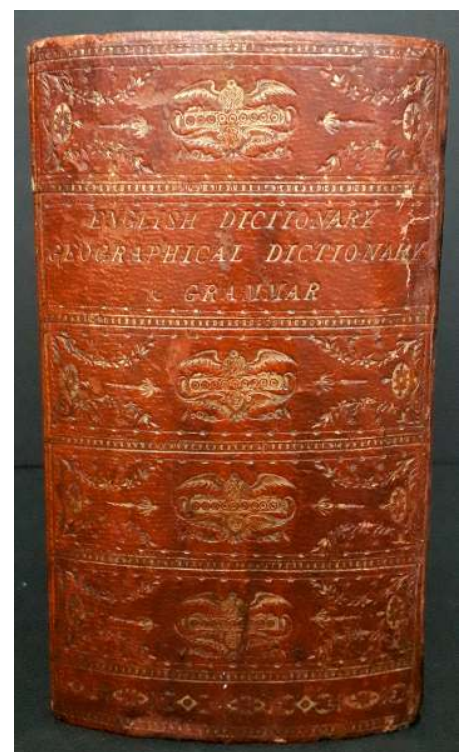
[JOHNSON, Samuel]. A DICTIONARY OF THE ENGLISH LANGUAGE... The Fourth Edition. London, Peacock, 1794.

MAIR, John. A COMPENDIOUS GEOGRAPHICAL AND HISTORICAL GRAMMAR. London, W. Peacock, 1795. FIRST EDITION. *With 13 folding engraved maps, hand-coloured in outline.*

JONES, Stephen. A NEW BIOGRAPHICAL DICTIONARY. London, G.G. and J. Robinson *et al.* 1796. Second, corrected edition. London, W. Peacock [and others] [1794-96]. **£ 1,500**

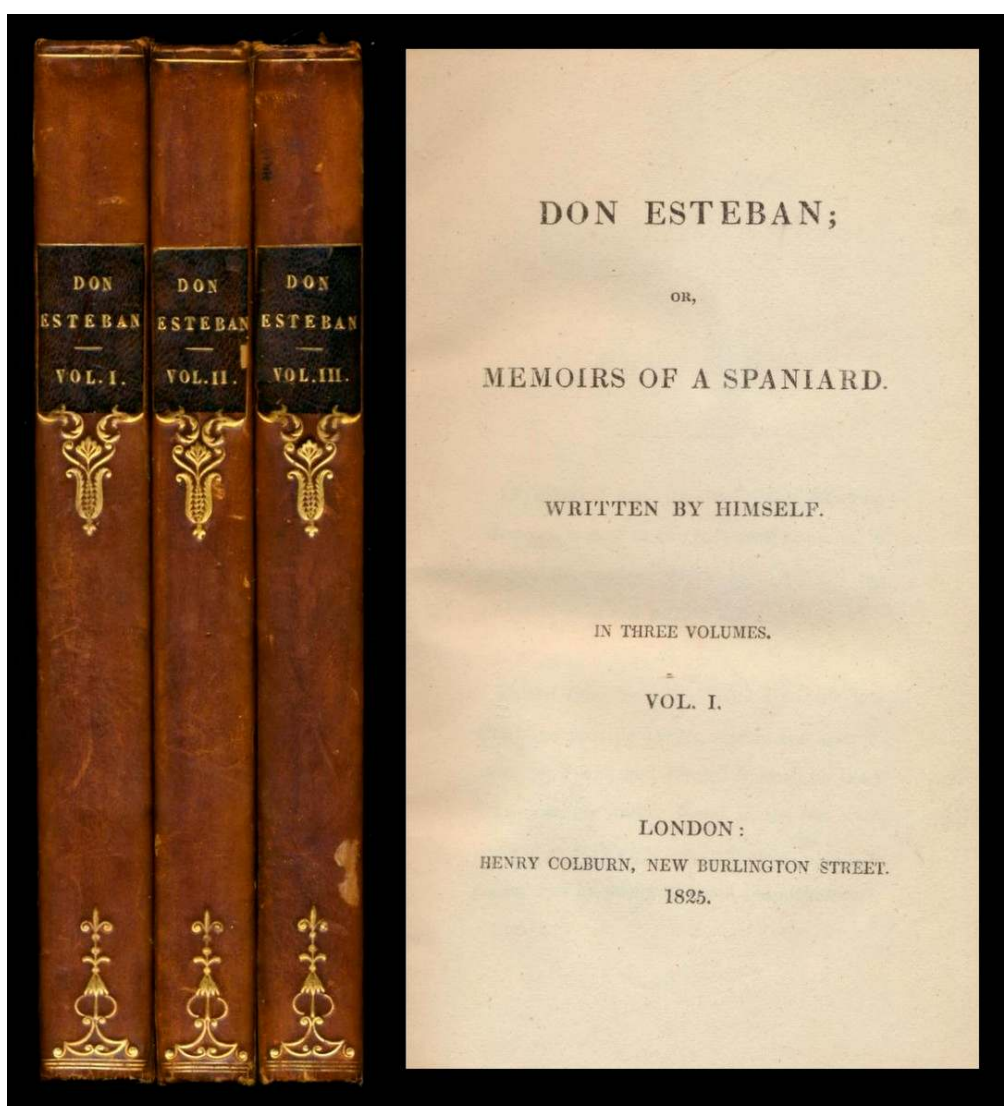
*Three volumes uniformly bound in contemporary red crushed morocco, single gilt fillet and Greek key roll-tooled borders, spines ruled, lettered and gilt in compartments, all edges gilt, housed in a matching red morocco carrying case in the form of a book, spine richly decorated in gilt and with owls in the compartments.*

A superb library set, in unusually fine condition, and a very desirable compendium.





This eye-catching product suitable for the late Georgian library was probably produced by one of the upmarket London booksellers. The three works were separately published and here brought together to be bound and boxed. The quality of the paper is finer than one would expect for such disposable books and may be part of an arrangement with the publisher to run off a number of copies on fine paper suitable for the quality market.



### ‘NOVEL OF THE PENINSULAR WAR’

28. **LLANOS GUTIERREZ, Valentin de.** DON ESTEBAN; or, Memoirs of a Spaniard. Written by Himself. in three volumes. Vol. I [-III]. London: Henry Colburn, New Burlington Street. 1825. **£ 450**

**FIRST EDITION.** *Three Volumes, 8vo, pp. [2], x, 303, [1] imprint; [2], iv, 267, [1] imprint; [2], v, [1] blank, 292; minor ink stain in Vol. III pp.144-145; contemporary light green calf, the spines decorated in gilt with black lettering pieces; spines slightly sunned.*

‘In Don Esteban, Llanos establishes the fundamental characteristic of the ‘novel of the Peninsular War’, namely, that the accurate rendering of history is of far greater importance than novelistic intrigue.’ (Dendle)

The plot summary has our hero as a foundling raised by an enlightened couple, later saving the beautiful Isabella Torrealva and her family from bandits, the intervention of a wicked uncle, who conveniently commits suicide, after which the couple happily marry and in time Esteban is discovered to be of noble birth. However the plot is only a vehicle in which a great deal of interesting first hand information on the customs and life of Spain is given during the Peninsular War period. Llanos had left Spain in 1814, befriended Keats in Rome, and married Fanny Keats, the poet’s sister, in 1826 so was well placed to produce a topical novel on his country.

‘The account of “customs” reveals Llanos’ delight in the ways of his countrymen. The novel contains descriptions of grape harvesting, a picnic (in which all social classes freely and harmoniously mix), a romería (pilgrimage) and bullfight. The constancy and beauty of Spanish women are proclaimed. Cádiz is presented as an earthly paradise. The typical daily routine of a genteel family (II, 100) and the customs of the aristocracy and of the Royal Guards after the Fernandine Restoration of 1814 are described in passages of considerable historical interest. Llanos gives

examples of Spanish proverbs and of picturesque speech, including the comic exaggeration of an Andalusian. The text is loaded with Spanish words and expressions, all - save for the obscenities - translated into English. Llanos also recognizes the negative side of Spanish life: the venality of Spanish justice, the vices of the wealthy, the pride of grandes, the fanaticism and superstition of the people, the corruption and abuse of power by the clergy, and the inadequate education of women.' (Dendle)

See Brian J. Dendle: 'The Romance of War, or the Highlanders in Spain. The Peninsular War and the British Novel', *Anales de Literatura Española* 7 (1991), pp. 49-64



## STREET PEDLAR'S OF OLD LONDON TOWN

29. [LONDON CRIES]. THE NEW CRIES OF LONDON. March's Library of Instruction & Amusement. Price Sixpence. London, Printed and Published by James March, 5, Great Charlotte Street, Blackfriars Road. [n.d., c. 1848]. **£ 850**

8vo, pp. [8] leaves, printed on one side only, the first and last pasted to the wrappers, each bearing a hand-coloured engraving with text; stitched as issued in the original printed wrappers, spine expertly restored, upper panel a little worn & rubbed, else a very good copy.

Scarce first edition of these 'New Cries of London' published as part of James March's Library of Instruction & Amusement. The street pedlar's are shown selling mulberries, hot potatoes, milk, brooms, rabbits, mackerel, lobsters, muffins and turnips, each accompanied with a potted history - so we learn that the first mulberry trees were imported in 1608 and still growing at Sion House, and that potatoes were first introduced from America - and also a short verse:

'I have mops for your slops,  
And brushes for your stairs;  
For your rooms I have brooms,  
And warranted all hairs.  
In my lot, I have got  
Some of every sort,  
What I sell are made well,  
No better can be bought'.



Other trades shown include dustmen, knife grinders and a rather grey looking chimney sweep, on the latter of which it is noted that 'the poor sweep has but little to enliven his miserable calling; early on a winter's morn is he to be seen, waiting at the door for bed-loving damsels to let him in, to perform his disagreeable but necessary task'.

OCLC records two copies in North America, at Toronto and Princeton, with one in the UK, at the Bodleian.





### A GRAND SWEEP ACROSS THE THAMES

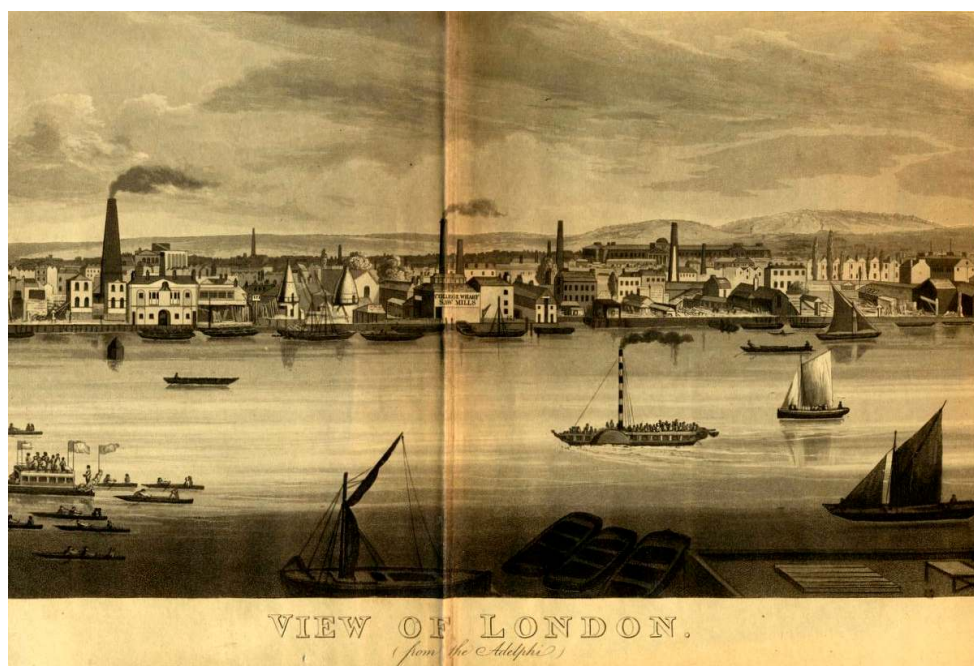
30. [LONDON]. CLARK, John Heaviside. VIEW OF LONDON FROM THE ADELPHI. forming part of the Panorama of the Thames from London to Richmond. London: Published by Samuel Leigh, 18, Strand 1830. **£ 750**

*Aquatint engraved panorama on three conjoined sheets 240 × 1693 mm, some dust marks and minor creases; original cloth, upper with printed label, somewhat rubbed and worn at corners*

In the descriptive notes Leigh informs us that the view was 'taken from the upper part of a house near the Adelphi, a situation which presents a greater portion of interesting objects than any other spot in the Metropolis'. As such it would correspond closely with the view from Thomas Hornor's house at No. 10 Royal Terrace in the Adelphi. One may speculate in view of the date of publication, the lack of an artist's name, and the fact that Hornor planned the publication of 100 select views of London (including one of the Temple where he had been living at an earlier date) that Hornor was in fact the artist responsible for this image. At lower left is the Sea Water Bath, Adelphi. Industry on the south side of the River including the College Wharf Saw Mills and Peache Fowler's Iron Works. River craft include steamers, colliers, and barges of the City Companies' as seen in procession on Lord Mayor's Day'.

A list of publications of Leigh & Son, 421 Strand, is pasted inside the back cover.

Abbey, *Life*, 494.





### ALL THE FUN OF THE FAIR, AT HOME

#### 31. [LOTTERY GAME]. LOTERIE. [French]. [circa 1900].

£ 1,500

*Wooden box [32 x 26 x 8 cm] with light blue patterned paper covering; the lid with a label lettered 'Loterie' and a hinged pierced wooden sign with the words 'Loterie' lettered in gilt paper on red; the lined paper interior with a central mounted wheel between mirrored sides and two hanging silk balls; the fall front where the prizes are held with two spaces left and right containing six lottery cards (one from another set?) together with 16 toy prizes as listed below.*

Lottery or carnival wheels games became popular at the end of the nineteenth century. Their construction was more complicated than heretofore with the addition of a rotating wheel with pins with a 'clack' mechanism, sounding as the wheel is spun. The numbers on the wheel are randomly arranged from 0 through to 25 in white, on alternating in black and red ground - clearly based on the 'single zero' form of roulette wheel that became the norm in Europe from the middle of the nineteenth century. The design has a second purpose as the box is hinged so that open it is given the form of a fairground entertainment with an assortment of prizes laid out in a display on squares below the wheel that each have a number too.

The idea of the game is twofold, firstly as the wheel is spun and numbers called out the player who first completes a card of numbers is the winner. In the second game when the numbers 1 to 16 are called out and a player has the number on one of the cards, they can then claim one of the small toy prizes. The sixteen twenty assorted of toy prizes include: a handcart, wall clock, bracelet, scales, pram, wooden top, bracelet, fairground horse, two rabbits, a chicken, a dish, a parcel, a metal top, metal puzzle, pair antimony jardinieres, and a heart broach.



There is no makers name and the design, although of a solid construction, is nevertheless probably a bespoke production possibly made in order to be sold through fairgrounds and market stalls rather than the more salubrious emporia for children. The interior is lined in turquoise paper with bevelled mirrored silvered card sides and although simple the idea was glittery enough to catch any passing child's attention.

## PROVISION FOR THE MAIDSTONE POOR

32. [MAIDSTONE]. ACTS OF PARLIAMENT FOR THE GOVERNMENT AND REGULATION OF THE POOR IN THE TOWN AND PARISH OF MAIDSTONE. 15th Geo. II. and 20th Geo. II. Chap. 22. Maidstone: Printed by J. Smith. Week Street. 1828. £ 185

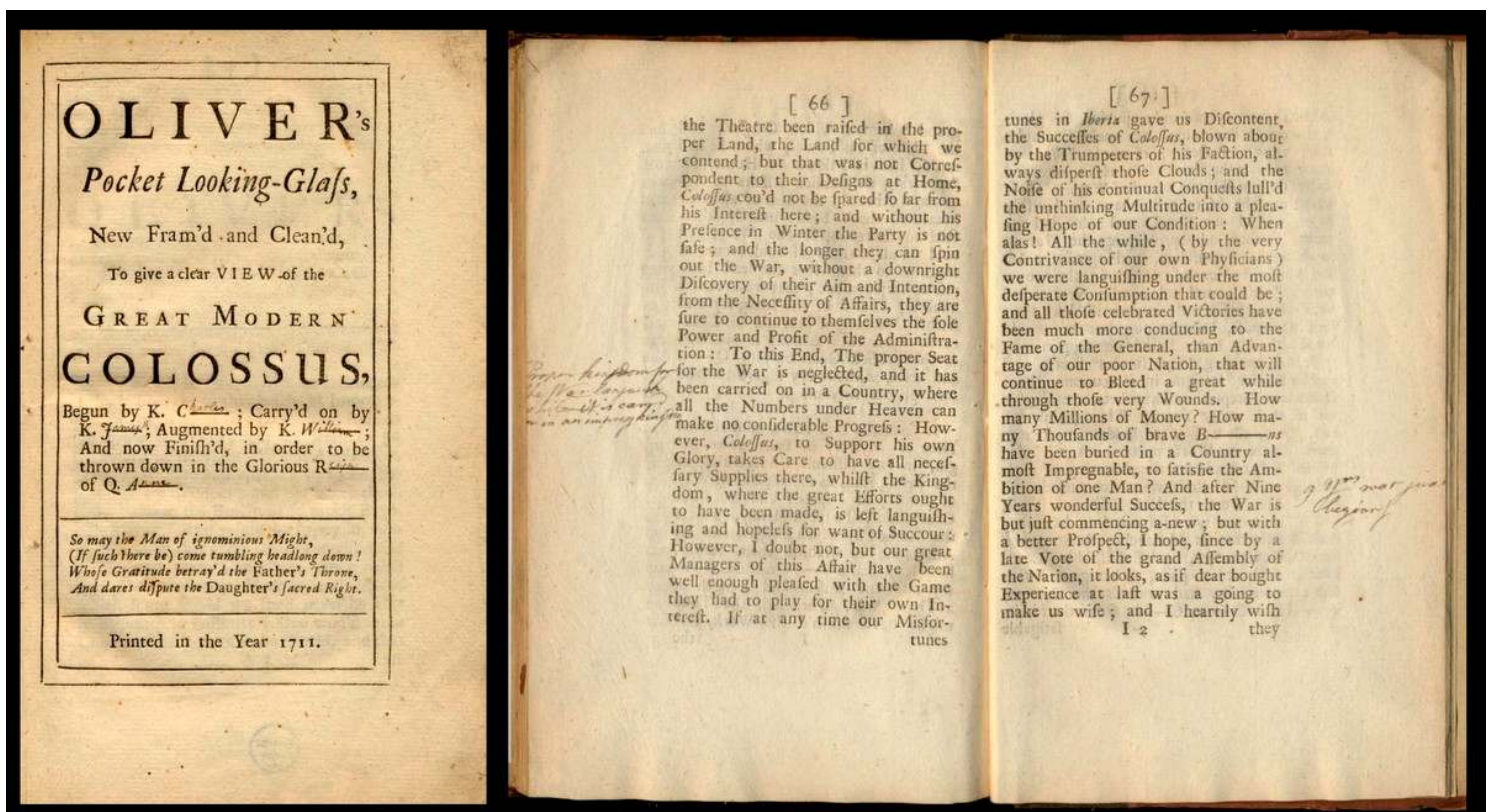
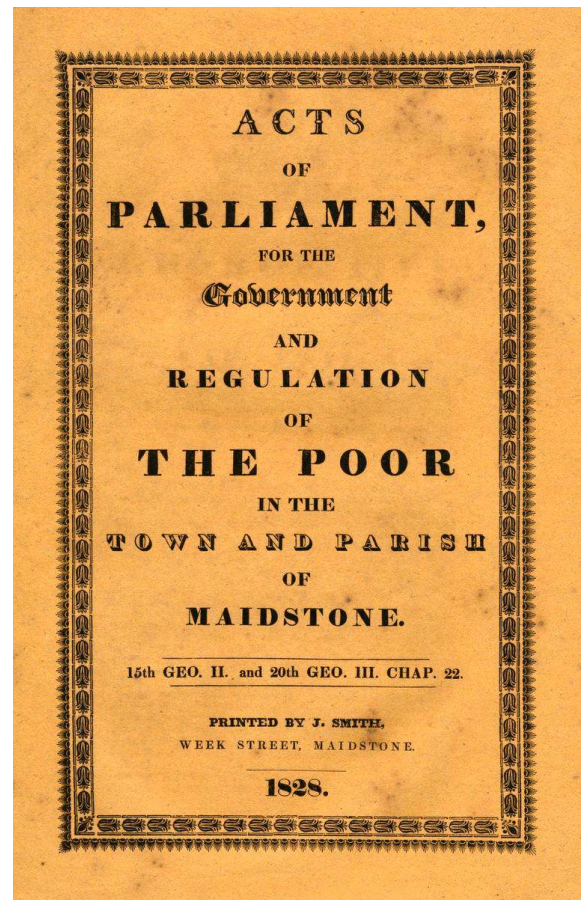
*Folio [32 x 20 cm], pp. 12; 3, [1]; stitched as issued in the original ochre printed wrappers; some minor spotting but a fine copy.*

In essence a straight reprint of the two acts of Parliament for local use brought on by local politics.

In October of 1828 at the County Meeting held at Maidstone the vexed question of an increase in the rates was strongly muted by the council, more especially to build a new jail. As there was not one single person in jail to be tried that quarter and further that only six trials had occurred in the preceding year the rate papers objected to an increase in the 'already overwhelming Poor Rates'. William Cobbett also arrived in town for a Brunswick Dinner, ostensibly to talk about wheat, but Cobbett being Cobbett put his oar in, and in the after dinner speech saw no reason why the tithes of the clergy should not be used to relieve the poor.

Smith probably thought it was worth reprinting the two acts as they pertained to Maidstone so that everyone knew where they stood in relation to pressing or opposing an increase in the Poor Rates.

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





33. [MARLBOROUGH, John Churchill, first duke of]. OLIVER'S POCKET LOOKING-GLASS, NEW FRAM'D AND CLEAN'D, to give a clear view of the great modern colossus, begun by K. C-; carry'd on by K. J-; augmented by K. W-; and now finish'd, in order to be thrown down in the glorious R- of Q.A-. [London]. Printed in the Year, 1711. £ 225

8vo, pp. [2], 1-4, 9-78 (i.e. 74, without interruption of text), [2] blank; in later cloth backed boards.

One of many publication's following Swift's attack on John Churchill, first duke of Marlborough (1650–1722) at the end of 1711.

'Jonathan Swift published his *Conduct of the Allies* in late November, arguing that the whole war had been a Whig plot led by Marlborough and his foreign friends to enrich themselves at the expense of England's Treasury ... Given the heated atmosphere of party politics during the parliamentary recess and the charges of improper conduct that were brewing, the queen dismissed Marlborough from all his offices on 30 December 1711. In the following months Marlborough was publicly attacked from all sides in the press.' [ODNB]

Goldsmiths' 4830.



### THE FRENCH MAKING FUN OF THE BRITISH

34. [NOÉ, Amédée de]. MŒURS BRITANNIQUES PAR CHAM. Paris, Chez Aubert & C<sup>ie</sup>. Edit<sup>rs</sup> des Caricatures du J<sup>al</sup> le Charivari. place de la Bourse. 29. [1846-47]. £ 1,250

**FIRST EDITION.** *Vignette title and 15 hand coloured lithograph plates heightened with gum-arabic; lightly foxed in places, and three plates with repairs to tears in lower margin; original publisher's glazed pictorial boards, the upper board reproducing the title-page in uncoloured state, and little rubbed and chipped to extremities, and with loss to foot of spine, nevertheless, still a very appealing copy.*

Uncommon first edition, and the more desirable coloured version, of this humorous French view of British eccentricities.

Of this seemingly endless subject Noé gives full vent to the ridiculous ways and customs of the British. The English, Scots and Irish all have fun poked at them with stock characters of English yeomen in smocks, Irishmen in rags wielding shillelagh, clearly a reference to the famine then raging in Ireland, and Scots with tammies and tartan plaid. Each plate is subjoined with a title and humorous descriptive text:— 'Une femme bien attachée,' 'Le Quaker,' 'Le Recruteur,' 'Visite au Musée,' 'Mariage d'inclination,' 'Les Hauts grades,' 'Philanthropie. Bien entendue,' 'Les Boxeurs,' 'L'Écossais,' 'Un Costume national,' 'Baragouin Britannique,' 'In the Stocks,' 'Le Péage du turn-pike,' 'L'Invalide de Chelsea,' and 'Smithfied Market.'



The prolific French illustrator Amédée de Noé (1819-1879) produced a number of similar themed works including an idiosyncratic look at the Great Exhibition of 1851 and a series of pamphlets depicting French life dating from the late 1860's. Noé who used the nom de plume Cham (i.e Ham, the son of Noah) was said to have an idea a day contributing much of his best work, like Daumier, to the *Le Charivari*.

OCLC lists copies at the V&A, Getty, UCLA, Texas and the Morgan, all curiously mis-dated to 1870 and unascribed to Noé; and a copy at Fribourg.

### FORGOTTEN NOVEL BY THE GREAT AGRICULTURIST

35. [NOVEL]. [YOUNG, Sir Arthur]. THE ADVENTURES OF MISS LUCY WATSON. A Novel. London: Printed for W. Nicoll, at the Paper Mill, No. 51, in St. Paul's Church Yard. MDCCLXVIII [1768]. **£ 3,500**

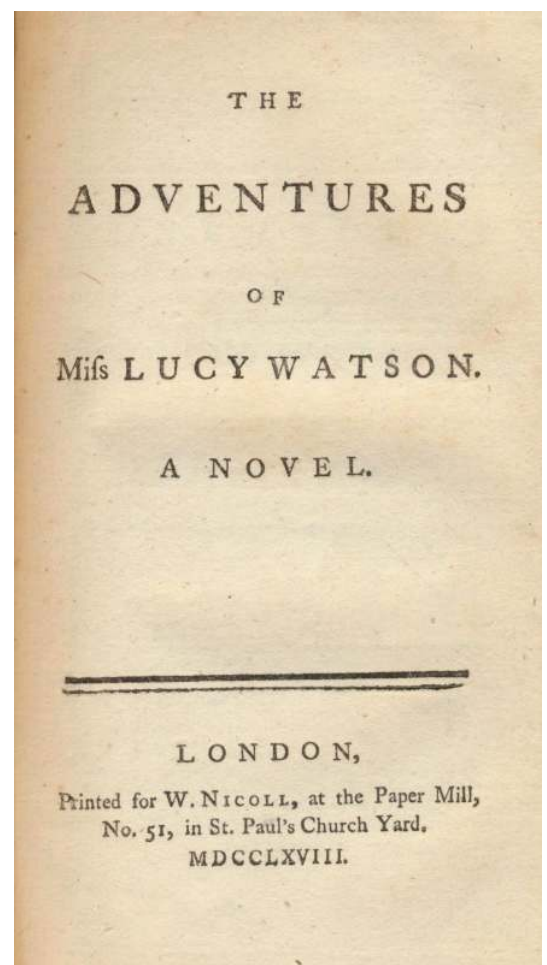
**FIRST EDITION.** 12mo, pp. [iv], 227, [1] blank; with the half-title, outer margins of C2-C11 repaired (text unaffected); in contemporary boards, with neat new calf spine.

Although listed anonymously in the ESTC, *The Adventures of Miss Lucy Watson* is now generally attributed to the agricultural writer Sir Arthur Young. This attribution is confidently supported by Ruth Perry in her chapter on Arthur Young's fiction in *Novel Relations*, 2004.

Young published four novels in all, the others being *The adventures of Emmera, or the fair American* (1767), *The history of Sir Charles Beaufort* (1766), and *Julia Benson; or the sufferings of innocence* (1775; reprinted in Dublin in 1784, but no copy of the first edition located). It is perhaps significant that all but the last of these were published by William Nicoll, who was responsible for many of Young's agricultural writings. As Perry points out, Young's Autobiography does not mention any of these productions, and "the world seems to have forgotten that he wrote novels." It is Perry's opinion that Young "wrote his novels as pot-boilers, to make a little money to exchange in trade with his bookseller for more books. Although his novels contain much of interest to the social historian and the literary critic, Young himself intended posterity to forget these works of fiction. They are no worse than most of the novels published at the time--but also no better." Perry points out the many similarities between the four novels, including the fact that they are all epistolary and have strong heroines, and explains how the presence of his sister, of whom he was very fond, is recorded in his intelligent and well-read heroines and in the affectionate relationships between brothers and sisters depicted in *Charles Beaufort* and *The adventures of Emmera*. She also thinks that his sister's letters would have supplied some of the details of fashionable London life found in his novels.

More significantly perhaps, all four novels display an interest in agriculture that is, in Perry's opinion, "unique in the fiction of this period." Facts and figures about growing hemp and indigo in America turn up both in Young's *Observations on the present state of waste lands of Great Britain* (1773), and in *The adventures of Miss Lucy Watson*. Other details corroborate Young's authorship: a serious chess player in his younger days, he creates a protagonist in Lucy Watson who is an avid chess player who teaches the game to his mistress. In 1767 Young wrote attacking the vagrancy act of 1740 which discouraged the mobility of landless labourers by denying them parish relief. In Lucy Watson, the penniless and exhausted heroine, with her infant in her arms, is pressed to walk on the other side of the parish boundary so that she would not be a burden to the parish in which she has collapsed, Young thus displaying the cruel absurdity of the law. Watson dies a few pages later, a victim of the inhumanity of the poor laws.

Very rare; the ESTC locates only the BL copy; OCLC adds Minnesota and the NLS, but the former is an electronic record only and the supposed NLS copy does not appear in their on-line catalogue; Raven 1242; Black, *The epistolary novel*, 789; Ruth Perry, *Novel Relations: the transformation of kinship in English literature and culture, 1748-1818*, chapter 7, pages 288-335: "Farming fiction: Arthur Young and the problem of representation."





#### FOUR DOLLS TO DRESS

36. **[PAPER DOLLS].** A DRESSING SET OF PAIRED BOY AND GIRL SUBJECTS. [Nuremberg: circa 1860]. **£ 1,850**

*Hand coloured lithograph set of paper dolls [18.5 cm high] including four mannequins, two each of a boy and girl; the boys with 4 slip-over costumes and 2 hats; the girls with 5 slip over costumes and 2 hats; with four wooden stands (modern); contained in a contemporary light blue paper overlaid wooden box [20.5 x 15.7 x 3 cm]; the lid with a glazed hand coloured lithograph of two young ladies in a sylvan scene, the corners of the box with silvered metal acorns and foliage.*

A nicely paired paper doll toy, with one extra rather unusual costume for the girl's.

The girl's have five costumes 1) with a three-quarter red cloak over lace and holding a hoop and stick in her hand 2) in a red jacket with lace trimmed long blue dress, together with a straw hat with ostrich feather trim 3) as a servant girl wearing a three-quarter length skirt with lace pantaloons, a purple jacket and carrying a tureen of soup; 4) in an outdoor costume wearing a three-quarter fawn skirt and a purple jacket with a wolfhound at her feet. Additionally is one other costume with the girl now transformed into a mother, wearing a long green dress and rocking her baby in an elaborately carved cradle whilst also distracting the child with a rattle. It was not uncommon to have sets of paper dolls with a child growing into adulthood, more unusual to add a single conspicuous element of adulthood to an otherwise set of the formative years of childhood.

The boy's have four costumes 1) as a peasant boy with a watch in his hand and at his foot a portable backstaff 2) as a young man with a red jacket and green trouser holding a purse in his left hand, the background with a poor woman and child whom his is about to give alms to; 3) as a sportsman wearing a green jacket with pair of long boots and his hunting rifle under one arm, at his feet a trusty dog; together with a soft hat with a blue bow 4) wearing armour, holding a large shield with a lions head in one hand and a sword in his other on a background with a castle; together with a hat in the form of a plumed helmet.

The box would have been supplied, very probably by the original retailer, possibly in France. Paper dolls are known also to have been sold loose by the Nuremberg toy sellers so that they could be added to boxes of sweets or other gift items manufactured in other markets; such examples rarely seem to survive together.



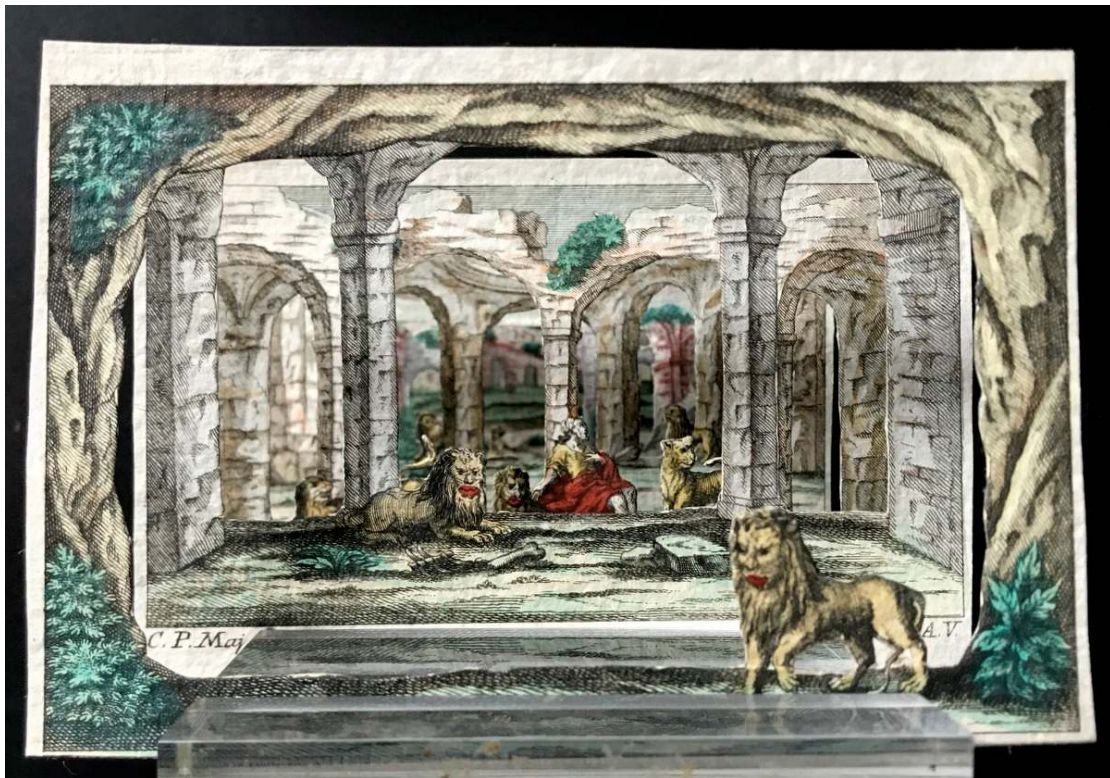
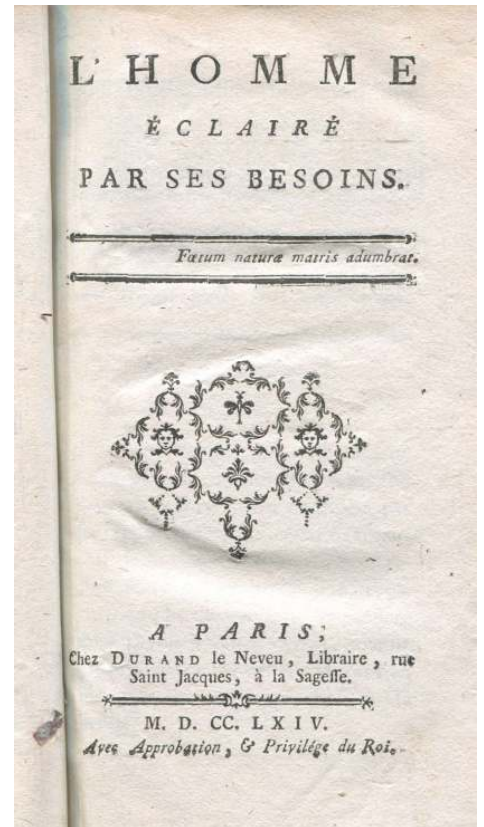
37. [PASSIONS]. BLANCHET, Jean. L'HOMME ÉCLAIRÉ PAR SES BESOINS. A Paris, Chez Durand le Neveu, 1764. £ 300

**FIRST EDITION.** 12mo, pp. [iv], 355, [5] (Approbation, privilège, errata, table); hole in half title where ownership signature removed, and minor stain just visible at head in places (not affecting the text), otherwise a clean fresh copy throughout; in contemporary mottled calf, spine tooled in gilt with red morocco label lettered in gilt, chipped at head with loss of 10 mm., but still an appealing copy.

First edition of this scarce work on the needs and passions of men, and the ways in which they explain human behaviour, by the French critic, physician and sometime professor at the Jesuit college of La Flèche, Jean Blanchet (1724-1778).

'It seemed to me that I had to reduce all my particular principles to one that was general and universal; I found it in our needs: I saw that human knowledge came out of this fecund source. I am proud to have grasped the mysterious thread that links certain objects to others, and I believed that I could see the world revolve, as it were, before me' (p. 2). From this insight, Blanchet discusses linguistic awareness, the desire for property, luxury and excess, the excellence of agriculture, population, marriage, divorce, and celibacy.

INED 532; Conlon 64:579; OCLC records just one copy in North America, at Penn State; although another copy also held at Michigan.



A PEEP INSIDE THE LION'S DEN

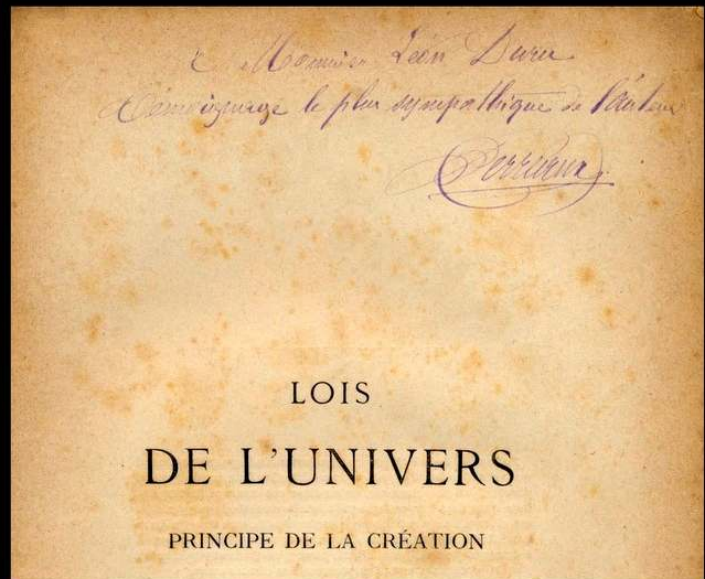
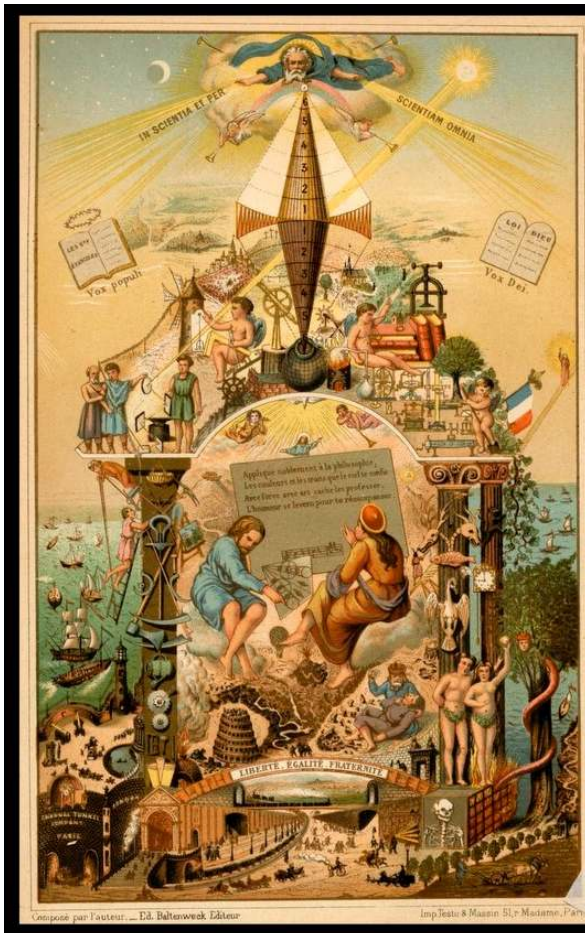
38. [PEEPSHOW]. ENGELBRECHT, Martin. DANIEL IN THE LION'S DEN. Augsburg, C.P. Maj. Mart. Engelbrecht. excud. A.V., c. 1740. £ 850

Set of 6 engraved card-backed cut-away sheets, [105 × 142 mm] with original hand-colouring.

One of a series of religious story's that Engelbrecht chose to depict from both the Old and New Testaments.



Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. In 1711 Engelbrecht was in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.



## THOUGHTS ON THE DEVELOPMENT OF SCIENCE, LAW, POLITICS AND RELIGION

39. **PERREAUX, Louis-Guillaume.** LOIS DE L'UNIVERS: Principe de la Création. Paris: Édouard Baltenweck Éditeur, 7 rue Hororé-Chevalier 1877. **£ 385**

**FIRST EDITION, PRESENTATION COPY.** *Two volumes, 8vo, titles printed in red and black, pp. [4], xxxii, 344; [4], 396; coloured frontispiece in first volume; paper discoloured and foxed in places; original printed wrappers, wrappers detached, and held in place with modern glassine dustwrapper on each volume; inscribed at the head of the half title of vol I. by the author to Léon Duru.*

A rare book containing Perreaux's thoughts on the development of science, law, politics and religion based on a positivism run wild.

The work is divided into twelve chapters: the first begins with a discussion of the creation and the flood, the difference between black and white men and later the two kinds of life, one dark and the other light, Erasmus Darwin, and the influence of positive forces and negative forces, and conversely, negative forces on the positive forces during and after six days of creation. The second chapter on mans superiority and why the faces of monkeys are hideous. Chapter three contains a discussion of spiritual, physical and moral elements, and four on how morality is derived from science with Perreaux preferring La bonne mère rather than La femme député. Chapter five is on the secrets of nature 'Les extrêmes sont deux sexes qui engendrent le sublime.'



The following five chapters review the system of government from the time of the Greeks through feudal regimes and royalty, and on negative and positive government. The penultimate chapter discusses the influence of positive laws on justice, before concluding the work with sections on various religions, Luther and Calvin, Biblical discoveries, free thinkers, materialism, atheism, Noah's Ark, Protestantism, public and forced confession, Rousseau, the celibacy of priests, prayer in Latin, the Messiah, prophecies on the fall of Adam, and unbaptized children. A thorough, if exhausting stream of consciousness.

Louis-Guillaume Perreaux (1816-1889) is today remembered as French inventor and engineer who submitted one of the first patents for a working motorcycle in 1869, later developing the Michaux-Perreaux steam velocipede and military equipment. His philosophy, however, has never been examined and probably this work is deservedly rare.

OCLC records copies at Harvard, Boston, NYPL, Utrecht University and the Bibliotheque Nationale.



### 'THE GOAL IS PRIMARILY TO BE ARTISTIC'

40. [PHOTOGRAPHY EXHIBITION - PHOTO-CLUB ROANNAIS]. EXPOSITION INTERNATIONALE D'ART PHOTOGRAPHIQUE. Ouverte à Roanne du 10 au 27 Juin 1897... [Cover title on bound-in wrappers: Photo-Club Ronnais Exposition Internationale d'Art Photographique et Concours. Catalogue illustré]. Paris, Charles Men-del, Editeur, [Colophon: Roanne, Grand Imprimerie Forèziennze, P. Rous-tan], [1897]. **£ 385**

*8vo, pp. [5], 10-102, [2] blank and colophon, [16 advertisements], with 16 photographic halftone illustrations and 2 lithographic figures to the text and + 8 plates of 9 lithographic illustrations, captioned in French; with original illustrated wrappers bound in; bound later in quarter green roan, cloth boards, title in gilt on spine; endpapers renewed, some rubbing to corners, but still a very good copy.*

An unusually ambitious illustrated catalogue for an exhibition organised by a photography club in the Loire region – with an impressive list of international entries, including a soon-to-be member of the Linked Ring.

The exhibition's focus was art photography, declaring in the regulations for the exhibition 'son but est essentiellement *artistique*' (p. [3]). The exhibition included a painting class, a class dedicated to industrial reproductions such as photolithography and gravure, and an exhibition of new photographic materials. Accompanying the work on display was a programme of lectures, screening and demonstrations, showcasing new photographic equipment and technology such as stereoscopic views and Roentgen rays. Founded in 1895 and ambitious in helping photography lovers access the equipment and information they needed, the Club even provided a darkroom and workshop. The club continued its activities through the twentieth century, breaking only during the First World War, and is still active today.

Alongside Francis Alfred Bolton, who was invited to join the Linked Ring in 1900 and exhibited under the pseudonym 'Missionary', other British participants include professional photographers (William 'Wilfred' John Anckorn in Arbroath, Scotland, John Chaffin in Taunton, Somerset, Archibald Goldie in Swansea, Wales etc.) and the influential master of 'night photography' Paul Martin. Other countries that feature include Russia (N.P. Bautlin and A.-N. Golovatschewsky), America (W. D. Dodge and Dexter Thurber) and Egypt (Marius Alby). Several female names are listed, such as Maud Craigie Halkett and Jeanie-A. Welford. Among the numerous French contributors are archaeologist Joseph Déchelette and successful artist Louis Noiroi, who were members of the Roannais Photo-Club. The catalogue helpfully includes details such as house name or town, further assisting identification of exhibitors. A section of the photography exhibition featured photo-mechanical reproductions by Geisler (Raon-l'Étape, France), Husnik & Hausler (Prague), and Lackerbauer (Paris).

The advertisements promote, among other photographic miscellanea such as papers and chemicals, Roentgen rays for medical diagnoses, H. Rossel's 'anti-spectroscopique' lens, and the 'Hawk Eye' camera. The editor of this work and publisher of the amateur photographic journal *Photo-Revue* also advertised his shop on rue d'Assas, Paris. One advertisement is accompanied by a page of halftone illustration, to show the effect of H. Mackenstein's jumelle camera. The page numbering at the beginning of the catalogue suggests two leaves may be lacking, however there is no obvious gap in the sense of the initial pages: perhaps they were seen as superfluous when the catalogue was rebound.



#### NOT AS EASY AS IT LOOKS

41. **[PICTURE PUZZLE GAME].** JEU DE COMBINATION. - THE GAME OF COMBINATION. - COMBINATIONSSPIEL. [German: Nurnberg?] circa 1845. **£ 1,500**

*Complete with 32 hand coloured right-angled triangle pieces; together with rules printed in French and German on an octavo bifolio sheet; all contained in the original box [70 x 10 x 20mm], the lid with the title in French, English and German enclosing a scene of the four players around a table set in a rose garden, within a decorative border and gilt patterned edging.*

A simple, yet still difficult game in which the participants reconstruct a scene, here of one of the exploits of Ulrich, Duke of Württemberg, that has been dissected into 32 right-angled triangle pieces.



The rules of the game begin when the 'banker' deals the 32 pieces equally to the players. The banker then places one of his piece's on the table followed by each player in turn in trying to align adjacent triangles to build up the picture. A tally is kept and whoever places all their pieces correctly on the table first gains points to the number pieces held in the other players hands, this continues until the picture is completed, however points are also deducted for placing a piece in the wrong position. In this way the winner is not necessarily the first to place all their pieces, but instead the player who has made the least mistakes.



The dissected image shows an incident from the life Ulrich, Duke of Württemberg (1487-1550) where he is being turned away by the Güterstein monks while on the run; when he returned to power he revenged himself by disbanding the monks and closing the monastery. The scene is certainly fictional as Ulrich was something of a rogue who took the opportunistic route of conversion to Protestantism in order to regain power. His life was whitewashed in the latter eighteenth century so he could gain entry into the canon of Protestant 'saints'. The image used in the game is one of a series retelling Ulrich's life and adventures and appears to be a version of one by F. Weber, working from Baden-Württemberg in Southern Germany. That said another example we have found does not include the shrine to the right of the image so we are unsure if our example is a variant made for the Nuremberg toy makers or simply copied.



## HEDONISM IN ALL ITS FORMS

42. [PLEASURE]. [HENNEBERT, Jean-Baptiste François]. DU PLAISIR, ou du Moyen de se rendre heureux. Par M. l'Abbé H.C.A.H. Première [-Deuxième] Partie. A Lille, Chez J.B. Henry, MDCCLXIV. £ 450

FIRST EDITION. 12mo, pp. [ii], xvi, 194; [ii], 178, [5] contents and approbation, [1] blank; with engraved frontispiece; wax seal on title-page; clean and fresh throughout in contemporary mottled calf, spine in compartments tooled in gilt, with gilt-lettered morocco label; some slight wear and bump to upper cover, but still a very attractive copy.

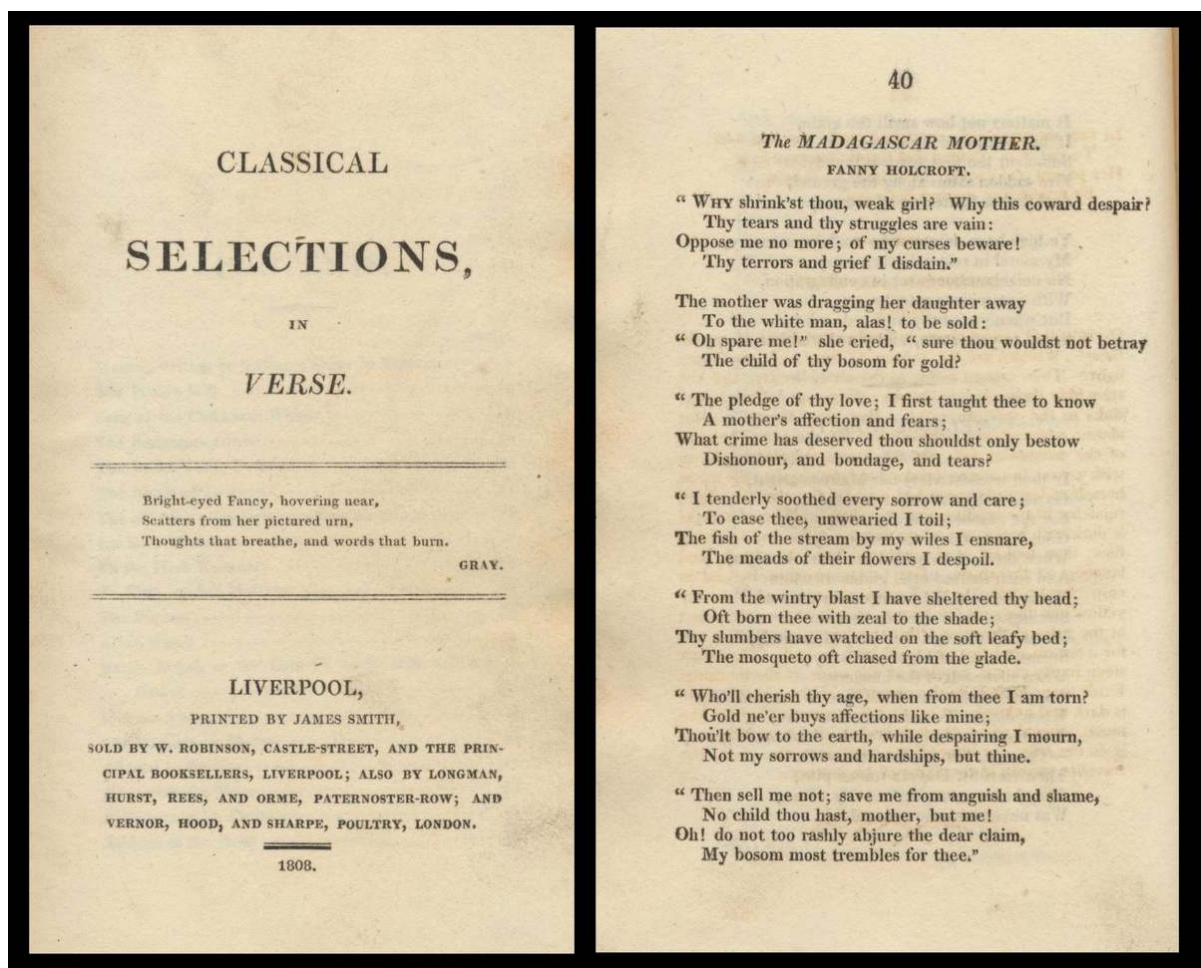
First edition of this treatise on pleasure and hedonism in all its forms, by the canon of Saint-Omer Jean-Baptiste François Hennebert (1726-1795).

'The cry of the whole earth is however to be happy. Happiness is the first and most important of our wishes: we only wish to exist in order to reach this goal. In the absence of it, everything is indifferent, odious, unbearable, except death' [translation from p. viii]

Working from the observation that the majority of people would be embarrassed when asked the question "are you happy?", Hennebert seeks to analyse the nature of pleasure. He covers sexual pleasure, the role of time in assessing happiness, the part played by the senses, the pleasures of the soul, and the importance of love; one chapter is devoted to the pleasures of card games (happiness lies in not playing too often, or for too long, and in risking little). The second half of the book is more concerned with the maximisation and value of pleasure. Hennebert argues that it is best to derive one's pleasures from different sources, and concedes that it is dependent on age, sex, and status.

Hennebert wrote a number of other works on diverse subjects, including a history of the province of Artois and a course of natural history.

OCLC records North American copies at Yale, Harvard, Michigan State, and the University of Michigan.



#### INCLUDING FANNY HOLCROFT'S 'MADAGASCAR MOTHER'

43. [POETRY]. CLASSICAL SELECTIONS, in verse. Liverpool, printed by James Smith, 1808. £ 350

FIRST EDITION THUS. 12mo, pp. 200; apart from some light dust-soiling in places, a clean copy throughout; in contemporary dark green morocco, spine and boards ruled in gilt, spine also lettered in gilt, some minor rubbing, but still a very appealing copy.

Scarce collection of verse, attractively printed in Liverpool, comprising 'classical selections' by poets such as Southey, Scott, Pope, Cowper, Wordsworth and Samuel Johnson. There are also several pieces by Burns, including 'Afton Water', 'Despondency, an Ode' and 'Farewell to Ayr', as well as the anti-slavery poem 'The Madagascar Mother' by Fanny Holcroft:

OCLC records three copies in North America, at Arizona, Indiana and Georgetown.



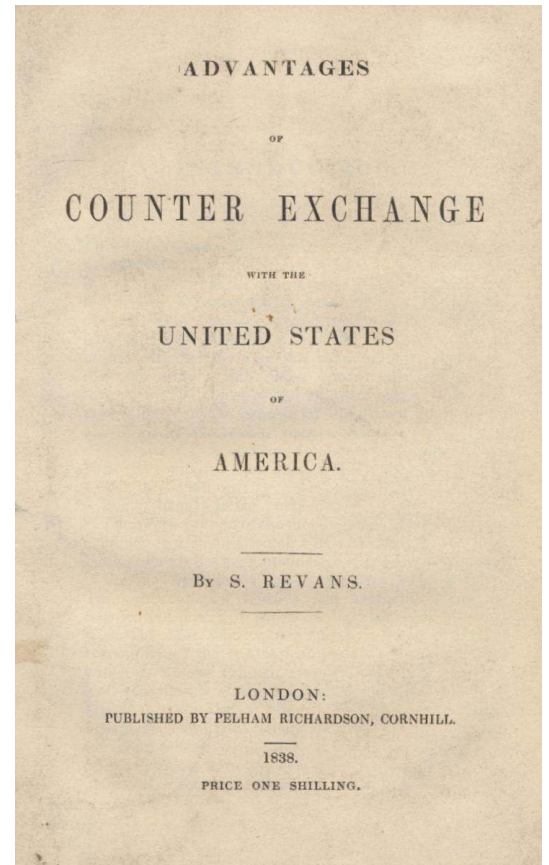
## DON'T PANIC

44. **REVANS, Samuel.** ADVANTAGES OF COUNTER EXCHANGE WITH THE UNITED STATES OF AMERICA. London: Published by Pelham Richardson, Cornhill. 1838. **£ 285**

**FIRST EDITION.** 8vo, pp. 24; in recent marbled wrappers.

Samuel Revans (1808-1888) colonist, and 'father of the New Zealand press', became a trading correspondent of the Montreal firm Larocque Bernard and Company, whose liquidation after Papineau's 1837 rebellion left him liable for a large debt in London. It was at this juncture that he wrote the present pamphlet on the *Advantages of Counter Exchange with the United States*. The work was probably partly a defence of his losses and partly how he viewed the combined consequences of overtrading, changes in currency that lead to the American financial 'Panic' of 1837, and how he thought this could be averted. At heart Revans still remained a radical and after this financial disaster invested his remaining assets in New Zealand Company land orders where he identified himself with Wakefield's scheme for the colonization of New Zealand. In 1839 he was appointed to the executive committee for inaugurating the settlement of Port Nicholson and became a prominent figure in the early days of the Wellington Settlement. He was, however, beset by financial difficulties and latterly became dependent on his friend.

Goldsmiths' 30477; OCLC records three copies in North America, at Chicago, Columbia and the New York Historical Society; apparently no copy in the British library.



## THE COMMONPLACE ALBUM OF 'A MUCH LOVED AND BENEVOLENT LADY'

45. **[RICKMAN, Sarah Horne].** COMMONPLACE ALBUM, containing photographs, sketches and manuscript verse and letters. [Wellingham House, Ringmer by Lewes], circa 1863-1876. **£ 485**

4to, [23 x 19cm], 92 leaves on white and coloured paper, including about 20 blanks, containing photographs, sketches and manuscript verse and letters; original black crushed morocco, spine in compartments with raised

*bands and ruled in gilt, gilt edges. Ticket of 'H. & C. Treacher (late King & C.) Bookseller, Publisher & Stationer. 1 North St. & 44 East St. Brighton.'*

Interesting Commonplace album compiled by Sarah Rickman, who curiously only appears herself rather fleetingly, with only her initials 'S.H.R.' written on a very few leaves. Instead she was content to let her fellow Quakers and friends copy in their work or add anonymously her own selections.

Sarah was born in 1813 to John and Rachel Rickman of Wellingham House in Ringmer just north of Lewes. The Rickman family were leading Quakers in the area and together with the Godlee family traded in banking, corn, timber, cement, coal and shipping becoming the leading merchants of the town. The Album was started after the death of John Rickman in 1859, probably unsurprisingly as he was described later by a grandson as a person of 'unimaginative precision and tyranny.' Still there is a photograph of him looking stern facing a page of text that he copied from the diary of Samuel Scott a Quaker of Hertford.

The Rickman family is alarmingly complicated with a complete lack of imagination in the naming of children in the various branches with Sarah, Matilda, John, Richard etc. used over and over, sometimes even on the death of a child successive offspring had the same name. We do know that 'Sarah Rickman was very clever with her hands. They had in their parlour a cardboard model of the Coliseum, which she had made, and at one time she had made a pair of high lace boots for a doll, turned out as beautifully as by any shoe maker. She was a great joy to the children with her varied interests; beautiful carving, and little figures and flowers she cut out of white paper for them with scissors, without drawing any outline, yet they were exquisite works of art.' [Hitchin]

The contributions to the album includes photographs of the elderly Quaker siblings Margaret and Joseph Woods who came originally from Stoke Newington to Lewes, together with a sketch from Joseph's hand, he was want to give these as presents to friends. A letter by Richard Cockle who ran the British and Foreign Bible Society Book Depository in Earl St., London until his death in 1850 and addressed to one of Sarah's elder sisters Priscilla has been carefully preserved - was this a proposal, alas Cockle was not a Quaker and Priscilla's father would have prevented any family connection. Original poetry sketches, photographs and quotes from Biblical or from Quaker literature but also on contemporary subjects, fill the leaves. Much of this work is initialled rather than signed, but some could probably be identified by trawling though names of the tight knit Quaker community in Lewes, Brighton and East Sussex.

On Sarah's death at Wellingham House at the age of 88 in June 1901 it was reported at her funeral service held in the Lewes Friends' Meeting House that she was 'a much loved and benevolent lady.'



*Margaret Woods & her great-great nephew, taken at the back of  
St. Michael's Rectory, Lewes.  
Sep 7 1868.*

*Lines in remembrance of a brief visit to  
Margaret Woods  
XI. 2. 1867  
v. c. 8*

*There's but a glance! but oh, how sweet  
The dews of that Love!  
That shed o'er this desolate heart  
A brightness from above!  
Great peace is thine, O Hope of Heaven,  
The peace that comes from sin forgiven.*

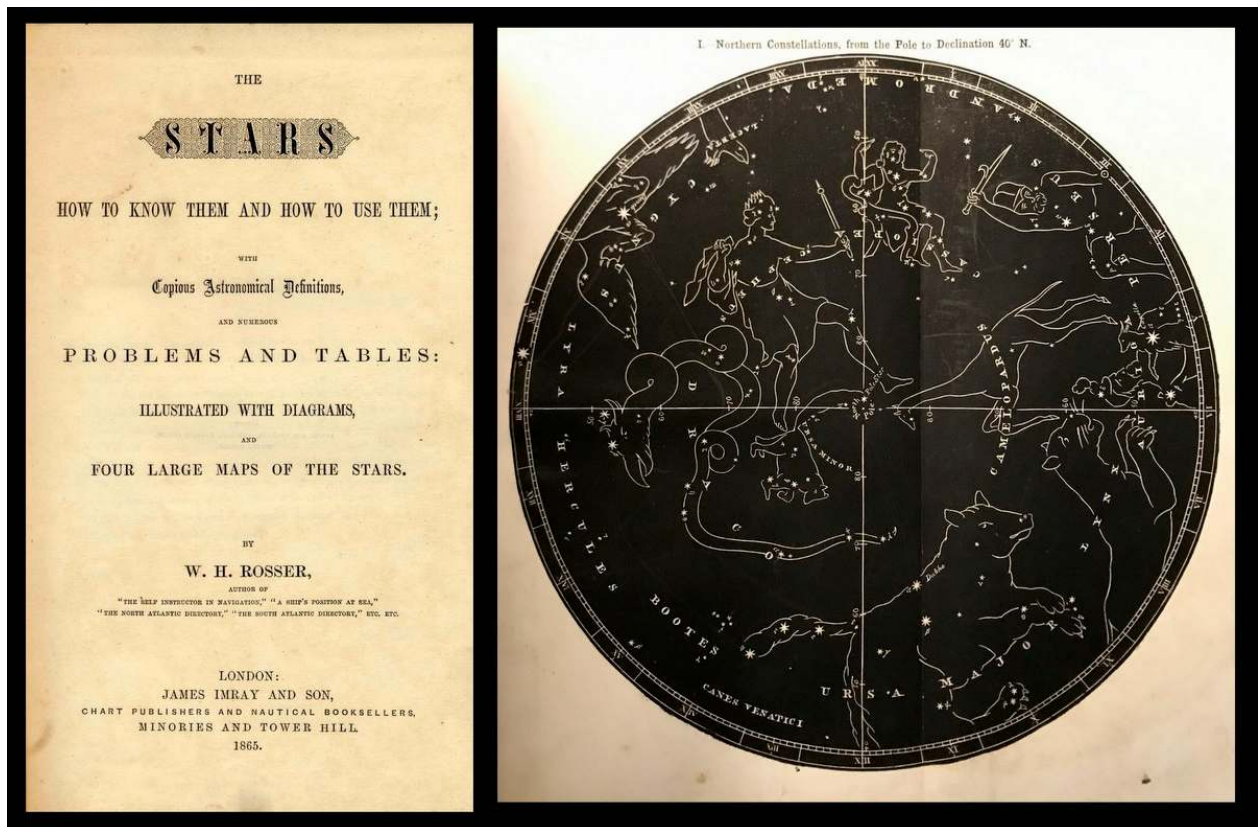
*And thou art safe from every ill,  
And shelter'd from all harm!  
Thy round about thee, & beneath,  
Is God's eternal arm!  
On Jesus Christ, thy soul hath rest,  
Like John reposing on His breast.*

*How sweet to see thee, sweetest rest,  
Beyond all doubts & fears;  
Though standing on the solemn verge  
Of almost ninety years,  
Life's sweet conflicts nearly o'er  
Thou seem'st almost on Canaan's shore.*

*There's but a glance but oh, my soul,  
Would I could still abide  
Under that dove's holy wing  
Of Love's deep peaceful tide;  
Those living fountains freely given  
To quench the heart for joy & Heaven.*

*St. Michael's Rectory, Lewes.  
October 12<sup>th</sup> 1868.*



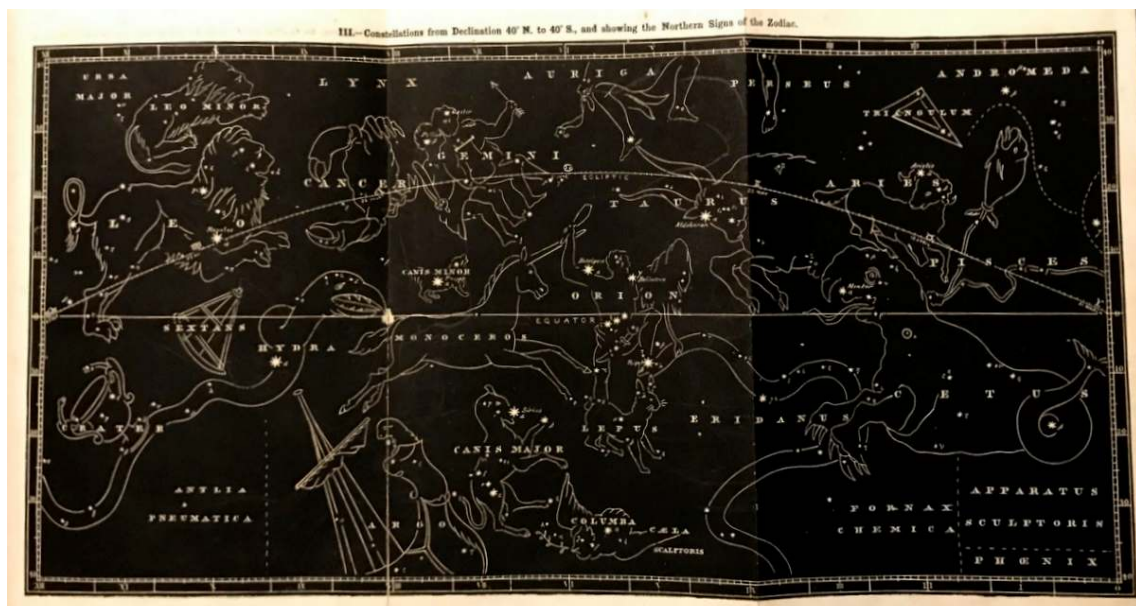


‘WILL BE FOUND USEFUL BY ALL WHO DESIRE TO OBTAIN  
A PRACTICAL KNOWLEDGE OF THE STARRY FIRMAMENT’

46. **ROSSER, William Highmore.** THE STARS. How to know them and how to use them; with Copious Astronomical Definitions, and numerous problems and tables: Illustrated with Diagrams, and four large maps of stars. London: James Imray and Son, Chart Publishers and Nautical Booksellers, Minories and Tower Hill. 1865. **£ 350**

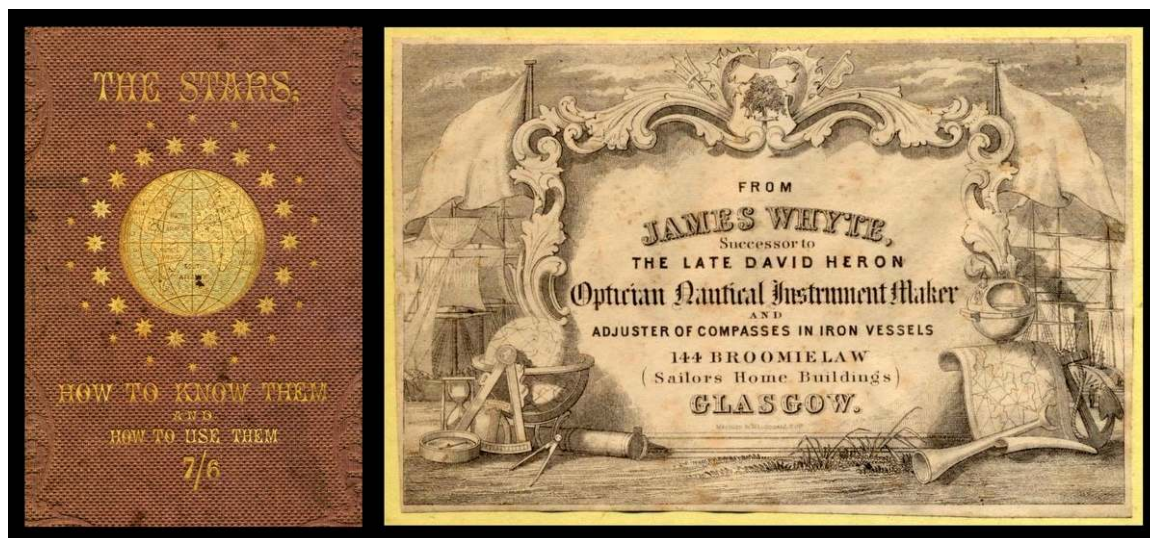
**FIRST EDITION.** Super 8vo, [27.5 x 17.5 cm], pp. viii, 59, [1]; 4 folding lithograph (plates partial tear to one fold); original brown cloth blocked in bind and gilt with a decorative design of the world surrounded by stars and enclosed within the title, (some chips to spine and soiling and light wear to extremities; with a large decorative trade label to on front paste down.

A neat practical work and ‘though chiefly written for the use of Seamen, are also of such a character, that they will be found useful by ALL who desire to obtain a practical knowledge of the starry firmament. The aim is not only to show how to acquire an aptitude in distinguishing the constellations, and the principal Stars composing them, but also aid in putting this knowledge to practical purpose in determining the Latitude and Longitude &c.’



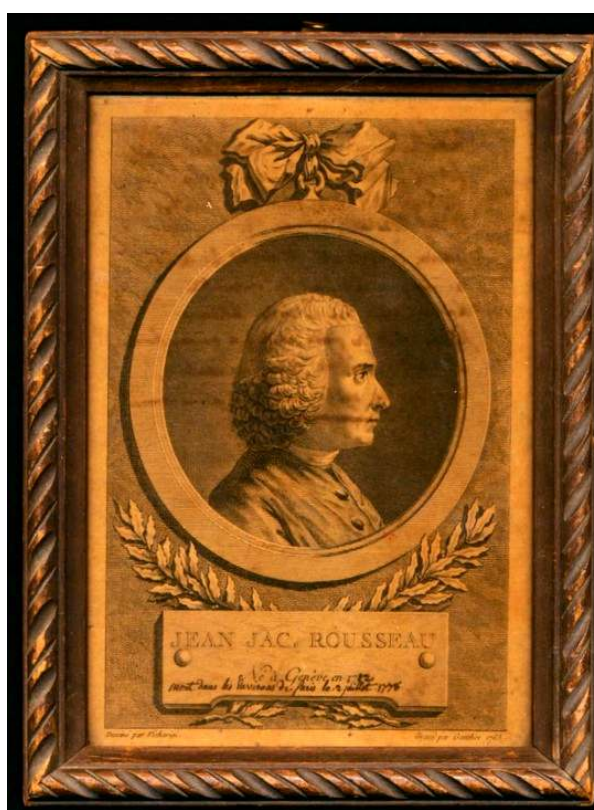


At first there was no necessity for masters and mates in the merchant shipping to take any exams until 1850 at which time a voluntary system was introduced. William Highmore Rosser (1818-1894) was taught nautical astronomy by Janet Taylor, who was regarded as the 'Mrs Somerville of the marine world'. Rosser began to teach seamen navigational skills especially after 1854 when the Board of Trade both enforced examinations and transferred the teaching programme to the Science and Art Department. Rosser advertised himself as a Nautical Instructor, Adjuster of Ships' Compasses, and Chart Seller but this was not successful as he became insolvent in 1859. He produced a series of works on nautical self instruction chiefly through James Imlay for which there was a growing demand. Oddly for such a mercantile nation as Britain the Science and Art Department decided to abandon teaching altogether in 1864 the year before our publication. Rosser then opened The London Nautical School and continued to teach for the remainder of his life, latterly to gentleman sailors with private yachts although he seems to have live a fairly hand to mouth existence for when he died in 1864 a notice was published in *The Field* for support of his invalid wife. His middle name has heretofore been universally given as 'Henry' rather than 'Highmore', so first prize to the library that reads this far and changes their catalogue entry.



This copy was marketed by the Glasgow optician and nautical instrument maker James Whyte with their large flamboyant engraved trade card on the front paste-down.

No copy of the first edition recorded on OCLC, and only one copy of the 1866 second edition, at the BL.



*Rousseau prenant toujours la nature pour maître,  
fut de l'humanité l'apôtre et le martyr,  
Les mortels qu'il voulait former à se connaître  
étaient trop avides pour ne l'en pas payer  
pauvre, errant, fugitif et proscrit sur la terre  
sa vie à ses écrits servit de commentaire,  
sa fièvre brûlante dans ses hardis tableaux  
fut en dépit des grands mortels le que nous sommes:  
il devoit de nos jours trouver des échappés,  
il aura des autels quand il nous traitera des hommes.*



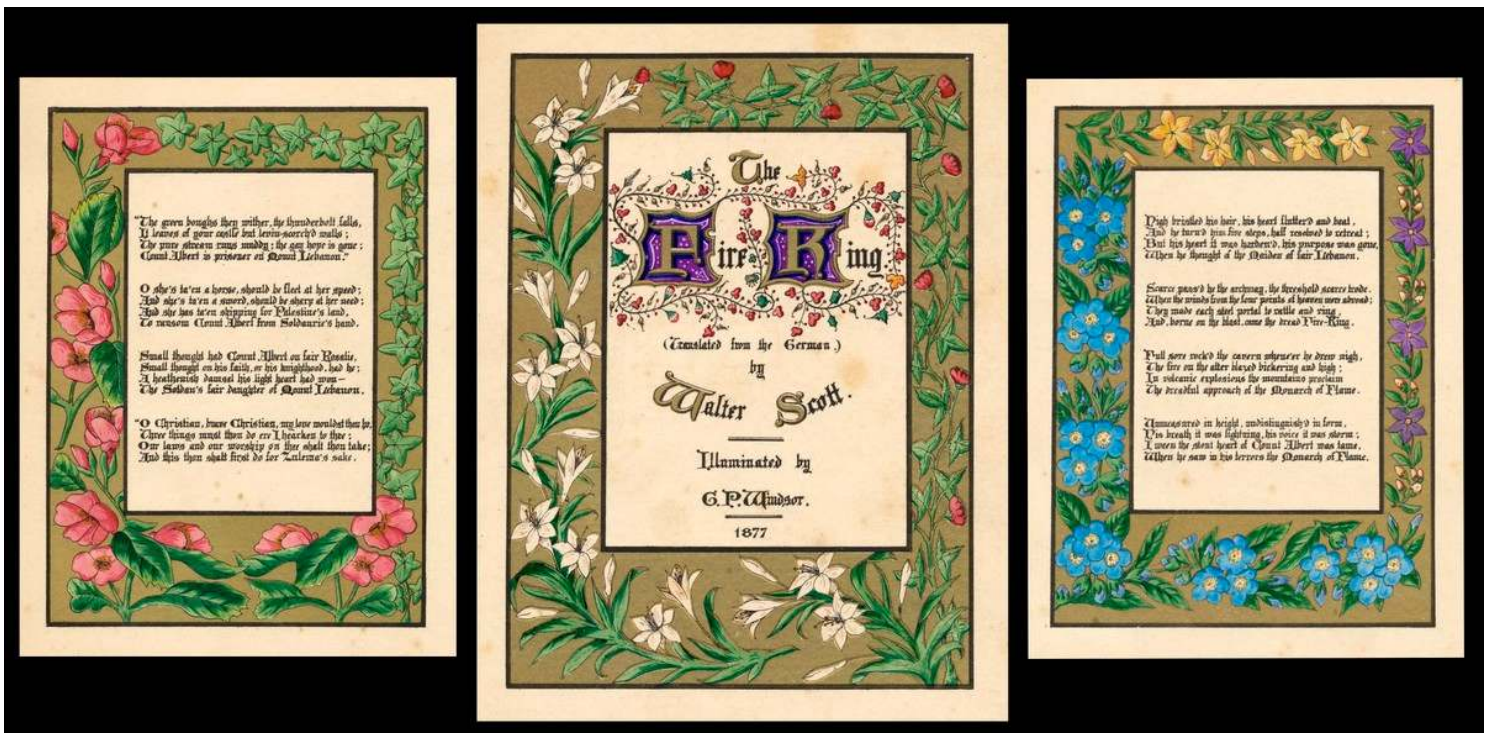
47. **ROUSSEAU, Jean Jacques.** ENGRAVED PORTRAIT after Vecharigi, engraved by Charles-Etienne Gaucher. Paris; chez Jaulain Quay de la Mégisserie 1763. **£ 285**

*Engraved portrait [185 x 135mm.] of Rousseau in profile wearing a wig set within as medallion on a rectangular frame; a panel below lettered 'Jean Jac. Rousseau, / né à Genève en 1708' but here corrected in ink to 1712 together with the addition 'Mort dans les Environs de Paris le 12 juillet, 1776.' Verses in ink by the same hand on the verso. double glazed nineteenth century frame.*

The print was once owned by a contemporary devotee of Rousseau, who felt called upon to pen a ten line paean on the verso of the print. The poem reflects on the philosopher having taken, as ever, nature as his guide, and was for humanity both the apostle and the martyr!

The poem appears to be unpublished.

Fernand de Girardin, *Iconographie de Jean-Jacques Rousseau*, 149.



PRIVATELY PUBLISHED

48. **SCOTT, Sir Walter & WINDSOR, G. P., illustrator.** THE FIRE KING. (Translated from the German.) by Walter Scott. Illustrated by G.P. Windsor. 1877. [London] 1877. **£ 450**

*4to, chromolithograph title and 12 plates printed on card; occasion spotting chiefly confined to paper guard facing each plate; original bevelled green cloth, the upper cover with title blocked in gilt, gilt edges; with illuminated presentation in colours and gold on front free endpaper to 'J. Davison.'*

A privately published work by an amateur artist. The romantic poem was not as the title suggests 'translated from the German', but an original work that Scott provided to M. G. Lewis for inclusion in his *Tales of Wonder* published in 1800. This appears to be the only separately printed edition, even the indefatigable 'William B. Todd' was unaware of it.

Alas we know nothing of G. P. Windsor although the work is typical of decorative chromolithography in the middle years of the nineteenth century by women adept at the fashion for illumination. The choice of '*The Fire King*' could conceivably point to a Scottish origin, although the works by Scott were universally popular by 1877.

OCLC locates three copies at the NLS, National Art Library V & A and Penn State with COPAC.





### QUASI EROTICISM

#### 49. [SCREEN FAN]. [A GARDEN SCENE WITH LOVERS]. [Paris: Alphonse Giroux? 1825]. £ 750

*Translucent engraving, printed in colours mounted and centred on a shaped pink frame [20 x 23. cm]; decorated with swags of flowers and acanthus, the image gilt-edged border and band; the verso with the image protected by a cotton gauze enclosed within green patterned paper; the whole supported on a turned and ebonized handle, [total height with handle 36cm.]*

Although there is no trade label the fan is quite typical of Alphonse Giroux, as with his other acknowledged fans that show his keen interest in the use of novelties and optics for clever effect.

The scene is of two lovers with a young man placing a garland of flowers on a girls head whilst another lady looks on. The other elements of the scene include a fountain, two swans, a turned over flowerpot, a statue of entwined lovers, and a flowing red cloak which all add to the quasi eroticism of the scene. When held to the light the translucent image transforms into a sunlit scene.

Giroux produced a wide variety of goods even getting a mention in the Alexandre Dumas, père novel *Georges*, in a scene where the purchase of a fan is described 'the elegant shops of Alphonse Giroux and of Susse, were sure to turn the heads of young girls as well as their mothers'. Later Giroux introduced the Phénakisticope into France, and as a brother-in-law to Louis Daguerre he also constructed the daguerreotype cameras. The luxury trade in Paris of the 1820's was open to copying and counterfeit and if not by Giroux the maker must have been fair high in the pecking order in such decorative objects.



50. **SIMONS-CANDEILLE, Julie.** SOUVENIRS DE BRIGHTON, DE LONDRES ET DE PARIS; et quelques fragmens de littérature légère. Paris, Delaunay, Mongie ainé, Lenormand, L'Huillier, 1818. £ 450

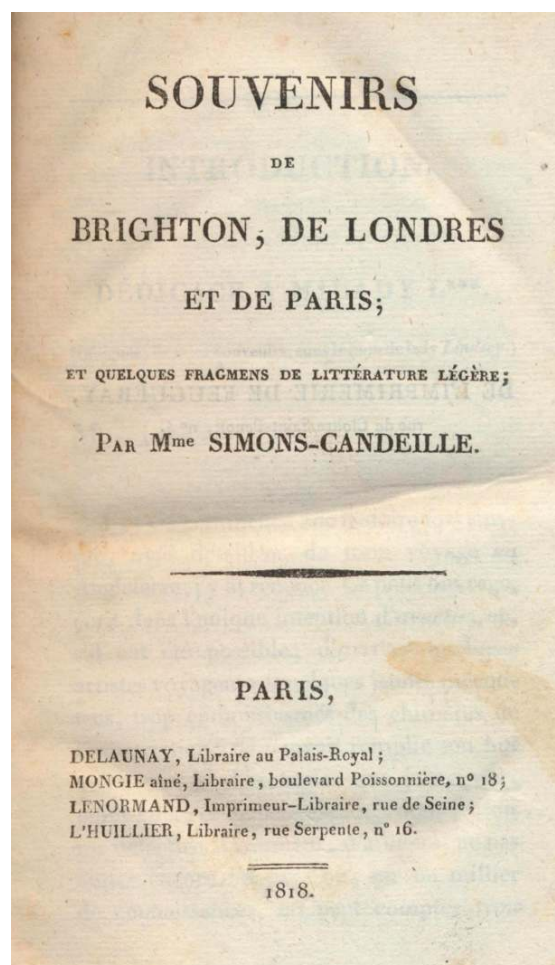
**FIRST EDITION.** 8vo, pp. 302; some light foxing and browning in places throughout; contemporary calf backed marbled paper, spine tooled and lettered in gilt; some light rubbing to extremities; with the bookplates of Pierre Reboul and Rocquencourt on front paste-down.

Uncommon first edition of this collection of reminiscences of exile in Britain by the French writer, musician, and actress Julie Candaille (1767-1834).

Candaille had been an important player in Parisian theatre, both as an actress and as a dramatist, throughout the revolutionary period and beyond. This inevitably led to some political difficulties at times; one such was during Napoleon's Hundred Days in 1815 - Napoleon had previously denied Candaille and her father pensions, and on his return from Elba, Candaille fled to London, where she stayed, performing concerts, for the best part of 16 months. The present account though does not feel like one of exile. Candaille describes the cultural and musical life of London and Brighton in a lengthy series of stories and anecdotes, full of observations about the characters of both people and, among other things, buildings ("When you dance in England, the house shakes, and makes all the neighbouring houses shake with it"). We find observations about the shopping habits of the English, much about the food, their skill in accompanying singers, their piano-makers, and the enthusiasm of English ladies for self-medication ("elles se droguent continuellement... les médecins... sont-ils extrêmement occupés").

Combined with these memoirs are minutes from three salons she held, including an essay on reading and declamation; some reflections on the history of music in its relationship to the other arts; a discourse on the taste for travel; and a collection of literary fragments.

Outside France, OCLC records physical copies only at the National Libraries of Scotland and Poland, although the work appears to be more widely held.



## ILL-GOTTEN GAINS

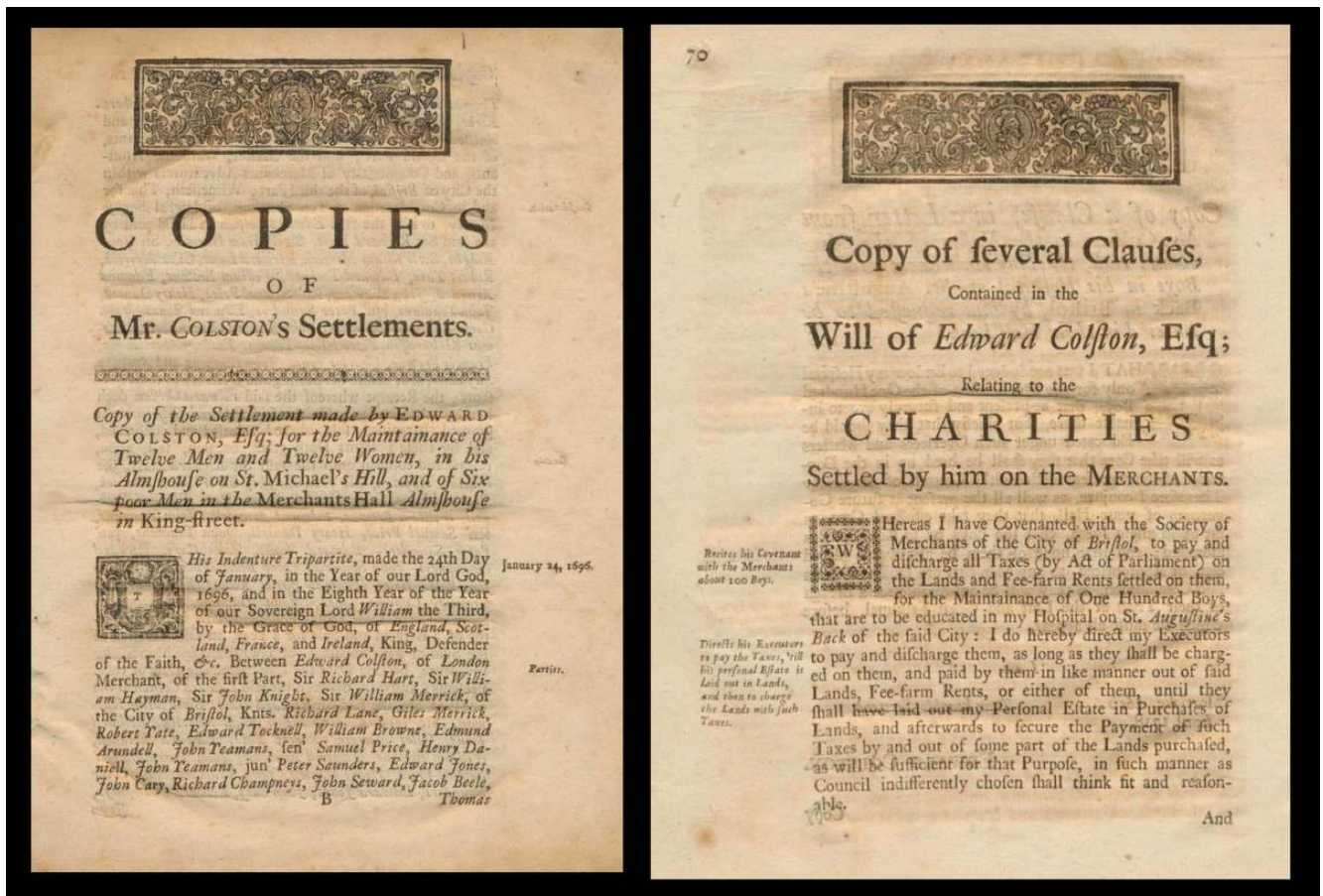
51. **[SLAVERY]. COLSTON, Edward.** COPIES OF MR. COLSTON'S SETTLEMENTS... [London?]: [n.d., after 1721]. £ 750

4to, pp. 75, [1] blank; modern black cloth, red morocco label lettered in gilt.

An exhaustive tabulation of all Edward Colston's good works at Bristol, built on the profits of transporting slaves.

Published soon after Colston's death in 1721, probably as a necessity and to collate all the various conditions that officeholders of the charity had to negotiate in order to carry through their duties. There must have been an original intention to include a title and also some form of introduction, for the text begins on signature 'B' but for whatever reason this was never forthcoming, and all extant copies presumptively begin with Colston's first charity.

The work is formed of several parts, beginning with the first settlement of 1696 for the 'Maintenance of Twelve Men and Twelve Women in his Almshouse of St Michael's Hill, and of Six Poor Men in the Merchant's Hall Almshouse in King Street.' This in turn is followed by each of Colston's amendments and further charitable activities, including: 'A Schedule of Rules, Orders, and Directions For Better Governing and Ordering of the Almshouse upon St Michael's Hill' - 'Copy of the settlement made by Edward Colston, Esq. for the Maintenance, Education, &c. of 100 Boys, in his Hospital on St Augustine's Back, in Bristol.' - 'The First Schedule. A particular of the Taxes and Outgoings' - 'The Second Schedule. Rules and orders for the Governing of the Hospital' - 'Mr



Colston's farther Directions about Taking in Boys from Temple Parish' - 'Mr Colston's farther Directions Touching the Government of the Hospital' - 'Copy of a clause, in a Letter from Mr Colston to the Maters of the Merchant's Hall touching on the Education of the Boys in the Hospital...' - and 'Copy of several Clauses in the Will of Edward Colston, Esq. Relating to the Charities Settled by him on the Merchants.'

Nowhere in this formidable list of 'Settlements' is there any taint of where the money had come from, although the 'Six poor Men' were designated to be 'old, poor, decayed Seamen', a class that helped Colston to make his fortune. By 1696 his money was in land and it was from this source that the charities were to be funded.

Colston was a rather unbending High Tory who flirted with Jacobitism. He was known to be punctilious about detail, hated dissenters and Catholics alike, and was not on good terms with the Whiggish city of Bristol and chose not to live there. His charities were to be supervised chiefly by merchants with a same political persuasion as his own, some of whom were also involved in the West Indian slave trade and others with place men of rather unsavoury character. Colston was however, long after his death, celebrated for his good deeds in anniversary dinners during the nineteenth and early twentieth century, his source his wealth was sometimes vaguely alluded to but conveniently forgotten. However, it was Henry John Wilkins and his work on the surviving archives of Colston for his biography of 1920, that laid bare the true picture of his source of wealth. It took another hundred years before his statue was thrown over in Bristol.

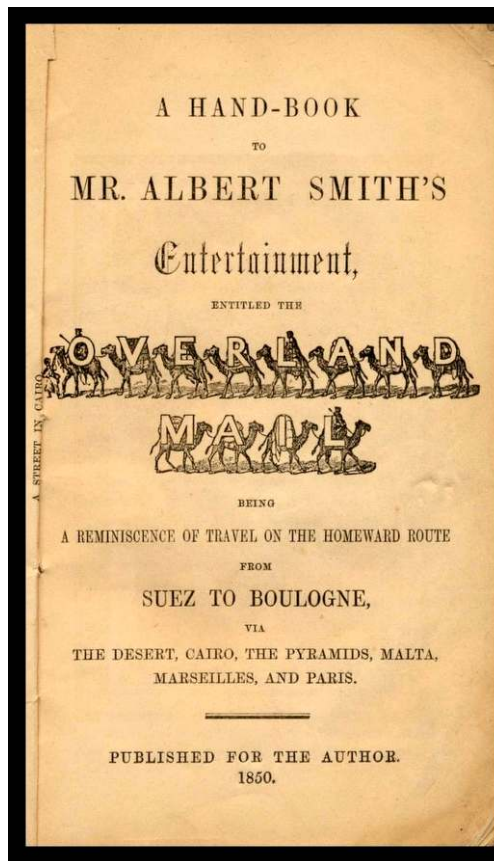
OCLC locates copies at the British Library, National Library of Scotland, Landesbibliothek Oldenburg, Yale and Texas; COPAC adding several other copies throughout Britain.

## PANORAMIC ENTERTAINMENT

52. [SMITH, Albert]. A HAND-BOOK TO MR. ALBERT SMITH'S ENTERTAINMENT, ENTITLED THE OVERLAND MAIL being a reminiscence of travel on the homeward route from Suez to Boulogne, via the Desert, Cairo, the Pyramids, Malta, Marseilles, and Paris. [London] Published for the Author. 1850. **£ 385**

8vo, pp. vi, 7-47, [1] advertisement; with 13 illustrations; stitched as issued in the original printed wraps, rather worn and dust-soiled, minor loss to corners, and some dog-earing to first gathering, and light stain in margin at end.





Albert Smith performed his panorama at Willis's Rooms, King Street, St. James's, from the 28th May until the 10th July 1850. In his Preface he tells us that 'the materials and sketches for the Entertainment were collected by the author towards the close of 1849 when travelling on the route'. The panorama's tableaux were painted by William Beverley with Smith's lecture for 'The Overland Mail' consisting of a mixture of education and comic entertainment, the formula he would use for panoramas thenceforth. Between 28th June and 12th December 1851 he took his 'Overland Mail' on a tour of the provinces, visiting some 48 towns.

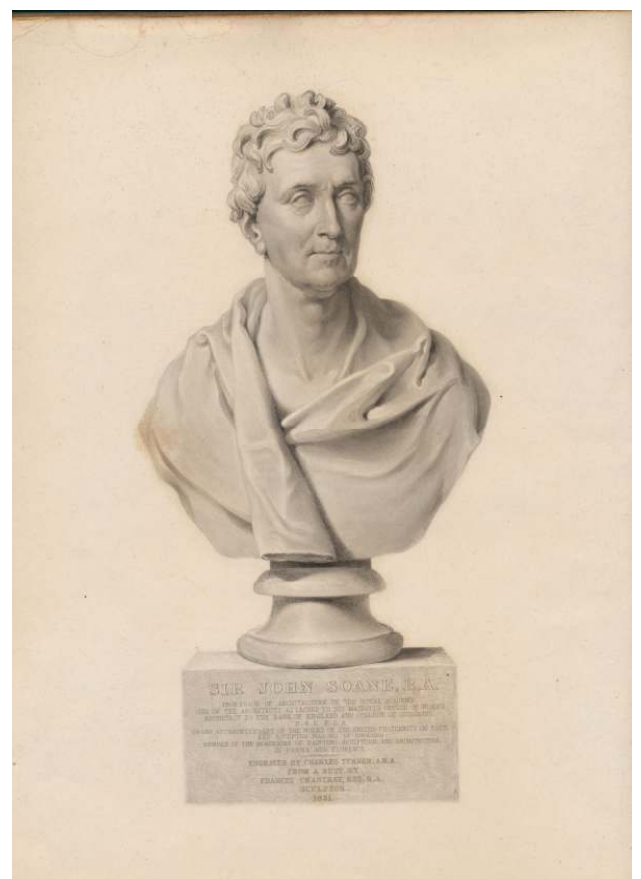
OCLC records two copies in North America, at Yale and Indiana.

## THE HOUSE AS A MUSEUM

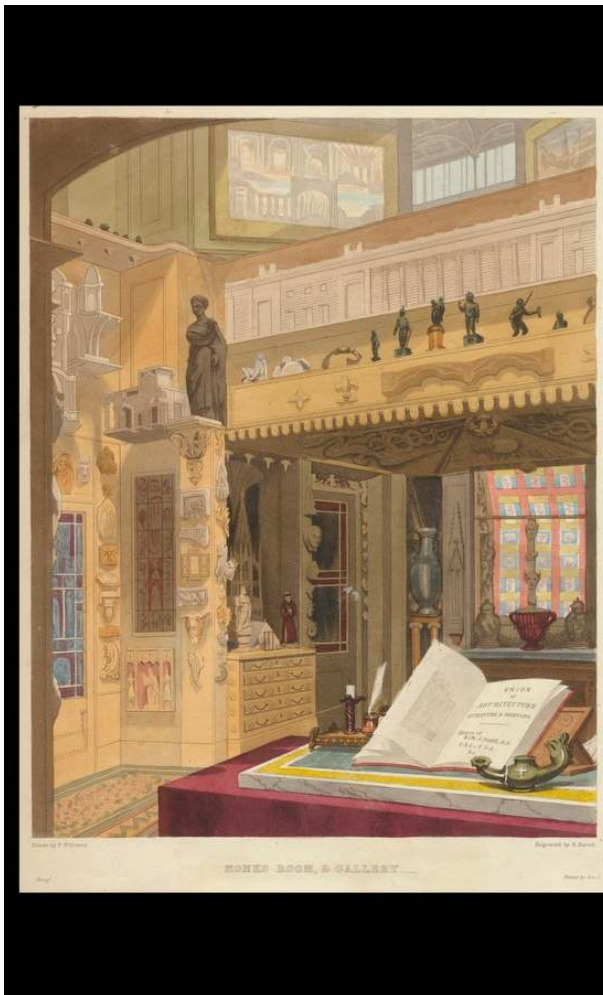
53. [SOANE, John]. DESCRIPTION OF THE HOUSE AND MUSEUM ON THE NORTH SIDE OF LINCOLN'S-INN-FIELDS THE RESIDENCE OF JOHN SOANE, ARCHITECT; London: Printed by James Moyes, Castle Street, Leicester Square. M.DCCC.XXXII. [1832]. £ 2,250

**SECOND EDITION.** 4to, xviii, [2] 'Description of plates, &c.', 27. [1] blank; 18 plates including an engraved frontispiece portrait, hand coloured aquatint plate, 12 lithographs and 3 engraved plans; also 3 wood engraved head and tail-pieces, some foxing in places, one plate affected more so; contemporary panelled calf lettered in gilt on spine and upper cover; with the armorial bookplate of John Henry Good on front pastedown; a very good copy.

The second edition of the *Description* was published in an edition of 106 copies for private distribution and of the three editions during Soane's lifetime is much the rarest.

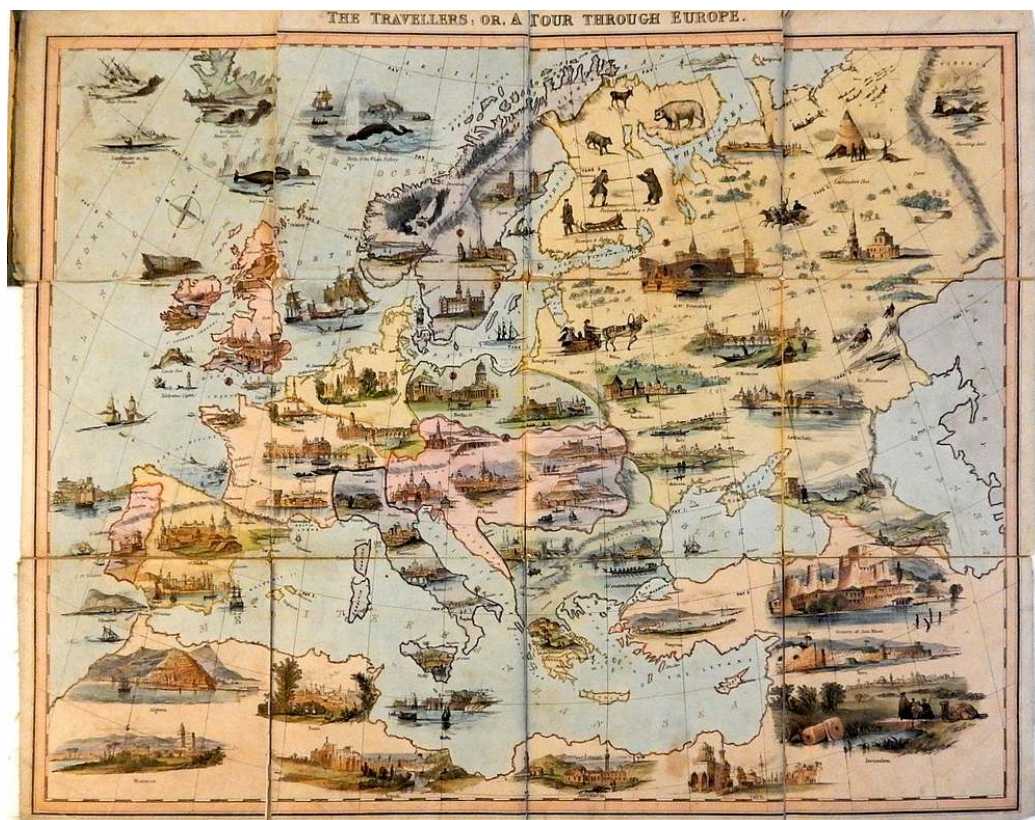






The Soane Museum was and is the articulation of that marriage of poetic mood, architecture and antiquity that was so central to Soane's vision and the shaping of his museum, which was so influential in late Georgian England. The continued existence and integrity of the collection, as catalogued here in its earliest form, provides a readily accessible milestone in the evolution of museums and museum collections.

Our copy was given by Soane to Joseph Henry Good (1775-1857), an English architect who was clerk of works at the Tower of London, Royal Mint, Kensington Palace and the Royal Pavilion Brighton.





## A RATHER DISTORTED VIEW OF EUROPE

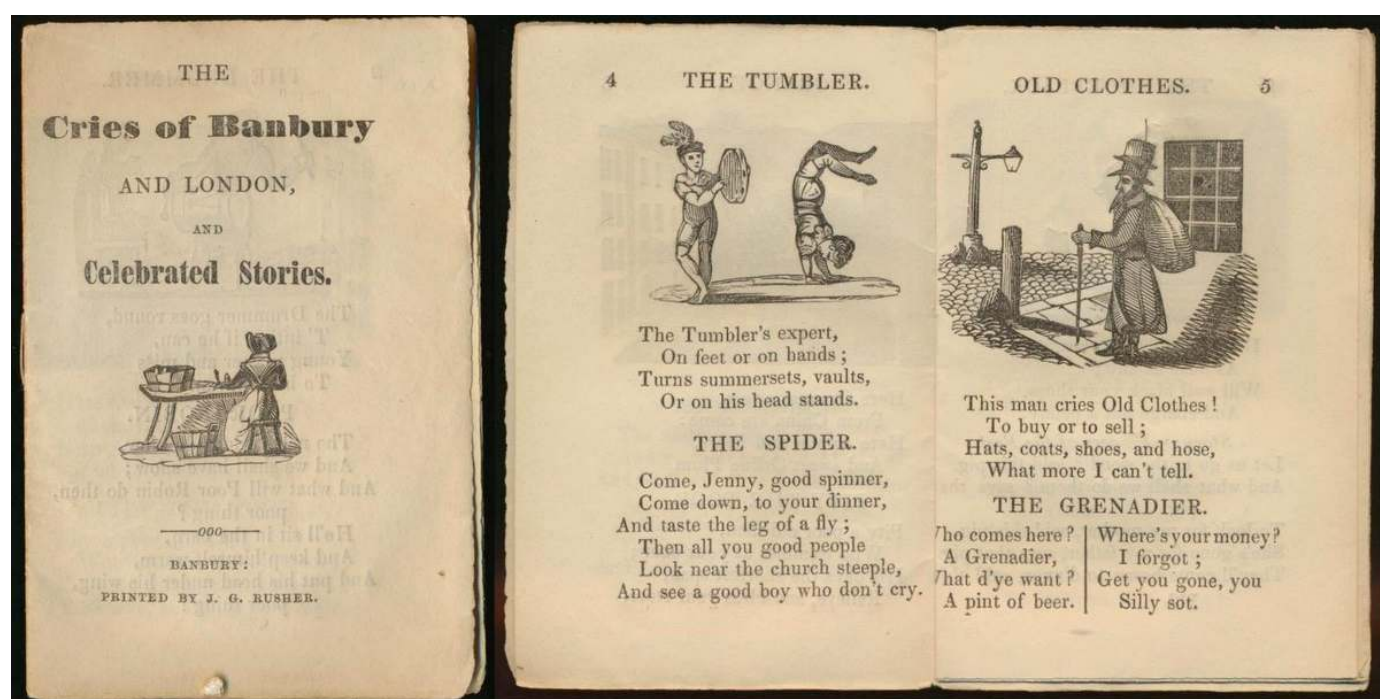
54. **SPOONER, William.** THE TRAVELLERS OF EUROPE. [*cover title*]. London, William Spooner, [Dec.<sup>r</sup> 1.<sup>st</sup> 1842]. £ 650

**FIRST EDITION.** *Hand coloured lithographic map (510 x 630 mm) with numerous vignette views, dissected into 12 sections and mounted onto linen, worn in places; folding into the original green cloth covered boards (167 x 180 mm) with large pictorial lithographic label on front cover; a little spotted and rubbed.*

A beautiful map of Europe somewhat distorted to suit the game. The locations of the cities has Prague somewhat north of Dresden and Vienna a short walk from Bosnia, however, the fine views and the atmospheric colouring make this a delightful example. Ten years after this Spooner published an edition with *Improvements and Additions* (and maybe corrected), with the map being dissected into 9 sections.

William Matthias Spooner (1796-1882), printer seller and publisher of puzzles, games, juvenilia, satires and transparencies, operated from 259 Regent Street from 1831 until 1836, after when he move to addresses in the Strand until his death.

Whitehouse p. 18.



## PROVINCIAL CRIES

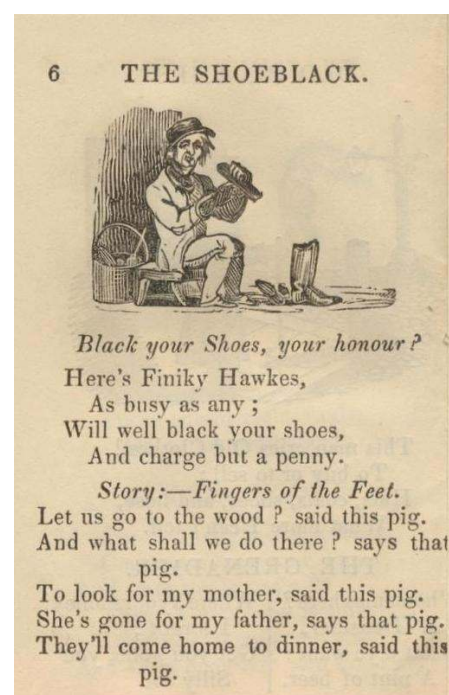
55. **[STREET CRIES].** THE CRIES OF BANBURY AND LONDON and Celebrated Stories. Banbury. J. G. Rusher. [n.d., c. 1840]. £ 150

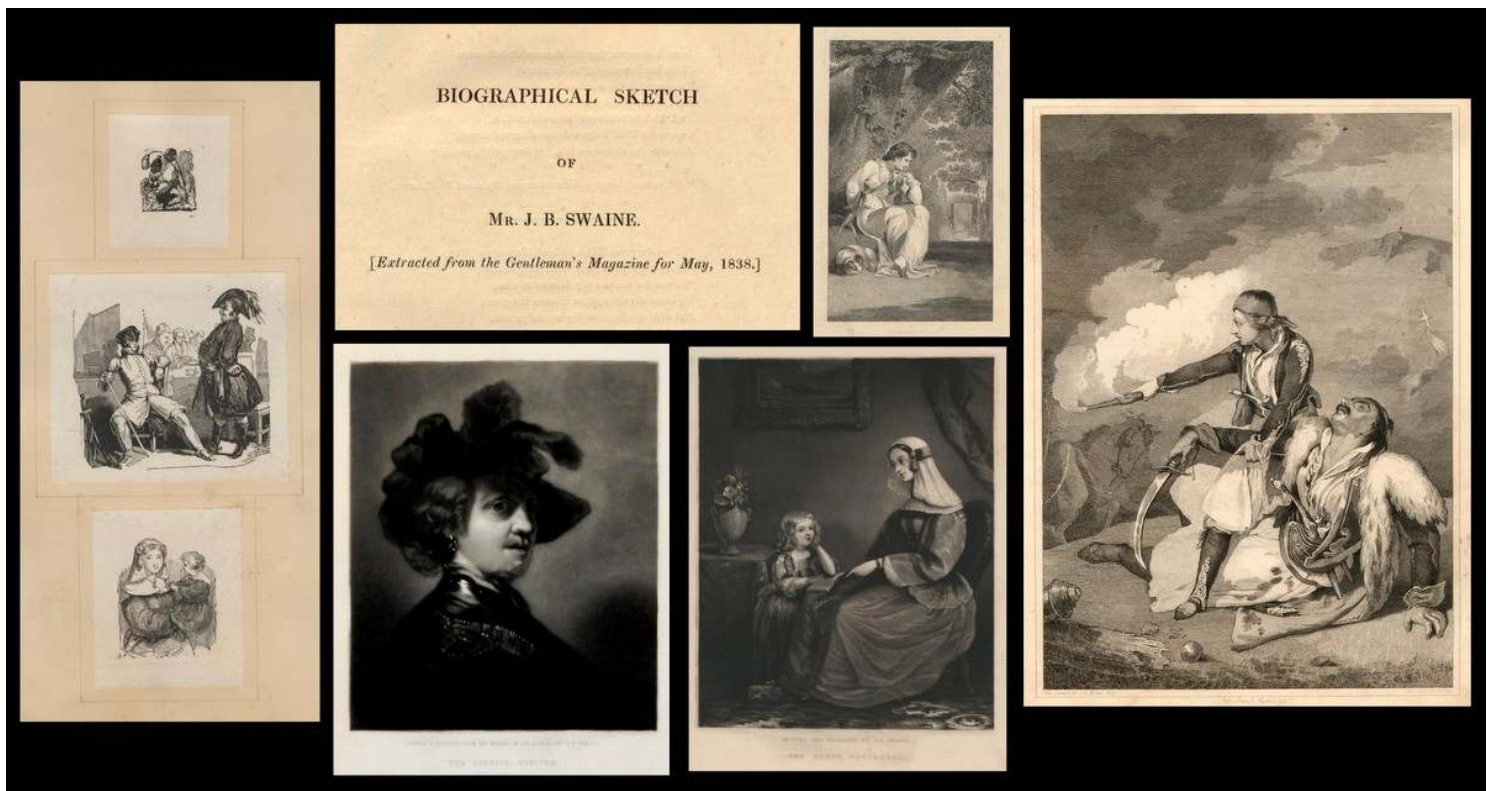
*Pp. 16 [10 x 6.5 cm]; illustrated with 16 wood-engravings; original wrappers; a very good copy.*

Uncommon provincial collection of cries, including - Oranges - Old Clothes - The Shoeblack - The Dustman - Fine Sprats - Strawberries - The Hawker - Milk Maid - The Wheelwright - Potatoes - Fine oysters - and concluding with Rabbits. The naive, yet delightful, woodcuts are particularly noteworthy.

As with much of this cheap ephemeral street literature for children, when balanced against the enormous output known to have been printed, comparatively little of it now survives.

OCLC: 30583641.





### BESPOKE COLLECTION

56. **SWAINE, John Barak. [NICHOLS John Bowyer]. BIOGRAPHICAL SKETCH OF MR. J. B. SWAINE.** [With illustrations from works painted or engraved by him.] London: circa 1838.     £ 850

*8vo. pp. 8. together with 27 engravings and woodcuts including a number in proof bound together in one volume (one defective and a few minor tears and marks); contemporary cloth, (somewhat worn) spine lettered in gilt 'J.B.S. 1838'.*

Very probably this collection was gathered together as a memorial volume to John Barak Swaine by his friend Alfred John Kempe (c.1785-1842).

A similar copy is located at the British Museum Department of Prints & Drawings [1878,0713.1920] however that copy now lacks most of the plates as it appears to have been dismembered to allow the prints to be mounted and catalogued separately. A number of prints in our copy, however, do not appear in the British Museum catalogue so the make-up of these volume may have been on a bespoke basis. This seems to be confirmed by the appearance of another copy, possibly the now dismembered British Museum copy, in John Russell Smith's catalogue of 1848 [item 5421, half bound at £1 4s].

Swaine was clearly a man of parts and well able to turn his hand to mezzotints, engravings, woodcuts and lithographs. Kempe as his loyal friend may have gathered together what was available to him for these quarto volumes, as one of the prints included is certainly from a second-hand source and each of the smaller prints have been neatly bordered with a pencil line. Quite a number of the smaller prints are not signed by Swaine and this collection affords possibly the only attribution to the artist we have.

'John Barak Swaine (1815–1838), printmaker and painter...studied in the schools of the Royal Academy, and while still a boy did some good antiquarian work. Drawings by him, illustrating papers by Alfred John Kempe, appeared in *Archaeologia* in 1832 and 1834. In 1833 he was awarded the Isis gold medal of the Society of Arts for an etching, and in that year he drew, etched, and published a large plate of the east window of St Margaret's, Westminster. Having taken up oil painting, he was employed in 1834 by an American named Jones to copy some of the best pictures at The Hague and in the Louvre, Paris. Among his travel sketches are some of the field of Waterloo (dated 8 October 1834), held in the British Museum. In Paris he tried his hand successfully at wood-engraving. He engraved in mezzotint Rembrandt's Spanish Officer, a picture by himself entitled The Dutch Governess, and a portrait of A. J. Kempe. In 1837 he etched a plate of the altar window at Hampton Lucy in Warwickshire. An experimental lithograph and etching, Neapolia (1820), is held in the Victoria and Albert Museum, London. Swaine was a versatile artist of great promise, but he died at the age of only twenty-three after a debilitating illness which affected his legs, at Queen Street, Golden Square, London, on 28 March 1838.' [ODNB]





### BEFORE BRITAIN PEAKED

57. **TAYLOR, Rev. Isaac.** *SCENES OF BRITISH WEALTH*, in Produce, Manufactures, and Commerce, for the Amusement and Instruction of Little Tarry-at-Home Travellers, London: J. Harris, St Paul's Church-Yard. 1825. **£ 450**

**SECOND EDITION.** 12mo, pp. [4], 286, [6]; engraved folding map frontispiece vignette on title-page, 84 numbered engraved plates on 28 sheets; original red roan backed boards, rebacked to style.

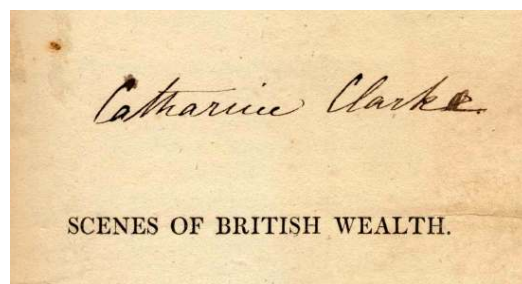
A didactic work aimed at instilling in the young the source of Britain's mercantile success.

A charming gazetteer, visiting town and country, and with 84 scenes of rural and urban commercial scenes, including such trades as Carpet Weaving [16], Shoe-Maker [48], Jew Selling Pencils [65], etc., also views of Cork [79], Dublin [80], London Docks [81], and Gas Lights, Carlton House [84].

'In form this book differs from the others in the series, the information is presented in dialogue form using a frame story of a father who takes his children on an educative tour of Britain. Most of the illustrations were drawn and engraved by the Rev. Isaac with some contributions by his son Isaac jun.' [Stewart, p. 381].

The Taylors of Ongar, in Essex, between them produced a great many books for children. The sisters Anne and Jane were most famous for *Original Poems for Infant Minds*, and their father Isaac for his *Scenes of...* series, published by John Harris between 1818 and 1830, of which this is one. Isaac Taylor (1759-1829) was also an engraver, like his own father, and a non-conformist preacher.

Moon 871; Stewart *Taylors of Ongar* A 40c.



### TOO RADICAL TO SURVIVE

58. **[THE RADICAL COMMITTEE].** *MEETING OF RADICAL & LABOUR MEMBERS IN COMMITTEE ROOM E.* [London, Houses of Parliament] January 30, [18]93 - Nov 16th, [18]93 and March 10th & 24th [18]96. **£ 300**

*Manuscript notebook, 8vo, pp. [40] in various hands; original purple roan, loose and chipped at head of spine.*



Meeting of the Radical  
& Labour Party in Committee  
Room E on Tuesday at 10 P.M.  
(April 11<sup>th</sup>). Mr. Storey in the  
Chair and 57 Members present.

The following resolution was  
carried unanimously:-  
"This Meeting believing that  
the Home Rule Bill has  
been fully discussed and  
that the country is desirous  
of seeing the work of  
Parliament proceeded with  
strongly urges the Liberal  
& Radical Members not to  
continue the Debate after  
Wednesday.

Meeting of the Committee  
on Thursday, April 13<sup>th</sup>  
at 10 P.M.

Present: Mr. Storey in the  
Chair Messrs. Labouchere,  
Reid, Lagan, Kearley,  
Hunter, Dicke, Spicer,  
Stanhope, Maden, Penn, Clark,  
& Lloyd George.

Mr. Penn read letter  
from Mr. J. H. Wilson and  
was requested to write to  
Mr. Wilson about question  
for Monday & the question  
of urgency.

Mr. Maden was requested to  
see Mr. Pitt of the Times  
with reference to the paragraph  
that appeared in that paper  
and to inform him that the  
Committee of the Radical and  
Labour Members wish to

A rare insight into the inner workings of the Radical Liberals in the last years of the nineteenth century. The thrust of the Radical Committee, was to decide and push radical policy through parliament. The present note book shows how the Radicals formulated policy and agreed strategy.

'The Radical section did preserve its own loose committee organisation, "for the purpose of keeping governments up to the mark and for current work", theoretically elected by an open meeting of Radicals. This lasted until early 1893, when after allegations that the Whips had packed the meeting it was decided to have an elected Radical Committee of 25 which could work on its own without the need to summon the whole Radical section. It seems that the core of this body was drawn largely from the traditional' Radical element - Storey, Stanhope, Labouchere, Dilke, Dr Clark, W. S. B. Maclaren, Kearley and Morton.... Dilke, in referring to the 1890s, later wrote that "it was always understood that the whole of the section were favourable to the miners' eight-hours bill..., to very drastic action with regard to the House of Lords, and to payment of members. Most of them were supporters of adult suffrage and Home Rulers. All of them took part in balloting for labour measures.'" [Emy]

On the February 13th. 1893 meeting it is noted 'Mr Fenwick be asked to ventilate Payment of Members in Irish Bill.' On February 16th 'Messrs Hunter & Picton reported result of interview with Mr Gladstone, matter left over, Mr Woods to see Labour Representative in mean time.' For February 20th it was 'Resolved that we ballot for Scotch Resolution "to call attention to conditions of Scotch business & to move a resolution".' February 24th 'That in the opinion of the Meeting provision ought to be made for the payment of all Members, that the payments to some Members would be objectionable because it would tend to divide members of the house into two classes and might expose disadvantage in the constituencies those who accepted payments. It was agreed that the above resolution be embodied in the letter to be sent to every Liberal Member of Parliament asking him if he agrees with it to signing his name and returning the letter to Mr J.H. Maden M.P.'

This same meeting also saw the beginnings of the 'packing' that was to cause the club to collapse. New committee members including Mr Philip Stanhope, David Lloyd George to represent Wales and Randal Cremer to represent '(Labour).' The last meeting recorded was for the 16th November 1893, although there is no indication that this was to be the last for a while. After a pause three more meetings took place under the heading 'Meeting of Unofficial Liberals held in Committee Room 16 on March 10th 1896.' Many of the same faces attended these meetings and Dilke was again secretary. The last entry instructed that a circular to be sent out for members to attend the next meeting on the 14th April 1896. Seemingly this did not happen as the notebook ends with a copious number of empty pages.



The Committee included Henry Labouchère (1831-1912); Sir Albert Spicer, first baronet (1847-1934); William Alexander Hunter (1844-1898); James Allanson Picton (1832-1910) and Hudson Ewbanke Kearley, first Viscount Devonport (1856-1934). Others who attended these meetings included Sir John Williams Benn and David Lloyd George, as mentioned above.

The notebook ends in the summer of 1897 at the juncture when the Radical wing of the National Liberal Club (N.L.C.) captured the club's organisation and elected a new political committee with Labouchère as the Chairman.

See S. Gwynn and G. M. Tuckwell, *The life of the Rt. Hon. Sir Charles W. Dilke*, 2 vols. (1917); Hugh V. Emy *Liberals, radicals, and social politics, 1892-1914*, 1973.

Meeting of Radical & Labour  
Members in Committee  
Room E. January 30/93.  
P. Storey voted to Chair.  
Resolved that we ballot for  
following Bills.  
1. Miners (Eight Hours)  
Majestates (Qualification)  
Taxation of ground Rents.  
and following Resolutions.  
2. Payment of Members  
Salary & Frivol. (Scotland)  
3. The following from Committee  
R. Storey. Richard D. Dilke Esq.  
H. Labouchère. J. D. Jacoby  
R. T. Rick &c. C. A. Picton  
A. Spicer W. Kearley  
W. A. Hunter. C. H. C. C. C. C.  
& James Stuart. J. D. Logan  
4. The following to Secretaries  
J. D. Maden Esq. S. T. Evans (Wales)  
D. Clark (Scotland) J. D. Benn (London)  
& S. Wood Labour.



#### RAPHAEL TUCK'S BEST WORK IN THIS FORM

59. **TUCK & Co. publisher.** WITH FATHER TUCK. AT THE SEASIDE. PANORAMA. The pictures are made by arranging the cut out figures in different parts of the Scenery London: Raphael Tuck & Son [circa 1912]. £ 550

*Oblong folio, [27 x 30.5 cm.] 4 chromolithograph scenes with 16 coloured inserts; apart from some minor dust-soiling, internally a very good copy; original decorative chromolithograph covers (some wear to edges and corner); with hinged flap concealing pocket at rear to store the inserts, the flap with inscription on verso 'For Doris from Gramma'; overall a desirable example.*

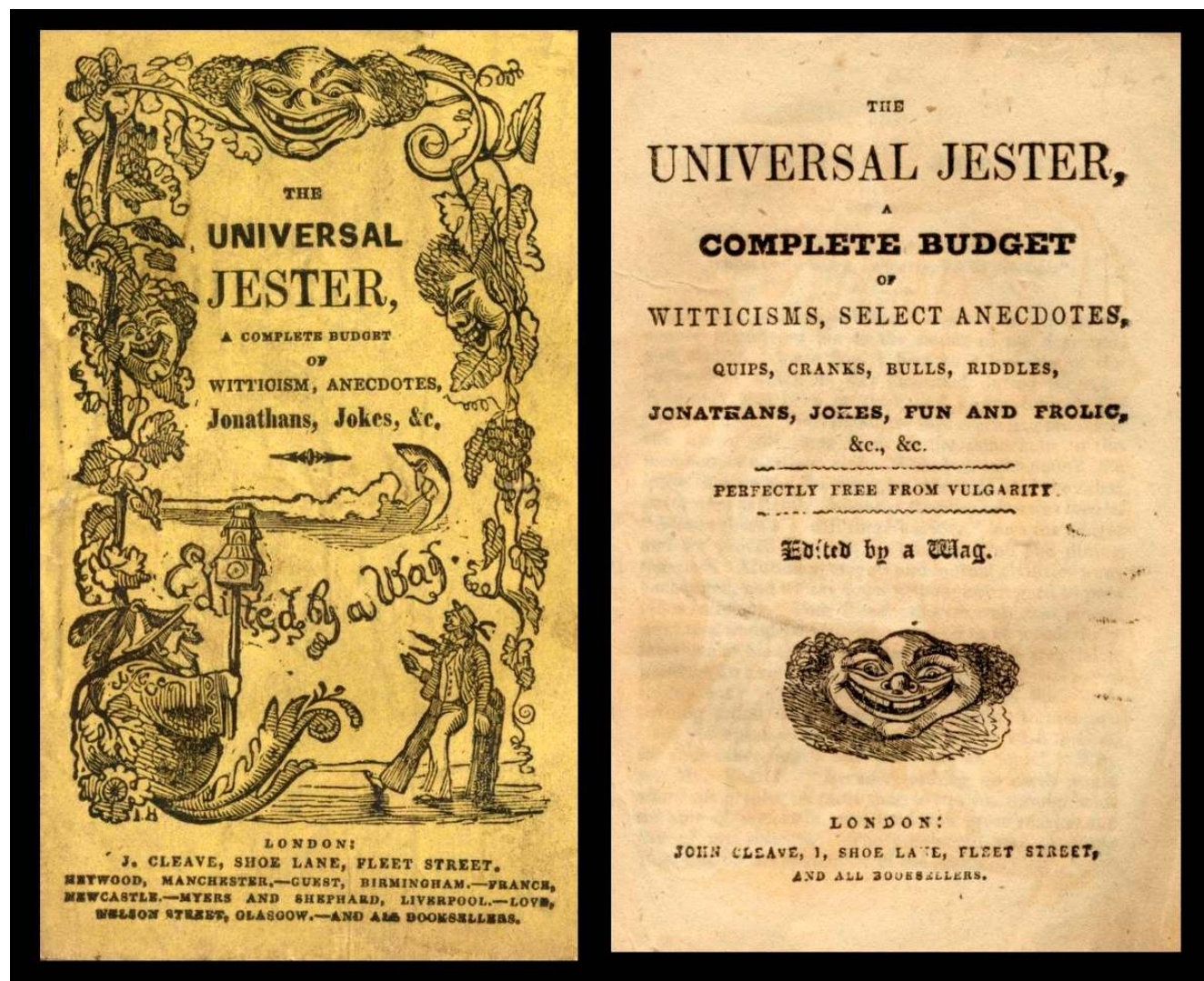
Charming panorama by Raphael Tuck, presenting idealised views of children playing at the seaside in the early years of Edwardian Great Britain. The four scenes each form a double page panoramic scene into which several cut-out pieces can be inserted, and show the children paddling in the sea, building sandcastles, riding donkey's,



rock pooling, and rowing boats, all set against the back drop of a quaint seaside town with bathing machines in the foreground and a castle nestling neatly on the hill in the distance.

The book opens into a panorama and can be self supporting something like a zigzag screen; in this form the four scenes would make a display for the nursery. The directions printed on the final page are keen to note that a 'variety of scenes... can be formed, and unending pleasure provided, by placing the figures in innumerable positions, and sometimes in one picture background sometimes in another, so that constant change and interest is obtained'. It is also noted that a pocket was fitted to the back where the cut-outs could be kept when not in use.

See: P. Haining, *Movable books*, p. 86-89.



**'PERFECTLY FREE FROM VULGARITY'**

60. **[WAG, By a].** THE UNIVERSAL JESTER, a complete budget of witticisms, select anecdotes, quips, cranks, bulls, riddles, Jonathans, jokes, fun and frolic... London: John Cleave, 1, Shoe Lane, Fleet Street. [1846-1847]. **£ 285**

**FIRST EDITION?** 12mo, pp. 1-70, [2], 179-204; iv, 165-170, 107-165, 170-178; with woodcut frontispiece (pasted to wrapper, as issued), and two further woodcuts throughout; uncut and stitched as issued, in the original yellow printed publisher's wrappers, a little dust-soiled and creased, but still a desirable copy.

A slightly incompetent piece of printing that even prints an apology stating buyers could have a gratis copy of the corrected second edition!

The 'Jest Books' had been a publishers standby since Elizabethan times, however by the early Victorian period the often crude and licentious content had given way to general mocking of Scots, Irish, Americans, all foreigners and the usual patronising misogyny.



The work has an uncommon back-story which all led to a messy outcome. Originally published in parts beginning with No. 1, advertised in January 1846 as containing an illustration and 36 pages of jokes etc. and priced at 'One Penny'. However something happened after No. 3 was issued in May 1846. A second title page, together with a preface, inserted after p. 204 now has the imprint of Henry Beale of 115 Fleet Street and the price of 'one shilling' showing that the parts had been gathered together and sold as a complete work, or at least that was the intention. There is another leaf placed after p. 70 headed 'Re-Issue! - Justice!! To our subscribers!!!' in which John Cleave explains 'The plain truth is, that a new hand was employed at the machine where we usually have our work executed, and on the first number of the Jester his abilities and incapacity proved a failure - to our sorrow. To evince our gratitude and sincerity we have resolved to make any sacrifice to repair the injury, and therefore another Edition of no. 1 will be published; and should any of our subscribers desire to possess a better copy, they can procure the same from Booksellers, by asking for the *Second Edition*, which will be printed on superior paper.

How are we to make sense of this confusing work. We know that Henry Beale had previously been in the employ of John Cleave for seven years until the latter went bankrupt in May 1846. Beale was owed £82 by Cleave and although Cleave had debts of some £2,000 his other creditors were happy to be settled, but Beale dug his heels in and had Cleave incarcerated in the debtors prison. Beale was only prevailed upon to relent when there was no way he was going to recover all the money owed to him. Cleave still had 'stock in trade' and it would appear that Henry Beale may have acquired various sheets and wrappers as part settlement for the debt. He probably thought to first issue the sheets as a volume with his own title-page but then he probably found he was short of some numbers and instead bound what he had in hand of *The Universal Jester*; had it stitched into wrappers and sold it off cheap to the trade. Any buyer who quickly looked through the work may not have noticed the deception of an incomplete work. That two other copies recorded have the same sequence of leaves which all appears to confirm this supposition.

OCLC records two copies only, at Yale and the Newberry library.

