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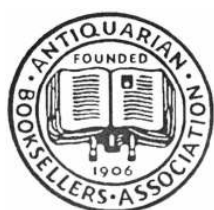
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30 [Fashion Panorama]

Front cover image is taken from item 46 [Household Guide]

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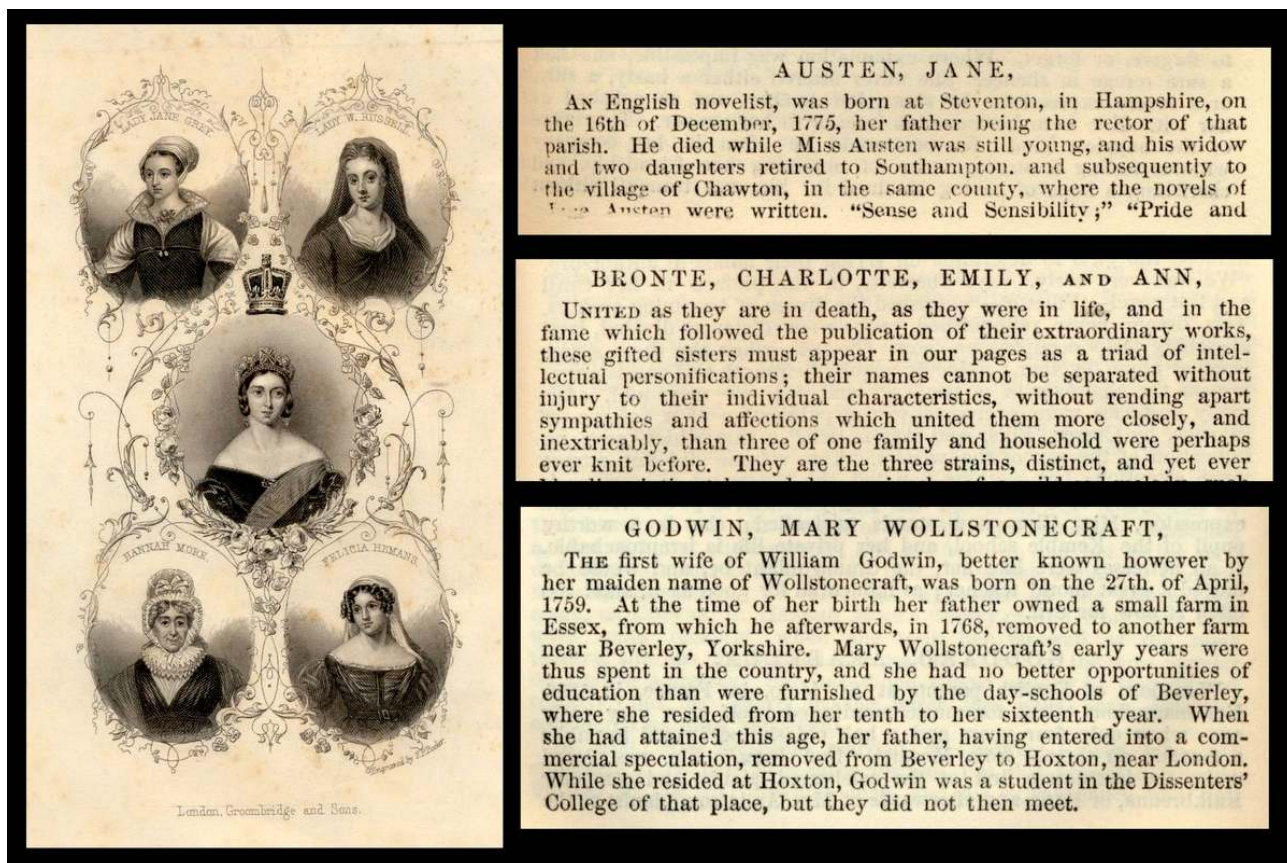
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'FORMING A COMPLETE RECORD OF WOMANLY EXCELLENCE OR ABILITY'

1. [ABC]. [ADAMS, Henry Gardiner, *editor*]. A CYCLOPAEDIA OF FEMALE BIOGRAPHY; consisting of sketches of all women who have been distinguished by great talents, strength of character, piety, benevolence, or moral virtue of any kind... London: Groombridge and Sons, 5, Paternoster Row. 1857. **£ 385**

FIRST EDITION. 8vo, pp. iv, 788, 4 advertisements; with engraved frontispiece and title; light foxing to prelims, otherwise clean throughout; bound in the original blind stamped publisher's cloth, spine and upper board lettered and tooled in gilt, head and tail with some chipping, and cloth a little sunned, but otherwise still a good copy, once in the Nottingham reference library, with their bookplate on front pastedown, blindstamp on title, and various other unobtrusive markings.

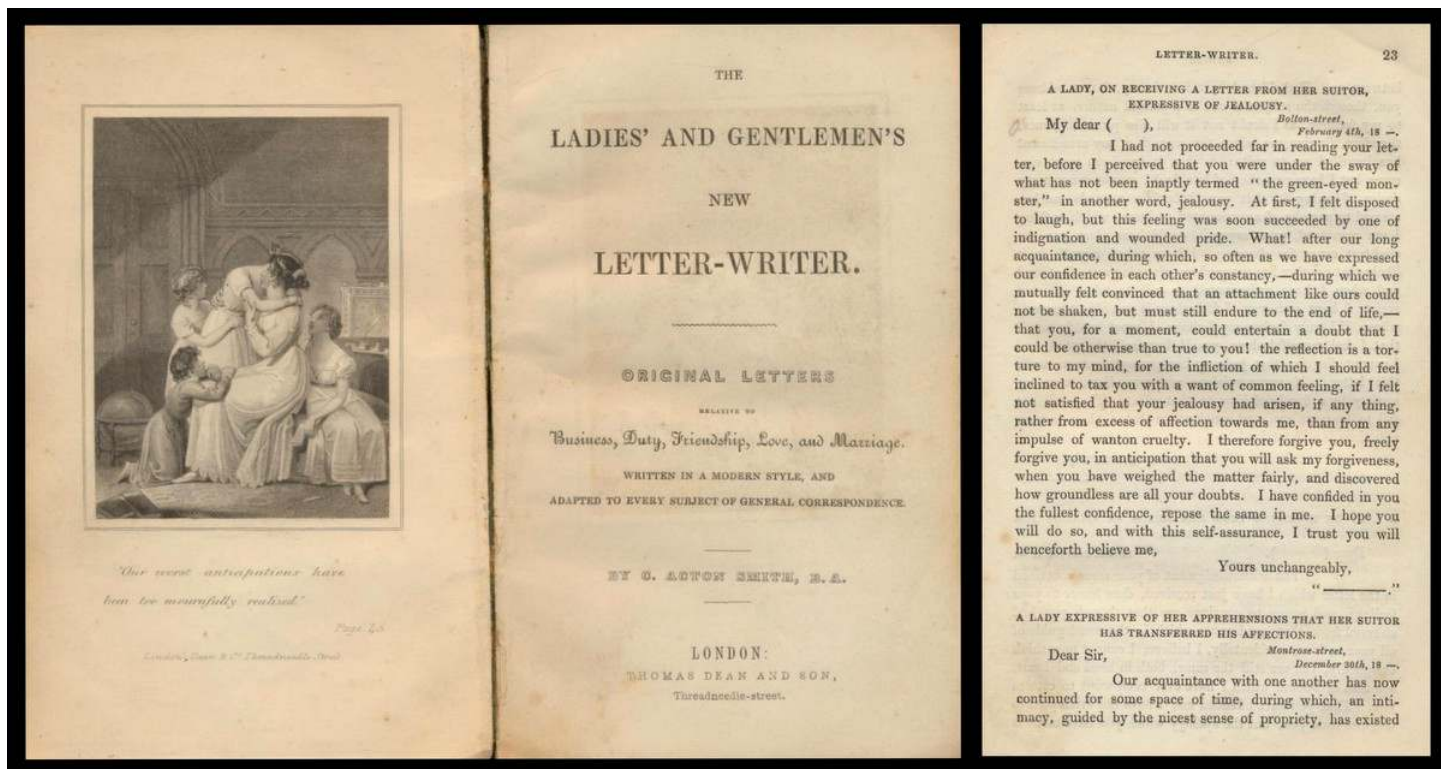
Scarce first edition of this remarkable collection of biographies of all women 'who have been distinguished by great talents, strength of character, piety, benevolence, or moral virtue of any kind', up until the mid nineteenth century.

'In the volume here presented, we have endeavoured to supply what we consider to have been hitherto a desideratum in literature - cheap and portable volume, containing the name and such of the most important particulars of the life and character, as could be obtained from trustworthy sources, of every remarkable for mental gifts or acquirements, moral virtues, or Christian graces, of whom history makes mention, or the less ambitious annals of private life present. Such a complete record of womanly excellence and ability cannot fail of being highly interesting and useful' (preface).

The volume, however, is much more than just being 'cheap and portable'. Set out alphabetically, beginning with Maria de Abarca, and ending with Zoe, the fourth wife of Leo the Sixth, Emperor of Constantinople, the cyclopaedia is particularly useful for including foreign female biography, with entries for the likes of Eleanor of Aquitaine, Laura Bassi, Teresa Bandettini and Clothilde Tambroni, to name but a few. Closer to home, of course the likes of the Blue Stockings, Jane Austen, the Bronte sisters and even Mary Wollstonecraft (who had been largely overlooked and discredited for the half century after her death), are given due credit.

The editor, Henry Gardiner Adams, notes that the work is chiefly a 'condensation from a large and costly volume published in America, and entitled "Woman's Record," by Mrs. Hale, who states in her preface that it cost her three years of hard study and labour'. Clearly evident in this 788 page condensed version!

OCLC records four copies in the UK, at Cambridge, Glasgow, NLS and the BL, and three in North America, at Stanford, McGill and the Huntington.



DRAFT LETTERS FOR ALL OCCASIONS, INCLUDING HOW TO DEAL WITH MARRIAGE PROPOSALS

2. **ACTON SMITH, Charles.** THE LADIES' AND GENTLEMEN'S NEW LETTER-WRITER. Original Letters relative to business, duty, friendship, love and marriage. London: Thomas Dean and Son, Threadneedle-street. [1844]. £ 385

FIRST EDITION. 12mo, pp. iv, 5-52; with engraved frontispiece; lightly dust-soiled in places; bound in the original green blindstamped publisher's limp cloth, upper cover lettered in gilt, some rubbing to extremities, but still a good copy.

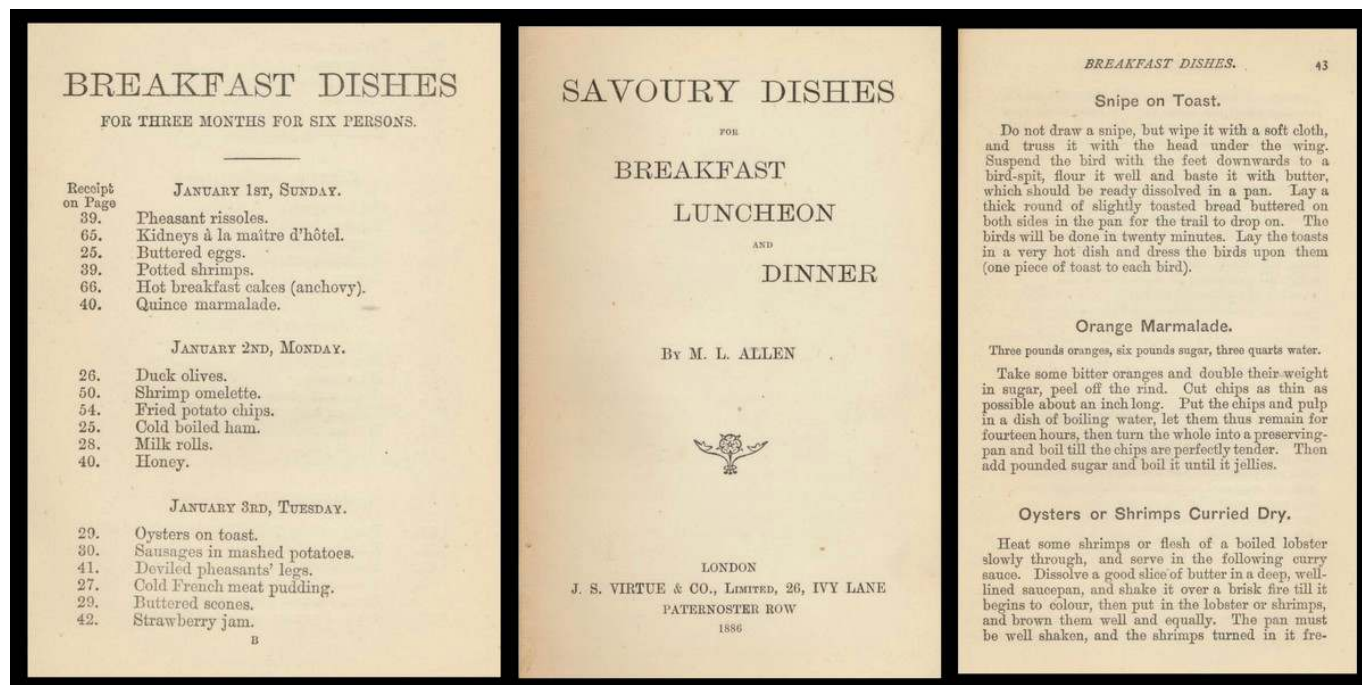
Scarce *Ladies' and Gentlemen's new Letter-Writer*, comprising letters on business, duty, friendship and marriage, all 'Written in a modern style, and adapted to every subject of general correspondence'.

'The following letters are meant to be adapted to the use of the middle and the lower ranks of society; and the author trusts that they may be found of service in many cases of emergency, as where the writer is pressed for time, feels himself unequal to the effort of composition, or is really unable, from want of practice, to express his desires in becoming language' (p. iv).

The work is arranged in two parts, the first for ladies', the second for gentlemen. All manner of letters are provided covering a broad range of situations and circumstances, so for the ladies' section we find letters such as from 'a young lady to her mother, on entering a boarding school', an 'Application for the situation of housekeeper', a group of letters on how to deal with proposals from would be suitors, for young ladies and widows alike (such as 'A lady on receiving a letter from her suitor, expressive of jealousy'), progressing on to letters for marriage, and finally and also specifically for tradesman and women ('A female tobacconist to a wholesale house'). The gentlemen's section continues in the same vein, with examples of proposal letters, and to various tradesmen, as well as simply for 'Returning a book he had borrowed' and 'an invitation to a picnic party'.

On the author, Charles Acton Smith, we have, alas, been unable to find any further information, it states he has a Bachelor of Arts degree but we think that the name may be a pseudonym. This would appear to be his only published work.

Not in OCLC.



ALL THINGS SAVOURY (AND SWEET)

3. **ALLEN, Mary Louise.** SAVOURY DISHES FOR BREAKFAST, LUNCHEON AND DINNER. London: J. S. Virtue & Co., Limited... 1886. **£ 185**

FIRST EDITION. 12mo, pp. xii, 108, [iii-] vii, [i], 88; the second part 'Breakfast Dishes' with separate half-title, preface, pagination and signatures; some minor foxing to prelims, otherwise clean throughout; bound in original publishers decorative brown cloth blocked in black, silver lettering to upper cover and spine, some rubbing to extremities, but overall a pleasing copy, with publishers advertisement tipped in to front free endpaper, with contemporary ownership signature of 'Elizabeth Teagle' at head.

Uncommon first edition of these *Savoury Dishes for Breakfast, Luncheon and Dinner* by Mary Allen.

'The *first part* of the book will be found to contain a large number of receipts for those piquant little dishes that are now universally served at dinners between "the sweets" and "the dessert," including a great many savoury omelettes and fondus. The *second part* consists of a varied collection of receipts, both old and new, for puddings, tarts, fritters, pancakes, jellies, custards, creams, souffles, syllabubs, junkets, and sweet omelettes, which I can confidently recommend as delicious and easy of preparation' (preface).

It is interesting to note that the present work is made up of two works that were originally issued separately by Virtue, with the second work issued as *Breakfast dishes: for every morning of three months* in 1884 and also as *Savouries and sweets suitable for luncheons and dinners* in the same year. Unfortunately, of the author we know very little, Mary Louise Allen, was born in 1856 in Kent and married a stockbroker Arthur Macaire in 1887, Apart from her death in 1950 our only information comes from her other published works that include *Five-o'clock tea: Victorian afternoon tea recipes* (1886), *Luncheon dishes: comprising menus in French and English for four complete luncheons for six persons* (1891), and *Soups, broths, purees: with directions how to prepare them easily and economically* (1894).

OCLC records one copy only (of the first work only), at Cleveland Public library, and three copies of the 1884 edition of the second work (at Leeds, Oxford and Cambridge) and four copies of the 1886 edition (at Cambridge and the BL in the UK, and Harvard and Cornell in the US). We can find no instances in institutions of the copies bound together, apart from the present example.

CINDERELLA BY CANDLE LIGHT

4. **[ANON].** TINY TOT'S ELECTRIC SHADOW THEATRE. In various series comprising Cinderella. Jack the Giant Killer. Dick Whittington. Punch & Judy, Etc. [London: Tom Smith & Co., 1912]. **£ 1,250**

Model theatre, [276 x 285 x 136 mm.] constructed from cardboard; consisting of a printed coloured lithograph proscenium; the 'backstage' is equipped with winding mechanism as on diagram 'a'; two wooden stabilisers, and two candle-holders in the 'floor'. In the 'roof' of the 'backstage' are two smoke-holes and two cranks for rolling the panorama; the panorama consists of translucent paper, upon the back of which silhouette characters have been printed in black; proscenium printed in chromolithography, the panorama printed in offset lithography.



The electric toy theatre was announced at the end of 1912 as a novelty that came with a de luxe box of Tom Smith's Christmas crackers. The box of crackers has long since gone the way of all past Christmas treats, however the shadow theatre being a more durable item survived to ornament the nursery.

Proscenium design consists of the title above the proscenium arch, and pilasters left and right. The loaded spool consists of Dick Whittington (scenes numbered 1-16), and Punch & Judy (scenes numbered 1-16). Those for Punch state that a special Punch call is to be used (and presumably was supplied). 'With a little practice the rendering of Punch is very realistic.' There is no spool for Cinderella and Jack the Giant Killer. The toy is accompanied by three leaflets entitled Tales for the Electric Shadow Theatre, which have been printed on coloured paper. These are for Cinderella, Jack the Giant Killer, and Punch & Judy. There are no notes, alas, for Dick Whittington. Like a number of other toy theatres made by or for Tom Smith it carries the legend: 'British Manufacture' and Smiths may have indeed commissioned the theatre, or bought them in, to be included with their own wares.

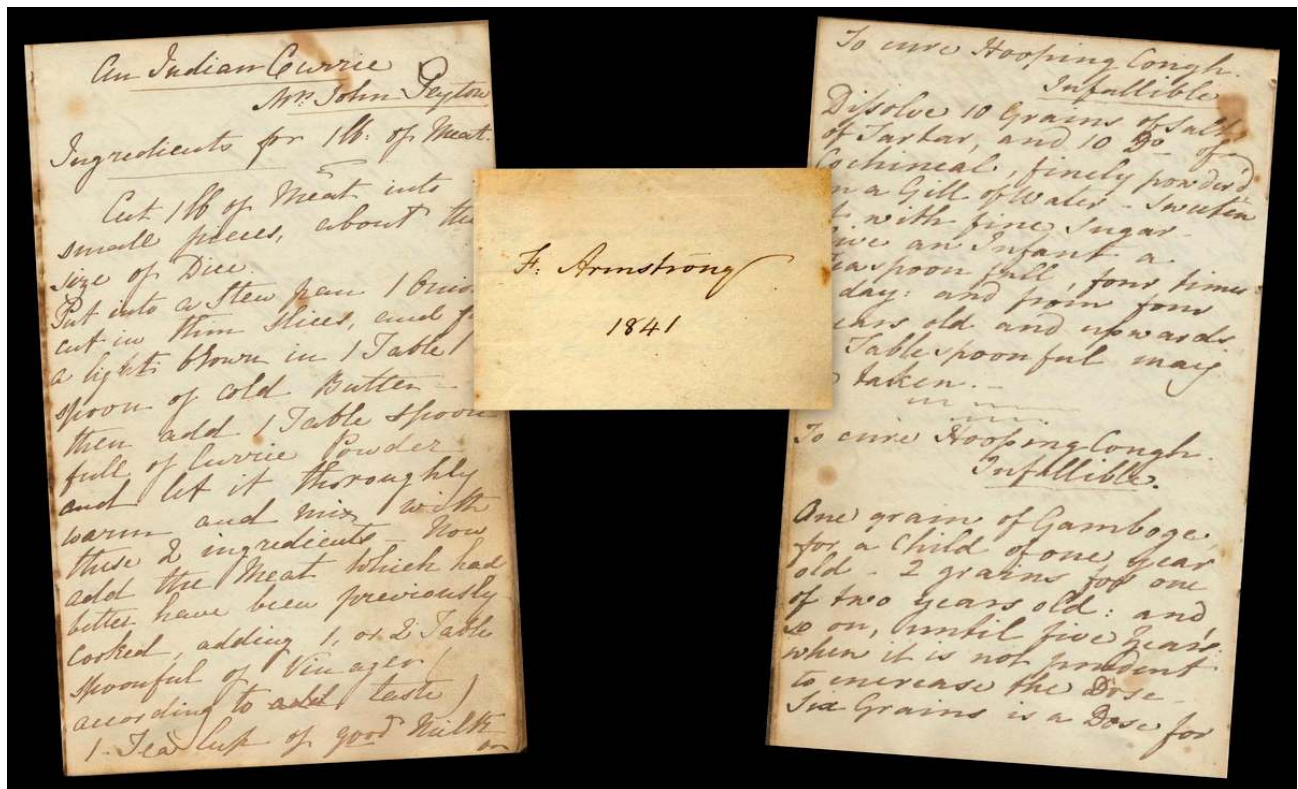
TEA CAKES WITH WHISKEY?

5. **ARMSTRONG, Frances.** MANUSCRIPT CULINARY AND MEDICINAL HOUSEHOLD RECIPE BOOK, compiled over a hundred years, from the beginning to Victoria's reign until shortly after WW2. Gloucester & Brighton, 1841-1948. **£ 950**

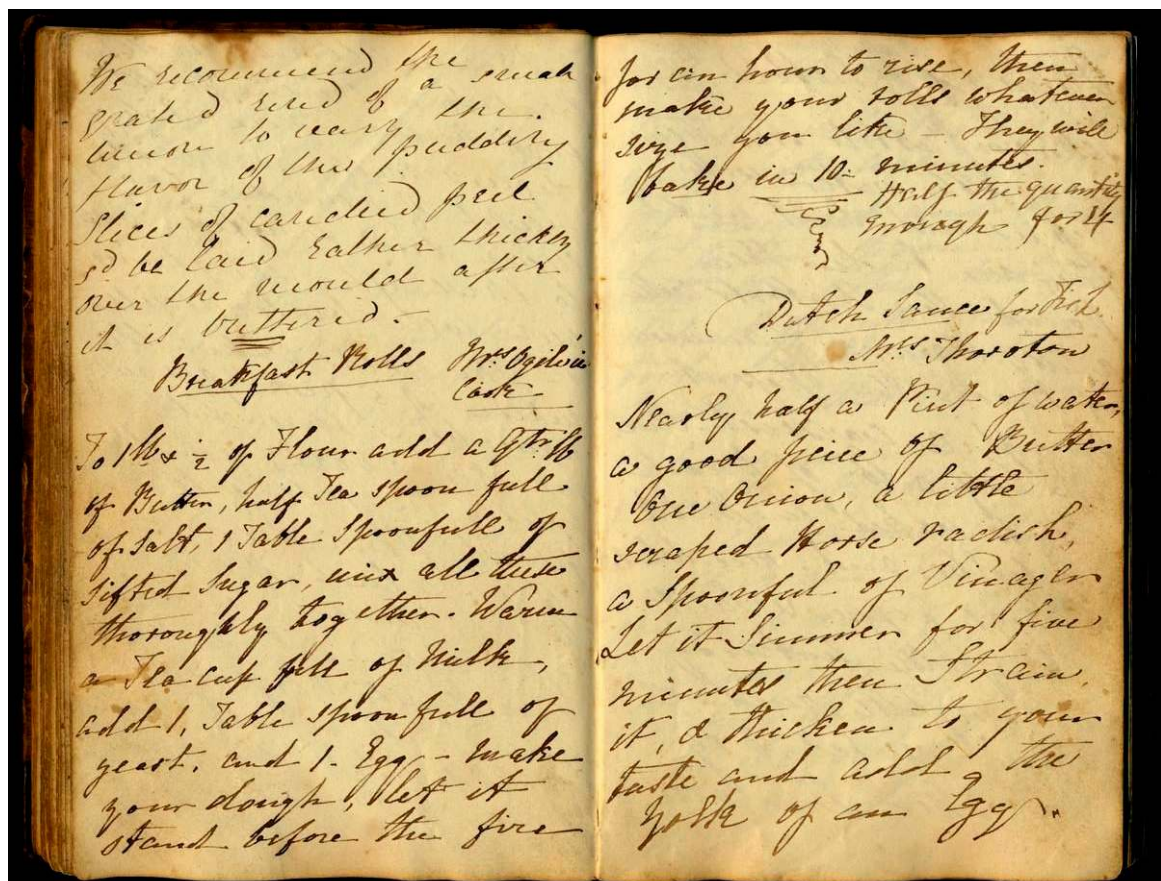
MANUSCRIPT IN INK. 8vo, pp 200, with approx. 174 pages of manuscript recipes, a loosely inserted envelope with further recipes and a letter regarding the manuscripts history; original half green calf, somewhat worn, but nevertheless still an appealing item.

The manuscript was begun by Frances Armstrong in 1841 just before she married Thomas Aylmer Pearson, a captain in the 43rd Light Infantry, in October 1841. She was the youngest daughter of John Armstrong of Nancealverne, Penzance and the couple settled down at St Leonard's Court, a modest country house at Upton St Leonards in Gloucestershire. There they brought up four children with a 'moderately' sized household that included a governess, two ladies maids, cook, two nurses, gardener and seven other servants.

Opening with recipes for 'Marking Ink', 'For a cough from Mrs Lovell of Louth', 'Cough drops', three different remedies for toothache, the last with an understandable warning '1 drachm of Essential Oil of Cloves; 3 Drachms of Laudanum. This being a very strong mixture you should not touch your gums more than you can help' Also three receipts for 'Hooping Cough' and other general remedies for coughs including one from Lady Downe in 1852 including 50 drops of Laudunum in a pint of water with the instruction that 'A wine glass for an adult, Two teaspoons full for a child, Three times daily.' The couples children appear to have survived to adulthood.



The main contents are cookery recipes: 'A shaped rice pudding', 'Orange Pudding', 'Salt Fish & Bread Crumbs', 'Tea cakes' - a novelty here with a glass of whiskey added - 'College Pudding', 'Mrs Nethold's Cake', 'Rice Congee', 'Custard Pudding', 'Potatow [sic] Pudding', 'Dutch Flummery', 'Rice Pudding', 'Rice cake', 'Cabinet Pudding', clearly a very sweet tooth in the family. The recipe for 'Cucumber Vinegar', came from Frances' mother and interspersed between the 'cakes' are cures for corns! Next come two different 'Victoria Pudding' recipes, and later also two 'Prince Albert Puddings', 'Manchester Pudding' - this 'Very Good', 'Lady Abbesses, or Almond Party' - 'This is a very good thing!', 'Herb Pudding', Mrs Elthrington supplied a recipe for 'Bedford Pudding', and a Miss Griffith appears to have been in India for she gave the recipe for 'A Rice Breakfast Dish' and 'Kabobs Indian'.



One wonders how Frances found her way round her manuscript, or was it a cookbook to place in the hands of her own cook and these were the recipes she liked after returning from various social calls. Jotted down beside 'Mrs Thackeray Blacking for Boots' is 'Mrs John Peyton's recipe for 'An Indian Currie' then 'Ginger Pop' and marmalade. The Pearson's were very much an Army family, Thomas having been born in New Brunswick, Canada whilst his own father was serving there, his siblings went on to help support the Empire in India. The couple sold their country house in 1863 and moved to Landsdown Place in Brighton, the three boys were now at school with the daughter at home, so only four servants were now 'living in.' A spate of new acquaintances beget more recipes. At Bruxelles Miss Fane gave Frances her 'Oyster Soup' and 'A good Pilau.' Recipes from Brighton included Lady Armytage's cook providing 'Quenelles of Rabbit' other recipes from this time include 'Savoury Rice', 'Timballe of Macaroni', 'Scallops Chicken', and 'Apple Omelette'. Another group of recipes follow, one is initialled 'G.V.' and we believe these are a daughter who was to marry into another army family of Sir Edgecombe Venning in 1873. Her contributions are few in number, but her son Harry Venning adds yet more recipes of his own before passing what he now calls 'the family recipe book' back to a cousin in 1948. An accompanying letter from Harry, on the gift of the book during the post-war austerity period, hopes it will be of use 'when cooking becomes easier, or rather when good things to cook become more plentiful, that you will go on adding to the story.'



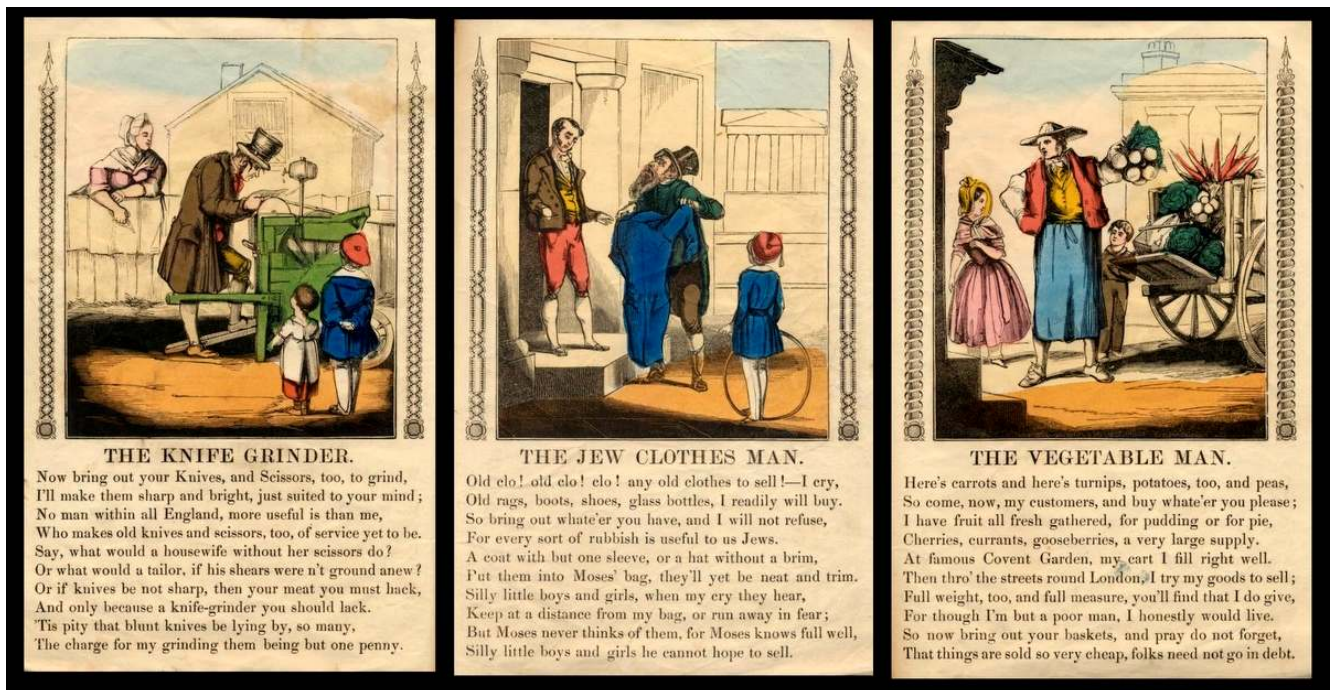
INCLUDING A MACKEREL GIRL AND A LAVENDAR GIRL

6. [AUNT BUSY-BEE]. NEW LONDON CRIES. [Published as part of Aunt Busy Bee's New Series]. Dean & Son, Threadneedle Street. [c. 1855]. £ 950

FIRST EDITION. Large 8vo, pp. 8, printed on recto's only, with eight hand coloured wood-engravings, seven with text below, outer leaves laid down on wrapper's, as issued; stitched as issued in the original yellow printed wraps, spine worn and with early stitched repair, lightly dust-soiled and with minor repair to edge, but still a very appealing item.

Scarce first edition of this charming collection of *New London Cries*, beautifully hand coloured, published as part of Dean & Son's 'Aunt Busy-Bee's' series of 'Thirteen Sorts'.

'Come, now, gentle ladies, my Lavender pray buy,
But take a few small bunches, if only just to try;
In your drawer or your work-box, its odour will pervade,
All things in all places, wherever it is laid.
In the sweet-scented meadow, this morning where it grew,
By these hands its was gathered, fresh dripping with dew.
Thus around us all let virtue her spirit soft diffuse,
A fragrance, like the lavender, that it can never lose;
Though scorned or forgotten, its presence making known,
By giving out its sweetness, wherever it is thrown' (The Lavender Girl).



The cries depicted include 'The Mackerel Girl'; 'The Knife Grinder'; 'The Band-box Man'; 'The Image Man'; 'The Vegetable Man'; 'The Lavender Girl'; and 'The Jew Clothes Man', each with a descriptive verse below, designed to engage the young reader.

OCLC records five copies, at Florida, Iowa, Harvard, Princeton, and Indiana.

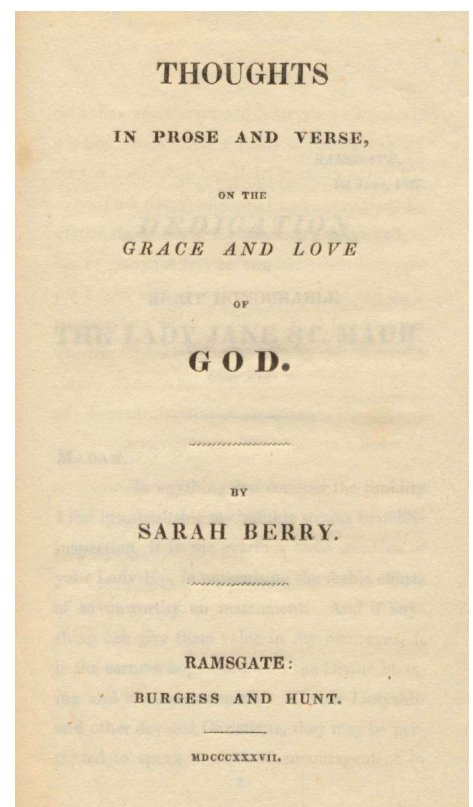
THE TRIALS AND TRIBULATIONS OF SARAH BERRY

7. **BERRY, Sarah.** THOUGHTS IN PROSE AND VERSE on the grace and love of God...
Ramsgate: Burgess and Hunt. [1837]. **£ 285**

FIRST EDITION. 12mo, pp. [vi], 70; apart from a few minor marks, a clean copy throughout; in the original publisher's cloth, lightly rubbed to extremities, but not detracting from this being a very good copy, with contemporary inscription on front free endpaper 'Mrs. H.P. Layard, 1837, To Mrs. Austen'.

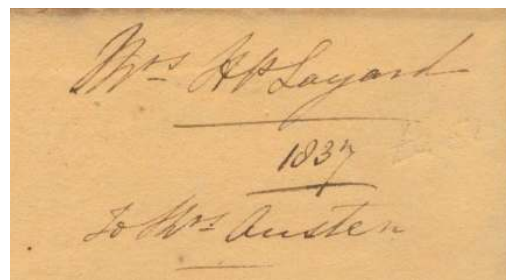
An interesting opening into the finely balanced world of patronage, religious enthusiasm, good works, rank and respectability of early nineteenth century life.

We know something of Sarah Berry from the long preface to this work. She was born in 1797, the third of nine children: 'My parents were poor, but honest and industrious, as will appear by their having brought up such a family without parochial relief, at a time when provisions were at a very high price.' She was sent to a day school, had a serious accident with a cart but suffered no injury thanks to God's good grace. She then entered into service when eleven, for she was 'expert at my needle' - this would be 'useful work' as in making and mending cloths rather than 'useless work' of a fancy nature suitable for ladies. 'Twas now the seeds of corruption began to spring up apace, pride and ambition foremost of the train.' She of course wants to go to London but her mistress 'feared I was getting very much lifted up, but hoped I would remember that a higher situation did not prove a happier one.' Various other trials and tribulations befall Sarah. She marries, the couple try their hand at running a shop and very nearly lose all there savings, she has two children, her husband then has to work far from home leaving her and the children little to live on. Sarah then takes in needlework and also washing when a kind lady where she lodged gave her 5 shillings and 'a little porter daily' which 'greatly comforted' her. Sarah then has an epiphany moment through a dream and although she still felt unworthy: 'but I am like a barren tree... My gratitude does not keep pace with my mercies.'



It is very clear that Sarah Berry could not have covered the cost of publishing such a speculative work herself, instead someone or several people in Ramsgate 'took an interest' in her future and would have had the work edited, published and distributed.

The likely supporters include the dedicatee Lady Jane Wilhelmina Seymour St Maur, a younger daughter of the 11th Duke of Somerset, who had the previous year issued a private volume of *Sacred Songs for British Seamen*. Also included by Sarah is a poem dedicated to Lady Jane with the wish that 'To Seamen's Ears long may thou Lyre / The pleasing sound impart.' The preface was not written by Sarah but instead penned 'by a subscriber' who would likely be another supporter. Another poem is dedicated to the ladies of the National Sunday School where 'My children, every Sabbath-day, / Your kind instructions share; / Then sure 'tis right that I should pray / For this your pious care.' Further to these associations our copy was gifted by 'Mrs H.P. Layard' i.e. Marianne Layard, the mother of the famous archaeologist Austen Henry Layard and a daughter of the Ramsgate banker Nathaniel Austen. She also may have been taken an interest in Sarah's future and appears to have gifted this copy to one of Marianne's two sisters-in-law.

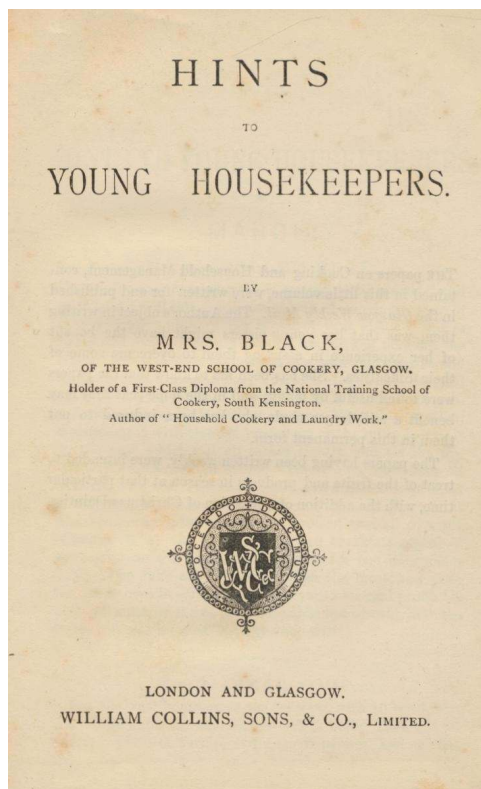


These good people, her patrons, all have Ramsgate connections so it was no doubt through altruistic love and kindness they thought to help someone so worthy of their attention. Sarah was a perfect candidate for their charity, strong pious convictions, natural and unaffected poetry, knowing her place in the strata of society, grateful, and also suitably deferential to her betters. Through this publication several actors play their part in this dance of Social Order in early Victorian Britain.

OCLC records one copy in the UK, at the BL, and two in North America, at McMaster and UCLA.

WHOLESOME FAYRE

8. **BLACK, Mrs. Margaret McKirdy.** HINTS TO YOUNG HOUSEKEEPERS. London and Glasgow. William Collins, Sons, & Co., Limited. [c. 1884]. **£ 150**



FIRST EDITION. 8vo, pp. 63, [1] index; some light foxing in places; bound in the original green publisher's cloth, upper board lettered and ruled in black, some surface wear, but overall a good copy.

Scarce first edition of these *Hints to Young Housekeepers*, originally written for and published in the *Glasgow Weekly Mail*, the object of which the author notes 'was that her young sisters might have the benefit of her experience in assisting them to overcome some of their difficulties'.

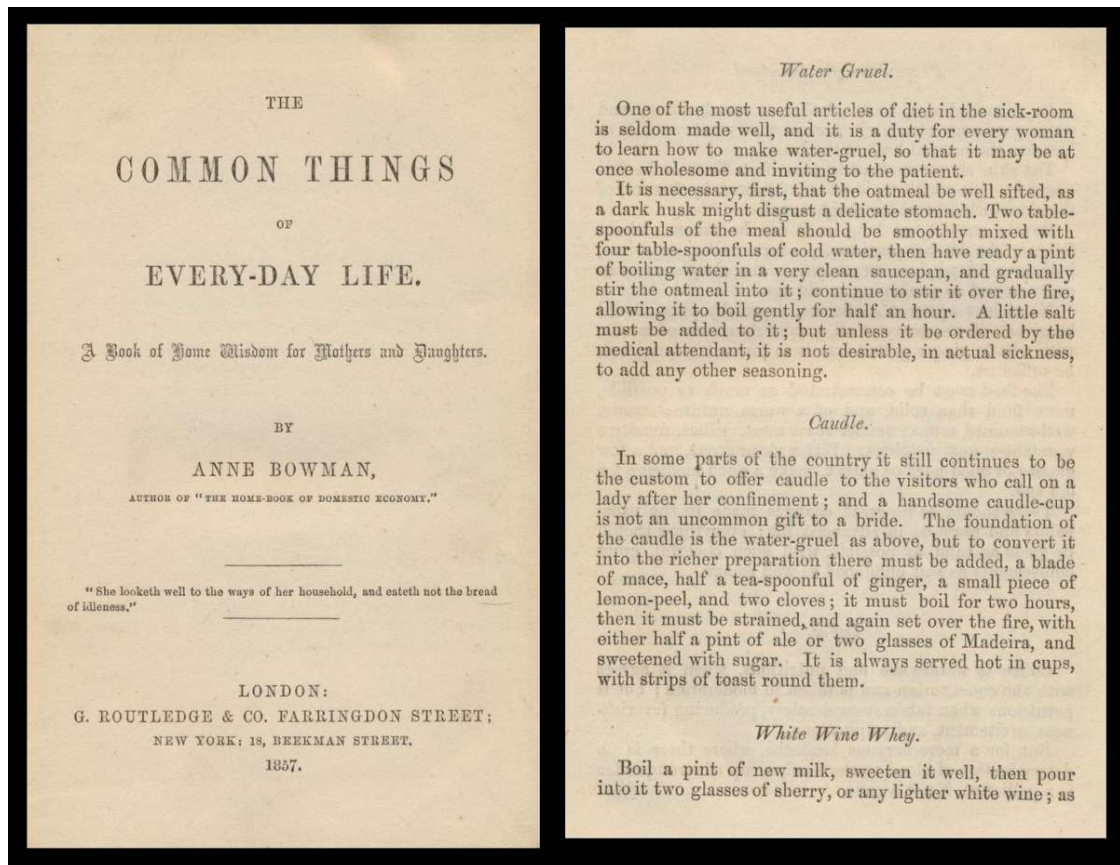
Mrs. Black goes on to note that 'the papers having been written weekly, were intended to treat fruits and products of the season at that particular time', so this collected volume of 114 'Hints' beginning in March, really stresses the importance of seasonal produce, preparing for it, how to make best use of it, as well as preserving it for use during the winter month's. A broad range of fare is covered, from the obvious Scottish 'Pitcaithly Bannock' (a kind of shortbread), to the more international, 'Stuffed Spanish Onions' (No. 15). 'Australian Mutton Pudding' (No. 83), and 'Yankee Cake' (No. 107). Also given is a recipe for 'Jane's Scones' (No. 63), though who the mysterious 'Jane' is, is not made clear, though we doubt it to be Jane Austen!

Margaret McKirdy Black (1830-1903) wrote a number of books on cookery and housekeeping. She founded the West End School of Cookery in 1878 and was active in such causes as temperance and women's suffrage (see Ewan, *Biographical Dictionary of Scottish Women*, 2018).

INFLUENCED BY HER AMERICAN MOTHER?

9. **BOWMAN, Anne.** THE COMMON THINGS OF EVERY-DAY LIFE. A Book of Home Wisdom for Mothers and Daughters... London: G. Routledge & Co. Farringdon Street; New York: 12 Beekman Street. 1857. **£ 285**

FIRST EDITION. 12mo, pp. viii, 183, [1] blank; original black lettered orange cloth, spine faded.



Something of a sideline on domestic economy written by the children's fiction writer Anne Bowman.

Anne in her introduction speaks of 'these days when the great, the wise, and the good, condescend to interest themselves in the education of the young for the due and healthy performance of their duties in life in the station where it has pleased God to place them, we feel proud to contribute our humble mite to aid the good purpose. There are certainly already many useful manuals on the various departments of domestic economy before the public; the housemaid may learn her business from a catechism; and the cook, in doubt, may consult the cyclopaedia of her art. We have certainly scientific treatises on domestic medicine, and learned lectures on female education. Yet we trust our unpretending little book will fill up a deficiency; we offer it simply as a common sense view of Common Things. Doubtless some excellent managers may meet with regulations they have long practised, but if every one should find some few useful hints for health and happiness in the pages, they will not have been read or written unprofitably.' Even more forcibly stated in the opening chapter 'It appears to have suddenly dawned upon the world that the long-despised knowledge of Common Things ought to be acquired, by females especially, in all ranks of life, in order to increase the comfort and enjoyment of home.' She regiments the work under different subjects of duties of a wife and mother, duties of a cook, duties of housemaids, laundry maids, nurses, attendants, all with useful recipes together with information on making clothes what to wear and how to pack them. She was probably very well equipped to give advice for the chapter of Home education although Anne seem to have been - in this work at least - rather unforgiving and somewhat strict in how to keep and maintain a middle-class household.

Anne Bowman was born at Stanwick St. John in North Yorkshire in 1796, her mother at Richmond New York in 1771, but had clearly moved back 'home' by the time she married Anne's father, Thomas, in 1795. He also hailed from Stanwick St John but moved his family to Richmond in Yorkshire to become a printer and bookseller, with a shop located in the town's Market Square. 'Thomas Bowman had risen from his job as a stationer with a sideline in patent medicines and perfumery to a position as a leading printer who produced everything from election, theatre and horse-racing posters to books of literature, religion, and history ... The Bowman family were intellectually lively, artistic and active in cultural and political circles in Richmond.' [Hendra] There were seven children with Anne and her sister Margaret running a ladies' boarding and day school at Richmond for a number of years, an experience that very probably informed the writing of her non-fiction works for 'mothers and daughters'.

One wonders how much of her other works of adventure fiction for children was influenced by her 'American' mother, and indeed how much of the *Common Things of Every-Day Life* were handed down information. Her published works all appeared during the 1850's and 1860's under the Routledge imprint. By 1871 she had retired and enjoyed a fairly comfortably living from her investments in railway shares until her death in 1886 at the age of 91, still living at Richmond.

The present work was numbered '5' in Routledge's 'Useful Library' series that aimed at one shilling to give basic information of the law, geology and even how to make money and landmarks in Greek history.

OCLC records two copies in the UK, at Cambridge and the BL, and two in North America, at Harvard and the Peabody Essex Museum. See Leslie Anne Hendr 'Robert Benson Bowman - an early Newcastle botanist', *Trans. nat. Hist. Soc. Northumb.* 64: 161-168, 2015; Topp, C.W. *Victorian Yellowbacks & Paperbacks*, Vol. 1 p. 76.



THE TRAGEDY OF TWO LONDON STREET CRIERS

10. [BRADLEY, Edward]. THE RATCATCHER'S DAUGHTER, Illustrated and Dedicated (with permission) to The Honourable..... by [GAMMA] London: James Bohn, 12, King St. West Strand. [c. 1842]. **£ 450**

FIRST EDITION. *Lithographed title and seven leaves of text, together with eight illustrations after Miss Brigstocke, all lithographed by Day and Hague; and printed on one side only; in the original red boards lettered and decorated in gilt, some fading, but still a good copy.*

Rare first edition of this story in verse, telling of the tragic love affair between two London street criers.

'They both agreed to married be
Upon next Easter Sunday,
But Ratcatcher's Daughter she had a dream,
She would'nt be alive on Monday,
So she vent vunce more to buy some Sprats,
And she tumbled into the Vater,
And down to the bottom, all smothered in mud,
Vent the pretty little Ratcatcher's Daughter!' (Verse 6th).

Bradley uses a form of mock Cockney slang with some apparently Jewish idioms - the suggestion of a wedding on Easter Sunday and the lowly employment of the two protagonist may also be a point to the authors assumptions in this unusual verse.

OCLC records three copies, at Stanford, Indiana and Brown.



THE TRIALS AND TRIBULATIONS OF THE POOR

11. [BUCHAN, Miss?] VISITS TO A COTTAGE IN SCOTLAND. Published by Wright & Albright. Sold by Tanner, Brothers, Bristol, and Amen-Corner, London. 1840. **£ 300**

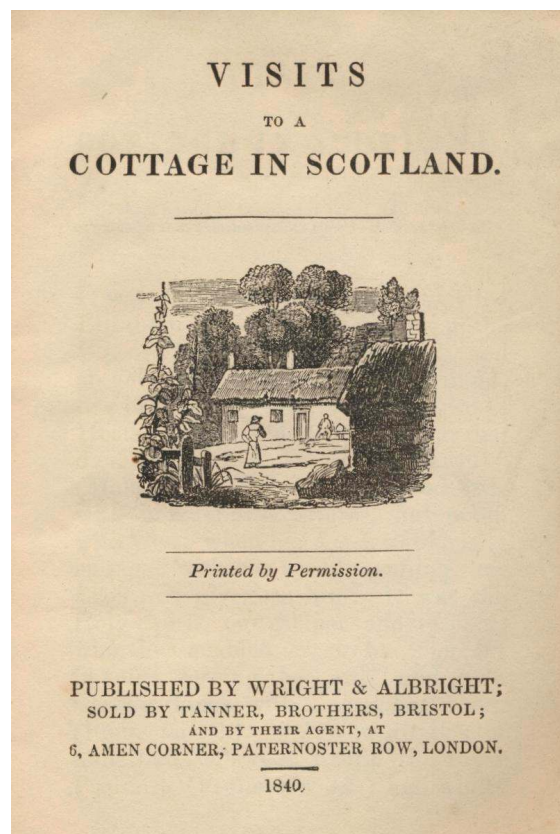
12mo, pp. 39, [1] wood-engraved vignette on title; original decorative printed pink repeating the title illustration, slightly chipped on spine, a little dusty.

Rare edition of this story relating to a visit to a poor cottager: 'On entering Elizabeth's cottage, we found her spinning; she arose, and held out the hand of welcome, saying "I don't know who you are, but I am most happy to see you." Having placed a chair by the fire, she puts away her wheel and seated herself by our side.' Elizabeth relates the trials and tribulations of her life suffused with strings of biblical quotes, the result is that she is happy with her lot and owes everything to her evangelical zeal.

Miss Buchan the writer of this and several other similar tracts appears to have lived in Bristol and was a devotee of the Rev Thomas Tregenna Biddulph (1763–1838) to whom she dedicated a number of her works. Biddulph was a determined Calvinist who held a high doctrine of providence and was also the recognised leader of the evangelical movement in Bristol, understandably they were also involved in every type of missionary society. Miss Buchan whose name appears beside Biddulph's in a couple of missionary subscriptions, clearly also produced some tracts for the benefit of the poor both in Britain and abroad. These were first published by Hatchard's around 1830 but then she gave permission for Wright & Albright to reissue our title, and presumably others, in cheap format to give away.

The publisher, Wright & Albright of Bristol, began to produce a formidable number 'of very cheap books adapted for Presents, Sunday Schools, Gratuitous Distribution, and Colonial Missions.' However, despite being produced in prodigious quantities, the 'poor' do not seem to have been much persuaded by the contents of the present work, nor did they think to preserve them for future readers.

Not in OCLC.



BY THE FIRST WOMEN ELECTED TO THE LEEDS SCHOOL BOARD

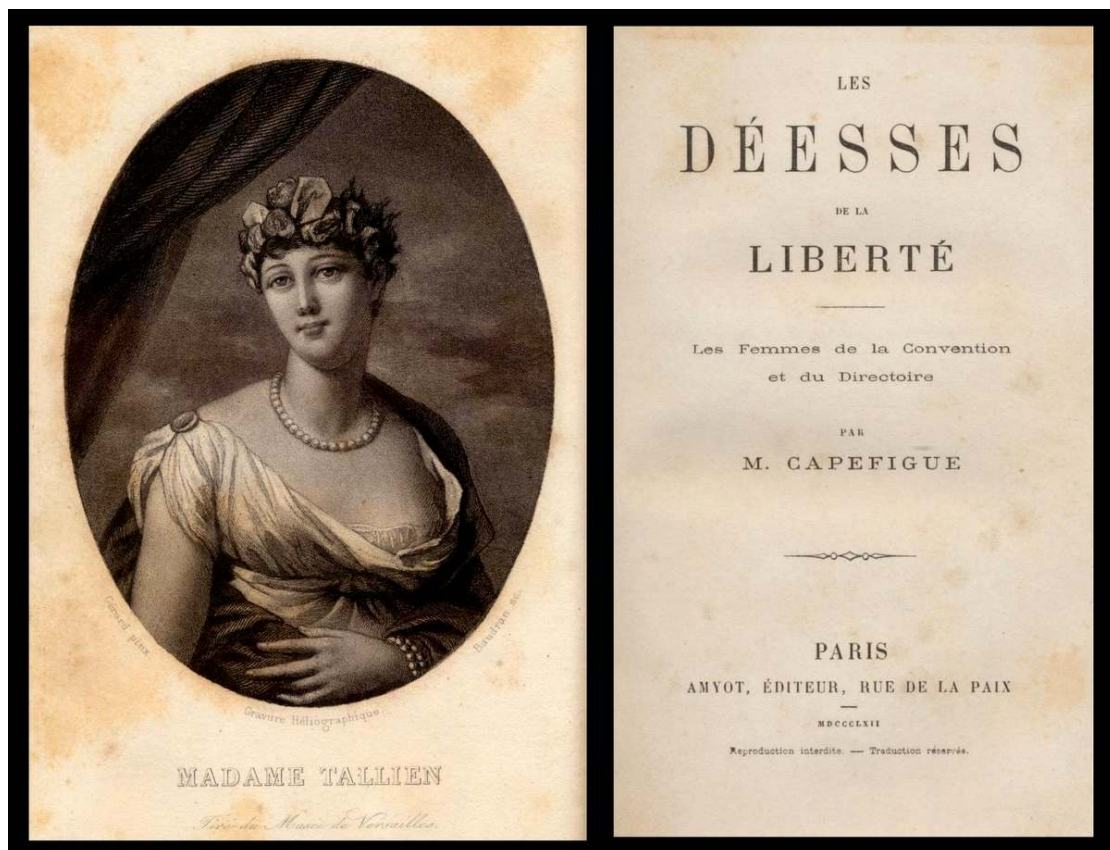
12. **BUCKTON, Catherine Mary.** TOWN AND WINDOW GARDENING including the structure, habits, and uses of plants. A course of sixteen lectures given out of school hours to pupil-teachers and children attending the Leeds Board schools.... London, Longmans, Green, and Co., 1879. £ 175

FIRST EDITION. 8vo, pp. xx, 180; lightly browned throughout, due to paper stock; bound in the original green publisher's cloth, spine lettered in gilt, upper board in blind, lightly rubbed to extremities, inner hinges worn (but binding holding firm) and front free endpaper loose, but still a good copy, with contemporary ownership signature on front pastedown.

Uncommon first edition of this course of sixteen lectures on Town and Window gardening by Catherine Buckton, 'simply invaluable to the amateur gardener in town... [giving] the floriculturist just the information he wants' (*The Victoria Magazine*, vol. XXXIII, 1879, p. 277). The lectures, amongst other things, cover 'The Seed'; 'The Stem'; 'The Bud'; 'The Leaf'; 'The Roots'; 'Sunshine'; 'On Climbing and Succulent Plants'; 'On Fruits'; and 'On Flowers, and why some have colour, scent, and honey', before concluding with 'A short description of Kew Gardens, with Directions where to find the living Plants mentioned in the Lectures'.

Catherine Mary Buckton (1827-1904) was a founder member of the Leeds Ladies Educational Association and of the Yorkshire School of Cookery. In 1873 she became the first woman to be elected to the Leeds School Board. She gave lectures to children and student teachers, some of which were published in book form: *Health in the House* (1875), *Food and Home Cookery* (1879), *Town and Window Gardening* (1879) and *Our Dwellings, Healthy and Unhealthy* (1885). Some of these books have recently been republished and are considered to be culturally important.

OCLC records six copies in North America, at Toronto, Ottawa, Harvard, Princeton, Missouri and the Boston Athenaeum.



'THE GODDESSES OF LIBERTY'

13. **CAPEFIGUE, Jean Baptiste Honoré Raymond.** LES DÉESSES DE LA LIBERTÉ. Les Femmes de la Convention et du Directoire... Paris, Amyot, Editeur, rue de la Paix. 1862. **£ 185**

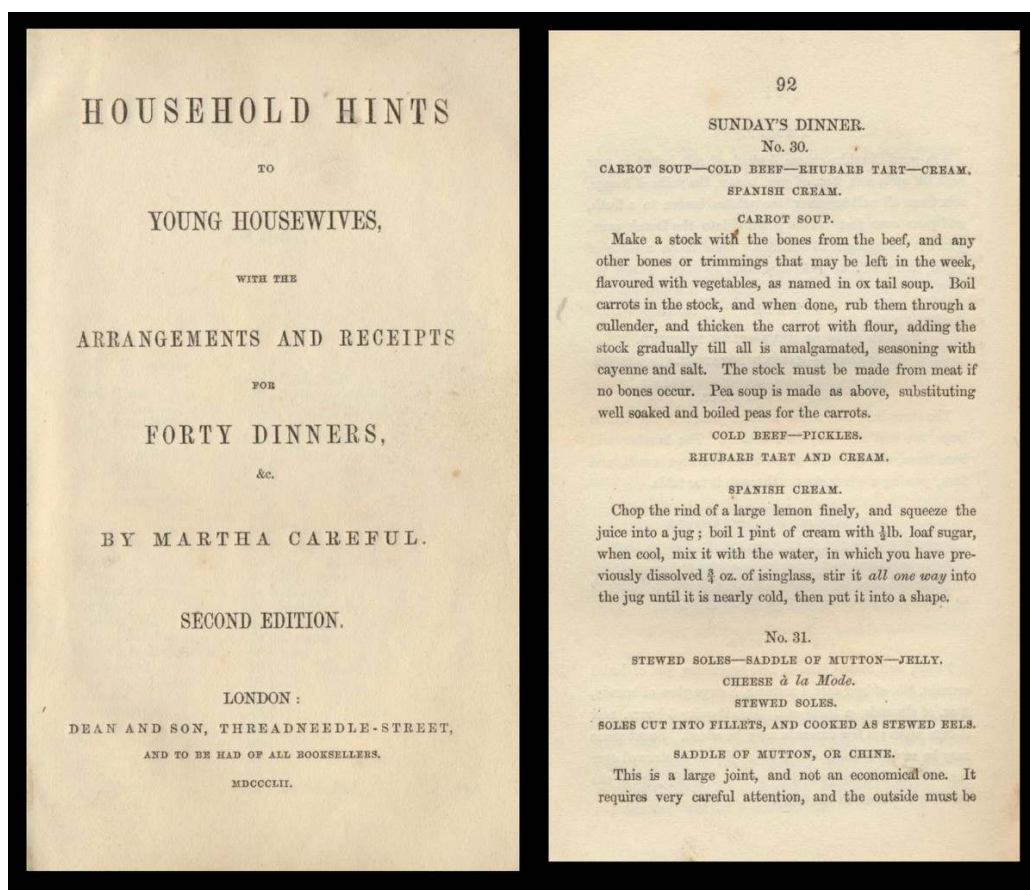
FIRST EDITION. 8vo, pp. 8, 260; with lithographed frontispiece of Madame Tallien; some scattered foxing throughout, due to paper stock; in contemporary quarter red morocco, spine lettered and tooled in gilt, lightly rubbed, but not detracting from this being a very appealing copy.

First edition of this work on the 'goddesses of liberty', giving an 'insight into the female influences which swayed the history and morals of the French Revolution', discussing the likes of Madame de Stael, de Genlis and Rolland, as well as actresses, 'Les filles du menuisier', and the idea's 'sur la femme republicaine', to name but a few.

'M. Capefigue, although known by various compilations of various merits, has rendered himself conspicuous, we might say notorious, by his defence of royal mistresses, whom he christens *reines de la main gauche*, in allusion to the fashion in vogue among Continental potentates of marrying ladies inferior to them with the left hand. We need hardly say that in M. Capifigues eyes every thing connected with these ladies assumes a *couleur de rose*; for by a curious ratiocination he considers that contact with monarchy condoned all moral offences. It is very possible, he will admit, for instance, that there was something fir-fie about Madame d'Etiolles; but as soon as the Marquise de Pompadour found favour in the royal sight, she was legitimated. In this way he was whitewashed some ten ladies who were no better than they should be, including, by strange concatenation, Aspasia and the Duchess of Portsmouth, and has completed the series with the curious volume which we now propose to notice' (*Temple Bar: A London Magazine for Town and Country Readers*, Vol. IX, November, 1863, p. 259).

Jean-Baptiste Honoré Raymond Capefigue (1801-1872) was a French historian and biographer. 'All his works were influenced by his legitimist politics; he believed in the Divine Right of Kings and non-resistance, and found polite words even for the profligacy of Louis XV and the worthlessness of his mistresses'. Besides the present work he also wrote biographies of Catherine de' Medici and Marie de Medici, Anne of Austria, Maria Theresa of Austria, Catherine II of Russia, Elizabeth I of England, Diana of Poitiers and Agnès Sorel, publishing some 77 works over 40 years.

OCLC records one copy in North America, at Boston Public library, and three in the UK, at Birmingham, the BL and at the library of the Royal Borough of Kensington and Chelsea.



DIFFICULTIES RESOLVED

14. **CAREFUL, Martha.** HOUSEHOLD HINTS TO YOUNG HOUSEWIVES, with the arrangements and receipts for forty dinners... London: Dean and Son, Threadneedle Street, 1852. **£ 285**

SECOND EDITION. 12mo, pp. v, [i] blank, 126, [9] *Opinions of the Press*, [1] imprint; apart from a few minor marks, a clean copy throughout; in the original publisher's blind-stamped limp brown cloth, upper wrapper lettered in gilt, lightly rubbed, otherwise a very good copy.

Scarce and valuable compendium for 'Young housewives' giving advice and instruction on running a household, and helping them 'get over the terrible difficulties of ordering the dinner for the day'. In fact, instructions for putting together no less than forty dinners is given.

'This little work, consisting of 124 closely-printed pages, from the pen of "Martha Careful," and dated Oldersham Hall, Lincolnshire, is a very useful companion to young housewives. It contains arrangements and receipts for forty dinners. It is written in a pleasant epistolary style. Each say in one week is very aptly described, and the display of articles for the table is of such a nature, that there cannot be the least objection. Martha Careful observes in her introductory remarks, that "being tolerably advanced in age, and consequently in experience, I am so often consulted by young ladies about to marry, or by those who have plunged into the intricacies of domestic management, for some rules and regulations, through the agency of which I have created a very happy home for myself (now many years a widow) and eight sons, that it has occurred to me to note down for their use some gentle hints, and so place young housekeepers at once within the magic ring of wedded happiness." Martha Careful is not an inappropriate name to this unassuming publication; for certainly she has done her work well, and made the most of everything.' (*Opinions of the Press*)

We can find no further information on the author, Martha Careful, nor indeed her residence at "Oldersham Hall". We believe that, spotting a gap in the market for such a manual, the work was probably put together by one of the ever resourceful Dean & Son's stable of writers and the name and residence are likely to be fictitious.

OCLC records two copies, at the Library of Congress in the US and Adelaide in Australia; COPAC adds a further copy, at the Bodleian; of the first edition of 1851, there is only one copy recorded, at the NLS.



THEOLOGICAL VIRTUE'S

15. **CATNACH, James, publisher.** **FAITH, HOPE & CHARITY.** [London]. Printed & Sold by J. Catnach, 2 Monmouth-Court, 7 dials. [n.d., c. 1825?].

£ 285

Broadside 50 x 38 cm; a few light marks, and with a triangular section of loss to right border affecting the printed corner ornament and small piece of border, but with no loss of text; still a good copy, and a rare survival.

Rare and attractive broadside printed by James Catnach giving illustrated personifications of the three theological virtues, 'Faith', 'Hope' and 'Charity', with accompanying verse.

Not recorded in either OCLC or COPAC, although there is a copy in the British Library.



BAZAAR COOK BOOKS, WITH 1000's OF PREVIOUSLY UNKNOWN RECIPES

16. [CHARITABLE LADIES]. REMARKABLE COLLECTION OF OVER 500 COOK BOOKS, produced for local charitable bazaars and other charitable purposes, held throughout the length and breadth of the British Isles during the first half of the twentieth century. [Various places], [1903-1944].
£ 3,850

527 items, in a variety of formats; largely clean throughout, though some dust-soiled, and occasional mss. markings in places; mostly stitched and stapled as issued, though some hard bound and in book form.

Rare opportunity to acquire a significant collection of cook books, all produced for local charity bazaars, or charitable purposes in the first half of the twentieth century, most unrecorded in institutions, though unsurprising given their ephemeral nature, being produced by local printers in very small numbers.

However, the real appeal of the collection is the thousands of unique recipes contributed by ladies of the local area, many likely handed down from generation to generation, some culled and adapted, no doubt, from recipe books, but the vast majority clearly not recorded anywhere else other than in the pages of these cook books. Although it is clear the vast majority of the recipes are contributed by the housewives, there are several by lady's of rank, or those moving in the upper echelons of society, or indeed those who were to go on to greater things, such as Enid Blyton, one of the most famous children's authors of the twentieth century, who contributes a recipe for 'Ham and Egg Pie' for the cookbook produced for the Beckenham bazaar of 1923.

The charity bazaar from its beginnings in the nineteenth-century became a familiar institution in British life. Amongst the tea-cosies, pots of jam, basket-ware, poker-work, pen-wipers, beads and bangles that filled the stalls was very often a locally printed cookery book of local recipes. The idea of producing cook books was a rather late development and appears to have begun in Britain only at the turn of the twentieth century. The idea seems to have then caught on rapidly, to the extent that any decent bazaar was decidedly wanting if a cook book of some kind was not produced. These variously called bazaars, fancy fairs, fancy sales, or ladies' sales raised millions of pounds for seamen's homes, church tower funds, school extensions, hospitals, asylums, orphanages, overseas missions to convert the heathen, and any and every possible project in need of funds. All social classes became involved, more often than not the proceedings were connected to some religious organisation to give the overt raising of money by 'trade' some gravitas - clergymen must often have turned a blind eye to Mammon entering sanctum of their 'sacred' church halls.



The cookery book was universally the property of a woman's committee, or at least delegated to one. Often the wife of some local bigwig would be in charge, how democratic this was is open to question as for some cookery books it is clear that a single family is in charge of this part of the charitable proceedings. Members of a congregation, society or organisation would provide the recipes, and doubtless it would be a sign of one's social standing in the local area to allow one's 'secret' recipe to be printed. Black marks against those who were not forthcoming could be adduced from the printed lists of the contributors, helpfully tabulated in alphabetical order in many of the books. Contributors also often encouraged to give a shilling with contributing a recipe to defray the cost of printing - another point of distinction for those patrons giving a larger sum of money having their name, and the amount given, acknowledged in a provocatively placed page towards the bringing of the work. Often a short introduction on the main objectives of the charity is printed as a preface, helpfully identifying the person or persons in whose hands were held the editorial control.

The recipes are often categorised under various logical headings with rustic tastes over time slowly giving way to more refined recipes. Two world wars had their impact and the rationing of various staples needed some some deft substitutions of ingredients during the times of stress. Some of the books found their recipes outside the local area, the restoration of a rural village church might find contributors or their families who were once connected with a local area, even from abroad, to contribute. Recipes derived from the 'Empire' are prevalent with not only curries and kebabs but also Canada Pie, Australian Tart and other examples from our once vast number of colonies. Various past events and people are recorded too with such names as Crystal Palace Cake, Prince of Wales Creams, Prince Albert's Pudding abounding. Medicinal items such as 'Eggs Restorative' from Biarritz and any number of sure cures for toothache subjoin many of the contributions.

Local tradesmen would be 'encouraged' to advertise on the blank pages - another form of social coercion doubtless at play, although some committees preferred to avoid advertisements altogether and keep their charitable enterprise unsullied. A rough standardisation in design following the practice of commercial recipe books is evident in the arrangements, yet it was a matter of taste, the quality of the local printer, and how much money could be expended on the books that really decided the outcome of the design. Some are very plain affairs, whilst others are printed on china clay paper, illustrated, printed in colours, and certainly in the early years before the First War, bound in cloth cover too.

Robert Louis Stevenson beautifully summarised the idea of the Bazaar: 'as all this is not to be sold by your common Shopkeepers, intent on small and legitimate profits, but by Ladies and Gentlemen, who would as soon think of picking your pocket of a cotton handkerchief, as of selling a single one of these many interesting, beautiful, rare, quaint, comical and necessary articles at less than twice its market value.'

The bazaar cook book was so very much a part of this enterprise in social giving, status, charity and raising of money in aid of good cause.



Unsurprisingly the fleeting nature of the Bazaar has left little in the way of substantial documentary evidence. Apart from newspaper reports, and the publications and journals of charitable organizations, the only tangible items to tell the tale are these now rare and ephemeral cook books.

Apart from the odd exception, almost all unrecorded in public collections.



PROBABLY AN UNWELCOME GIFT BOOK FOR A BRIDE

17. CHRISTIAN, Mary and [GUNNING, Frances Anne *illustrator*]. THE RESOLUTIONS OF MARY CHRISTIAN upon the day of her marriage. London, Thomas Harrild, Chromo Lithographer, 4a Shoe Lane, Fleet Street. 1865. £ 300

FIRST EDITION. *Small folio [25 x 19.5 cm], 7 leaves on thick paper, including imprint, title and 4 leaves in chromolithograph and gold and one leaf of lithograph introduction printed in red and black; faint damp marks affecting some leaves but only really noticeable on the blank versos; original blue bevelled cloth, covers decorated in gilt including Mary Christian's initials and marriage date, somewhat scuffed and spine won at head and foot, gilt edges.*

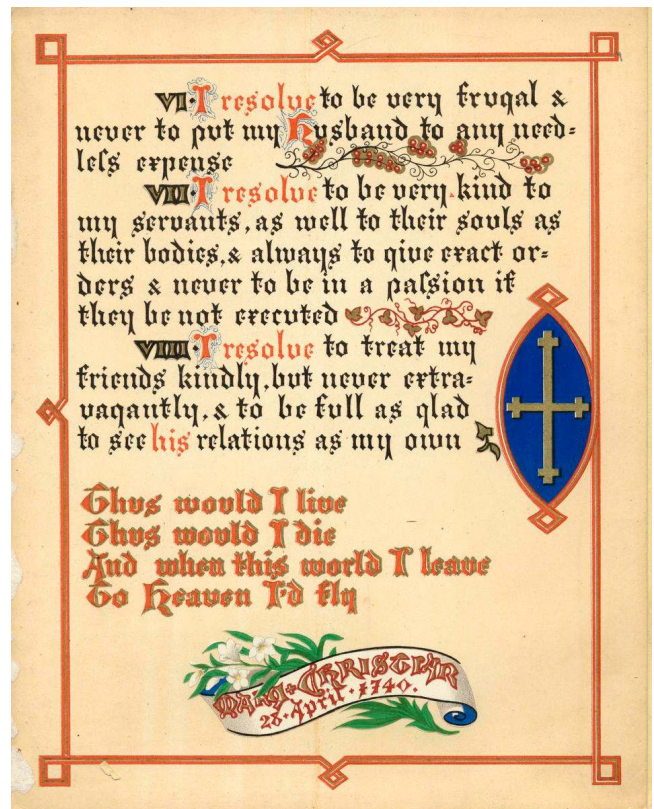
Produced as gift book for a future bride, although what the recipients thought of the contents may be indicated by the work's rarity!

The illustrator of this work we have discovered to be Frances Anne Gunning (1834-1881) a daughter of the Archdeacon of Bath, William Gunning (1796-1860). According to the preface the "Resolutions," made on her Marriage Day [in 1740], were found amongst her papers, and are printed by the permission of her family. To the original copy there is an autograph note by her son, the Bishop of Bath and Wells, to the effect, that the self-imposed rule of this sweet Christian had been the law of her married life, until the tie that required it was dissolved by death.' Frances probably had access to these papers through her father's position.

In part the work would have been marketable as a gift book to a newly married woman and helped in its way to reinforce the role of a wife and her duties to her husband. Examples of Mary Christian's resolutions include: I. 'resolved never to contradict my dear Husband without it be quite necessary and then with the greatest good nature' III. 'Never to fret or fall into a passion about small matters but to have always a cheerful heart....' IV. 'I likewise resolve to lay aside all fondness for dress, but to be exactly neat and clean' VI. 'I resolve to be very frugal & never to put my Husband to any needless expense.' Mary Christian (1722-1762) married in 1740 Edmund Law (1703-1787) who later became Bishop of Carlisle. They had at least twelve children before she expired the year after her last child was born. Most of the children were successful and included, most famously, Edward Law, 1st Baron Ellenborough (1750-1818) and Lord Chief Justice; John Law (1745-1810), Bishop of Elphin and George Henry Law (1761-1845), Bishop of Chester and Bishop of Bath and Wells.

Frances Gunning's only other known illustrated work was also published by Thomas Harrild in 1867 and titled *A Sequence of Symbols*. We really know very little about her although she is known to have painted the reredos and commandments for the chancel of Buckland Newton, Holy Rood Church when it was restored in 1869, this was probably connected with the death of her mother who is buried there - alas the church has been re-restored and her work there now appears lost. She was travelling abroad when she died at Dresden in 1881, having never married, Frances Gunning therefore never had to avail herself of Mary Christian's *Resolutions*.

OCLC records one copy, at Toronto and COPAC adding copies at British Library, Cambridge and Exeter.



A PRINCESS'S COTTAGE

18. **CLARK, John Heaviside, aquatinter, after David COX.** TO HER ROYAL HIGHNESS THE PRINCESS ELIZABETH, THIS VIEW OF HER ROYAL HIGHNESS'S COTTAGE, AT OLD WINDSOR This View of Her Royal Highness's Cottage, at Old Windsor, is by permission dedicated by her Royal Highness's most dutiful, and devoted servants, S & J Fuller. London: Published... by S & J Fuller, at the Temple of Fancy, Rathbone Place. May 22, 1812.. **£ 950**

Hand coloured aquatint [41 x 45 cm] with grey wash bored, some light crinkling at foot of the print but overall a good impression; late nineteenth century gilt and ebonised decorative frame with the ticket of Ellis & Ellis, Grafton Street, London.

Rare print of this view of the cottage at Old Windsor, Berkshire, built for Princess Elizabeth (1770-1840), daughter of George III, before she became landgravine of Hesse-Homburg, and consort of Friedrich VI.



Elizabeth was probably a customer of Fullers 'Temple of Fancy' and the print may have been issued as an acknowledgement of this connection. The print was sold for 12 shillings and could also be bought from Mr Baker, a printseller in Windsor when it was published in 1812. Few copies seem to be in public collections and the print, an unusual subject and although picturesque it does not really conform to accepted views suitable for decorating a home. A vignette of 'Moss Cottage' is enclosed within some rather banal verses at the foot of the main image, these begin with the lines 'Shepherds now is the Month of the May / in a band let our village unite, / To yon Cottage with flowers let us stray, / The Mansion of rural delight' and end 'When Eliza can Palaces leave, / for charms of retirement in thee.' Banal they may be, but they probably epitomise Elizabeth's own feelings very well.

Initially the cottage, with a thatched roof and rustic porch, was leased from a farmer and rebuilt by the princess. There Elizabeth kept her collection of teapots and the other ceramics she had collected over the preceding ten years, also housed was her ever increasing library of books together with portfolios of prints and drawings until the building was fairly bursting. She had a yearning for being a plain farmer's wife and indulged in breeding cattle and Chinese pigs, and running her own model farm. There were garden fetes for family and friends and she seems to have had a fairly wonderful and eccentric time. She disliked court life and pomposity, probably had a number of affairs for her mother Queen Charlotte was averse to her marriage. She had an offer of marriage from Frederick in 1818 and this suited her for it allowed Elizabeth to break away from the stifling atmosphere of her mother and the court and Frederick gained through being allied more closely with Britain. Although this was not a love match it would seem they discovered that they were very much of the same mind and unusually for a dynastic marriage, became a happy couple.

The cottage was broken up after her marriage and no longer exists.

ANTI-VIVISECTION LEADING TO ANTI SEMITISM!

19. **COBBE, Francis Power.** AN APPEAL TO THE HUMANE JEWS OF ENGLAND. For Private Circulation. [London: Printed by Pewtress & Co., 28, Little Queen Street]. Copies to be obtained gratis from Miss Frances Poer Cobbe, Hengwrt, Dolgelly. 1891. **£ 450**

FIRST EDITION, PRESENTATION COPY. 8vo, pp. 34; disbound, with a slightly shaved inscription 'Miss Davis with Miss Cobbe[s] well wishes'.

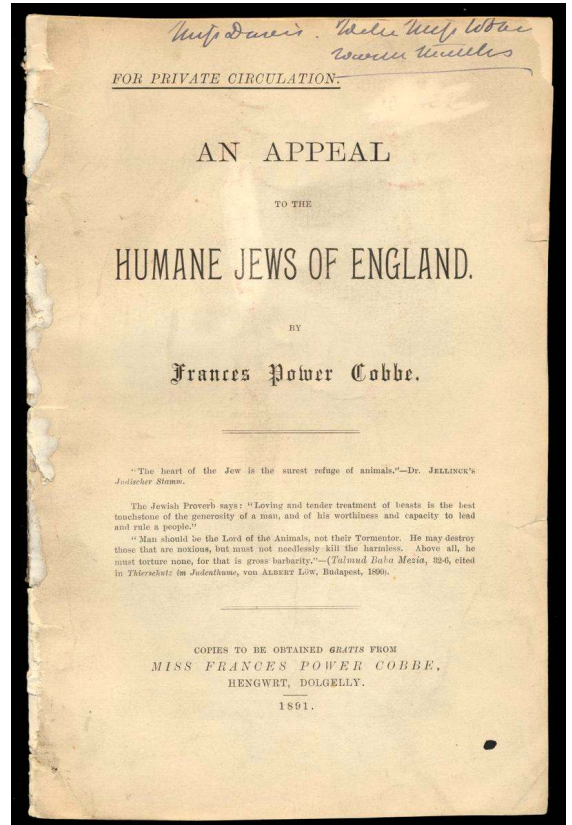
Cobbe founded the 'Society for the Protection of Animals Liable to Vivisection' (SPALV) in 1875, the world's first organisation campaigning against animal experiments.

In this pamphlet she turns her attention to Jewish vivisectionists and reprints correspondence and replies published in the *Jewish Chronicle* during February and March 1891. In places this becomes a rather heated exchange of views on the pros and cons of vivisection, her interlocutors include Simeon Singer (1848-1906) Rabbi of the New West End Synagogue in London; Louis Barnett Abrahams (1839-1918), headmaster of the Jews' Free School in London; Dr M. Cohn of Berlin and Dr Leon Ascher (1865-1943), German and Swiss physiologist. They clearly see that Cobbe has been more than a little misled which in turn has lead her into voicing Anti-Semitism, or at least being influenced and ill directed by anti-Semites. Cobbe carries on regardless and defends herself by saying that this is untrue and all she wants is for British Jews to persuade their brethren in Germany and Austria as well as in Britain to stop this unwanted cruelty to animals.

The Jewish Chronicle probably thought to stop the to and fro of arguments in their columns which caused Cobbe to gather the letters together and add a further five page 'Appeal'. This is followed by a further twelve pages of 'Appendix', 'of 40 Vivisectors... believed to be all of the Jewish, though doubtless, in many cases not of the Jewish religion. My aim in printing this catalogue of their names and deeds is to induce humane Jews to protest against such cruelties as alike dishonouring to their race and contrary to their religion.'

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

OCLC locates one copy only at University College, London.



THE DEDICATION COPY TO A 'MIDDLE-AGED MAID'

20. **COLERIDGE, Christabel Rose.** THE DAUGHTERS WHO HAVE NOT REVOLTED. Wells Gardner, Darton & Co., London & Westminster. 1894. **£ 750**

FIRST EDITION, PRESENTATION COPY. 8vo, pp. xii, 82; bound in the original pictorial wrappers, printed in red and black, neatly rebaked with brown paper, lightly marked, but still a very desirable copy, with initialled presentation from the author to the dedicatee on half-title 'To J.F.P. from C.R.C., Page 35. line 3.'

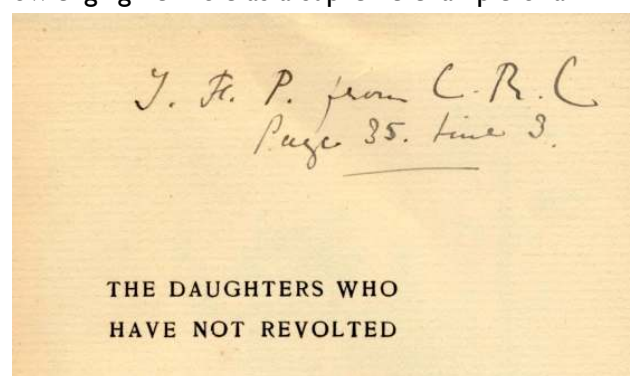
Christabel had rather conservative ideas about the role of women in society and one wonders if she took after her grandfather Samuel Taylor Coleridge in beginning life as a radical, and becoming increasingly reactionary.

The work is a reply, or refutation, of the Blanche Alatheia Crackanthorpe's article on the 'New Woman' titled 'The Revolt of the Daughters' and published in the journal, *Nineteenth Century*, of January 1894. The general grievance in the article was that 'a woman's place is entirely at home till she is called higher by a husband.' Until she is 'called' she is at odds with her mother by being hampered in her own exploration of the world and its ways which she finds difficult to accept. This set off a barrage of claim and counterclaim of the role of mothers, daughters, maids and men in late Victorian society.



Coleridge answers Crackanthorpe in six essays: Our condition, with eyes open - Our Good Works inside out - Our affections, friendships and auntships - Our pleasures, adventures and arm-chairs - our minds, growing and dividing lines - Our souls, points of contact. Coleridge does her best in showing middle-aged maids in a good light, that they can make their barren lives fuller and happier, and although no prospect of marriage will come, they can be happy in cultivating their intellectual powers, their female friends, and, above all, a good temper. The few contemporary notices of the work were not encouraging, with the *Pall Mall Gazette* adding 'Their life, even by the persistently optimist Miss Coleridge's showing, is but a dull one.'

Dedicated to Jane Frances Pearson 'and to all other middle-aged maids or "M.M.s" past present and future' one has to wonder what Pearson thought in having a book acknowledging her role as a supreme example of a middle-aged maid. Jane was one of three unmarried daughters of General Thomas Hooke Pearson who lived in some luxury at The Hassells in Bedfordshire before 'retiring to Bath until her death at the advanced age of 94 in 1932. As far as we can tell she, like Coleridge, interested herself in good works. Christabel Rose Coleridge (1843-1921) was an English novelist and granddaughter of the poet Samuel Taylor Coleridge and a writer of some fifteen novels, chiefly to do with morality. She was also to take over the editorship of the *Monthly Packet* from her friend Charlotte Yonge in the 1890's.



It should be noted that Blanche Crackanthorpe who kicked off the subject did not have a daughter of her own. She was a progressively minded, feminist author, her son Hubert Crackanthorpe was an author of the nineties who had for that time a most 'irregular' marriage, followed by an untimely death in 1896. One feels that parallel arguments are being voiced by the several writers who joined in this debate.

The unusual front cover design is by George Woolliscroft Rhead Jr. (1855-1920) who had studied with Alphonse Legros and Ford Madox Brown. He was born in Newcastle and served an apprenticeship at the Minton Pottery but later moved into etching, designs for stained glass and painted murals. He married the artist Annie French and wrote or illustrated several books.

OCLC locates two copies at the British Library and Oxford.



'RETURN TO CAMELOT'

21. **COOK, Jane Elizabeth.** YE FESTIVALE OF YE SUMER QUENE. Recollections of Ye Olde English Revels, Holden by Ye Grace of Mye Lorde and Ladye Wantage at their Mannor of Lockinge On ye XXVI and XXVII Daies of August M DCCC LXXXV. London: Imprynted at ye Chiwicke Presse, Tookes Courte, Chancerie Lane 1885. **£ 550**

Folio, [37.5 x 27cm], pp. 4, title printed in red and black together celebratory poem 'The Festival of the Summer Queen' and 17 mounted photographs on blue card from drawings by Cook, including on in bistre; original portfolio with cloth backed decorated lithograph boards, slightly worn at the extremities and cloth spine faded.

A privately produced photographic work illustrating the pageant given for Baron Wantage on his elevation to the Peerage in 1885.

Jane Elizabeth Cook (1836-1920), who produced the original drawings and the poetical introduction for the portfolio, was a successful and well-known Victorian artist. The youngest daughter of a merchant who had fallen on hard times, Jane nevertheless was able to educate herself by frequent visits to the British Museum and the National Gallery. From 1853 she was at Coney's School of Art in Bloomsbury where she began to sell her sketches and paintings. Jane was well connected to London society and soon became a favourite portrait painter, one of her patrons was Harriet Loyd, the future Lady Wantage, who was to become Jane Cook's greatest friend. It was therefore only natural that this rather exceptional record of the Pageant was commissioned by Harriet. Harriet had inherited a fortune from her father Lord Overstone, then one of the richest men in England, and so was able to celebrate her husband's elevation to the peerage in some style. Over two day's in August 1885 a party was held that included several hundred ladies and gentlemen dressed in medieval garb. Heralds, jesters, yeoman, falconers, musicians and choristers took part, plays were given on the theme of Robin Hood and on King Arthur and Merlin, even some bull baiting, a tournament and Maypole dancing. Jane was the obvious person to record this 'return to Camelot' and clearly enjoyed illustrating the costumes and events that took place.

Robert Loyd-Lindsay (1831-1901) baron Wantage, of Lockinge in the County of Berkshire, was a soldier and politician chiefly remembered for his philanthropy and as one of the founders of the British National Society for Aid to the Sick and Wounded in War, latterly called the British Red Cross Society.

The portfolio was, as far as we can tell, strictly limited in numbers and given to a few close family members and friends.

OCLC lists copies held at Columbia & Vermont only.

A LADY'S ACCOUNT OF HER HUSBAND'S BUSINESS TRIPS

22. **CORCORAN, Laura.** MANUSCRIPT DIARY of excursions to Kent, Gloucestershire, Ely and Cambridge, Salisbury and Paris. [Various places], 1836-1858. **£ 950**

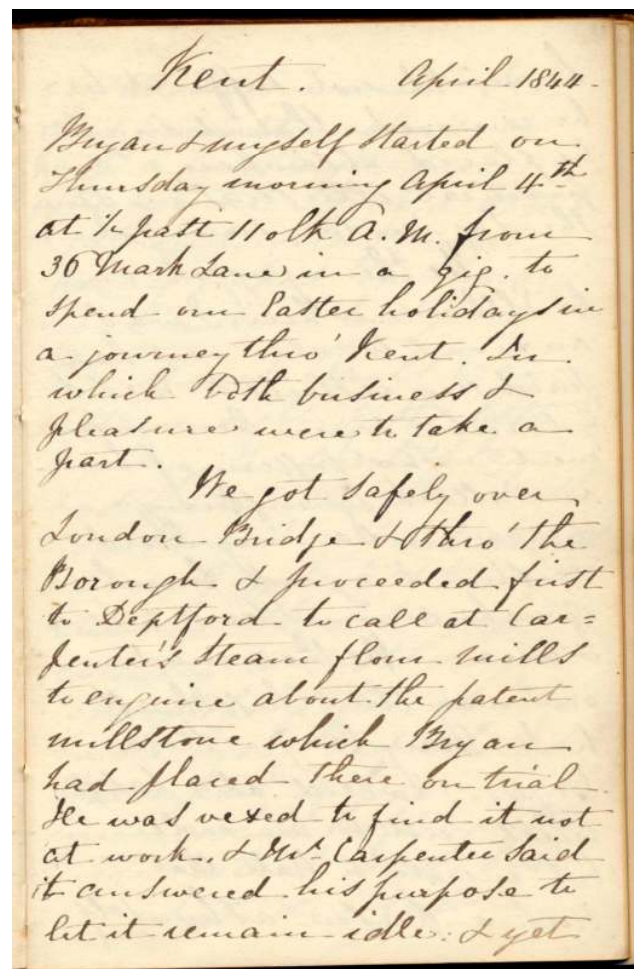
8vo, pp. 89 of manuscript together with additional blank pages; original straight grain roan, gilt, gilt edges with the retailers ticket 'M.A. Greenland, 135, 7, 8, 9, Bazaar, Soho Squ.'

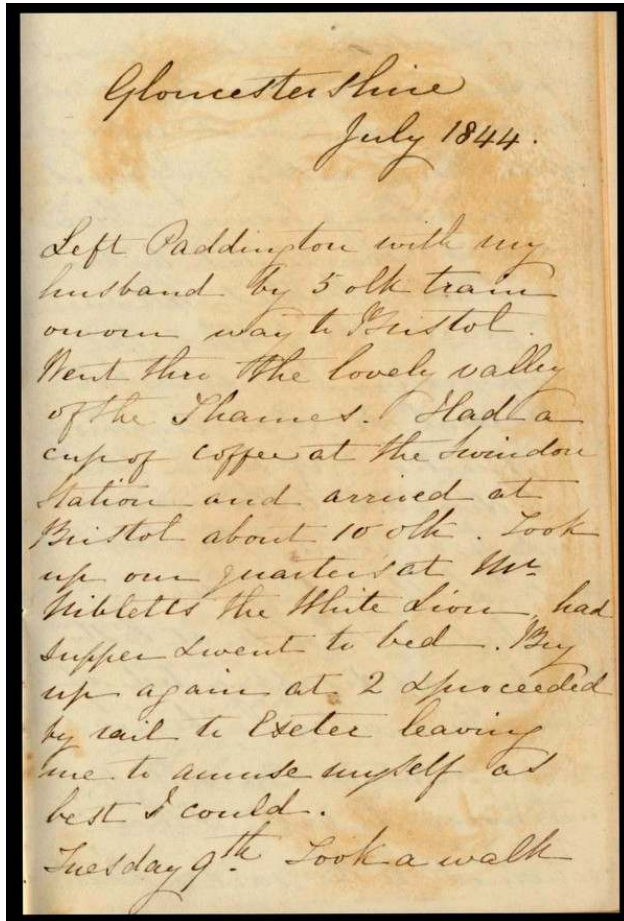
The diary forms a record of the travels of Laura, the wife of Bryan Corcoran, a second generation Millstone, wire screen maker and corn machine merchant associated with the paper trade and working and living out of 34 Mark Lane in the Tower Hill area of the City of London.

Laura's note-book started life as a 'Friendship book' with a few scattered poems dated to 1836 taken down before her marriage in 1840 to Bryan. In 1844 she pressed the book into a new use recording her various trips made with her husband to Kent, Gloucestershire and Bristol, Ely, Cambridge and also to Paris with their three children. The combination of businesses in which the Concoran's were involved may seem rather strange at first, but the mill stones were there to make pulp for paper, wire screens for paper making and of course the allied trades such a chaffing corn etc., a neatly dovetail business enterprise. The diary records holiday's or rather a semi-holiday's cum business trips or 'busman's holiday' where the couple visited their various customers as they travelled about the country.

The earliest trip was made through Kent from April 1844 with the couple riding together on a horse: 'We got safely over London Bridge & through the Borough & proceeded first to Deptford to call at Carpenter's steam flour mills to enquire about the patent millstone which Bryan had placed their on trial. He was vexed to find it not at work & Mr Carpenter said it answered his purpose to let it remain idle & yet he would not suffer it to be removed that it might be placed elsewhere. A practical illustration of the dog in the manger' and so they 'jogged on to Eltham', Chislehurst and points further east. 'Our next visit was to Henry Hall the greatest paper miller of the county. A very large establishment, very well kept up. Called at his house & he followed us to the mill. Very politely would not let me hold the horse outside but led it inside the gates & sent a man to hold it. Very polite but would rather not be his wife'. Laura makes various other sometimes pithy observations; At Wrotham after a walk around the church and churchyard she remarks 'The rector Mr. Moore a disgrace to the church' - this was George Moore, a relation of Jane Austen who stayed with moore years before - George Moore had been involved in suppressing riots over tithes in times of want, clearly this still rankled years later.

A couple of months later in July 1844 the couple visited Bristol, Clifton Suspension Bridge and SS Great Britain. 'Took up our quarters at Mr Nibletts the White Lion.... Clifton pretty & pleasantly situated. The suspension bridge which has been talked of for years, & of which plates have been published a long time since, still in embryo, the only mode of conveyance across the Avon except by boats being a basket slung on a rope, from the steep & lofty cliffs at Clifton... I saw Great Britain steam ship from the heights, confined in the Docks, it being too large to pass the gates, & the City Of Bristol refusing to enlarge them to release the unwieldy prisoner. The ship & its





owners or its builders seem to be the laughing stock of the good citizens.' Whilst Bryan remained behind Laura took herself to Bath 'a very fine city, with splendid streets, circus's, crescents, but not a pleasant... residence.' They went on and visited Tintern Abbey, still a romantic ruin but enveloped by various industries on the Wye river 'Then went to Mr Hughes who has iron works close to the Abbey. Went through his works which follow the winding of the stream.' A few years later they went to Cambridge and on March 23rd 1847 'Called at Sawston paper mill, Mess. Lowgood as Bryan was anxious to discover the cause of a complaint... Walked thro' all the college courts & gardens & by the backs of the Cam which river renders the College gardens very pretty.'

The note book was put aside for much of the next decade when the couple and their three children travelled during March 1856 to Paris 'much amused at Americans who breakfasted opposite us' Laura noting that her 14 year old daughter Mary had 'her first view of French men & their manners.' In their Paris hotel room, Laura and her eldest daughter have coffee served with 'an immense bowl of boiling milk, a tiny jug of strong coffee with basins to drink it out of and table spoons.' Clearly close to her children, she delighted at their reaction to the mysteries of a foreign country and one senses a strong filial bond. Laura and her husband also visit a stone quarry at Villaines-la-Gonais in the Loire valley; 'At last we stopped near a cottage & country woman came & held the horses' head & I found we had

arrived at our destination. We dismounted, & were led into a rough stone cottage containing one large room on the ground, & a sort of lean to at the side with an earthen floor, & standing at the top of a bank of clay sloping to the road- & this is the new & elegant abode of the quarry owner to whom my husband has paid as much as 500£ per an.' Setting off on a walk, Laura meets the quarry owner's wife, wearing a borrowed hat and 'seated in the road under a hedge were 2 girls plucking a fowl which had just been killed for our dinner.' Clearly a shock for sophisticated Londoners encountering rural French folk!

Laura had four children Mary, Bryan, Ellen and Jessie, her husband died in 1878 and she survived him until 1909 by which time her son had taken over the family business.

AMUSING SOCIAL TAKE ON A PANDEMIC

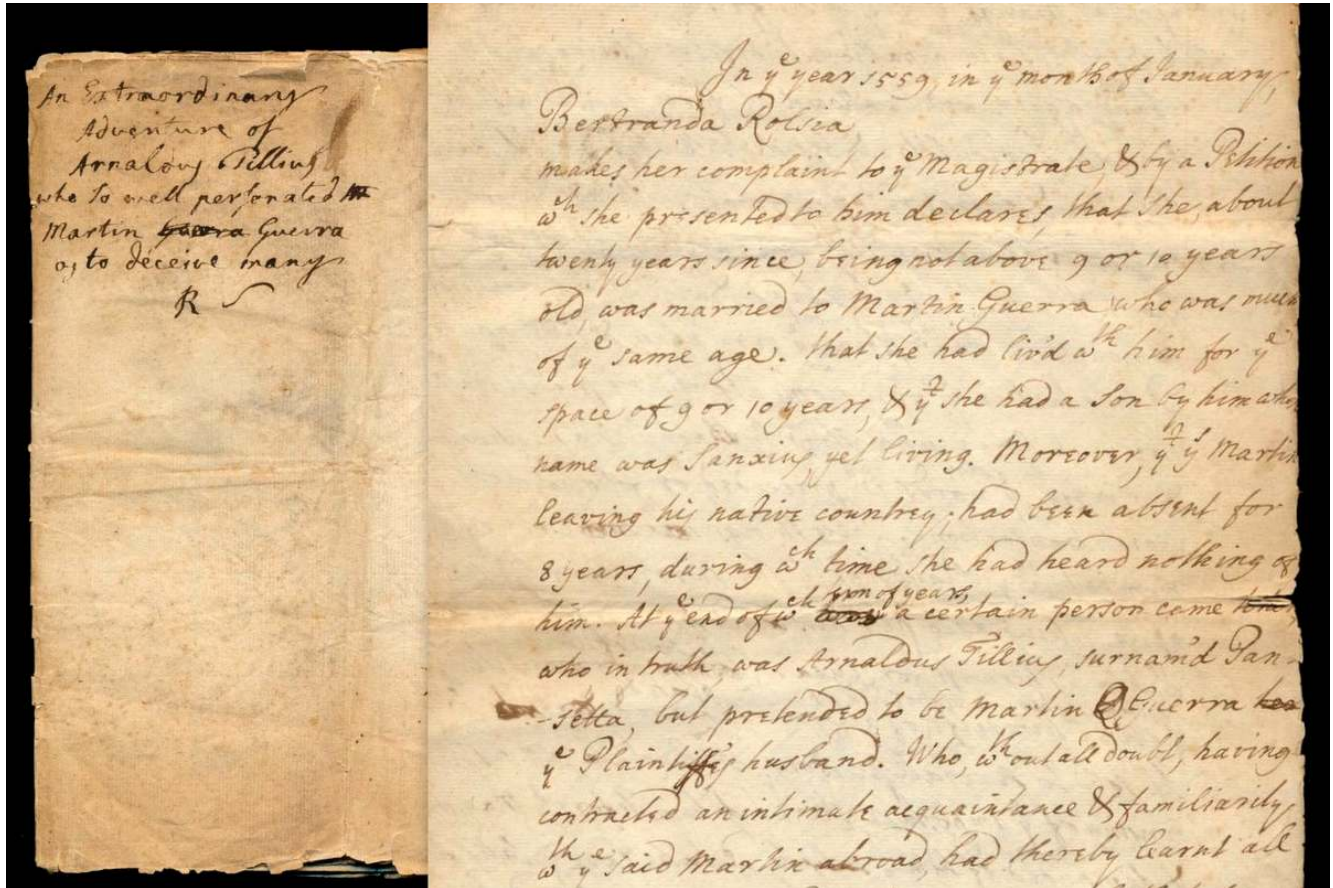
23. **COWHAM, Hilda Gertrude.** "MISTRESS & MAID, IF SHE THOUGHT HER LIFE WAS IN DANGER". Original ink and crayon cartoon, signed 'H. Cowham'. [London?], [c. 1900?]. £ 285

Indian ink over pencil and blue crayon on art card (approx. 150 x 235mm), signed at lower right "H. Cowham", with a pencil note at the foot, and printers pencilling in blue at head; small surface tear to upper left corner, though overall in good order; taped on reverse into a brown card mount (210 x 300mm overall), and with evidence of being removed from an album or scrapbook.

Desirable original cartoon by Hilda Cowham, with an amusing social take on smallpox, depicting a mistress behind a curtain with "Smallpox" written at top, whilst the maid moves away smelling a disinfectant bottle. An additional pencil note at foot, perhaps even the intended title of the work, best describes the scene: "Mistress & Maid. If she thought her life was in danger". Although undated, the style of clothing would seem to suggest a time frame of the latter years of the Victorian period, in to the early years of the twentieth century, which would also fit in with Cowham's magazine illustration work period.



Hilda Gertrude Cowham (1873-1964), was a student at Wimbledon School of Art, Lambeth School of Art, and the Royal College of Art. She was one of the first women illustrators to publish in *Punch*, and her work was also to be seen in *The Sketch* and *The Graphic* magazines. She went on to illustrate children's books, such as *Fiddlesticks* (1900), *Peter Pickle and his dog Fido* (1906), *Curly Heads and Long Legs* (1914), and *Blacklegs and Other* (1911), soon being considered among the best of the female comic artists, scoring a particular success with her creation, the 'Cowham Kid'. In the period 1924 to 1935, she and her friend Mabel Lucie Attwell were employed by Shelley Potteries Ltd to provide illustrations for baby plates and nursery ware, and she also found time to design a number of posters for the London Underground.



FAMOUS TRIAL OF FALSE IDENTITY RENDERED INTO ENGLISH

24. [DE CORAS, Jean]. EARLY EIGHTEENTH CENTURY MANUSCRIPT TRANSLATION OF THE 'Extraordinary Adventure of Arnalous Tilling who so well presented Martin Guerra as to deceive many R.' [docketed title]. [N.p.] [c. 1700-1730]. £ 750

MANUSCRIPT IN INK. 3 bifolio leaves [30 x 19 cm]; numbered [1]-9, 2 blank pages and the last page docketed with title; somewhat frayed around the edges and split along blank fold on last leaf fold with the last; watermark of a post horn within shield with the initials WH or VH below, probably of a Dutch origin.

An early English manuscript translation of this famous trial on false identity, first published in Jean de Coras's *Arrest Memorable du parlement de Tolose*, in Lyon, 1561.

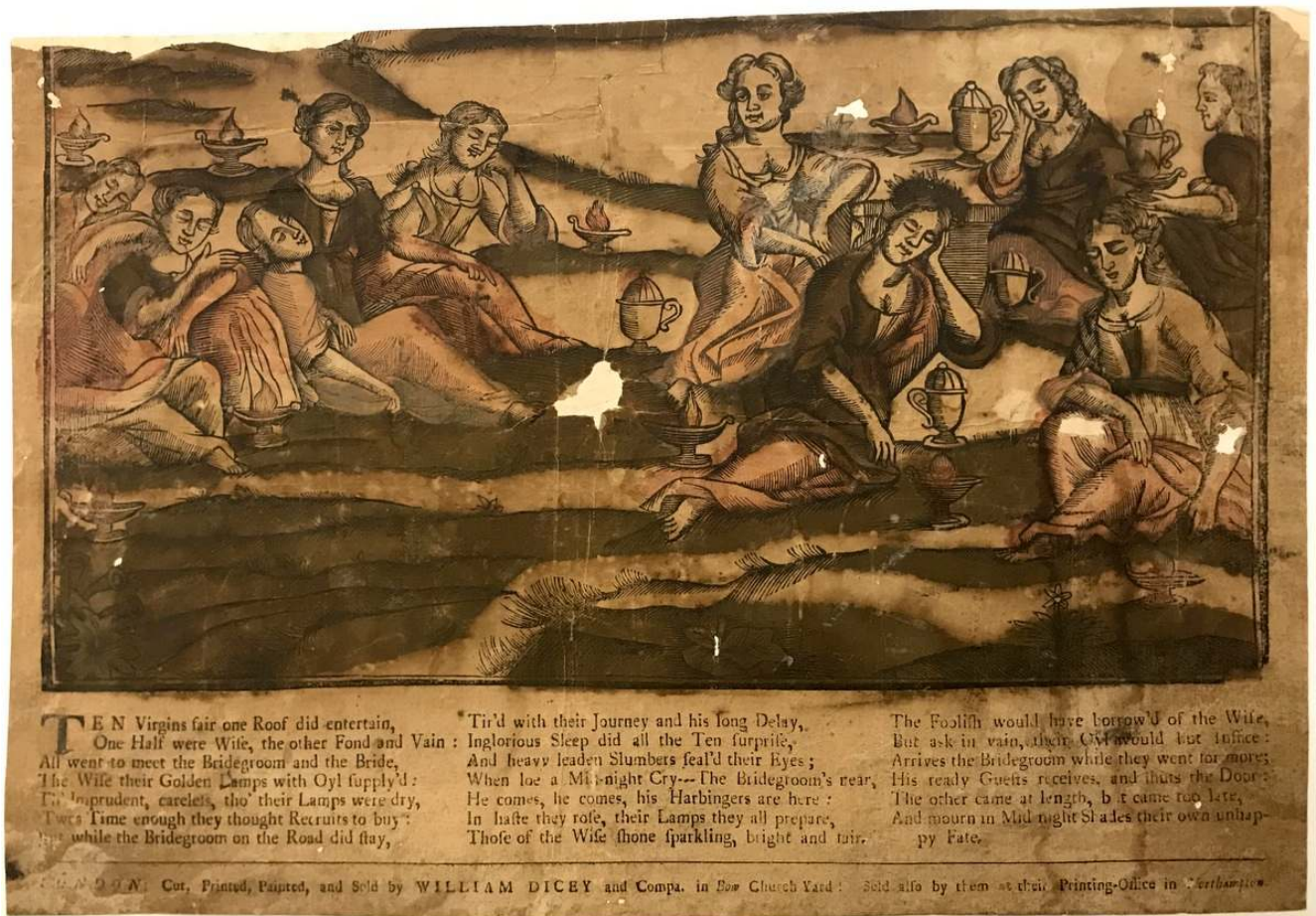
The earliest English translation to be printed would appear to be that given in *Gallick reports; or, an historical collection of criminal cases, adjudged in the supreme courts of judicature in France*, London, 1737, however that version is a complete reworking of the original French text whereas our manuscript appears to predate this with an attempted verbatim copy of the original. The only indication of the translator is the initial 'R' found on the docketed title.

The text closely follows the 1561 edition and recounts how Bertranda Rolsia 'declares, that she, about twenty years since, being not above 9 or 10 years old, was married to Martin Guerra, who was much ye same age, that she had liv'd wth him for ye space of 9 or 10 years & yt [that] she had a Son by him whose name was Sanxing, yet living morover, yt ys [that this] Martin leaving his native countrey, had been absent for 8 years, during wch time she had heard nothing of him. At the end of wch term of years, a certain person came to her, who in truth, was Arnalous Tilling, surname'd Pansetta, but pretended to be Martin Guerra ye Plaintiffe' husband. Who wth out all

doubt, having contracted an intimate acquaintance & familiarity wth ye said Martin abroad, had therby learnt all ye secrets of his Family, in relation both to himselfe & to his wife: & being likewise prompted & encourag'd by ye very near resemblance wch he bore ye said Martin....' When the real Martin returned - and that he bore little if any resemblance to the impostor - naturally became something of a novelty for the court to decide on where the guilt lay, and who was the true husband.

The manuscript account contains the more salacious and disturbing details of the case as given by De Coras but stops before the evidence of several other witnesses are brought forward and the verdict of the trial is given. Maybe having got as far as they did the translator had enough material to satisfy their curiosity.

For a modern translations see http://people.wku.edu/nathan.love/Multi-handouts/coras_arrest_memorable.pdf



UNLIKELY TO BE ANOTHER COPY

25. **DICEY, William, *printer*, [and WESLEY, Samuel, the elder, *text*].** [TEN WISE AND FOOLISH VIRGINS]. London: Cut, Printed, Painted, and Sold by William Dickey and Compa. in Bow Churchyard: Sold also by them at their Printing Office in Northampton. [c. 1730-56]. **£ 650**

Printed sheet [27 x 39.5 cm] incorporating a hand coloured woodcut above printed text, trimmed at top edge and several holes, although distressing in nature, nothing meaningful is lost to the image; laid down on a later sheet.

The print is described in the only surviving Dickey catalogue as one of their 'New Pictures, extremely well Printed from off Wooden Prints, Finely Cut from the best French, Dutch, and English Copies. Each on a Sheet of Fine Royal Paper. With Verses applicable to each Print.' It is tabulated as item '31. Ten Wise and Foolish Virgins.' under the section of 'Scripture, and other Godly Pieces' and was sold wholesale of 26 to the Quire, at one shilling and tuppence uncoloured and one shilling and four pence coloured. The text is taken from an edition of Samuel Wesley the elder's *The History of the New Testament... Attempted in Verse* that was first published in 1701 and refers the parable in Matthew Chapter XXV, verses 1 to 12.

Printed in their thousands these prints were produced for a popular market, both local and shipped out to the 'plantations' in America, but hardly survive. To our knowledge this rather distressed example is the only extant copy of this particular title. The printing would predate his William Dickey death in 1756, when the imprint would have changed.

'The Diceys are well known to print and book historians. No other producers of cheap print operated on the scale suggested by the *Catalogue* and the family has generally been regarded as its most important printers and sellers in the eighteenth century to about the 1790s. Yet their name has not found its way into the growing number of works on the eighteenth-century "consumer revolution" of which it may be argued they were promoters and beneficiaries or into recent discussions of eighteenth-century British culture. They used various sales techniques and extensive advertising, had large-scale distribution and probably credit networks, emphasised novelty and modernity, and recognised the importance of children and juvenile consumers. While they supplied the market for traditional chapbooks and ballads, they also updated texts, added new ones and became important printers of "slips" or contemporary popular songs.' [R.C. Simmons introduction to *The Dickey and Marshall Catalogue* online at <http://diceyandmarshall.bodleian.ox.ac.uk/>]



BAROQUE SPLENDOUR

26. [ENGELBRECHT, Martin]. [FORMAL GARDEN PARTY - PEEPSHOW]. [German], circa 1750.
£ 1,250

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

A delightful three-dimensional illusion of a formal garden party under an elegant arbour. The artist has introduced a rather courtly composition with various small scenes of gallantry. The scene is an interesting amalgam of French, German and Dutch design probably adapted from several sources and contrived to give the peepshow a universal and slightly fantastic exoticism.

The six cards depict: 1) A gentleman doffing his hat to a lady, between them a rustic fountain and enclosed in a labour with two figures from the *Commedia dell'arte*, Il Dottore and Harlequin, as statues on pedestals to left and right; 2) a scene with four figures greeting each other as they are about to begin supper at a circular table; 3) an elegant couple covers whist walking under an arbour with Pierrot and Il Capitano to the left and right as statues on pedestals; 4) another couple hand in hand the arbour decorated with swags and potted fruit trees let and right; 5) the figure of a young woman and her child in her arms and to the left and right two scenes, of a carriageway lined with trees with people, some on horseback walking, the other scene of a canal with housed and a bridge in the distance and plied with boats; 6) the back scene with a central avenue of trees, a building at the end, and with various groups of pedestrians; to the left and right scenes of canals with boats and windmills.

KEEPING WOMEN (AND CHILDREN) EMPLOYED

27. **[FAITHFUL, Emily, *Publisher*]. FAITHFULL, Edward Williams.** OCCASIONAL THOUGHTS: By Edward Williams Faithfull. London: Emily Faithful, Printer and Publisher in Ordinary to her Majesty. Winchester: Jacob and Johnson. 1872. **£ 275**

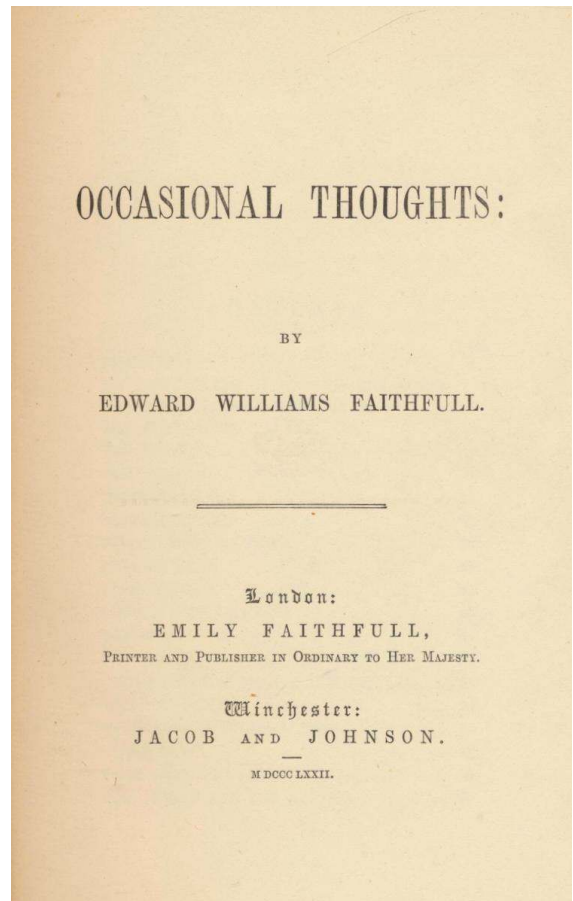
FIRST EDITION. 8vo, pp. [vi], 106; a clean copy throughout; bound in the original maroon publisher's cloth, spine and upper board lettered and ruled in gilt, some rubbing to extremities, a few marks to boards, and chipping at head, but still a good copy.

Uncommon first edition of these *Occasional Thoughts* by Edward Williams Faithfull, printed and published by Emily Faithfull - likely his sister - at the Victoria Press.

According to Catherine W. Reilly in her annotated bibliography *Mid-Victorian Poetry 1860-1879*, Edward Williams Faithfull was 'Possibly a brother of Emily Faithfull, printer, and the son of a Surrey clergyman' however the relationship was more distant as they appear to be second cousins. Edward as a solicitor who practised in Winchester who had literary tastes, and had published two volumes of poetry with the profits arising from their sale to help fund the County Infirmary. In the present work his 'Occasional Thoughts', all in verse, are almost exclusively of a religious nature, though some of the content relates to current events, such as 'On the recent illness of his Royal Highness the Prince of Wales', referencing the brush with death of the future King Edward VII, when he contracted typhoid fever during the winter of 1871.

The English philanthropist Emily Faithful (1835-1895) took a great interest in the conditions of working-women. With the object of extending their sphere of labour she set up in London a printing establishment for women in 1860, convinced that work as a compositor could be a well-suited trade for women seeking occupation. The Victoria Press soon obtained quite a reputation for its excellent work, and Faithful was shortly afterwards appointed printer and publisher in ordinary to Queen Victoria.

OCLC records three copies in the UK, at the NLS, Cambridge and BL, and four in North America, at Emory, North Carolina, Oregon and UC Davis.



HEADS IN THE CLOUDS

28. **[FAN LEAF].** STIPPLE ENGRAVED FAN LEAF, with seven well adorned young women amidst the clouds above the Earth's Surface. [N.p., n.d., c. 1810]. **£ 1,250**

Stippled engraved fan leaf, [45 x 26 cm]; with blue tone wash added to the outer edge to emphasise the sky above; mounted with a paper backing.

The fan depicts seven young women set in billowing clouds and arranged in a semicircle. Each wears a distinctive head-dress and matching attire as they survey the earth's surface, with flowing rivers, mountain peaks and vegetation, as it stretches out below them.

The fan has no imprint or title, although the most probable theme would appear to be the Pleiades, the seven daughters of the titan Atlas and the sea-nymph Pleione in Greek mythology who were placed in the heavens after death. There are competing versions of their story, Diordas stating they excelled in beauty and chastity, and another version that they were daughters of an Amazonian queen. The artist appears to have confused the competing accounts to produce a fan with beautiful young women, including what appears to be a token Amazonian, although even this is rather muddled for one has a young woman with a hat in the style of a czapka, and another looks vaguely Turkish.



More important than accuracy was the artist's interest in producing something that was both attractive and readily saleable.

Not in Schreiber *Collection of Fans and Fan-Leaves*.



29. **FANNY, Aunt.** THE LAST AT SCHOOL and other tales. With Illustrations by Royal Academicians. London: Dean and Son, 160A, Fleet Street, E.C. [1887]. **£ 150**

FIRST EDITION. 4to, pp. 6; with three colour illustrations; in the original printed pictorial publisher's wraps, lightly marked, and with some rubbing and chipping to edges, but still a good copy.

Dean's 'Large Size Chromolitho Series' each contained four chromolithographs after famous paintings with stories adapted to illustrate the scene.

The stories are each constructed around popular genre paintings that here include William Mulready's 'The Last In'; 'The Mountain Spring' by Paul Falconer Poole; 'The Jew's Harp' by David Wilkie and 'A Naughty Child' by Edwin Landseer.

The American writer Frances Elizabeth Barrow (1822-1894) used the nom de plume 'Aunt Fanny' and other works issued by Dean and Son by her are known. although how she had access to Royal Academy pictures, except in reproduction, to work from is unknown.

OCLC records two copies, at the BL and Cambridge.



LADIES FASHION IN FRANCE THROUGH THE AGES

30. **[FASHION PANORAMA].** COSTUMES DES FRANCAIS depuis Les Gaulois jusqu'à nos jours. Paris: Pauquet... Nepveu... Debure, 1831. **£ 950**

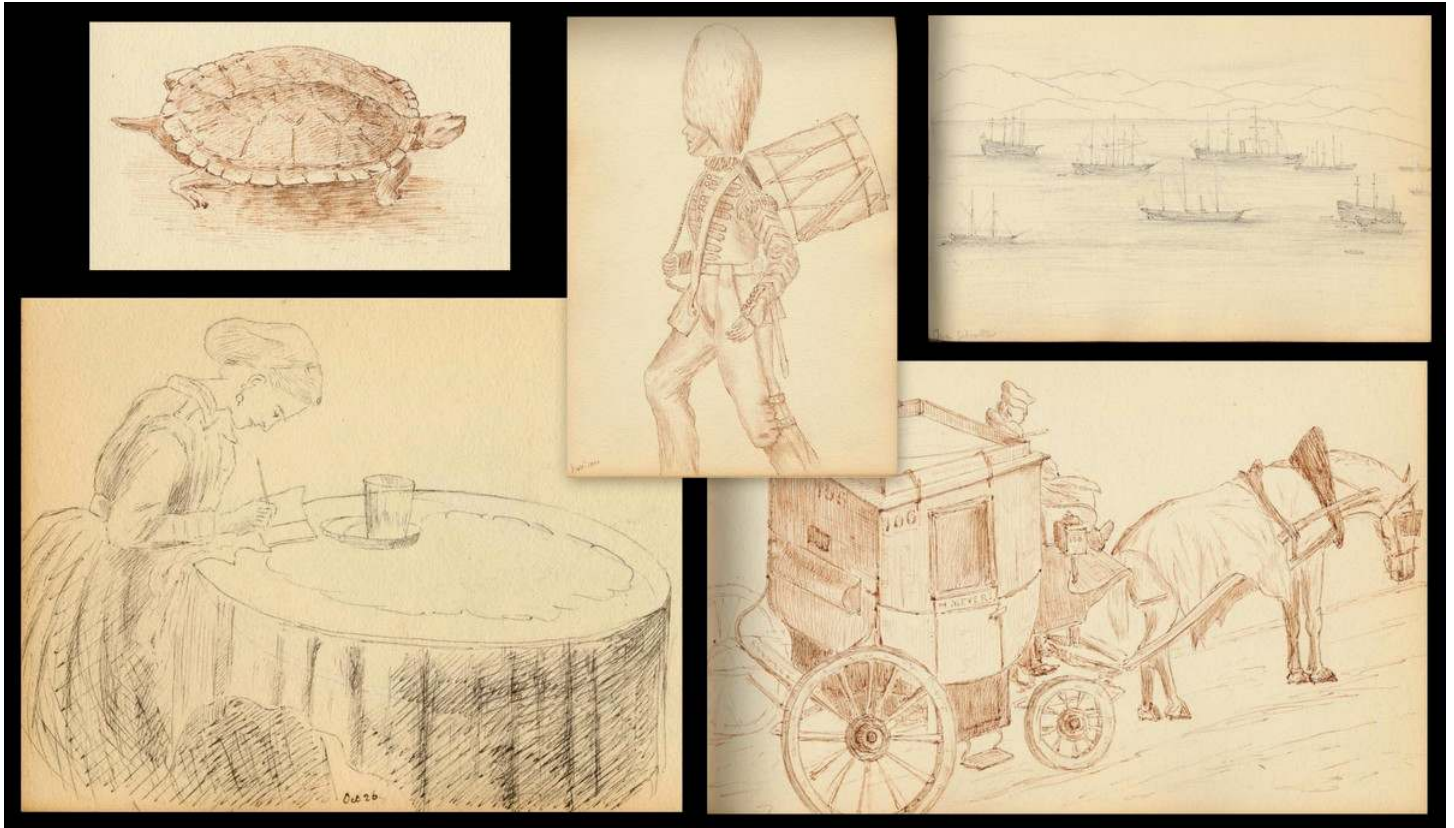
A panorama of 24 panels, each bearing a hand-coloured engraving; extended: 1.91 metres, folded 140 x 92mm; in the original paper-covered boards with a hand-coloured pictorial paste-down to the upper panel, spine expertly repaired, and covers a little worn and marked, else a very good copy of a rare panorama.



Highly desirable panorama depicting changing women's fashion in France over the course of a millennium, from 768 to 1830.

The first panel depicts a 'Princesse sous Charlemagne' in 768, with the following 17 panels showing women's courtly fashion for each reigning monarch, then concluding with six final panels covering the Bourgeoise, following the French Revolution, with, amongst others, a 'Dame d'Honneur. 1804'; 'Costume de bal. 1804'; and 'Mariee. 1828'.

Not in OCLC.



SKETCHES BY A SLAVE OWNER'S DAUGHTER

31. **[FREMANTLE, Lady Isabella]. ORIGINAL SKETCHBOOK.** England, Ireland, France, Italy and Spain, [1866-1868]. **£ 750**

Album [122 x 183 mm] containing 103 pen and ink sketches in black or brown ink; contemporary green half morocco, the spine lettered in gilt '1865 to 1868.'

The artist, Lady Isabella Fremantle (1796-1876) was the wife of Admiral Sir Charles Howe Fremantle (1800 - 1869) during the time she executed the sketches for in the present drawing book.

The illustrations include the visiting to country houses, the London season and travelling abroad. The album opens with views from October and November 1866 of Goring-by-the-Sea, the Worthing, Shantton Bury [Chanctonbury] Ring; Worthing Pier and then on to London where she stayed with one of her brothers Colonel Lyon, with a view of an entrance to Hyde park in Park lane 'Stanhope Gate from Dining room 5 Tilney St Nov. 26, 66' No doubt that is why a few sketches of soldiers next appear and copies of soldiers in Hogarth's March to Finchley. By March Isabella was in Hastings sketching street musicians, a few more copies from Hogarth, and views around the watering place. By May 1867 she was sketching in Antwerp, Spa, Desnie, Luxembourg, Ghent, Franchimont, Theux and Remouchamps and by September in Ireland visiting Kildare, with views of Gilttown, Caragh. Again she was on the move with views during December of Villefranche-sur-Mer near Nice in France for the winter and then to Italy in February 1868 with sketches of local costume, a view of the abandoned village of Galeri [Careiae] north of Rome, and Hannibal's bridge. The following month Isabella sailed to Spain visiting and sketching Tarragona, Sarguntum, Spanish costume at Alicante then Seville by the end of March and on to Gibraltar for the beginning of April, with sketches of 'Barbury Jews' and 'Moors'. Not content to stay long she travels on to Granada with sketches of the Alhambra, Avila, Cordoba Burgos and Vittoria, by the time this sketch book ends in early May 1868.

The continental travels were probably precipitated by Isabella's husband's ill health which had been reported as 'precarious' in December 1866 - Maybe the trip was thought of as something of a cure, although the number of places they visited looks rather punishing and a year after the sketch book closes Sir Charles had died.

Isabella was the daughter of David Lyon of Portland Place and Jamaica, an immensely wealthy West Indian merchant and slave owner who bequeathed some £600,000 on his death in 1827, one of the fifty richest men to die in the first quarter of the nineteenth century. Isabella was given £50,000 by her father on her marriage to Jamaican slave owner James Wedderburn, he however died in 1834 and she remarried again in 1836 to Admiral Fremantle.

The sketches are often quite naive and Isabella was no great artist but rather an enthusiast looking to jot down people and places that caught her eye. The sketches appear to have been disbound from their format and rebound and interleaved with blank paper by, Carter & Co. Heraldic Stationers and importers of fancy goods at 16 South Audley Street off fashionable Grosvenor Square, a short walk from Isabella's brother in Tilney Street.

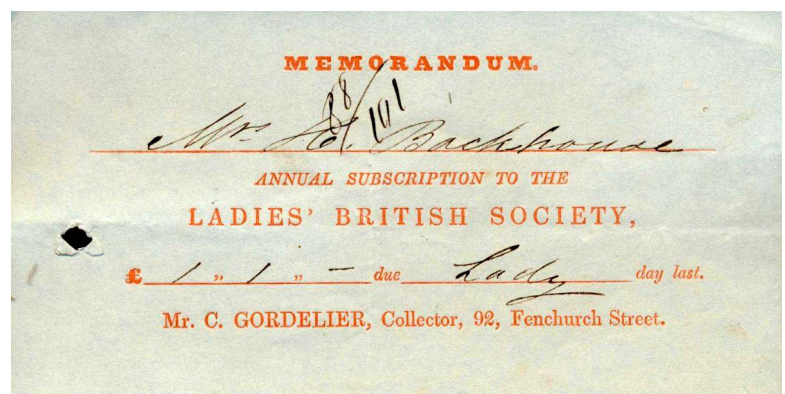
AID 'FOR THE REFORMATION OF FEMALE PRISONERS'

32. [FRY, Elizabeth]. MEMORANDUM. [Mrs. Hannah Backhouse]. Annual Subscription to the Ladies' British Society, for the Reformation of Female Prisoners. £ [1, 1,] due [Lady] day last. Mr. C. Cordelier, Collector, 92, Fenchurch Street, and, 8, Assembly Row, Mile End. [London], [1845]. £ 185

Two Memorandum receipts (13.5 x 7cm), printed in red, with name of patron and amount received filled in in ink, one receipt slightly browned, the other with spike hole (with no loss); otherwise both in very good original condition.

Rare survival of two request slips for annual subscriptions to the 'Ladies' British Society, for the Reformation of Female Prisoners'.

The prison reformer, philanthropist and Quaker, Elizabeth Fry (1780-1845), set up several schools and provided an education to the prisoners of Newgate and their children. In 1817 she opened a classroom for the children of prisoners in a cell at Newgate and later arranged for areas to be set aside on convict ships to serve as schools. In the same year she founded the 'Ladies' Association for the Reformation of the Female Prisoners in Newgate', enlisting the help of 10 friends to form an association devoted to the pursuit of humanity and justice at Newgate. The group helped organise the school, provided materials so the prisoners could sew, knit and make goods for sale, and also took turns visiting the prison and reading the Bible to the prisoners. Their work became well known and a model for other prisons in Britain and on the continent. In 1821 Fry introduced the first nation wide ladies' organisation, with the ladies' prison visiting committees which had sprung up all over the country joining together as the 'British Ladies' Society for Promoting the Reformation of Female Prisoners'. The Society was supported by many patrons - the present 'Memorandum' bearing testament to this - and funds also were raised from time to time by the sale of goods.



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LEARNING YOUR ALPHABET THROUGH SINGING

33. [GAME]. DURU, Henri, *editeur*, and Charles MERCEREAU, *artist*. ALPHABET CHANTANT par H. Duru, Editeur. [Paris]: Lith. Gény Gros, 33 r. St Jacques. [1856]. £ 2,500

Six hand coloured lithograph cut-outs of mother with a child learning the alphabet; a lithograph sheet of instructions; a folding sheet of couplets set to music; together with a secondary set of 12 cut-outs each with two, or in one case three, letters of the alphabet with an item or object that illustrates each letter; contained in the original box [281 x 375 x 19 mm], the lid with a scene of an elegant drawing room looking out over a garden, the child holding up the letter A to his mama whilst the other letters form a straggling procession through into the garden with each awaiting their moment to be called; the lid somewhat soiled, the box sides and base skilfully repaired.



A rare and delightful game for children to learn their alphabet through singing. The game is provided with a sheet containing three musical couplets that children could learn by heart, by which method the author hoped that they could both learn all their letters and also learn them in the correct order. The instructions, although modest on the use of the new toy, advocates that it could be used in schools, and once mastered, a child could then teach his juniors.

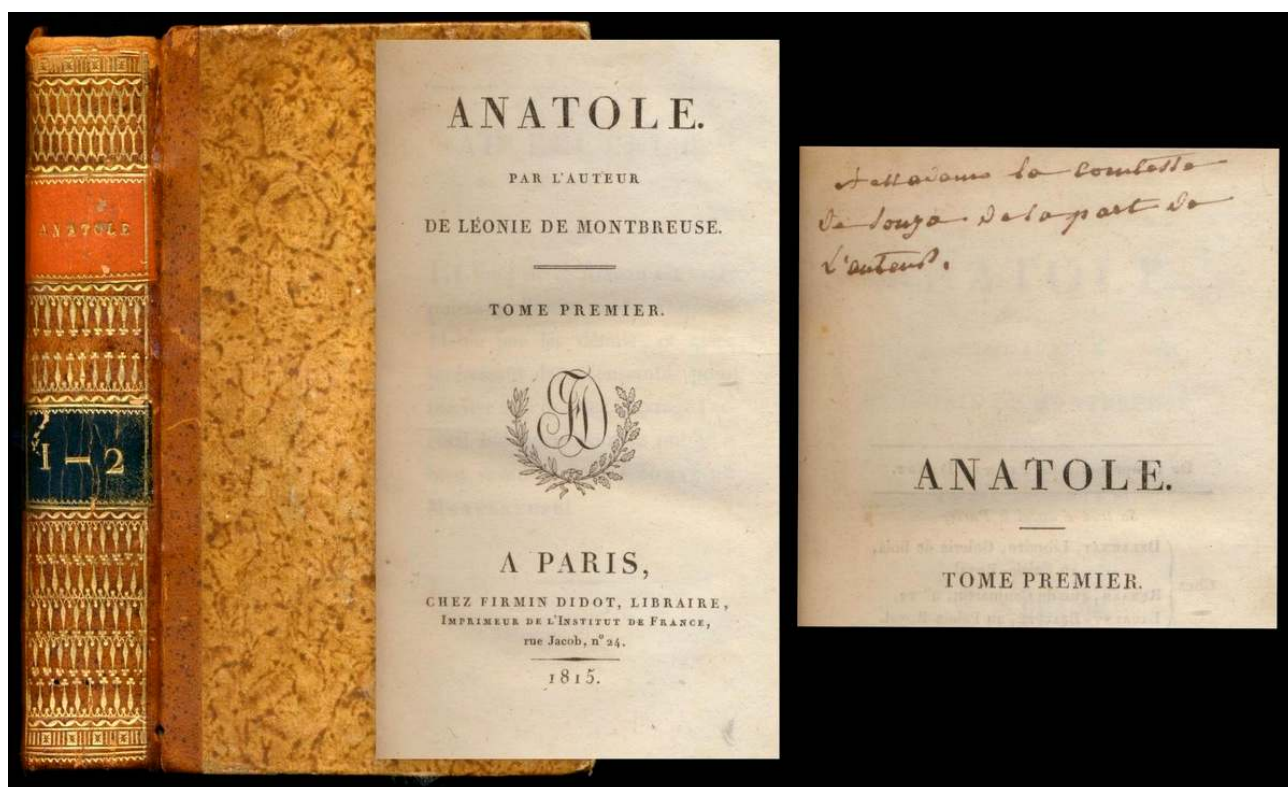
The song begins 'Bonjour petit' ma man voici la lettre, A, Elle est suivie du B et puisle C est la.' with the next section following on 'Je t'apporte un beau D, suivi de la lettre E, Qu' accompagnent cet F, ain si que ce beau G.' and continues in the same style until the end of the alphabet. Each of the sections are repeated on the six hand-coloured card cut-outs, each showing a child, in this case only a boy, identifying the letters to his mother in different settings. The scenes include: ABC in a drawing room with the boy tentatively holding up the first letter; DEFG by a terrace in a garden; HIJKLM where the child now more confident has caught some letters on a stick and leads other letters to his mama; NOPQ the mother and boy are now in a village and he has mounted the letters on his toy rocking horse; RST where they are on the country road and the boy grabs the 'Grand R' whilst T and S saunter into the scene with walking sticks in hand; UVXYZ has mother and son back in the drawing room the letters now well trained and standing in a dutiful row.



A secondary group of cut-outs has a more traditional alphabet learning structure, containing familiar items illustrating each letter: A Arrosoir; B Bûcheron and Bèche; C Cep; D Dés; E Eléphant; F Fontaine; G geai; H Hache; I Image; J Jocko; K Kakatoës; L Lapin; M Emoleur; N Nègre; O Oranger; P Perix; Qu Quenouille; R Aire, à battre le Grain; S Estoc longue-epee and Soldat; T Thé; U Urne; V Védette; X Xystarque; Y Yacht batteau de Plaisance; and Z Zèbre.

One speculates if the rather decisive 'Grand R' in one of the scenes alludes to emperor as Napoleon III and the Second Empire as this one character does seem to stand out more. The lithographer Charles Mercereau (1822-1864) is better known for topographical views rather than toys and games; also it would seem the title of this work was in two forms, for an alphabet in panorama form with the same title and also published under the aegis of Duru, as with the one held in the Osborne Collection at Toronto Public Library (ID.2710083).

Bibliographie de la France, March, 1856 'Estampes' No. 748.



THE LOVES OF A DEAF MUTE... AN EXCEPTIONAL PRESENTATION COPY

34. [GAY, Marie Françoise Sophie]. ANATOLE. Par l'auteur de Leonie de Montbreuse. A Paris, chez Firmin Didot, Libraire, 1815. £ 750

FIRST EDITION, PRESENTATION COPY. *Two volumes bound in one, 12mo, pp. 272; 294; apart from some minor foxing in places, a clean copy throughout; attractively bound in contemporary calf backed mottled boards, vellum corners, spine tooled in gilt with contrasting labels, light rubbed at head, otherwise a desirable copy, inscribed at head of half title: 'A madame la comtesse de Souza de la part de l'auteur'; with the armorial bookplate of Rodman Wanamaker, the American department store magnate, on front pastedown, and two later unidentified bookplates loosely inserted; a very desirable copy.*

Rare first edition of Madame Gay's third, and arguably most popular novel, *Anatole*, which narrates the loves of a deaf mute.

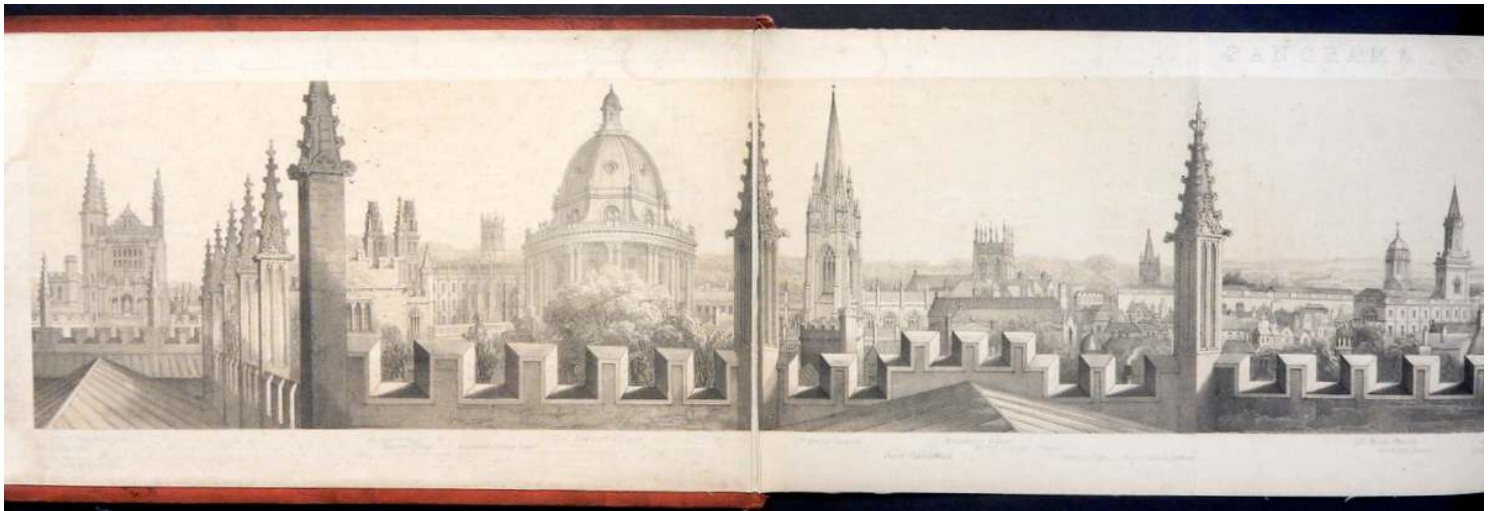
Marie Françoise Sophie Gay (1776-1852) was a French author who was born in Paris, the child of Francesca Peretti, an Italian woman and of Auguste Antoine Nichault de la Vallette, an entrepreneur who worked for Louis XVIII of France.

'Sophie was married in 1794 to Gaspard Liottier (or Gaspar Liottier). She divorced in 1799 to marry another, Jean Sigismond Gay (1768–1822), the mayor of Lupigny, originally from Aix-les-Bains and with a close association to the French treasury, under the French First Empire. He was the contrôleur-général for the Ruhr. This marriage, some may say a marriage of convenience, allowed both Sophie and her husband to mix in high society. They spent most of their lives around those of the upper class in Aix-la-Chapelle, with those who were trying to

establish the town of Spa, Belgium, and particularly with Pauline Bonaparte. Sophie's salon, women of the chattering classes, was often supplemented by artists, musicians, writers and drawers, and painters, who loved her for her wit, beauty, and largesse' (Wikipedia). In 1802 her first novel, '*Laure d'Estell*', was anonymously published, on the advice of her publisher Sir Stanislas de Boufflers and Joseph-Alexandre Pierre de Ségur, Viscount of Ségur. Ten years later, she published *Léonie de Montbreuse*, which was critically acclaimed by Charles Augustin Sainte-Beuve as her best novel, but *Anatole* of 1815, a story of lost romance, may be the most famous of her works. After Sophie's first successful novel and several others, acclaimed for their style and sweet sincerity, she wrote many others such as *Salons célèbres* in 1837, which was critically acclaimed. She also also worked in the theatre, and was the writer of several theatrical comedies and libretti for opera' (*ibid*).

The present copy is particularly desirable as it is inscribed by the Gay to Adélaïde de Souza, comtesse de Flahaut (1761-1836), a French aristocrat who had a son with Talleyrand, survived the Revolution to become a popular author, and was the mother of general and diplomat Charles Auguste, count of Flahaut. Forced to live by her wits to support herself and her son, she sold off her jewels and then began writing novels, fleeing to England - where she published her first novel *Adèle de Sénange* (1794) - before moving to Germany in the same year, and finally returning to France in 1798. She went on to marry Dom José Maria de Sousa Botelho Mourão e Vasconcelos (1758-1825), Portuguese minister plenipotentiary in Paris in 1802. 'Mme. de Souza lost her social power after the fall of the First Empire, and was deserted even by Talleyrand, although he continued his patronage of Charles de Flahaut. Her husband died in 1825, and after the accession of Louis Philippe she lived in comparative retirement till her death' (Wikipedia).

OCLC records two copies in the US, at Syracuse and Yale, and one in the UK, at the BL.



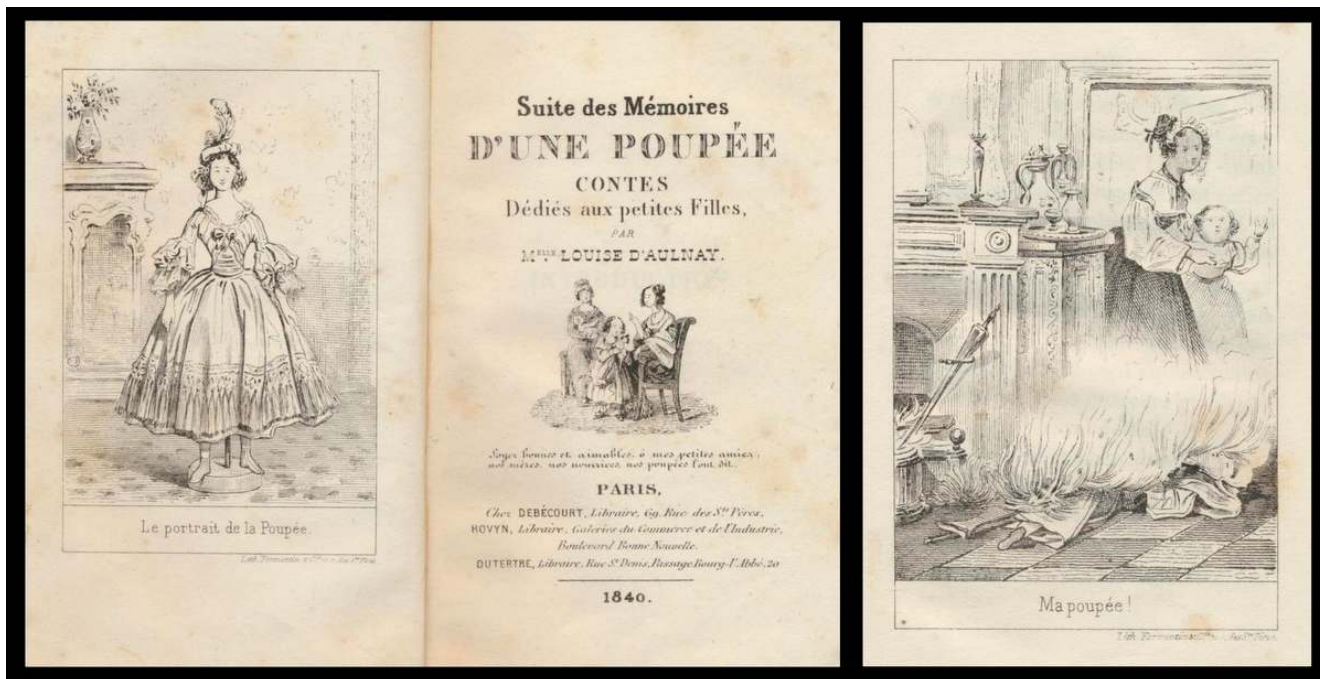
LOOKING DOWN ON OXFORD

35. [GIRDLESTONE, Miss Charlotte, *Artist*]. PANORAMA OF OXFORD [from the Roof of the Bodleian Library, From a Sketch by Miss C. G. 1845]. [London], Day & Haghe, lithrs. to the Queen, [1845]. £ 2,250

Lithographic panorama in five sections on linen (200 x 1745 mm); generally toned, some water-staining and spotting; original publisher's red cloth, both covers with gilt-stamped ornamental border, front cover lettered in gilt; dusty, spine weakened.

The publication of the present 360-degree panorama was announced in the Supplement to Jackson's *Oxford Journal* of November, 29, 1845: 'This day is published, in an oblong 4to. volume, price 12s., ornamental boards, A Panorama of Oxford, from the Roof of the Bodleian Library. From a Sketch by Miss C.G.'. The artist is probably Miss Charlotte Girdlestone, amateur artist and founder of the Ragged School at Twthill in Denbighshire who produced another panorama of Western-super-Mare in 1862 also using 'Miss C.G.' to obscure her identity. She was born in 1804 the daughter of Charles Rainbow Girdlestone, a London solicitor and granddaughter of Rev Zurishaddai Girdlestone - we only put their names here as they are worthy of a Dickens novel! - she died in 1884 and appears had some of her watercolours shown at local exhibitions.

The panorama was reviewed in *Art Union* of January 1846: '...The details of all the buildings are carefully given: and there is a singular truthfulness in this elaborate and well-executed panorama that must inspire its welcome reception' (p. 21).



AUTOBIOGRAPHY OF A DOLL

36. **GOURAUD, Julie.** SUITE DES MÉMOIRES D'UNE POUPÉE, contes dédiés aux petites filles, par Melle Louise d'Aulnay. Paris, chez Debecourt libraire... Hovyn, libraire... Dutertre, libraire... 1840. **£ 250**

FIRST EDITION. 12mo, pp. [ii], 276; with six lithographed plates (including frontispiece); apart from some light foxing in places, a clean copy throughout; bound in contemporary half calf, spine ruled and lettered in gilt, some rubbing to extremities and surface wear, but overall still a good copy.

Rare first edition of this autobiography of a doll, recounting the further adventures of the protagonist, Vermeille, following on from the success of *Mémoires d'une poupée*, published the year before.

The 'text... has its picaresque elements, for the plot is predicated upon the change of owners in whose hands the doll, Vermeille, finds herself. Different manifestations of female behaviour are evoked as Vermeille is offered as a prize in a lottery and belongs successively to owners of different social classes and temperament. She is ill-treated and neglected by the rich child who wins her, and eventually the reader learns, in a chapter written by the hand of another, that she is the victim of the well-meant intentions of another child who, like Segur's Sophie, attempts to treat her as human, warming her feet near a fire of wood shavings' (Brown, *A Critical History of French Children's Literature*, vol. II, 1830-Present, 2008, p. 69).

In spite of this the author saw fit to issue the present 'Suite des Mémoires', telling children in her introduction to dry their tears, 'Vermeille vous est rendue!'. The work is not so much a sequel as group of ten tales recounting various incidences in the life of Vermeille, from her being saved from a shipwreck, to her time spent in Paris, travelling on the Seine, and in Versailles, before concluding with a 'Testament de Vermeille', following her tragic end, being burnt and destroyed, after being left next to the fire.

Julie Gouraud (1810-1891) wrote a significant number of books for children, particularly young ladies, often under the pseudonym of Louise d'Aulnay, in a career that spanned almost 60 years.

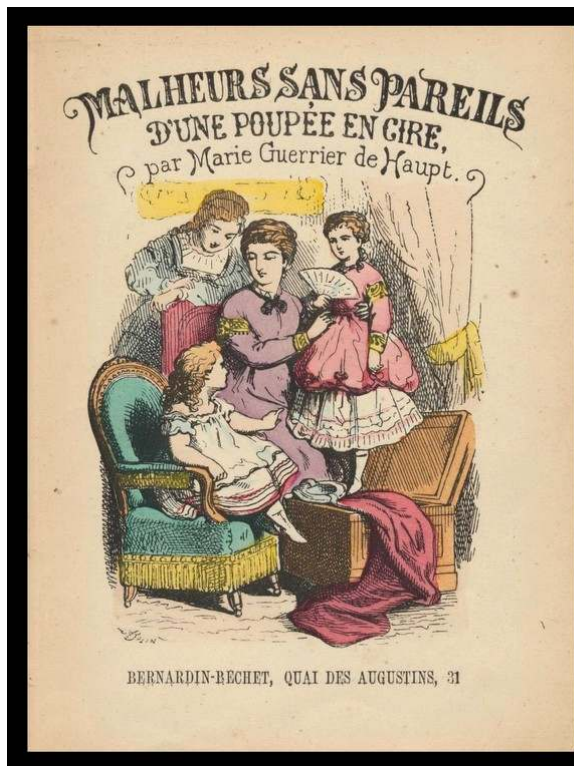
OCLC records two copies in the US, at the Peabody and New York University.

THE SAD FATE OF A BEAUTIFUL WAX DOLL

37. **GUERRIER DE HAUT, Marie.** MALHEURS SANS PAREILS D'UNE POUPÉE EN CIRE. [Paris]. Bernardin-Bechet, Quai des Augustins, 31. [1867]. **£ 285**

FIRST EDITION. 16mo, [17.3 x 13 cm], pp. 63, [1] blank; hand coloured wood-engraved title and 11 hand coloured wood-engraved plates after Auguste Belin; later green cloth over marbled boards.

Scarce first edition of this story of the fate of Flora, a beautiful wax doll, who belonged to Madame de Sorby.



Madame had received the doll on her twelfth birthday, and as she grew up had always treated her with the greatest gentleness. To prevent the doll from yellowing she kept Flora together with her carefully folded clothes in a locked rosewood chest. Madame de Sorby, now grown up, has a daughter Adèle who she sometimes allows to see and play with the wax fingers of the doll under her supervision. However Adèle having reached the age of seven no longer wants to just play with Flora but wants Flora all to herself. Adèle is a rather careless girl and already has lots of toys that are jumbled up and uncared for. Her mother is shocked at the very idea of her girl having possession of the doll. Madame relents when Adèle becomes ill and out of pity allows her to play with Flora whilst she recovers.

The second section of the work entitled the 'Malheurs de Flora' includes various disasters that then befall Flora now in the child's care. How the doll is left in the garden, and how Madame de Sorby has to repairs its damaged and soiled cloths and extract promise form Adele to be more careful. In an effort to remove the head-dress from the doll she warms the wax head in front of the fire, and being distracted poor Flora's head melts and falls off as a blob of wax.

Adèle is altogether distraught and Madame de Sorby much annoyed. Even though Adèle is very sorry and full of contrition, she will never be trusted again and asks for forgiveness. The drama ends with the remains of the doll placed back in its rosewood chest, now lined with white silk as a sort of tomb, with Adèle having learned a lesson in life promising to be forever good, and being careful in future.

Little is known of the author Marie Guerrier de Haupt (1835-1909) who had published a goodly number of similar moralistic works through the second half of the nineteenth century.

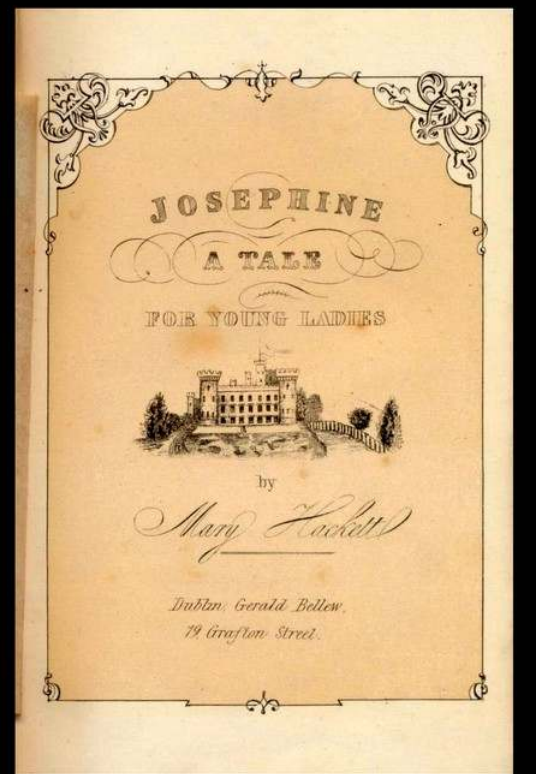
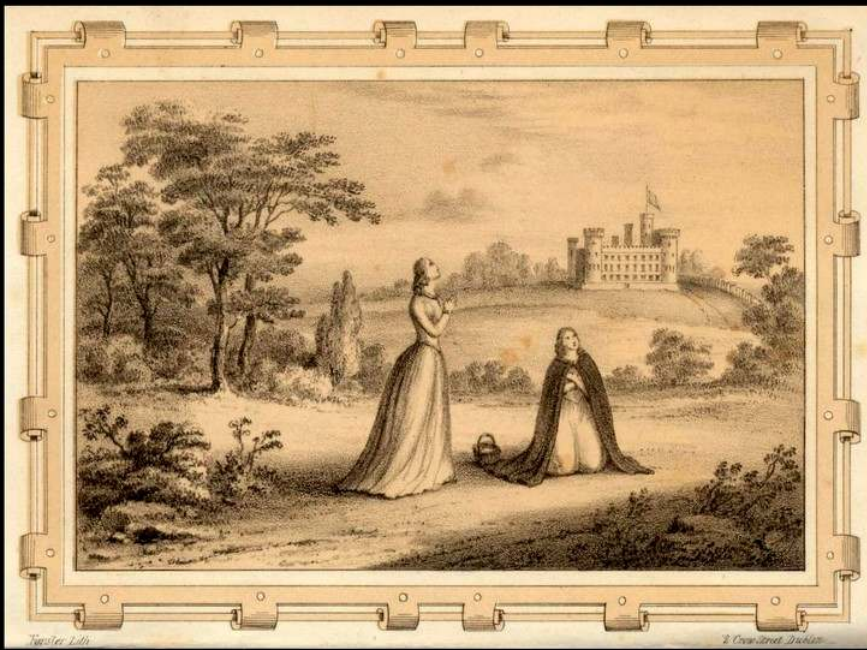


OCLC locates two copies at NYPL and Openbare Bibliotheek, Amsterdam, two further copies are also held at the BNF.

'NOT DISFIGURED WITH THAT REPULSIVE "PREACHY" TONE'

38. **HACKETT, Mary.** JOSEPHINE; a tale for young ladies. From the French. Dublin: Gerald Bellew. 1852.

£ 300



FIRST EDITION. 8vo, pp. iv, 424; with frontispiece and engraved title; apart from the occasional mark, a clean copy throughout; bound in the original red blind stamped publisher's cloth, spine blocked and lettered in gilt, cloth lightly soiled, but overall a very good copy, with the bookplate and signature of John F. Chadwick, and label of 'Gerald Bellew, Bookbinder' on front pastedown.

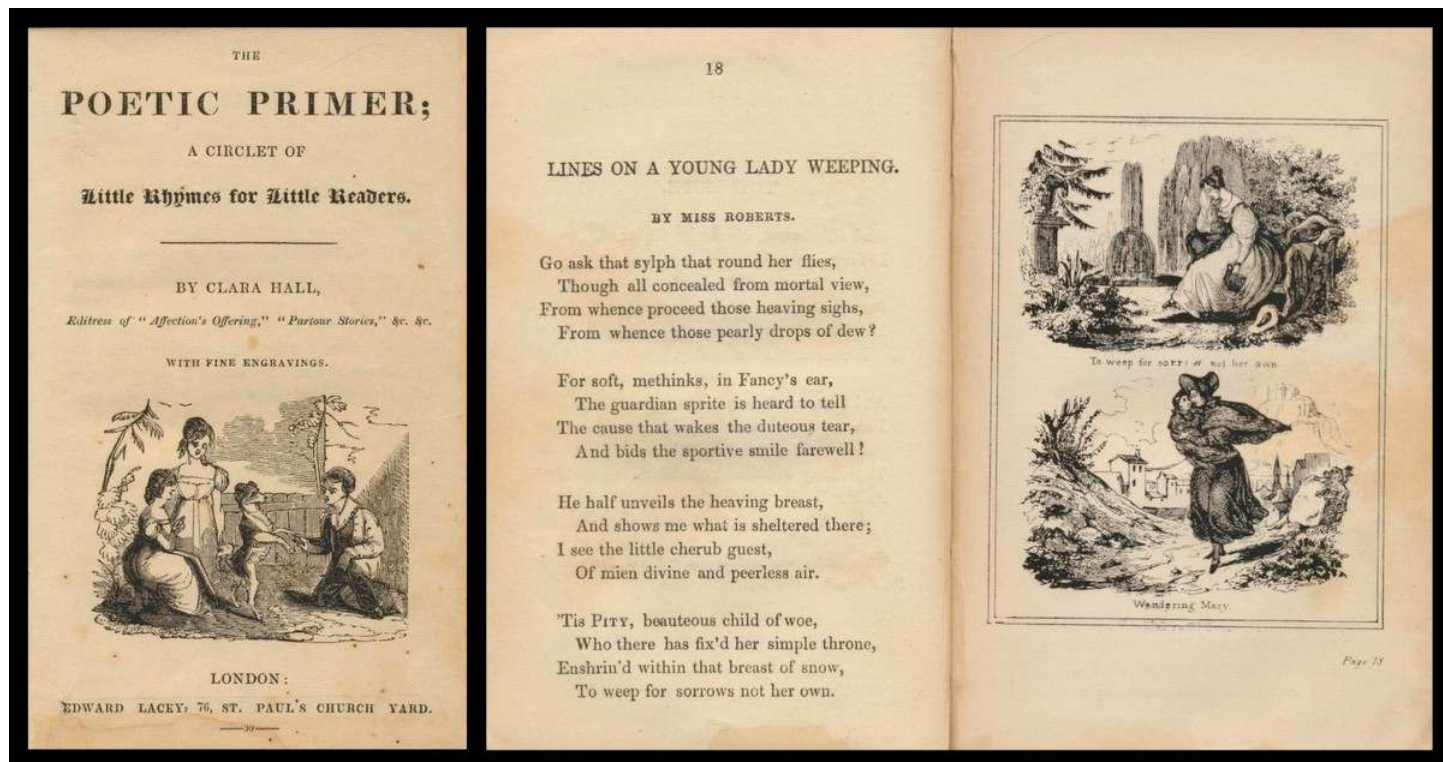
Scarce first edition of this tale for young ladies, translated from a yet to be determined French work.

'*Josephine; a tale for young ladies* is the best book we ever saw, with so unattractive a title. Tales professedly for young ladies do not generally overflow with good sense, and are usually as little agreeable to the class of readers for whom they are designed as to those of an older or younger growth; not so with *Josephine*. The story is good, useful, and positively interesting; its personages are well conceived and cleverly sketched; and the book is not disfigured with that repulsive *preachy* tone which is too often adopted by authors who write for the young. The translation is well done, though here and there the language is a shade too *fine*' (*The Rambler: A Catholic Journal and Review of home and foreign literature, politics, science, music and the arts*, vol. 9, 1852, p. 166).

The 'Introduction' not to mention the text, would now probably produce apoplexy in any young woman given the book today: 'In these days of universal assertion of the right to almost uncontrolled exercise of the individual will, it may seem strange for one to advocate the doctrine that self-abnegation should be woman's chief study. It is rarely given her to shine with the brilliant light of genius; but the mild effulgence of the gentle charities of life is pre-eminently hers. Great physical powers are denied her; but she is amply endowed with that better mental strength, from which arise the noble virtues of fortitude, patience, and resignation. Her true mission is in her home — consoling the afflicted, soothing the careworn, refining the rude, making the paths of virtue beautiful to all. To fulfil this, ought her most earnest efforts be directed — her every talent devoted; for thus she would lead all heavenward, and not suffer those within her circle to seek their happiness in the soul-degrading pleasures of earth.'

We know little about the translator Mary Hackett although she is described as 'late a Pupil of the Ursulines, St. Mary's Convent, Waterford' in a previous translation published in 1848 of the *Life of St Elizabeth of Hungary, Duchess of Thuringia* from the French of Charles Forbes de Montalembert. The impact of French religious orders of women in Ireland was immense, the Ursulines had arrived in Ireland in 1770 and a veritable cascade of orders followed them. A number of children such as Mary being educated at convent schools learned French and presumably also passed on the tradition of translating texts. Although we don't know the origin of *Josephine* the source was very probably one similar to the writings of Montalembert, a key figure of French liberal Catholicism in the nineteenth-century. The publication and influence of these translations in Ireland coincides with the re-emergence of Catholics into Irish public life in the second half of the nineteenth century.

OCLC records two copies only, at the British library and National library of Ireland; see Loeber H4.

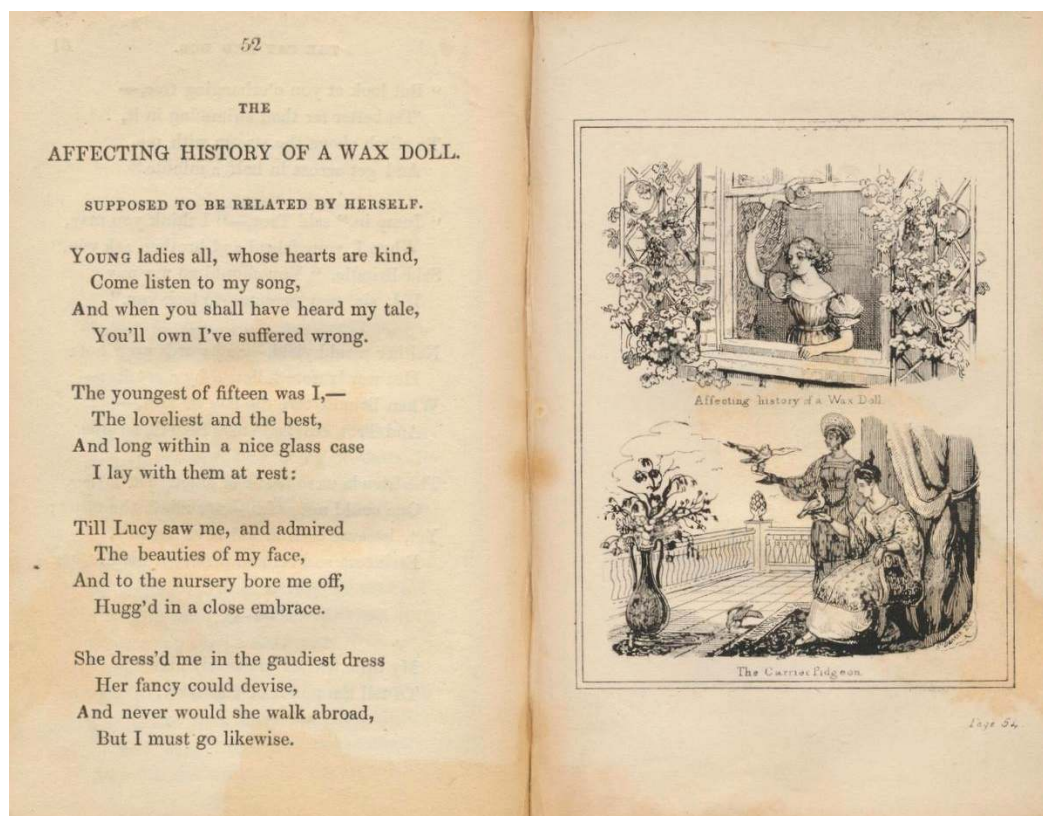


'ADAPTED FOR CHILDREN EVEN FROM THE AGE OF FOUR OR FIVE'

39. HALL, Clara, *editor*. THE POETIC PRIMER: A circlet of little rhymes for little readers. London: Edward Lacey, 76, St. Paul's Church-yard. [n.d., c. 1830]. £ 285

FIRST EDITION. 12mo, pp. iv, 72; with engraved frontispiece and three plates; minor stain at foot in margin through first half of work, and some light browning to plates; in the original printed publisher's boards, expertly rebacked, some rubbing to extremities and surface wear, but still a good copy, with near contemporary ownership signature on front pastedown and endpaper.

Scarce first edition of this attractive *Poetic Primer*, which according to the preface 'is adapted for children even from the age of four or five, and upwards'.



The work, although claiming to be for 'little readers' is clearly aimed at young girls, with contributions including 'Lines on a Young Lady Weeping' by Miss Roberts (p. 18); 'Invitation from a little to a very little lady' taken from *Clarissa* (p. 38); and 'On visiting the Sylvan Cottage, Inhabited by Mrs. Hannah More, and her sisters, 1791' by Anna Seward (p. 45). There are also further contributions by Mary Howitt and Felicia Hemans, as well as a copy of the Late Rev. J. Lawson of Calcutta's 'The Dying Negro' (p. 27) and 'The Affecting History of a Wax Doll. Suppose to be related by herself' (p. 52). Of further note are the three charming, if a little naive, illustrations, with two cuts to each plate and pertaining to nine to the poetic pieces.

Of the editor, Clara Hall, little more seems to be known beyond her output. She edited several more similar volumes, including *Affection's Offering*, *Parlour Stories*, and *Poetic Garland*, all published by Edward Lacey around the same time.

OCLC records one copy in the UK, at the BL and three in North America, at UCLA, Florida State and Toronto.



THEN AND NOW CHARITY

40. [HAMILTON, Janie, i.e 'Mrs. Charles Gillingham Hamilton']. THE UNCLAIMED DAUGHTER; a mystery of our own day. Edited by C. G. H. Bath: Binns and Goodwin. London: Whittakers; Hamiltons; and Lows... [1853]. **£ 350**

'NEW' EDITION. 8vo, pp. xv, [i] blank, 175, [1], [16] advertisements; with hand coloured engraved frontispiece and separate title with handcoloured vignette; original decorated red cloth the upper cover in gilt and blind with a design by John Leighton, expertly recased, but still a very appealing copy.

A sensational work when first published, causing a minor stir over the identity of the 'Unclaimed Daughter'.

'The volume bearing this title is a narration of facts so startling and extraordinary that, were it not for the testimony of well known and trustworthy persons, the public might well be excused for casting it aside as a tale too improbable to excite the interest which the apparent reality of fiction alone can create.

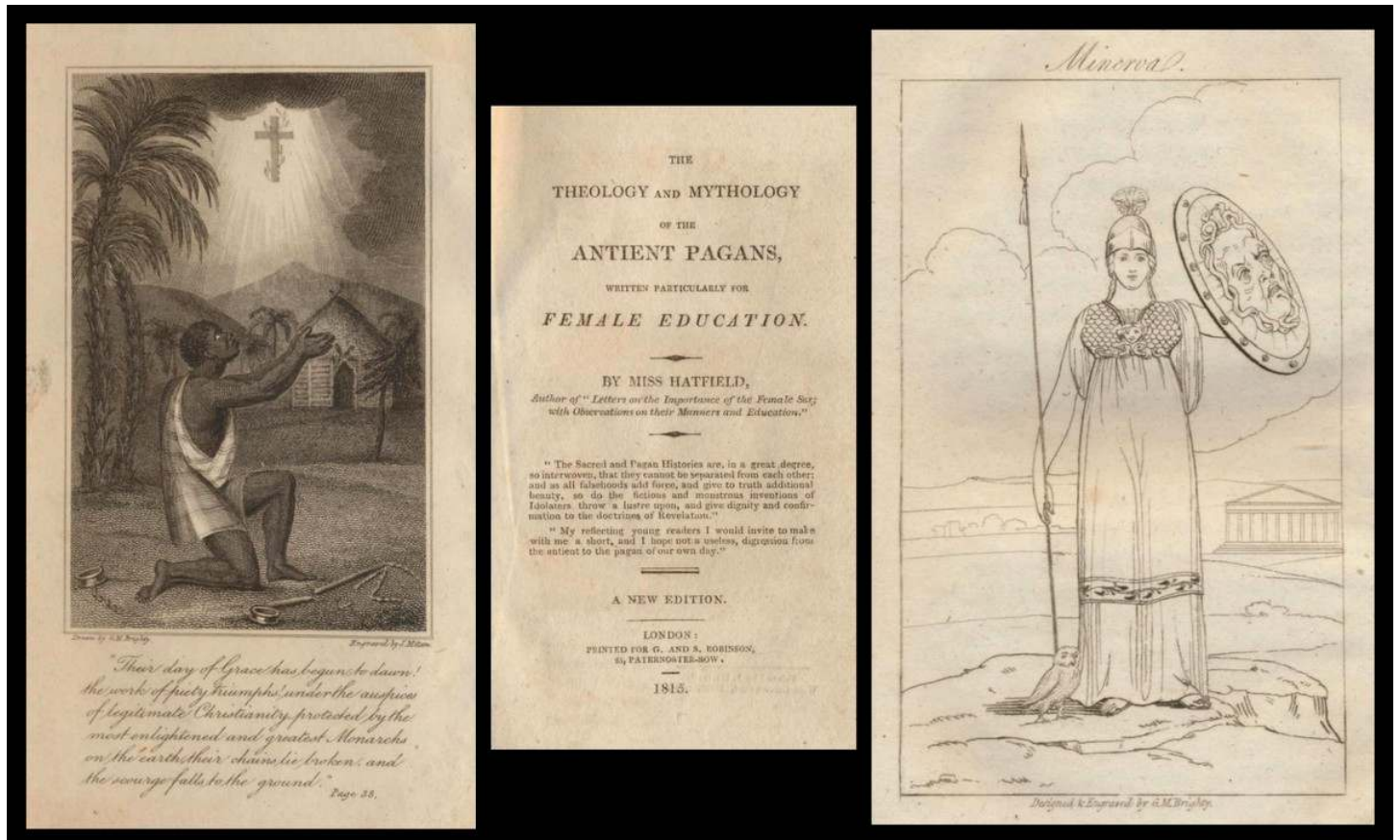
'A child, bearing the marks of high birth and careful nurture, cast upon the world without a single link to any known residence or locality, —a lady, by various indications supposed to be the mother or near relative of the child, murdered before the infant's eyes,—a house in flames, and unknown mourners forming a funeral procession carrying the dead no one knows whither,— and this child, year after year unsought for and unclaimed,— are facts

that appear rather to belong to the dark ages of history than to an age of peace and civilization; yet, this is a mystery of the present day, and it is in the hope of unravelling its intricacies, of answering the question, "Who is she?" and of restoring the long lost child to her home, that her story is now made public.

'The subject of the memoir is now about 19 years of age. Two portraits from life have been given,—the one representing the young lady when first discovered as a child, the other as she appears now.'

The author, Janie Hamilton, was the wife of the Rev. Charles Gillingham Hamilton, M.A., Trinity College, Dublin, Vicar of Handforth, Cheshire, and sometime headmaster of Stockport Grammar School and latterly chaplain of the Manchester Royal Lunatic Hospital at Cheadle. Janie was born Janie Foot at Littleworth, just south of Belfast in Ireland in 1833 and married in Dublin in 1854; her only other known title is *The Curate of Linwood*.

OCLC records copies at UCLA, Chicago, Notre Dame, Florida, Indiana and Williams College.



HEATHEN MYTHOLOGY FOR IMPRESSIONABLE GIRLS

41. **HATFIELD, Miss S.** THE THEOLOGY AND MYTHOLOGY OF THE ANTIENT PAGANS, written particularly for Female Education... A New Edition. London, [Hartnell and Bailey] for G. and S. Robinson, 1815. **£ 385**

SECOND EDITION. 12mo, pp. [4], vi, iv, 372, with engraved frontispiece and 11 outline-engraved plates; very light spotting in places, a few plates with traces of humidity; a good copy in the original publisher's boards, printed lettering-piece on spine; spotted and worn, head of spine defective; bookplate Max Salomon inside front cover.

Scarce second edition, although the first edition form now appears lost of this little known work by Miss Hatfield (see below).

'History, as well as ancient as modern, is so intimately blended with allusions to the Heathen Mythology, that we may venture to pronounce it a requisite branch of education. The great misfortune, however, has been, that this necessary accomplishment is often so involved in detail, repugnant to the intuitive modesty of young females, that it has been estranged from their studies... Our admirable author, who has already appeared with so much advantage to herself, and to her sex, has obviated these objections, in this, her little elegant treatise on that interesting subject' (Review in the *Critical Review*, 1815, p. 79).

Miss Hatfield taught children of the nobility and wrote another, similarly rare, work, *Letters of the Importance of the Female Sex*, as well as a topographical and antiquarian books on Lincolnshire for youth.

The first edition was apparently published by Whittingham and Arliss in 1813; however, we have been unable to locate any copies and only identified the book from an advertisement by the publisher at the end of another work.

OCLC records four copies in North America, at Stanford, UCLA, Princeton and Pennsylvania; COPAC locates copies at the British Library, Aberdeen, Glasgow, Southampton.



'HIGH ART' EMBLAZONING 'FANCY-LED GLORIES'

42. **HEMANS, Felicia Dorothea.** THE BETTER LAND by Mrs. Hemans. Illustrated by Helen Baker. London: Published by Day & Son, (Limited) Lith. Gate St. W.C. 1867. **£ 385**

FIRST EDITION. *Small folio [28 X 23 cm], 10 chromolithograph leaves on card including a title and dedication, printed on verso only in gold silver and colours on a tinted background, one illustration with an albumin photograph vignette; and one leaf of preface printed in black and red type; original bevelled deep mauve cloth, the upper cover with a decorative design incorporating a cartouche of the of the title, gilt edges; foxing to blank end leaves and some occasional spiting to a few of the coloured leaves.*

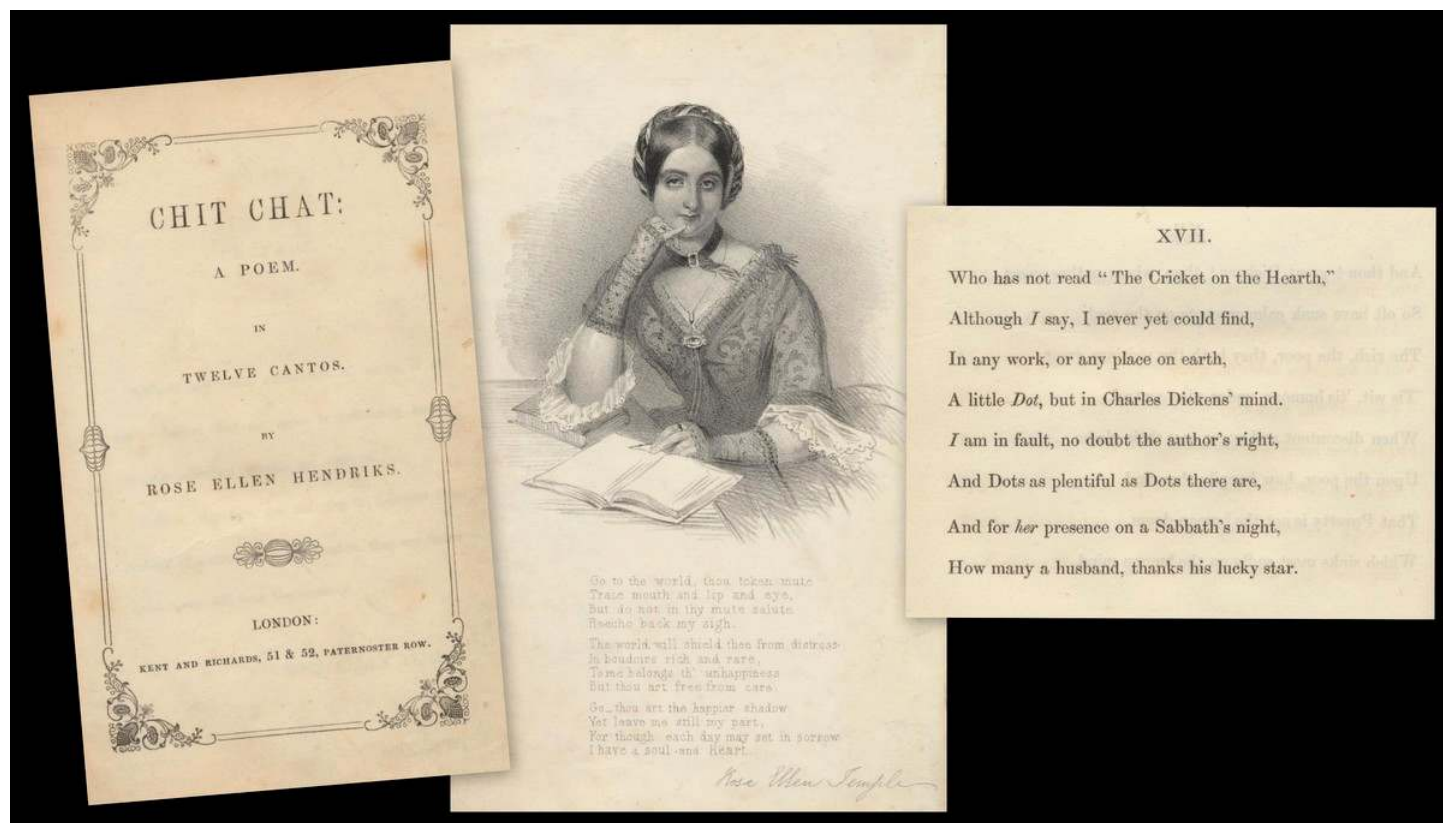
The work was produced to aid the rebuilding of St James Church, Ramsden in Oxfordshire.

Helen Baker (1836-1912) who provided the illustrations was a younger sister to the Rev Robert Lowbridge Baker then parish priest at Ramsden, Bishop Samuel Wilberforce - remembered today chiefly for his opposition to Charles Darwin's theory of evolution - provides a suitably flowery preface 'It is therefore fit and natural that this beautiful poem of Mrs Hemans should be the text around which high Art should emblazon its fancy-led glories.' The work would have been expensive to produce using colours, silver and gold on a tinted background, unusually one of the plates also has a vignette supplied by the inclusion of a small albumin photograph - something we have not seen before.

Ramsden as an Ecclesiastical Parish was only created in 1842 and the church was seemingly already inadequate by 1866 when funds were sought for a larger building to be constructed. A.W. Blomfield was given the commission, and the new church of St James, described by Pevsner as having a picturesque spire but the rest uninspired Early English, was not to be ready until 1872.

Apparently *The Better Land* was sold only by subscription, a copy at the Bodleian still retaining a loosely inserted subscription list contains some 100 names, although several of the illustrators sisters took 10 copies each. Our copy has a pencilled price of 21/-, this may or may not have been the original price for the work as it appears not to have been marketed through booksellers in the normal way.

OCLC records one copy, at Cambridge with COPAC adding a copy at Oxford.



ATTEMPTING 'SOCIAL AND LITERARY SATIRE IN THE MANNER OF BYRON'

43. HENDRIKS, Rose Ellen. CHIT CHAT: A Poem. In Twelve Cantos... London: Kent and Richards, 51 & 52, Paternoster Row. [1849]. **£ 300**

FIRST EDITION. 8vo, pp. x, 140, [1] advertisement, [1] blank; with engraved frontispiece portrait of the author; save for some light foxing in places, a clean copy throughout; bound in the original decorative 'rose' coloured publisher's cloth, covers stamped in gilt, spine lettered and tooled in gilt, light chipping to head and tail, and cloth abit dust-soiled, but still a desirable copy, nonetheless.

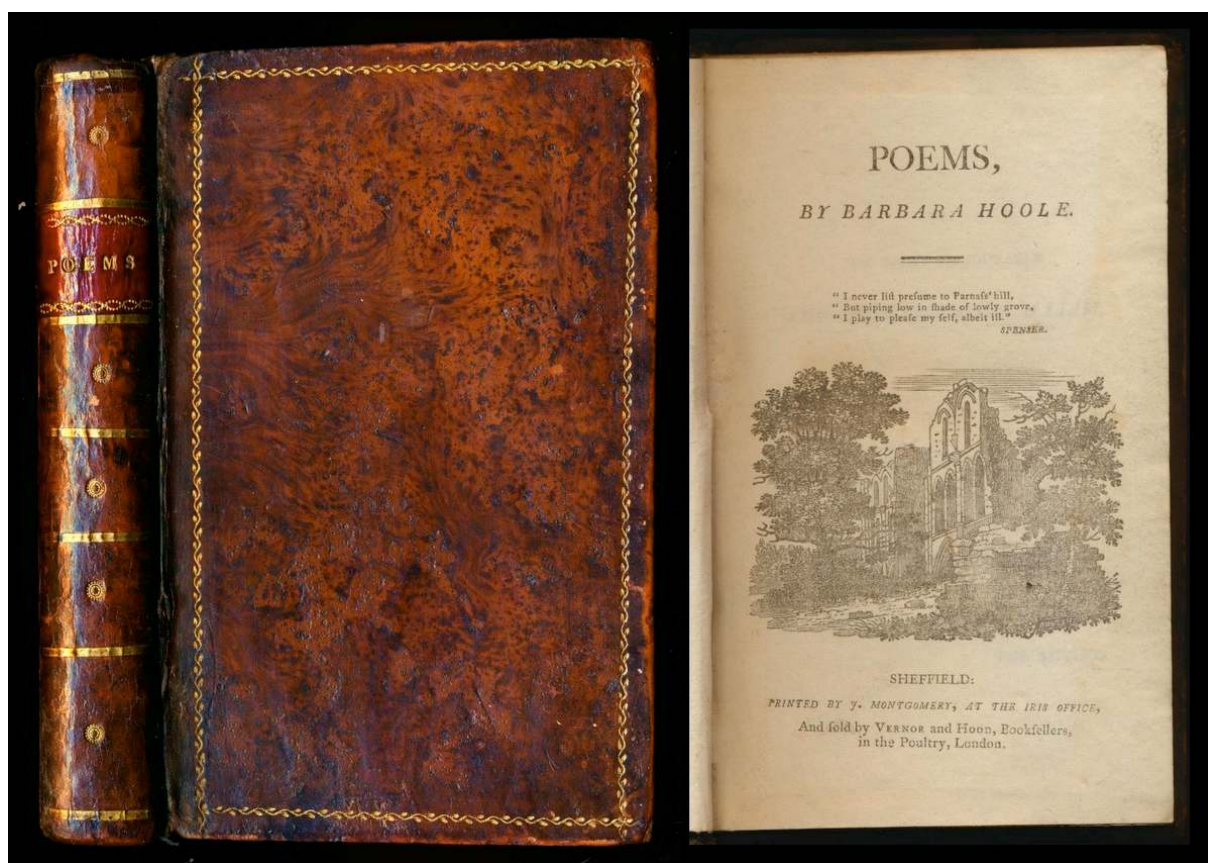
A scarce collection of topical verse, commenting on diverse aspects of contemporary life: the beauty and novelty of railway travel, Lord Ashley's Factory Acts, the position of the Jews, the 'London Season', and fashionable people. Various authors are also selected for praise including Caroline Norton and Frances Trollope, also the particular the genius of Charles Dickens is singled out for his ability to hold an audience amongst rich and poor alike. *Chit Chat* ends with the lines 'Though faulty be *my* lays, behold them here, / I am no Byron, that is *Byroness*, / I am no Shakespeare - cela va sans dire, / I only wish I were a "*Lioness*."'

'Rose Ellen Hendriks, (fl. 1845–1856), novelist and poet, was of a Jewish family but raised as a Christian. Her early publications were historical novels, *The Astrologer's Daughter* (1845) and *Charlotte Corday* (1846), in both of which she included introductory comments drawing attention to her youthfulness and desire for literary fame. The partly autobiographical *The Young Authoress* (1847) offers insights into the state of mind of a young female author through the character Rosalie de Rochequillon, 'who seemed always in a wild fluttering ecstasy of literary hopes and fears—always talking of Dickens, or Bulwer, or Rose Ellen Hendriks'. *The Idler Reformed* (1846) mixes romance with the political question of the abolition of slavery, and *Political Fame* (1847) is a series of essays urging self-forgetfulness in favour of great causes. The title poem of *The Wild Rose and other Poems* (1847) allegorizes her life rather obscurely, and *Chit-Chat* (1849) which attempts social and literary satire in the manner of Byron reveals her disappointment at failing to become a 'Lioness'. She announced her impending marriage in 1849 and published her last novel, *Ella, the Ballet Girl*, in 1851 under the name of Temple. In 1856 appeared a collection of poems inspired by paintings, *The Poet's Souvenir of Amateur Artists*. Rhapsodic,

didactic, often clumsy in narrative, over-eager to please the reader and over-fond of describing women with 'luxuriant masses of dark hair waving in natural curls' who 'glide' in and out of rooms, Rose Ellen Hendriks nevertheless displays herself as a writer of ambition, with ideas and passions, modelled on Mme de Staël's *Corinne*. Like other women writers of the time, she agreed that genius was 'a dangerous, a fatal gift, especially to a female' while doing everything in her power to earn the appellation for herself. [ODNB]

We can add a little more to the ODNB in that Rose was the daughter of Herman Hendriks or Hendricks and Abigail Rosetta Leven and was born in 1823 in Camden, London. Herman was born in 1788 at Mons, Manchester, Jamaica then part of the British West Indies and consequently a slave owner. He moved to England and married in 1821, Rose being the couple's second child. Herman became a merchant and London stockbroker and a director of the British Commercial Life Insurance Company. He was in the bankruptcy court in 1826 but appears to have navigated out of that trouble. We know he also traded with North Carolina and thereafter seems to have been involved with several shady looking schemes! Rose married a Robert Temple in 1849 and by him had two sons, Willoughby and John, however by 1851 she stated she was a widow but then in 1852 had a daughter named Rose Emily Temple! She made her debut on stage as Lydia Languish in Sheridan's *The Rivals* at the Olympic Theatre in March 1852 and a little later appeared at the Haymarket in a 'comedietta' *Our New Lady's Maid* which was a flop, one newspaper reporting that 'Her figure is rather petite, with pretty and intelligent features, but her qualifications for the stage are by no means apparent; she is in fact, an amateur whose insipidity her good looks cannot even redeem.' We know that our author died in 1863 but apparently she was never a widow but instead may have separated from her husband who died in 1872. One would like to know more.

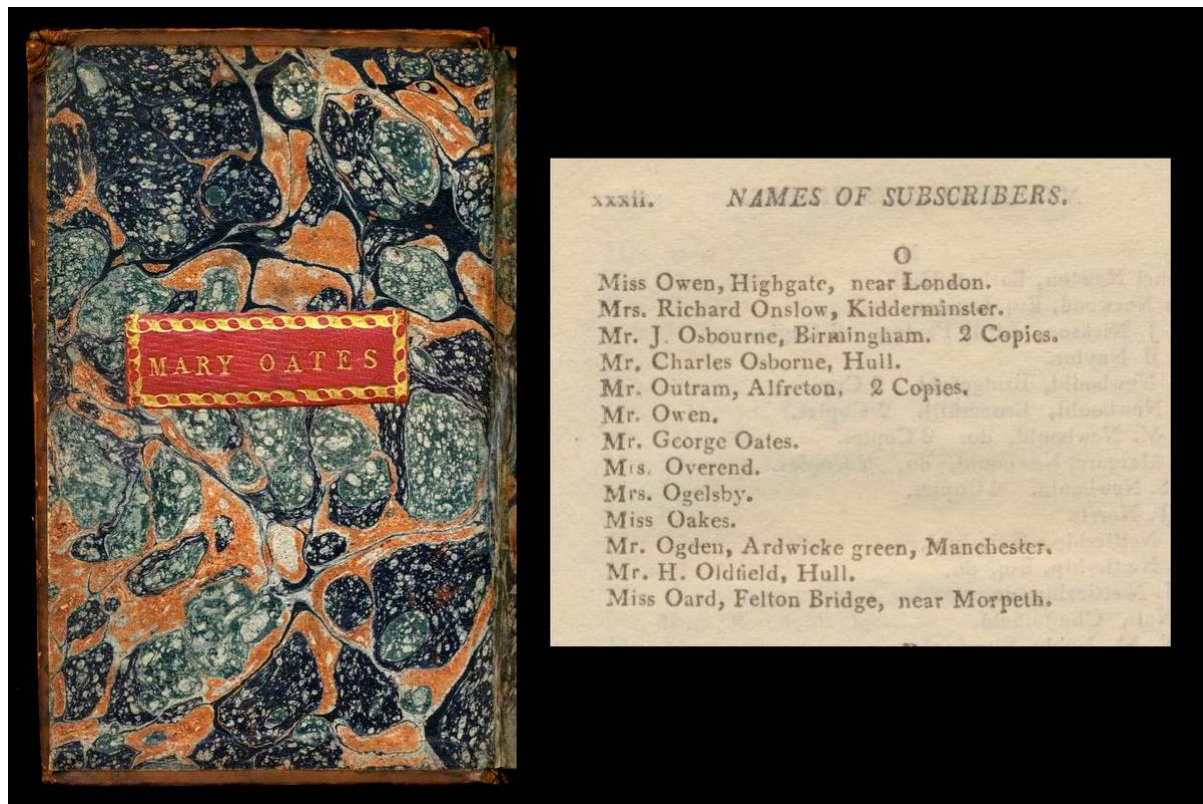
OCLC records four copies in the UK, at the BL, NLS, NLW and Oxford, and five in North America, at Stanford, Yale, Illinois, Western and Louisiana State.



ONE OF HER EARLIEST WORKS

44. [HOFLAND, Barbara]. *POEMS*, by Barbara Hoole. Sheffield: Printed by J. Montgomery, at the Iris Office, and sold by Vernor and Hood, Booksellers, in the Poultry, London. [1805]. **£ 650**

FIRST EDITION, SUBSCRIBER'S COPY? 12mo, pp. ii, [ii] dedication, v-li, [i] blank, 256; minor foxing in places, but otherwise clean throughout; handsomely bound in contemporary mottled calf, spine ruled and tooled in gilt with red morocco label lettered in gilt, minor chip at head and discreet repair to upper joint, but not detracting from this being a very appealing copy, with the contemporary red morocco ownership label, lettered in gilt, of 'Mary Oates' on front pastedown.



Rare first edition of this early collection of poetry by the prolific novelist Barbara Hofland.

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

We believe it is highly probable that the present copy is a Subscriber's copy, with 'Mary Oates' - whose red morocco label adorns the front paste down - being in some way related to the George Oates listed amongst the subscriber's, most likely his wife or daughter.

OCLC records just two copies, both in the UK, at the BL and NLS.

A YOUNG WOMAN'S RECORD OF HER EARLY MARRIED LIFE

45. HOPE, Isabella Gray, née Mackay. ALBUM OF POETRY UPON HER MARRIAGE AND LEAVING FOR INDIA. Circa 1817-1822. £ 850

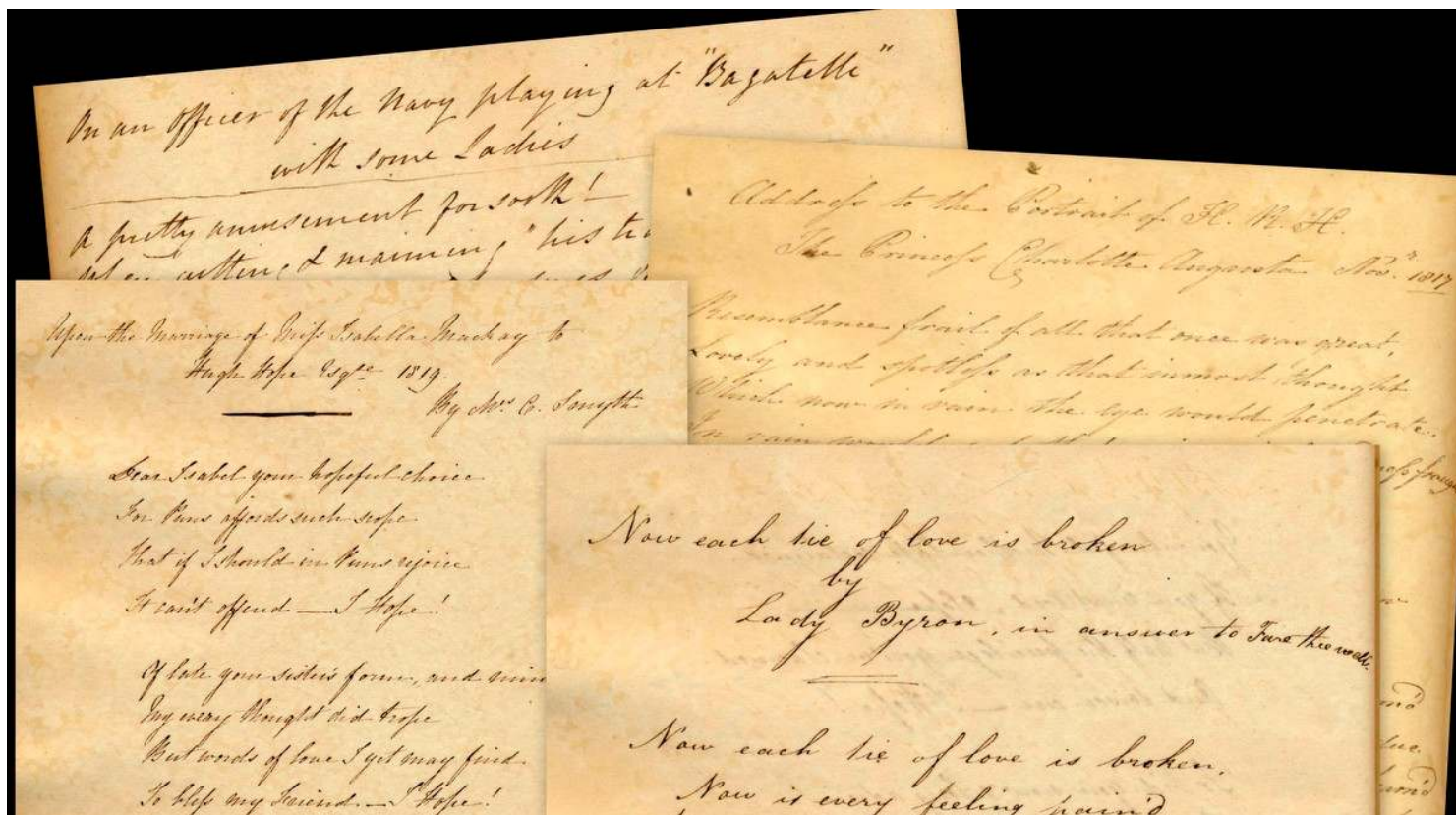
4to, [24 x 19 cm] 28 leaves of poems interspersed within a further 110 blank leaves; paper watermarked 'W. Turner & Son' paper somewhat toned due to having travelled to India; original decorated dark green panelled straight grained, morocco with watered crimson end leaves and paste downs, gilt edge, decorative chased gilt metal clasp, without key; joints slightly worn and headband chipped but overall in good condition.

The album was probably presented to Isabella not long before her marriage and voyage to India in 1819.

Isabella Gray Mackay was the youngest daughter of Captain Æneas Mackay of Scotstoun, she was born in 1798 at Newlands in Peeblesshire in Scotland, it was when she married on the 16th of April 1819 to Hugh Hope (1782-1822), the second son of Sir Archibald Hope of Craighall and Pinkie that the chief contributions to the album were entered before she travelled to Bengal with her husband.

Hugh had joined the East India Company service in 1803; one of his first posts was second assistant to the export warehouse-keeper and deputy appraiser of piece goods at the Calcutta Customs. He was employed in Java, Patna, Jessore and Mirzapur, where he was officiating import warehouse-keeper and naval storekeeper. Unfortunately her husband died in 1822 at Mirzapur and Isabella returned to Britain first living in Scotland but later moved to Torquay with a daughter and latterly to Cannes where she died in 1857. Perhaps her health was affected by living in India.

The album begins with an excerpt from the lately published Thomas Moore oriental poem *Lalla Rookh* beginning with the lines 'Oh grief, beyond all other griefs, when fate. Thus lighting up a young, luxuriant frame.' There follows extracts and original works including a poem dated March 28th, 1818 beginning 'God send her well! for she is one that I wish well 'tis pity / That wishing well had not a body in it...' by Ann Harriett Murray (d.1850) daughter of General Hon. James Patrick Murray. Next are three poems initial 'T.L.', the firsts with the long title 'A Lady having requested the author of these lines to take the impression of the shamrock from wax, or lead, he unfortunately failed in the attempt, and return'd the mutilated object of her affections with this jeu d'esprit' the next two titled 'Prefix to a "Chronological History of the reign of George 3rd"' and 'On an officer of the Navy playing "Bagatelle" with some Ladies.' An unsigned poem on grief follows and the next also unsigned is called 'To my mother' and opens with the lines 'In life how neglected tho' fondly belov'd / In death how regretted these tears still have prov'd.' This opening group, both on grief and also light hearted, indicate that the album may have been given to Isabella at the time of her mothers death. Her father had died in 1809 and although we do not know the date of Isabella mother's death it seems probable that it was around the period the album began.



Isabella now 21 was probably keen to marry, her brothers were chiefly in the army, her younger sister had married in January 1819, the Scotstoun estate had been sold, and if she was not to remain a spinster and dependent on her siblings, there was really not much option.

The next several entries are poems on marriage including 'On a young lady shedding tears when she was married', 'Upon the Marriage of Miss Isabella Mackay to Hugh Hope Esq, 1819, By Mrs G. Smyth', which gives the clue to the ownership, 'To a friend & fellow traveller on his marriage' - this dated July 1821 so a latter entry penned in India, 'Lines written in a Prayer Book presented to a God daughter' and 'A Translation of Bishop Lowth's Epitaph on his Daughter' and pressed between these the rather oddly chosen 'Now each tie of love is broken by Lady Byron, in answer to the Fare thee well.' We do not know when Isabella and Hugh left for India but this and her marriage clearly meant to friends and family a parting, and possibly a final parting at that.

Other verses scattered through the leaves are more in keeping with verses appropriate for a young woman's 'Album'. She was to give birth to her first child in India in January 1820, no more than 8 months almost to the day after their marriage, this may have been indicative of something or not, as pre-term babies had a low chance of survival. Maybe this is why 'Address to the Portrait of 'H.R.H. The Princess Charlotte Augusta Novr, 1817' was penned by Georgiana Metcalfe. We believe that Georgiana is one and the same as the Mrs G. Smyth above, her brother was the Charles, Lord Metcalfe and she was to marry the Rev Thomas Scott Smyth in 1822 and appears then to have included a contribution both before and after Isabella's time in India. There are two other contributions by her on scenery one of which is dated 'Oct. 1820' both signed 'Georgiana' and appear to predate Isabella's departure.

A few other scattered verses are found in the album but it seems to have been put aside by Isabelle after her return to Britain when her husband died. There is no doubt the album travelled to India with Isabella as the tail-tell discolouration of the paper from the humid climate are evident throughout.

Hugh Hope is chiefly remembered to day for the fine portrait of him by Henry Raeburn held at The Cleveland Museum of Art [https://en.wikipedia.org/wiki/Hugh_Hope]. Alas no companion was commissioned for his wife.



A BREATH TAKING AMOUNT OF INFORMATION

46. [HOUSEHOLD GUIDE]. [PHILP, Robert Kemp, *editor?*]. CONSULT ME, TO KNOW HOW TO COOK ... on confectionery... on household management and economy... on diseases and their remedies... on the games of chess, draughts, &c... consult me on a thousand other things. Wakefield: William Nicholson and Sons... [1866]. £ 385

FIRST EDITION. 8vo, pp. 460; with colour printed frontispiece; apart from a few occasional marks, a clean copy throughout; in the original decorative publisher's cloth, upper board and spine stamped and lettered in gilt and black, lightly rubbed, but overall a very good copy.

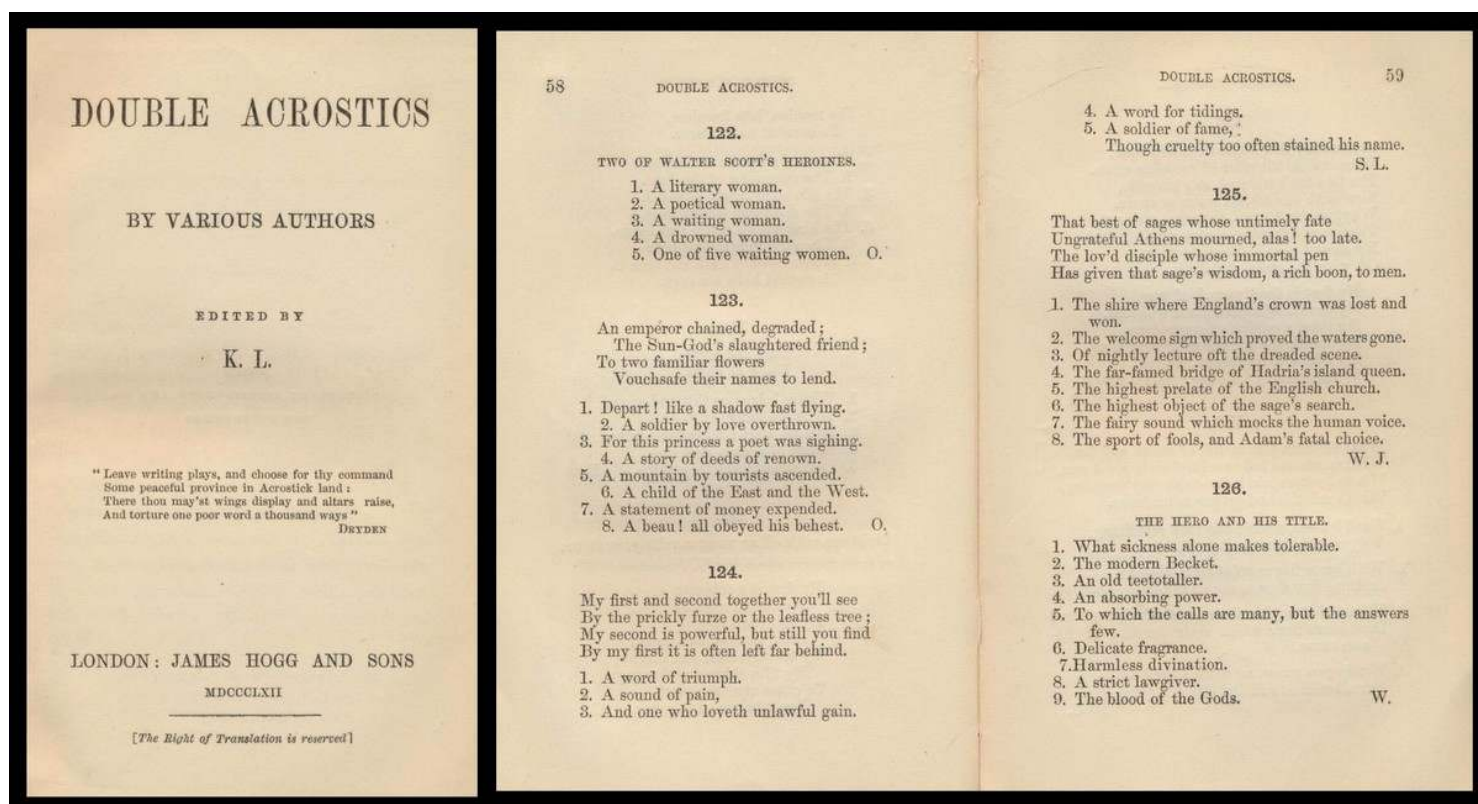
Scarce first edition of this very useful household guide, set out in alphabetical form (beginning with 'Abdominal Ruptures' and ending with 'Yorkshire Pudding') and designed to cover all topics (and more) that a person or family would need to know on a day to day basis for the smooth running of their home.

'The design of the author and compiler of the following pages has been to make a useful book, -useful to individuals, to families, and to the public at large; and he presumes that in this purpose he has succeeded; but he will leave the public to determine that matter for him' (p. 5). After the above note 'To the Reader', the compiler goes on to state where he has gathered the information from, so 'the culinary department has been derived from experienced persons, from various authentic sources... the same also may be said for the confectionary department, and of those portions embracing Domestic Economy'. Of the Medical department, however, he notes a very different approach was needed, adopting 'the *Reformed Practice of Medicine* peculiar to America, and now rapidly obtaining in this country and on the continent. It has a different process from allopathy, and calls to its aid the various plants of the world possessing curative powers' (pp. 5-6).

Although rather random in its composition the guide contains a breathtaking amount of information. It is also interesting to note a further two sections are included at the end, on 'Family Dyeing Receipts', 'The Newest Modes' and 'The Cold Water Cure'.

It is stated in the 1883 'New edition' of this work that it is 'prefaced and improved with numerous additions, by the author of "Enquire Within"', who we know to be the journalist, author, and compiler of a number of economic handbooks on the practical topics of daily life, Robert Kemp Philp (1819-1882). Whether Philp just improved the work, or was its original editor, is unclear, but on the balance of evidence we suspect the latter.

OCLC records three copies in the UK, at Oxford Brookes, BL, and NLW, and one in North America, at Brown.



FIENDISHLY DIFFICULT

47. [K. L., *editor*]. DOUBLE ACROSTICS BY VARIOUS AUTHORS. Edited by K. L. London: James Hogg and Sons. MDCCCLXII [1862]. £ 285

FIRST EDITION. 12mo, pp. viii, 184, [6] adverts; original decorative red cloth, the upper cover blocked with title in gilt, gilt edges; inscribed 'Mentmore, January 1863 'Hanna de Rothschild' together with a few annotations.

Scarce first edition of collection of *Double Acrostics by various Authors*, fiendishly difficult and only for the hardy.

The preface makes rather light work of the puzzles 'For those who have not yet studied the art of Double Acrostics, a few words of explanation are prefixed to this little book. In former times an Acrostic was simply a poem, each verse or each line of which began with the letter of a name, arranged in order, which might be read at a glance. This, of course, tried the ingenuity of the writer of the Acrostic only, not of the reader. Thus, if Tom sent the following lines (which may have taken him some minutes to compose) to his lady-love, she could have no difficulty in making it out to be her own name, Ann:—

Ask you what my secret care ?

None but thou canst heal it, fair I

None other save me from despair.

The next stage of Acrostics was that where a series of words, generally names of persons or things, were suggested or described, and their initials formed a word. The verse of the lover would then run thus:—

The maid I love.

1. The strongest Greek.

2. 'Tis hard to speak.

3. A human beak.

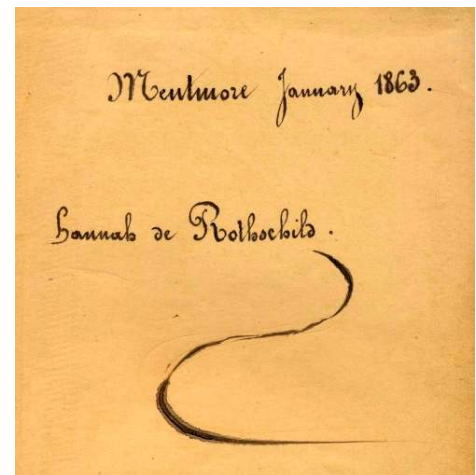
Of course, he would mean—I. Ajax; 2. No ; 3. Nose—whose initials form, The maid I love, Ann. A few single Acrostics are to be found in this collection.

The double Acrostic goes still farther, and makes the final as well as the initial letters, expressed by each line, into a word. Let us, for example, combine Ann and Tom in a double Acrostic. They will come out thus :—
Names most common, Man and woman.

1. Garment, manly Roman's joy.
 2. Whose sounds my peaceful home annoy.
 3. Once I was a little boy.
- Here the first is TogA; 2. OrgaN; 3. MaN the two wholes, Tom and Ann.'

Provenance: This copy was owned by Hannah de Rothchild, later Hannah Primrose, Countess of Rosebery and later wife of Earl Rosebury. She was the driving force behind his political ascendancy and he was at a complete loss when she died at only 39 in 1890. Her education was to say the least pretty poor however she is now known to have been an incredibly gifted woman who was behind her husband's career.

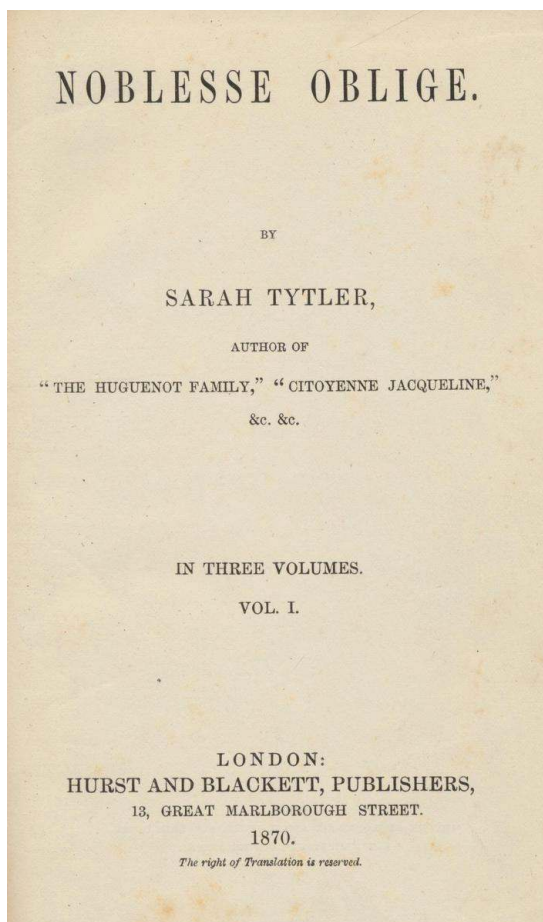
OCLC records three copies in the UK, at the BL, NLS, and Cambridge, and one in North America, at UC Davis.



‘ORIGINAL AND RICH IN OBSERVATION’

48. [KEDDIE, Henrietta]. TYTLER, Sarah, *pseud.* NOBLESSE OBLIGE. In three volumes. Vol. I [-III]. London: Hurst and Blackett, publisher's... 1870. £ 385

FIRST EDITION. *Three volumes, 8vo, pp. [vi], 313, [1] blank; [iv], 307, [1] blank; [iv], 354; apart from a few minor marks in places, a clean copy throughout; bound in contemporary half roan over marbled boards, vol. I expertly rebaked, spine's of vol's II & III lettered and ruled in gilt, some light rubbing and sunning, but overall a very good copy.*



First edition of this uncommon novel by Henrietta Keddie, the story of which for the most part revolves around the ‘heightening in contrast between county families and the outer world of artist’s and tradesmen’ (*Pall Mall Budget*, October, 1869, p. 28).

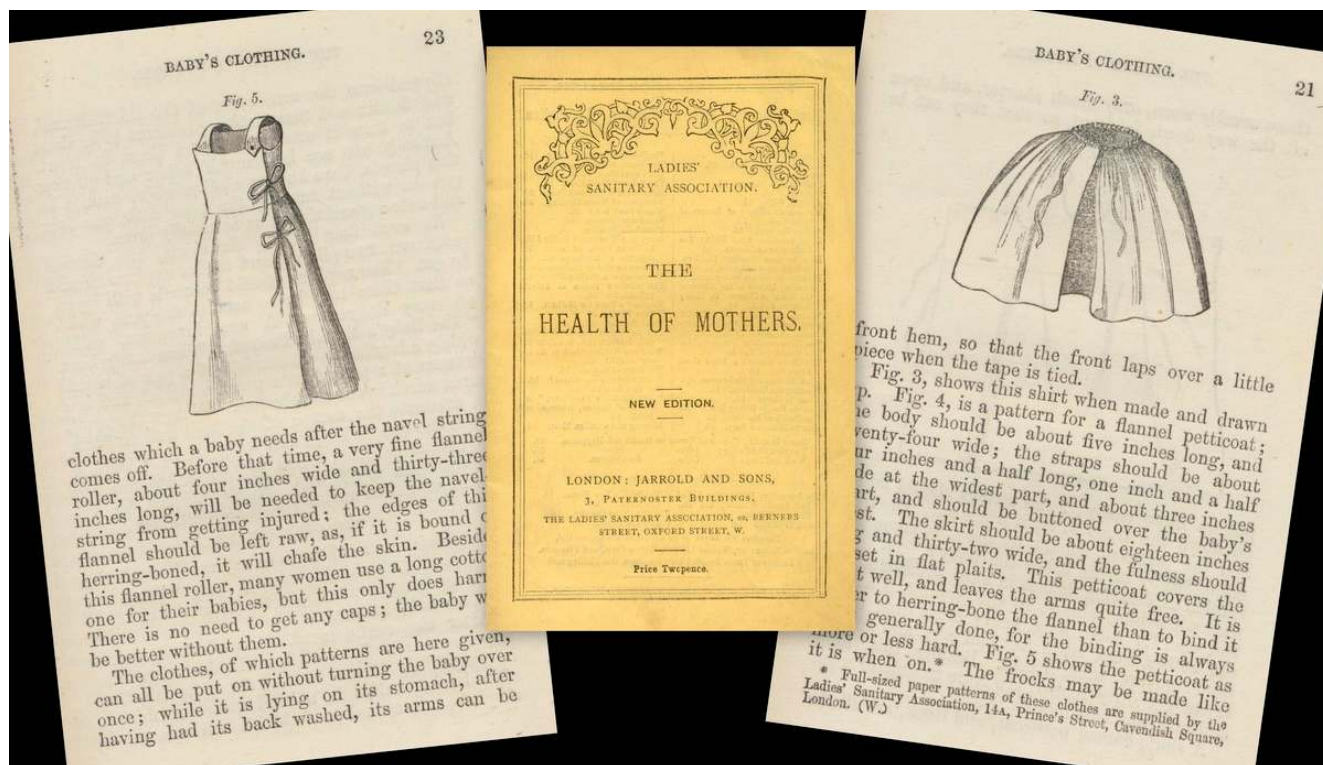
‘The Story opens with a description of Wooer’s Alley in Wellfield, the home of Mr. Paston, an artist patronized by Lord Exmoor, the county Carabas. From its quaint confinement we go in company with Phoebe Paston to Brockcotes, Lord Exmoor’s show place, and are introduced to its people. In Lady Dorothea Latimer, the daughter of the house, a fussy, nineteenth century Una, Miss Tyler has embodied her conception of highbred womanhood, saturated from her “little mouse-black head” to her “arched foot” with the pride of a powerful race’ (ibid).

The rather mixed review in the *Pall Mall Budget* concludes, ‘Miss Tytler might have made more of the colours she had so well arranged on her palette; but her book is, notwithstanding some hesitation in its purpose, original and rich in observation. Her heroes and heroines are pure and noble studies in English life of the better sort; and we sincerely thank the author for a novel the interest of which lies in the virtue and not the wickedness of its personages. More over it is very creditable to have attempted the uphill and unfashionable task of reviving good tradition’ (ibid).

Henrietta Keddie (1827–1914) as a prolific Scottish writer of novels under the name Sarah Tytler, was an exponent of domestic realism, which was notably popular among female readers. She also produced work for children and young people, as well as conduct books for

girls, and later on in her life wrote *Jane Austen and Her Works* (1880), although a later Jane Austen biographer complained that she simply “filled her book with résumés of the novels”.

OCLC records four copies in the UK, at the BL, Cambridge, NLS and Edinburgh University, and five in North America, at Boston, Wisconsin, Delaware, Boston Athenaeum and the Library of Congress.



USEFUL GUIDE FOR EXPECTANT MOTHERS

49. [LADIES' SANITARY ASSOCIATION]. THE HEALTH OF MOTHERS. London: Jarrold and Sons, 3 Paternoster Buildings. The Ladies' Sanitary Association, 22, Berners Street. [n.d., c. 1870?]. £ 150

NEW EDITION. 8vo, pp. 32; with several illustrations throughout the text; stitched as issued in the original yellow printed publisher's wraps; a clean, fresh copy.

Scarce edition of this oft printed guide to good health for expectant mothers, published under the auspices of the Ladies' Sanitary Association, whose aim was to popularise sanity knowledge, and to develop and encourage the study of domestic economy.

'There are very few women, if any, who need to take beer, porter, or any kind of strong drink at this time; at any rate, no one should taken them but by the particular order of her doctor. There are no drinks nearly so wholesome as water, milk, and cocoa. Some people think that a mother cannot keep up her strength without strong drink, especially if she works hard; but many thousands of hard-working mothers never take a drop of it, and yet are string and healthy. This is well worth thinking about; for strong drink runs away with a great deal of money, so that there is often not enough left to buy plenty of good food another things' (pp. 8-9).

The guide is set out under the following headings: Pregnancy; Food; Drink; Exercise; Washing; Mother's Clothing; Baby's Clothing; The Confinement; Suckling; and Weaning. Also included are several illustrations throughout the text showing mother's and baby's clothing.

OCLC records one copy of this edition, at the University of London library.

TEACHING HER CHILDREN ROMAN HISTORY

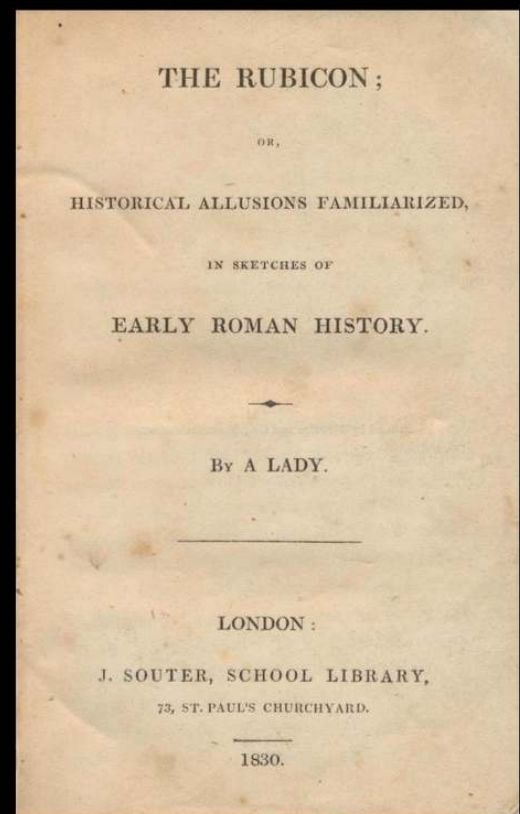
50. [LADY, By a]. THE RUBICON; or, Historical Allusions Familiarized, in sketches of Early Roman History. By a Lady. London: J. Souter, School Library, 73, St. Paul's Churchyard. 1830. £ 300

FIRST EDITION. 12mo, pp. viii, 171, [1] imprint; with lithographed frontispiece by C. Hullmandel after E. Hull, partially coloured by hand; lightly dust-soiled in places, but generally clean; in the original publisher's roan backed marbled boards, spine lettered and ruled in gilt, chipped and head, and rubbed to extremities, but still a good copy.

The anonymous 'Lady' was clearly well versed in Roman history and attempts to teach her children both historical allusion that was to be found in everyday conversation and reading together with an overview of the lessons that could be derived from early Roman history.



The Rubicon. Page 163.



The work begins with young Philip Stratton about to take leave of his mother and sister Anne as his 'papa is now ready to hear your Latin lessons... Away ran Philip, and his mother, addressing her little girl, who looked even more puzzled than her brother had done, asked what the weighty concern was. "Mamma, it is the Rubicon: I cannot understand the Rubicon." Anne's perplexity is not that the word is a river but how the word is used and Philip's explanation only confused Anne more. "and Philip was impatient, I suppose," said her mother. "oh no, dear mamma, he was very good-natured and patient, but I suppose I was very stupid." "Perhaps not my love," said Mrs Stratton: "there is not any stupidity in a little girl not entering into the meaning of books written for grow-up people, and Philip's explanation might not be clear; there is a great difference between being able to understand a thing one's self and making another person understand it. As I am more used to teaching little girls than Philip, perhaps I may succeed better"

'Mamma' then begins to sketch out early Roman history explaining as she goes along various allusions. The writer takes care to point out throughout the text the defects of the Roman life and morals, and uses every opportunity to compare their failings with Christian virtues. Anne asks if Romulus was punished for killing Remus to which mamma answers "'At the time we are speaking of, my dear, God had ceased to punish all mankind as immediately for their crimes, as we read he did in the beginning of the world. Romulus would meet with his reward after this life. There are however some excuse to be made for him; he had never been taught to know how to know and love the true and only God."

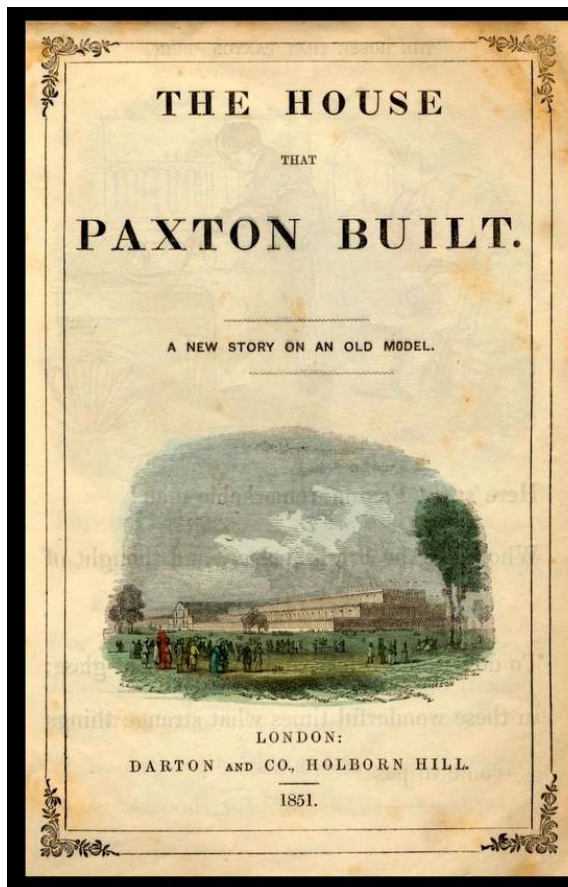
The work clearly shows that there was some push back against the teaching of any morality to be found in ancient history to be replaced by a growing evangelical, revivalist faction, as exemplified by such writers as Hannah More.

We have been able to find one copy only, at the BL, with OCLC recording only internet resource copies.

CRYSTAL PALACE FOR CHILDREN

51. [LEATHLEY, Mary Elizabeth Southwell]. THE HOUSE THAT PAXTON BUILT. A New Story on an Old Model. London: Darton and Co., Holborn Hill. 1851. **£ 750**

FIRST EDITION. 8vo [23.5 x 16.5 cm] pp. [2]-15 (first and last leaves as paste downs) 12 hand coloured woodcuts, that on title after H[enry] G[eorge] Hine and W.G. Mason; minor foxing in places, but generally clean; uncut in original light blue wrappers, the upper cover with title and imprint as title page (but undated) adding 'A gift book from the Great National Exhibition' and 'Price sixpence coloured'; lower cover with advertisement for 'Pictorial Instruction', some surface loss affecting one corner of title frame on upper wrapper, split to spine (but holding firm), and some overall marking and foxing, nevertheless, still a good copy.

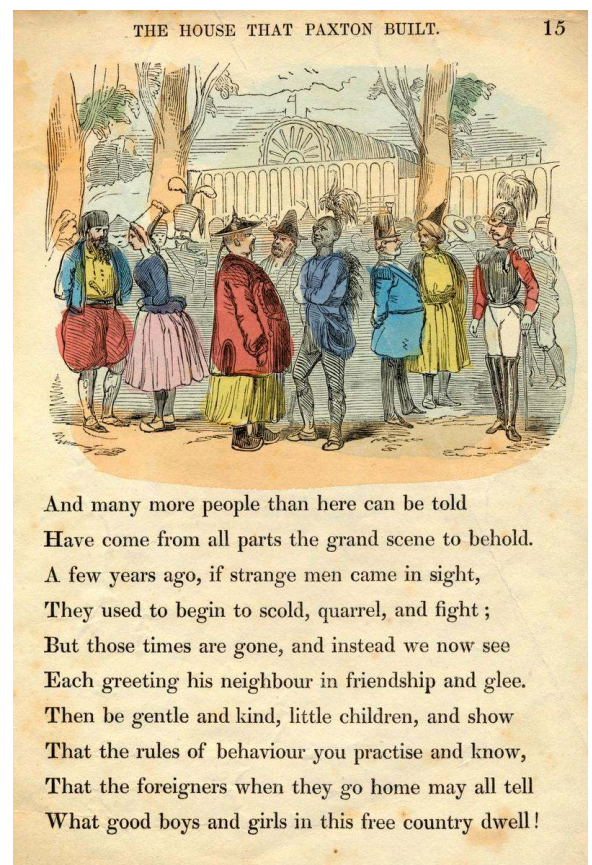


A delightfully illustrated poetic work describing the people and visitors to the Great Exhibition of 1851.

The work begins with an illustration of Joseph Paxton hard at work on his plans - 'Who built the bright palace, and thought of the plan', next in importance being 'This is Prince Albert, whose zeal and position / Gave Vigour and strength to the Great Exhibition.' Queen Victoria is next followed by the various foreign visitors. On page seven we have represented China 'This is Ching-fo, who has come with his wife / To see the best sight ever seen in his life.' There was no such person as 'Ching-fo' although the fanciful illustration shows him holding a long opium pipe and walking along without a care while his wife totters on impossibly tiny feet. Other visitors include a Russian, an East Indian from Bombay, an Italian, a Greek, a rather dapper Frenchman 'He is making a bow, in a style quite polite' and the work ends with a final view of various visitors to the Exhibition, including a Turk, pistol rakishly tucked in his belt all the while in deep conversation with a Dutch woman, also 'Ching-fo' reappears talking with a native American, interspersed with other speculative meetings 'between all nations' in the background.

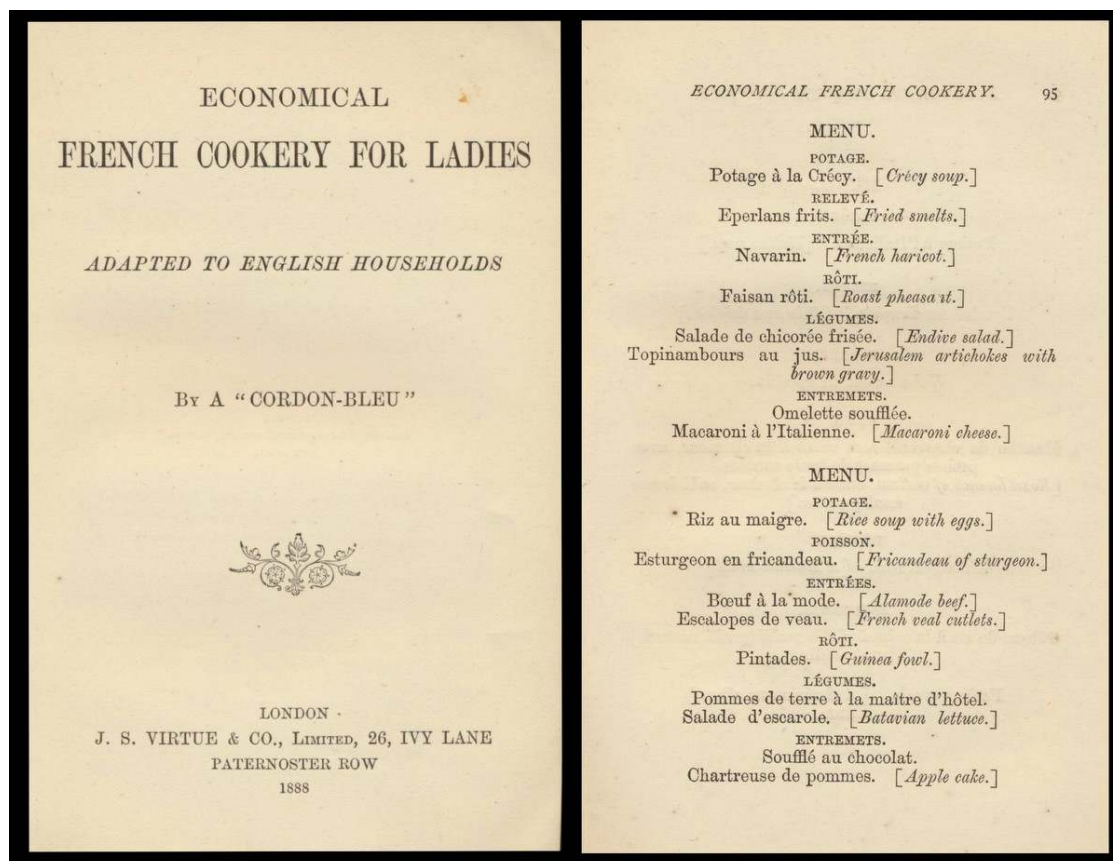
Mary Elizabeth Southwell Dudley Leathley (1818-1899) produced an enormous output for the Darton's, either with the 'Chickseed without Chickweed' acknowledgement, or completely anonymous - no work ever carried her name. Her identification as the author comes from another work *The Alphabet of Virtues, in Verse*, 1852 [Darton H864]. Helpfully that title has the by-line on the cover of its book-form format 'By the author of The House That Paxton Built'. As far back as 1891 Mrs E.M. Field in her work *The child and his book*, notes Leathley as the author of the *Alphabet* however, Lawrence Darton was only aware of H864 in panoramic form, the cover title of which does not contain this key to the authorship.

'Leathley, Mary Elizabeth Southwell (née Dudley) (1818-99), writer, was born 18 June 1818 in Clonmel, Co. Tipperary, the daughter of George Dudley, a member of the Society of Friends. She published her first book when she was sixteen, and subsequently became a prolific writer of children's fiction and religious works. She produced



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

Darton H721; COPAC lists two locations only for the first edition (V&A Libraries and Guildhall Library, London), and one location for a later edition (National Library of Scotland); not in Osborne, Gumuchian or OCLC.



CLASSIC FRENCH DISHES MADE ACCESSIBLE TO ENGLISH COOKS

52. [LEBOUR-FAWSSETT, Emilie]. *ECONOMICAL FRENCH COOKERY FOR LADIES*. Adapted to English Households. By A "Cordon-bleu". London: J.S. Virtue & Co., Limited, 26, Ivy Lane, 1888.

£ 185

FIRST EDITION, REISSUE. 8vo, pp. vi, 103, [1] blank, [2] advertisements; bound in the original printed publisher's card covers, upper cover titled and with a Japonisme style design printed in black; lower cover with adverts, back strip missing, but binding holding firm, lightly dust-soiled and foxed, but still a good copy.

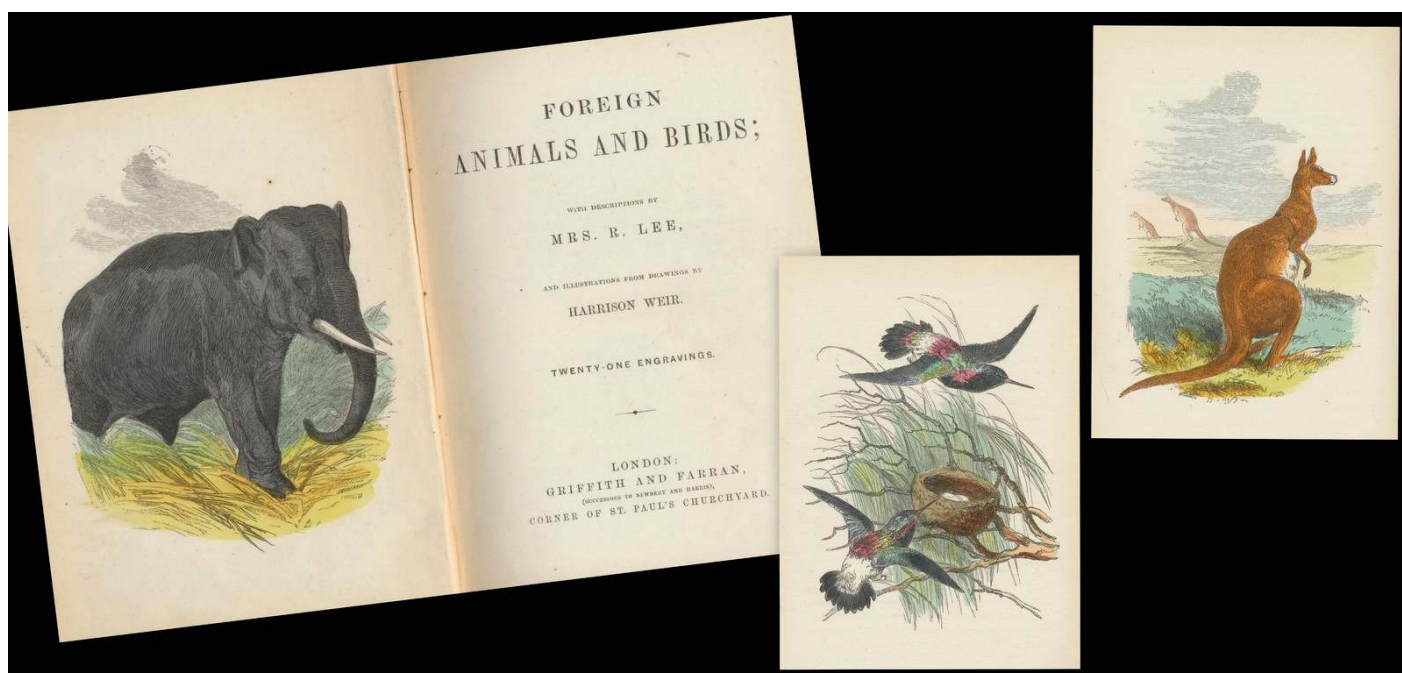
Scarce reissue of the first edition (published the previous year) of this work on *Economical French Cookery for Ladies*, in which the author tries to make some of the classic French dishes more accessible to English cooks, recognising that there was a language barrier making it difficult for them to use the cook books written in French.

Curiously the work is not so much appealing for the recipes, though they are clearly very good (beginning with soups, before moving on to the main course dishes and concluding with a few puddings) as for some of the interesting observations made by the author throughout, highlighted in the index at the end, such as 'English Ladies afraid of their Servants, p. 36' and 'Experiments not to be tried in French Cookery, p. 29', as well as some useful pointers on the dangers of eating mushrooms. Also provided are several set menu's, so English cooks might attempt a French themed evening.

Beyond what can gleaned from the preface in the present work we have not found much further information on the author. Her full name was Emilie Sophie Josephine Lebour was born in at Havre in France about 1823, she was first married to the painter and lithographer Alexandre Xavier Lebour and lived in London from about 1850, probably as a result of the 1848 revolutions. In London she became a teacher of languages but

was she was widowed in 1867 and the following year married John Fawssett, a clerk at the *Perry's Gazette* reported on bankruptcy proceedings, she continued to live London not far from Holland House in Kensington until her death in 1892, her son by her first marriage George Alexander Louis Lebour (1847-1918) an English geologist. This would seem to be her only published work, which she dedicates 'to the ladies of England, very many of whom I have known, and esteemed, and loved, during a sojourn in their country of thirty-six years. With them it rests whether this, my modest first attempt at authorship, shall fall flat from the press, or whether, on the other hand, their appreciation of my endeavours to interest and inform them shall justify the publication of a more complete work at some future date' (p. vi). Alas, we can find no evidence of any further works appearing from her pen.

OCLC records two copies in the US, at Smith College and Cleveland Public library, and one in the UK, at Oxford; with five copies of the 1887 edition recorded (at the BL, NLS, and Cambridge in the UK, and Texas and Indiana in the US).



AUTHOR, ILLUSTRATOR, TRAVELLER, ZOOLOGIST, BOTANIST, AND PTERIDOLOGIST

53. **LEE, Sarah Bowditch.** FOREIGN ANIMALS AND BIRDS; with descriptions by Mrs. R. Lee, and Illustrations from drawings by Harrison Weir. London: Griffith and Farran, [1865]. **£ 375**

FIRST EDITION. 8vo, pp. [52], 32 publisher's catalogue; with 21 hand-coloured engraved plates; apart from a few minor marks, a clean copy throughout; in the original red blind-stamped publisher's cloth, spine and upper board lettered in gilt, some rubbing and splitting to joint (but binding holding firm), and light rubbing and chipping to extremities, but still a good copy.

Rare first edition of this juvenile work on natural history, with descriptions of twenty one 'Foreign Animals and Birds', including the elephant, lion, beaver, giraffe, hippopotamus, tiger, rhinoceros, kangaroo, monkey, humming bird, lyre bird, pelican, parrot eagle and the ostrich, each with a description by Sarah Lee and a charming hand-coloured illustration by Harrison Weir.

Sarah Bowdich Lee (née Wallis) (1791–1856) was an author, illustrator, traveller, zoologist, botanist, and pteridologist. In 1813, she married the naturalist Thomas Edward Bowdich, whose interests in nature, travel, and adventure she shared. In 1819, they went to Paris to visit Baron Cuvier; Thomas had previously visited him in 1818 with a letter of introduction obtained from Dr. William Elford Leach of the British Museum. They spent most of the next four years in Paris studying his collections. In 1823, on their final trip to Africa, they visited Madeira on their way, but her husband died on the Gambia River on 10 January 1824. Left with three children, she struggled to support her family as an author. Early in her widowhood, Mrs Bowdich often visited Baron Cuvier in Paris, where he treated her almost like a daughter; upon his death in 1832, she wrote a memoir of his life. In 1826, she married Robert Lee and in subsequent years published under the name Mrs. Robert Lee. In 1854, she was granted a civil list pension of £50 per year but died in 1856, at Erith while visiting her daughter Eugenia. Of her numerous works, perhaps the four most important are *Taxidermy* (1820) an exhaustive treatment which came to a sixth edition in

1843; *Excursions in Madeira and Porto Santo* (1825), a work of natural history; *The Fresh-Water Fishes of Great Britain* (1825), illustrated by the author; and *Memoirs of Baron Cuvier* (1833).

The illustrator, Harrison William Weir (1824-1906), was chiefly an animal painter born in Lewes, educated in Camberwell and worked for a time under George Baxter the colour printer. He numbered among his friends Charles Darwin and married the daughter of the equestrian painter J.F. Herring. He was one of the principle illustrators of books with animal subjects in the nineteenth century and his work was admired for its consistent accuracy and sympathy to the subject.

The companion work, *British Animals and Birds*, was published in the same year, with the two parts bound in one volume under the title *Familiar Natural History*, also being available at the same time. All versions are rare.

OCLC records two copies in North America, at Indiana and the Lloyd library and museum.



ADVICE ON GOOD AND BAD CONDUCT

54. LOVECHILD, Solomon. [CORNER, Julia?]. SKETCHES OF LITTLE GIRLS the good-natured little girl, the thoughtless, the vain, the orderly, the slovenly, the snappish, the persevering, the forward, the modest, and, the awkward little girl. Seventh edition. London: Dean and Munday, [1840].
£ 385

8vo, pp. 64; illustrated with hand-coloured engraved frontispiece and six engravings, each depicting one of the little girls in the various stories; lightly dust-soiled and marked in places; in the original green blind-stamped publisher's cloth, upper board lettered in gilt, spine with some splitting and chipping, but overall a good copy.

An appealing copy of this oft reprinted and charming work of *Sketches of Little Girls*, offering advice through tales of good and bad conduct.

In the introduction, the author writes, 'there was a great talk about a book that has lately made its appearance in the world, called "Sketches of Young Ladies", which has become very popular, not only in London, but had found its way into every little town and village in the United Kingdom. But as it was intended principally for the grown-up young ladies, they kept it quite to themselves, so that the little misses could only get a peep now and then. Therefore, I thought it would be but fair that the little girls should have a book of their own, as well as their sisters; and I went home determined to do them justice, by dedicating a work to the "Little Ladies of Great Britain and Ireland;" taking my sketches from those who resided in my favourite village; for I am certain that no place affords a greater variety, or contains more interesting specimens of the juvenile community, than this; and I think it will be found that most little girls resemble one or the other of those I am about to describe' (pp. 7-8).

Curiously, a loosely inserted slip states that the book was given to “Fanny” by her father in 1851, who had bought it as a present on a trip to London to visit the Great Exhibition. The recipient, Francis Helen Bowey (1845-1921), has written her name on the front free endpaper. She was born in Wearmouth, County Durham, so aged six when gifted the book, and if the slip is to be further believed ‘noticed that the little girl called ‘Fanny’ in the book [In ‘The Thoughtless Little Girl’ p. 15] was not an ideal child & so she concluded that she must resemble the amiable “Ellen”, thereby proving that the book was being put to good use and achieving what it set out to do!

The author, ‘Solomon Lovechild’, is often assumed the pseudonym of Miss Julia Corner (1798-1875), who initially wrote novels before venturing into juvenile works and a series of popular history books.

Osborne I, 254; this edition not in OCLC.

THE SAGA OF THE CONVERSION OF EMILY LOVEDAY

55. LOVEDAY, Emily, and others. A COLLECTION OF FOURTEEN FRENCH LIBERAL PAMPHLETS. £ 500

[DUPIN, André]. PÉTITION A LA CHAMBRE DES DÉPUTES, Par M. Douglas Loveday, anglaise et Protestant... Paris: De l'imprimerie de Baudouin frères, rue de Vaugirard, no 36, 1822. FIRST EDITION. 8vo, pp. [2], 20.

[With:] LOVEDAY, Emily. Réponse De Miss Emily Loveday, a la pétition présentée, au nom de son père, a la chambre des pairs. Paris: Chez Delaunay, lib., au Palais-Royal, galeries de bois 1822. FIRST EDITION. 8vo, pp. 19 [1] blank.

[With:] LOVEDAY, Douglas. and others. EXAMEN D'UNE PÉTITION PRÉSENTÉE AUX CHAMBRES par M. Douglas Loveday, anglais et protestant, se plaignant d'un rapt de séduction opéré sur ses deux filles et sur sa nièce, dans lequel on démontre qu'il n'y a dans la pétition ni vérité dans les faits, ni justice dans les réclamations Paris: chez dneté, au Palais-Royal, alerie de bois. Ponthieu, même galerie 1822. FIRST EDITION. 8vo, pp. 17, [1].

[With:] [RASPAIL, François-Vincent] pseud. 'M. Lutrin'. LES MISSIONNAIRES en opposition avec les bonnes moeurs et avec les lois de la religion. Paris : Chez les marchands de nouveautés Novembre 1821. FIRST EDITION. 8vo pp. 42, [2] blank.

[With:] CARRION-NISAS, André-Francois-Victoire-Henri, marquis de. DES IDÉES RÉPUBLICAINES. Paris : Bataille et Bousquet, Mars 1821. FIRST EDITION. 8vo, pp. iv, 26.

[With:] CHATEAUBRIAND, Francois-René, vicomte de. LETTRE A UN PAIR DE FRANCE. Paris: La Normant père, libraire, rue de Seine, no. 8, 1821. FIRST EDITION. 8vo, pp. 44.

[With:] DUMESNIL, Alexis. RÉFUTATION DE L'INSTRUCTION PASTORALE et de l'ordonnance de s.a. monseigneur l'Archevêque de Rouen, primat de Normandie, pour le rétablissement de la discipline ecclésiastique dans son diocèse, suivie de pièces justificatives. Paris Baudouin Frères, libraires, rue de Vaugirard, N. 36, 1825. FIRST EDITION. 8vo, pp. [iv] 37, [3] blank.

[With:] [ÉLIÇAGARAY Dominique, Abbé]. EXTRACT DU CADUCCEE, feuille de Marseeille. [Paris? 1821]. FIRST EDITION? 8vo, pp. 8.

[With:] [ANON]. NOUVEL EXPOSÉ de l'état présent et des besoins des missions confiées aux missionnaires envoyés par le séminaire des Missions-Étrangères de Paris. Paris: Chez Adrien Le Clerc, 1821. FIRST EDITION. 8vo, pp. 18.

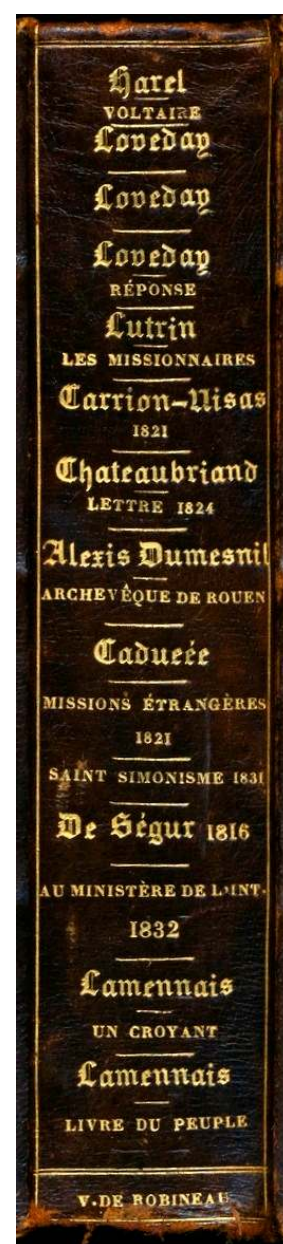
[With:] [SAINT-SIMONISME]. LE PRESSE (1) Premier Article (2). Paris: Everat, imprimeur, rue du Cadran, no. 16. [1831]. FIRST EDITION. 8vo, pp. 28.

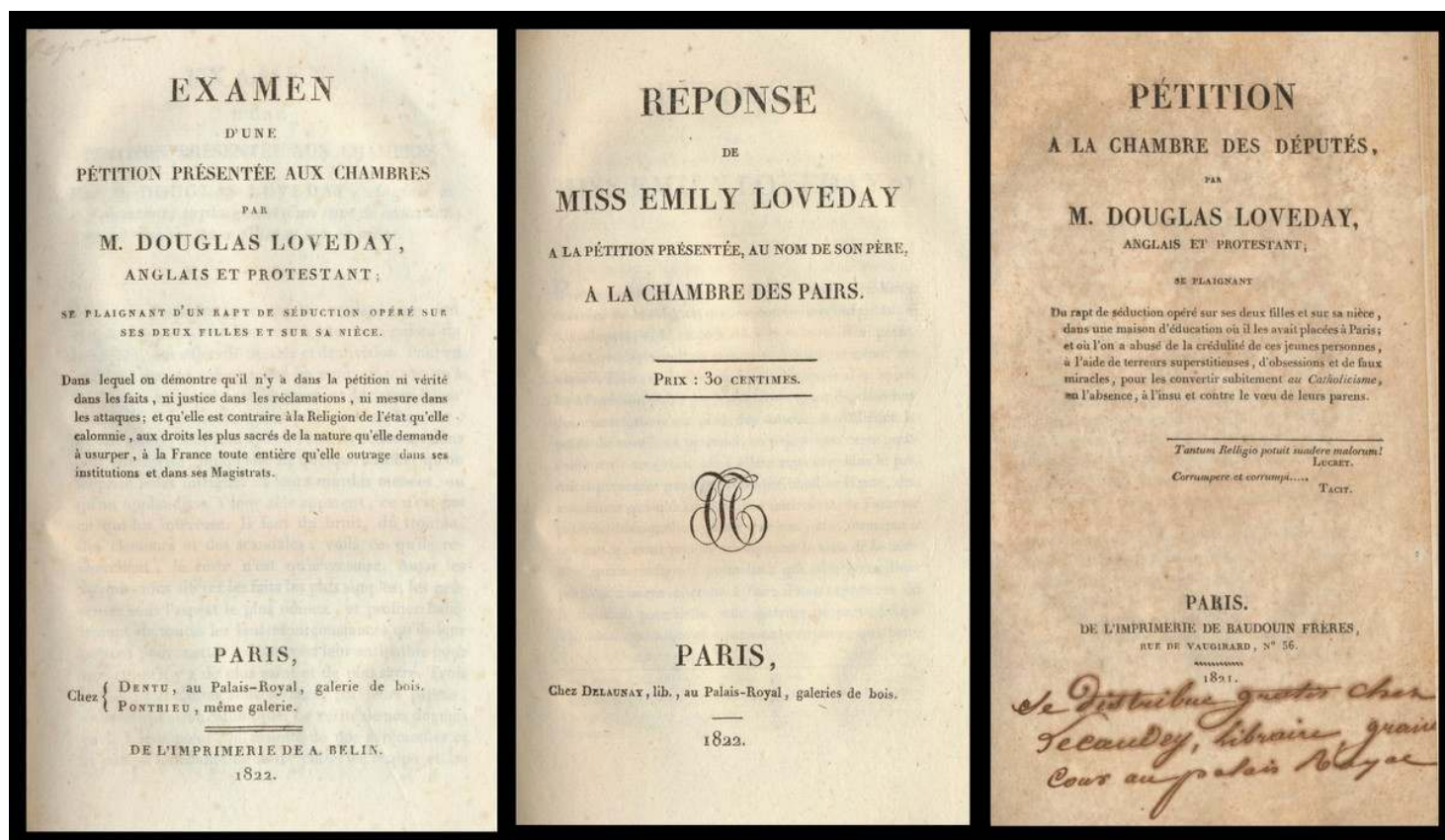
[With:] [LE GRAND, Daniel]. MÉMOIRE ADRESSÉ D'UNE CHAUMIÈRE DES VOSGES à M. le ministre de l'intérieur. Paris: imprimerie de Firmin Didot Frères, rue jacob, no. 24. 1832, FIRST EDITION. 8vo, pp. 15 [1].

[With:] LAMENNAIS, Félicité Robert de. PAROLES D'UN CROYANT 1833. Paris Eugène Renduel, rue des Grands-Augustins, 22. 1834. FIRST EDITION. 8vo, pp. [4], 237, [1] blank.

[With:] LAMENNAIS, Félicité Robert de. LE LIVRE DU PEUPLE. Paris: H. Delloye [et] Vo Lecou, 1838. FIRST EDITION. 8vo, pp. [4] 194, [2] blank.

[With:] HAREL, Maximilien-Marie. VOLTAIRE. PARTICULARITÉS CURIEUSES de sa vie et de sa mort, avec des réflexions sur le mandement de MM. les vicaires-généraux, administrateurs du diocèse de Paris, contre la nouvelle édition de ses oeuvres et de celles de J.J. Rousseau. Paris: Chez Adrien Le Clere, 1817. 8vo, pp. [4], xvi, 179, [1]; engraved frontispiece.





Bound together in one volume, contemporary calf backed boards, the spine profusely (and attractively) lettered in gilt.

An interesting group of French liberal pamphlets collected by a supporter of renowned Restoration jurist André Dupin at odds with the church in particular. Three of the pamphlets concern the conversion of Emily Loveday, a cause, despite the claims of the various parties, that became in truth a foil for political football between liberal and conservative views.

'In December 1821, Douglas Charles Loveday, a Protestant Englishman who owned property in France, presented a petition to the French government protesting the conversion of his eldest daughter to Catholicism while she was in a boarding school in Paris. Loveday's private outrage over his daughter's repudiation of her Protestant faith and her subsequent flight to a convent was soon transformed into international melodrama with far-reaching implications when 12,000 copies of his petition were printed in pamphlet form in January 1822 and when the French and British reading publics learned that he had accused the female head of the school of the crime of "rapt de seduction," or kidnapping by seduction. Until then, this charge had been exclusively reserved for the circumstances of an amorous elopement. By the spring of 1822, Loveday's petition had become the subject of angry parliamentary invective, while Paris and London publishers stoked the fire that the political debates ignited by issuing pamphlet versions of his daughter's response to the petition, the schoolteacher's reply to his accusations, family letters, and readers' commentaries on the affair.' [Ford]

Other pamphlets are all in one way or another concerned with attacking reactionary forces during the Bourbon Restoration period of French history, and particularly the involvement of the church in state affairs. Vincent Robineau de Bougon who collected and bound the pamphlets in the late 1830's clearly wanted to broadcast his political beliefs by having an almost geological strata of authors tabulated on the spine.

Joseph Michel Félicité Vincent Robineau de Bougon (1773-1862) after a career in the army, became colonel of the Nantes national guard and later still was a deputy of Loire-Inférieure from 1834 to 1837, sitting in the Le Tiers Parti, and thus in the camp of André Dupin. Dupin 'who worked to narrate the circumstances and feelings of Mr. Loveday in a manner calculated to produce the strongest sensation, especially as the Princes of the Blood and the Archbishop of Paris are charged with being parties to the abduction. As a supporter of constitutional monarchy who also came to play a prominent role in the Revolution of 1830, which toppled the Restoration regime, Dupin often defended liberal causes.'

See Caroline Ford. 'Private Lives and Public Order in Restoration France: The Seduction of Emily Loveday', *The American Historical Review*, 1994; of the *Réponse De Miss Emily Loveday*, OCLC records two copies in North America, at Notre Dame and the Newberry library.

THE SAD PASSING OF A BELOVED DAUGHTER

56. **M'ALLUM, Daniel.** DEATH'S CONQUEST; or, The monster unstring'd. A funeral sermon preached in Dunbar, Tuesday, July 27th, 1819, for Miss Agnes Gilrye... Now published by the particular request of her Parents and Friends. Berwick: Printed by H. Richardson. 1821. £ 185

FIRST EDITION. 12mo, pp. 24; apart from a few minor marks, a clean copy throughout; in recent calf backed marbled boards, spine with labels lettered in gilt; a very good copy.

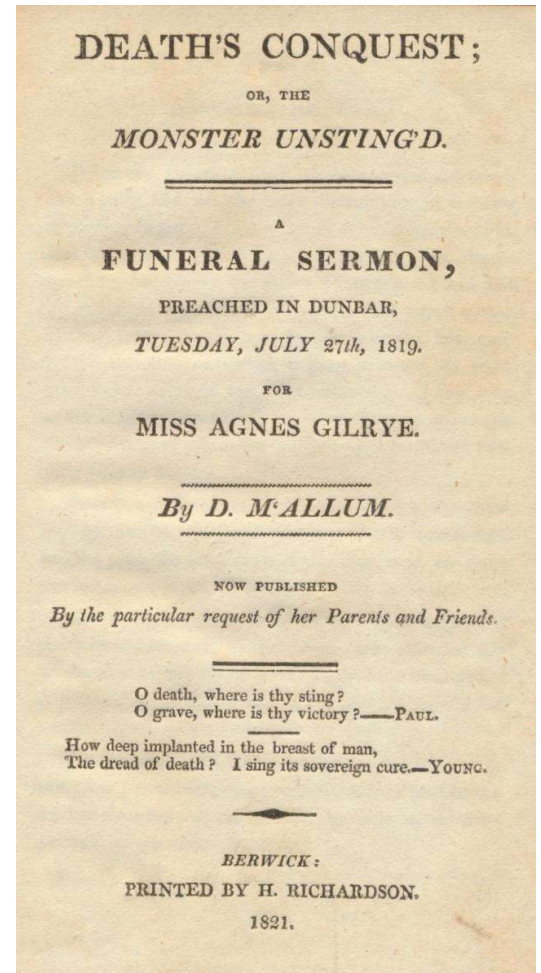
The subject of the funeral sermon, Agnes Gilrye, was the daughter of David Gilrye, a flesher or butcher who had moved to Dunbar on the east coast of Scotland from Northumberland in the late eighteenth century. He married Margaret Hay of Coldstream and they prospered, chiefly because during the period of the Napoleonic wars Dunbar was a garrison town. Where they did not prosper was in the survival of their children, David had become both an elder in the Old Parish Church and also a town councillor, however of their ten children seven of them died of tuberculosis, including Agnes who was then about seventeen.

The Funeral Sermon on 1 Samuel xv. 32 'surely the bitterness of death is past' is in four sections, the last of which recalls how Agnes had a delicate constitution from infancy, she was of an 'amiable disposition and irreproachable character. ... When between the age of sixteen and seventeen years of age, by attending our Ministry and reading and meditating upon the word of God, she was convinced of sin.' After some private tuition, together with her friends, by Daniel M'Allum she attained grace and assurance of God's mercy from which time her health rapidly declined. A long passage of her final days, a fruitless visit to the country, her wish to return home to her family, her complete faith and her last conversation with her father and sister are given.

This is not as one would expect a Presbyterian text, but a Wesleyan Methodist one and doubtless this is why it was printed over the border in English Berwick. Due to the army being stationed at Dunbar after the '45 Rebellion it became an unlikely and oldest outpost of Methodism in Scotland. The palmist days were probably from about 1817-1827 when Daniel M'Allum (1794-1827) raised the congregation from around twenty to some three hundred. It would seem that Agnes and her parents did not follow the same curse in Christian teaching but nevertheless seemed quite content.

Some of our knowledge of the Gilrye's is through her sister Ann mentioned in the text. She married Daniel Muir and their son was the famous Scots-American John Muir (1838-1914) the 'Father of the National Parks' and an extremely influential naturalist, author, environmental philosopher, botanist, zoologist, glaciologist, and early advocate for the preservation of wilderness in the United States of America. David Gilrye was an early influence on John Muir before his father, Daniel, took his family, including John, to America in search of religious freedom in 1849.

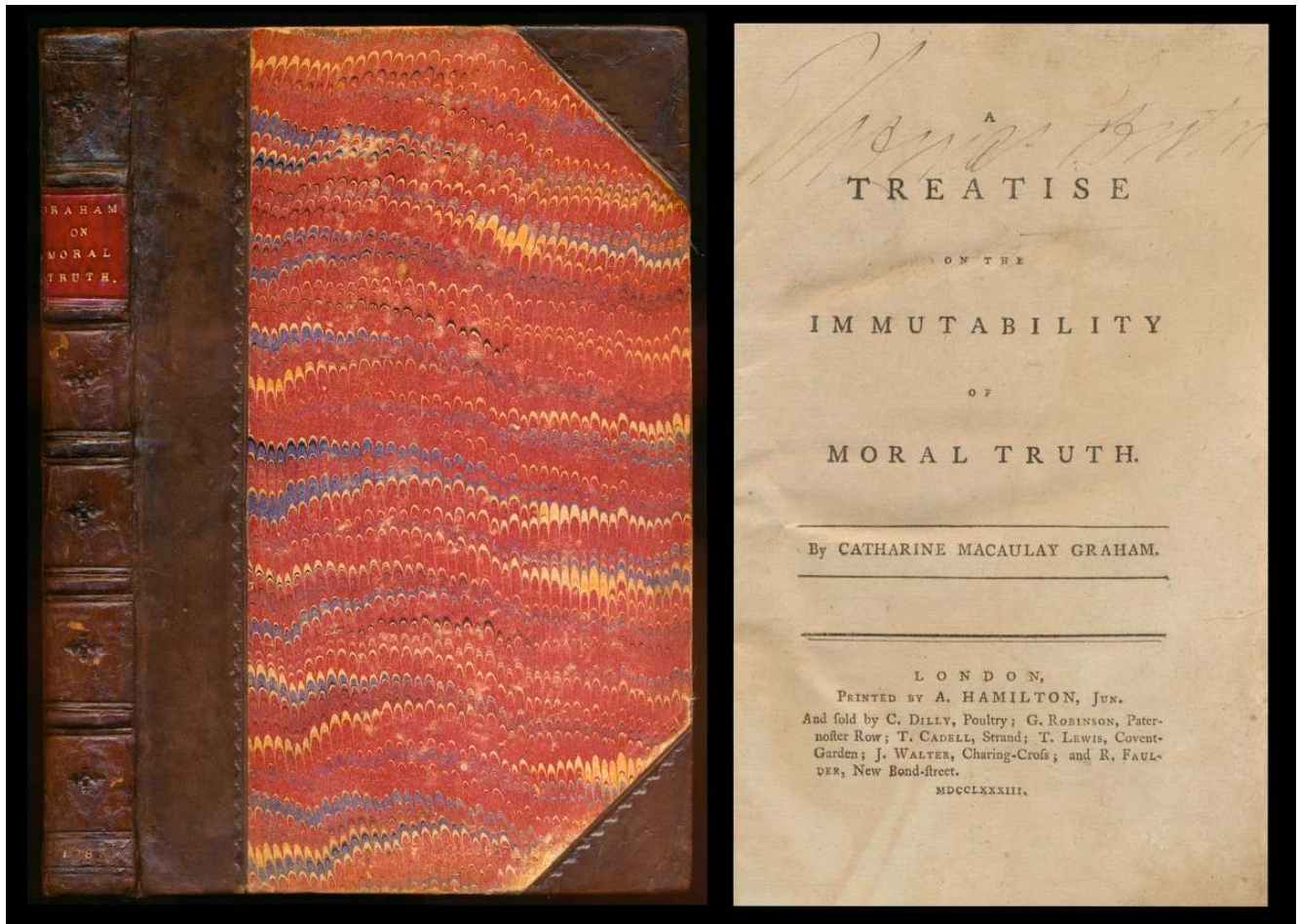
OCLC records three copies in the UK, at Oxford; Manchester and Glasgow, and one in North America at the Ernest & Bernice Styberg library, Illinois.



“THE WOMAN OF THE GREATEST ABILITIES THAT THIS COUNTRY
HAS EVER PRODUCED” (WOLLSTONECRAFT)

57. **MACAULAY, Catherine.** A TREATISE ON THE IMMUTABILITY OF MORAL TRUTH. London, Printed by A. Hamilton, Jun., 1783. £ 3,750

FIRST EDITION. 8vo, pp. xvi, 325, [1] blank; expert paper repairs to head of R5, fore-edge of S1 and the final leaf (Y3), otherwise apart from some light foxing and soiling in places, a clean copy throughout; in nineteenth century half calf over marbled boards, spine with red morocco label lettered in gilt, some minor surface wear and rubbing to extremities, but overall a pleasing copy, with contemporary ownership signature at head of title and first page of the preface.



Uncommon first edition of historian and Blue Stockings Society member Catharine Macaulay's (1731-1791) most philosophical work, a development and defence of the doctrine of the will that she termed 'moral necessity'.

Macaulay reasons that all human actions are determined and that morality is grounded in the eternal fitness of things, rejecting notions of inherent human nature, stating 'There is not a virtue or a vice that belongs to humanity, which we do not make ourselves'. The work received a mixed response on publication, commending the author's intellect but condemning her writing; the *Critical Review* (November 1783, Vol. 56) praised Macaulay's 'comprehensive mind' and 'strong imagination', the *European Magazine and London Review* (July 1783, Vol. 4) was however less effusive, stating 'her style is tedious, and embarrassed...[she] is neither an original, nor an elegant, or even clear writer; yet she deserves praise on the following accounts: her doctrines and views are all of the side of virtue, liberty, dignity, and true happiness of man'. Perhaps in an attempt to address perceived shortcomings with her prose, Macaulay partly reproduced the work in her *Letters on Education* (1790), which was, in turn, reviewed by, and profoundly influenced, Mary Wollstonecraft (1759-1797).

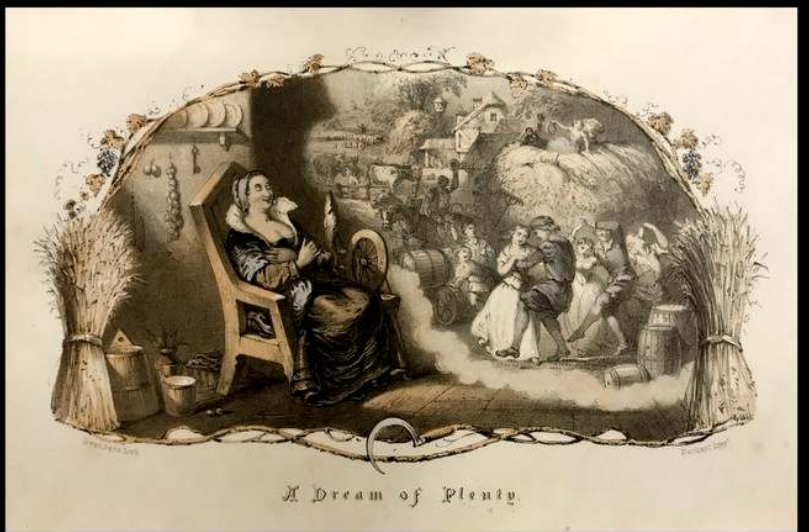
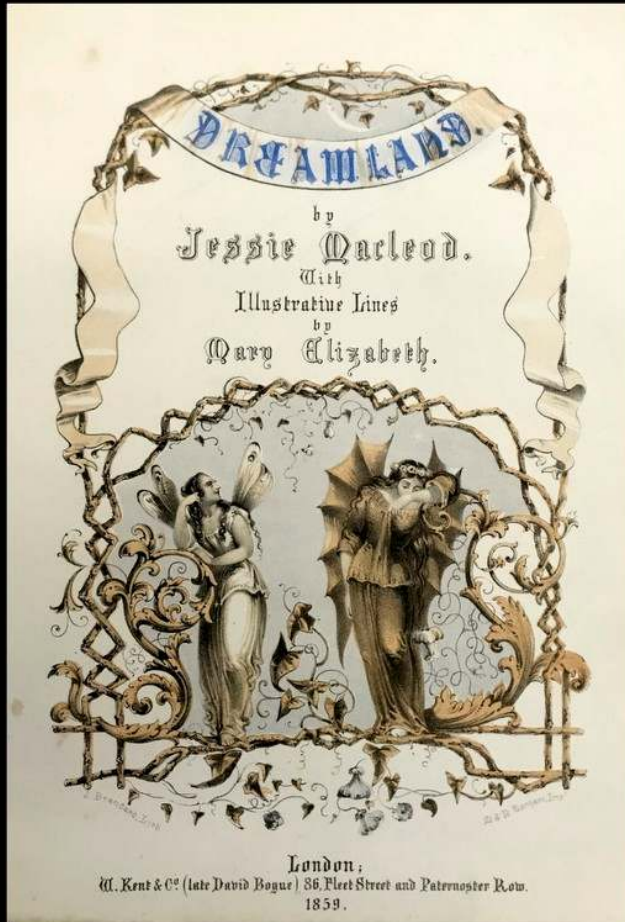
ESTC T67654.

A CURIOUS CONUNDRUM

58. **MACLEOD, Jessie.** DREAMLAND. By Jessie Macleod. With Illustrative Lines by Mary Elizabeth. London; W. Kent & Co. (late David Bogue), 86, Fleet Street and Paternoster Row. 1859. **£ 385**

FIRST EDITION. 4to, ff 16 included printed half title, contents and leaf of advertisements at end; tinted lithograph title and 13 tinted lithograph plates; original brown bevelled cloth, the upper cover blocked in gilt with a panelled arabesque border with a central cartouche enclosing the title by Albert Henry Warren with his monogram AW, gilt edges front free endpaper, half-title and one leaf of text loose, but otherwise a bright fresh copy; presentation school prize label of 1864 from the Edinburgh Institution, 23 Charlotte Square.

The illustrations by MacLeod are certainly influenced by the German Romantic and Revivalist school so prevalent in British illustrated books of the early Victorian period, also present is more than a tinge of that dubious Victorian obsession in Fairy Painting. These styles were beginning to ebb by the time *Dreamlands* was ready to be placed on the drawing room table, so evidently there was still enough of a demand from a buying public.



The plates and poetry are redolent of both 'The dance of death' and a 'The seven ages of man', each illustration depicts a scene of wishes as yet unfulfilled including : - 'The Poet's Dream - The Exile's Dream - The Conqueror's Dream - Dream of the Criminal - Age's Dream of the Past - Youth's Dream of Ambition - The Merchant's Dream - The Miser's Dream - The Murderer's Dream - The Dream of the Brave Knight - A Dream of Happiness - A Dream of Plenty and - A Dream of Peace. Each scene has the protagonist slumbering and having their dream billowing in steam from a pot, rays of light streaming through a window or some other foil. Those of the murderer and miser are of course rather negative, as indeed is the merchant seeing his ship sinking; other are of future love and happiness.

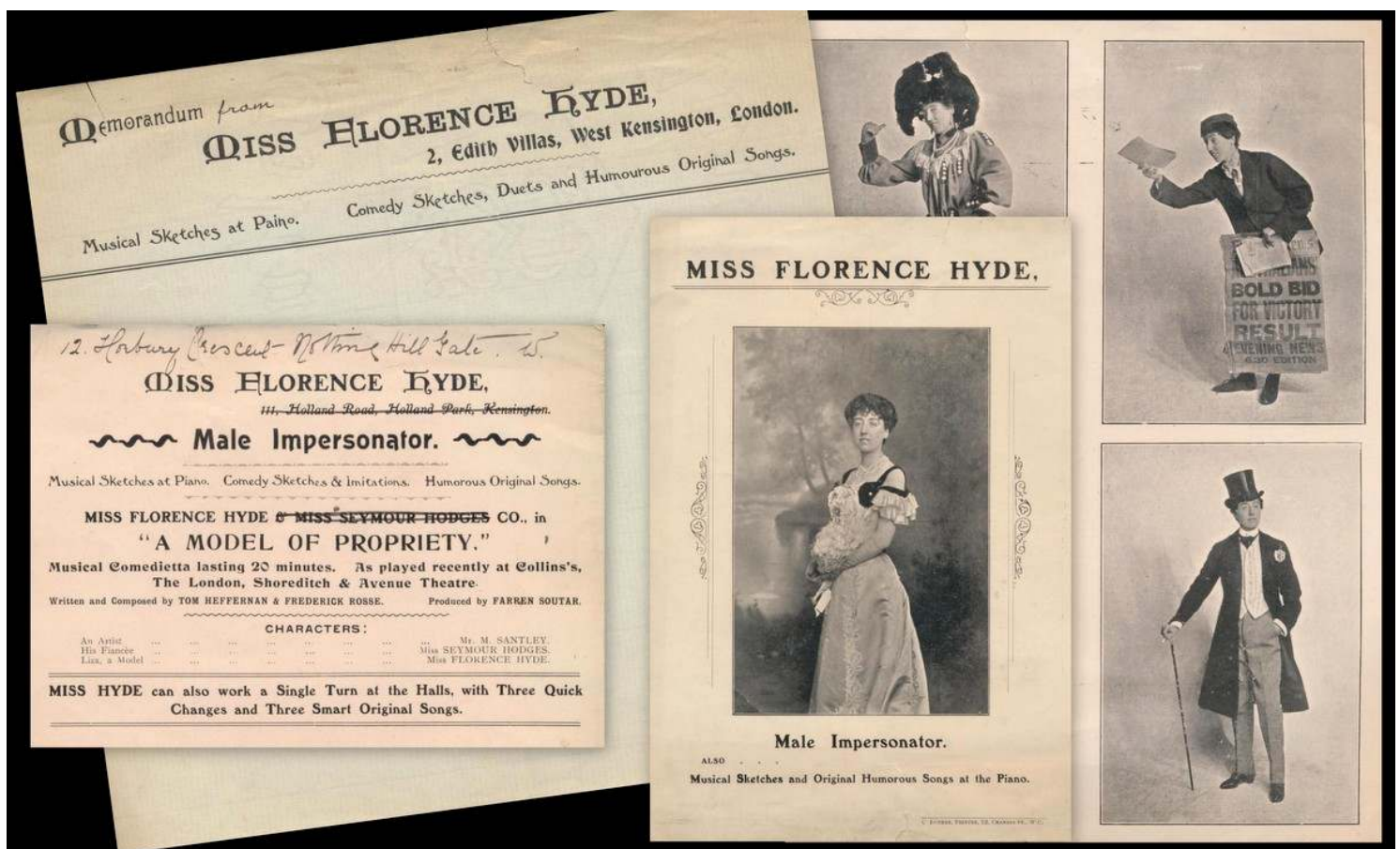
We have little information on either artist or poet. We know that Jessie Macleod exhibited at the British Institute and the Royal Academy sporadically between 1848 and 1874, with her work at the time often admired in contemporary journals. She gives a variety of addresses in London and lived at the home of another female artist, Charlotte Farriar (1805-1879), chiefly known for portrait miniatures and also exhibiting at the Royal Academy during the same years as Macleod. Here then is a conundrum, Farriar and Macleod appear to have lived at the same addresses around and about London until they both disappear from the records around 1874/75, they appear to be one and the same person working in two different genres. The poet, Mary Elizabeth, is very clearly a pseudonym and again you begin to wonder if this is also our artist.

The illustrations were transferred to stone by John Brandard (1811-1863) probably the most prolific and versatile of the artists, chiefly remembered for his chromolithograph sheet music covers in Britain. Most of his work, as here, was printed by M. & N. Hanhart, a firm that in its day rivalled Day & Son in lithography and chromolithography. The binding is also of interest as an unknown design by Albert Warren, clearly showing the influence gained from his work with Owen Jones on *The Grammar of Ornament* and *The Alhambra*.

‘ROARS OF LAUGHTER’

59. [MALE IMPERSONATOR]. PROMOTIONAL BOOKLET & HEADED NOTEPAPER FOR MISS FLORENCE HYDE, MALE IMPERSONATOR. I. Promotional booklet, [23 x 17cm], pp. 4; with black & white photographic portrait as woman to first page, and five further photo portraits to centrefold, featuring three in costume as a woman and two as a man (a newspaper boy & a “young man of fashion”), Hyde’s address amended in ink on last page to an address in Notting Hill and “Miss Seymour Hodges” name scored out; two short marginal tears, but still a good copy.

II. Blank headed notepaper, Single sheet, [20 x 18cm], titled ‘Memorandum from Miss Florence Hyde 2, Edith Villas, West Kensington, London. Musical Sketches at Paino [sic]. Comedy Sketches, Duets and Humorous Original Songs,’ small tears to blank edges, small loss to blank right upper page tip. [London:] C. Bunker Printer, 53, Chandos St., W.C., [1905]. £ 185



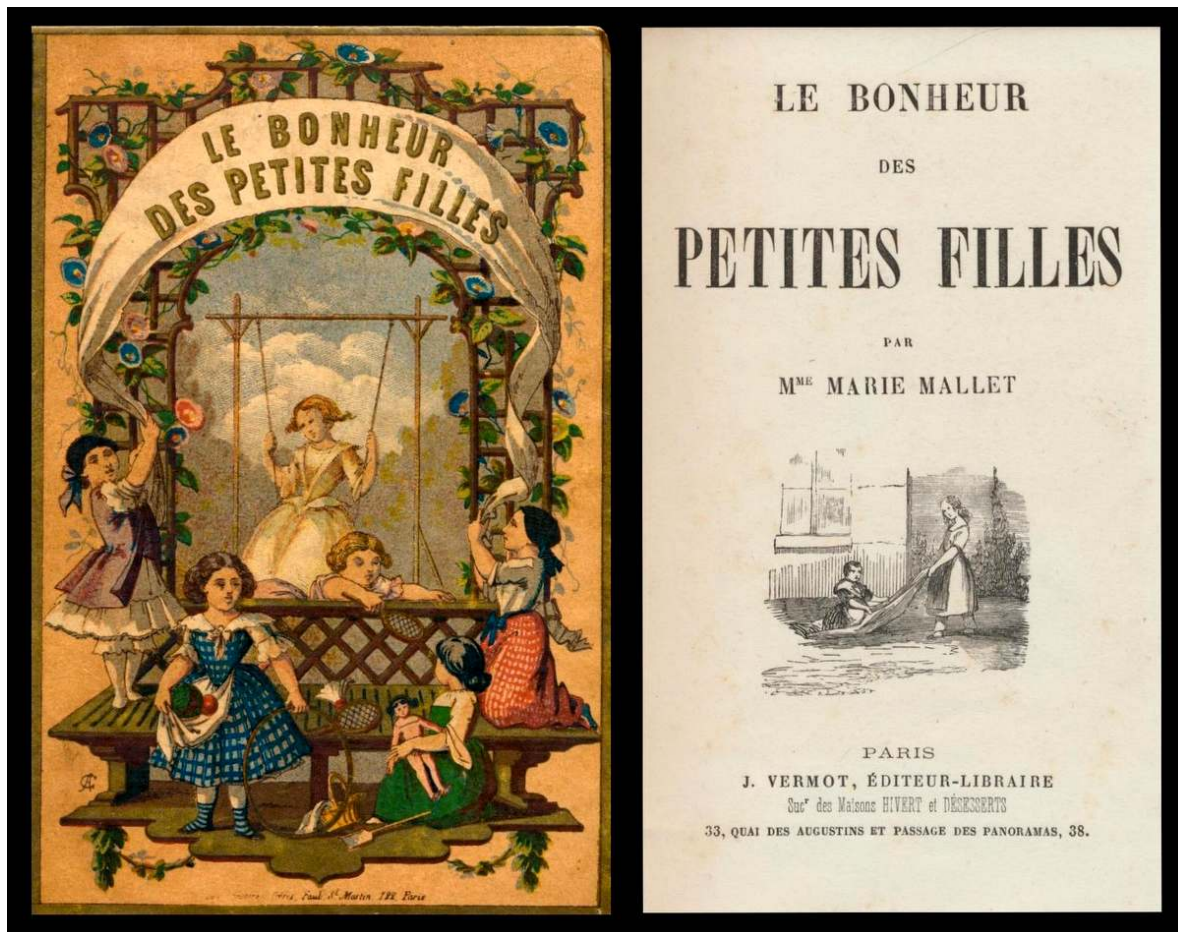
Miss Hyde appears to have had a short career as a male impersonator in the early years of the twentieth century, performing musical and comedy sketches and original songs on the piano. She performed in London, Newmarket and Southampton including the London, Shoreditch and Avenue Theatre. Six of her reviews are printed in the booklet which include this one by the Daily Telegraph “Miss Florence Hyde’s Musical Sketches were the feature of the evening. She kept the audience in roars of laughter.”

Here she offers her services as a Male Impersonator and performer of musical sketches and original humorous songs at the piano with the last page of the booklet listing her recent performance as Liza in ‘A Model Of Propriety’ by Tom Hefferman & Frederick Rose and concludes with the statement “Miss Hyde can also work a single turn at the Halls with Three Quick Changes and Three Smart Original Songs”.

Not in OCLC, apparently unrecorded.

ADVICE FOR LITTLE GIRLS

60. MALLET, Mme Marie. LE BONHEUR DES PETITES FILLES par Mme Marie Mallet. Paris, J. Vermot, Editeur-Libraire, [1859]. £ 285



FIRST EDITION. *Small 12mo, pp. [iv], 70, [2]; with four plates and several illustrations throughout the text; apart from a few marks, a clean copy throughout; bound in the original pictorial publisher's boards, some minor surface wear and rubbing to extremities, but overall a very appealing copy, with contemporary ownership signature on front paste down.*

Scarce first edition of Marie Mallet's *Le Bonheur des Petites Filles*, which continues on much in the same vein to her earlier *Le Livre des Petites Filles* (c. 1850), in offering advice to little girls through tales of good and bad conduct. The seven tales, set in large type signifying the age group the author was aiming at, and attractively illustrated throughout, comprise: Marton et son Chat; Marguerite; La Fille de Pecheur; Amelie et son petit Frere; Theodore et Camille; L'Enfant indocile; and Pauline et la Pauvre.

Both of Mallet's works are clearly out of the same mould as *Sketches of Little Girls* by Solomon Lovechild, published by Dean & Munday in 1840 (a copy of which is available in this catalogue), and Mallet may even have seen a copy which encouraged her to publish French versions. We have, alas, found no further information on Marie Mallet beyond the present work, and the earlier work mentioned above.

OCLC records one copy only, at the BNF.

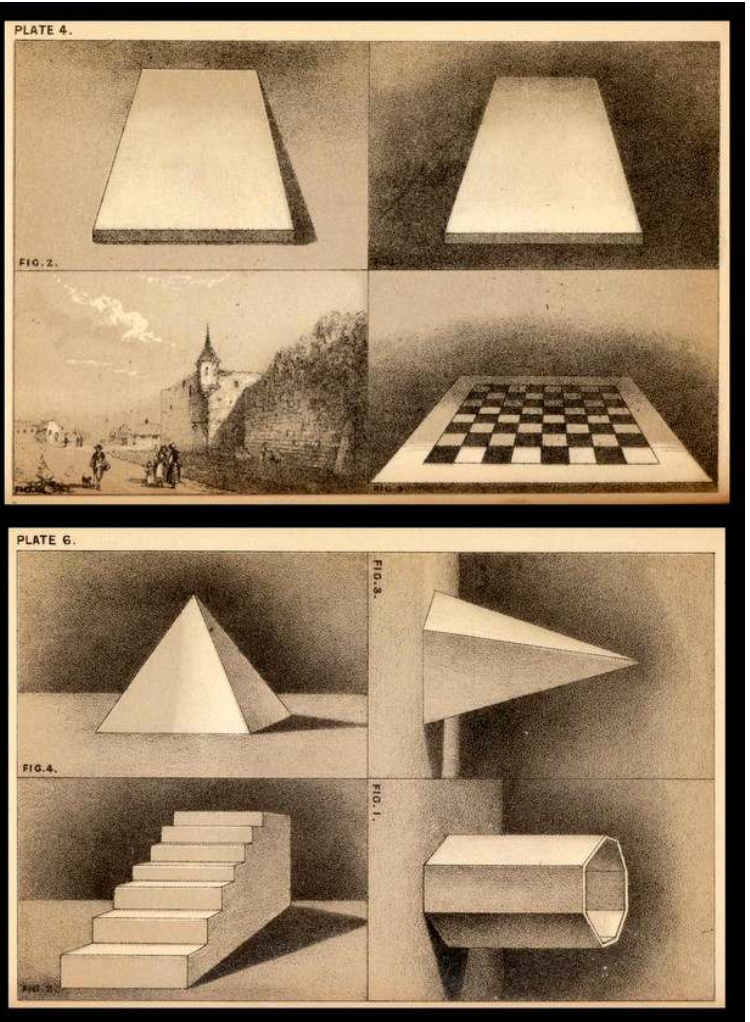
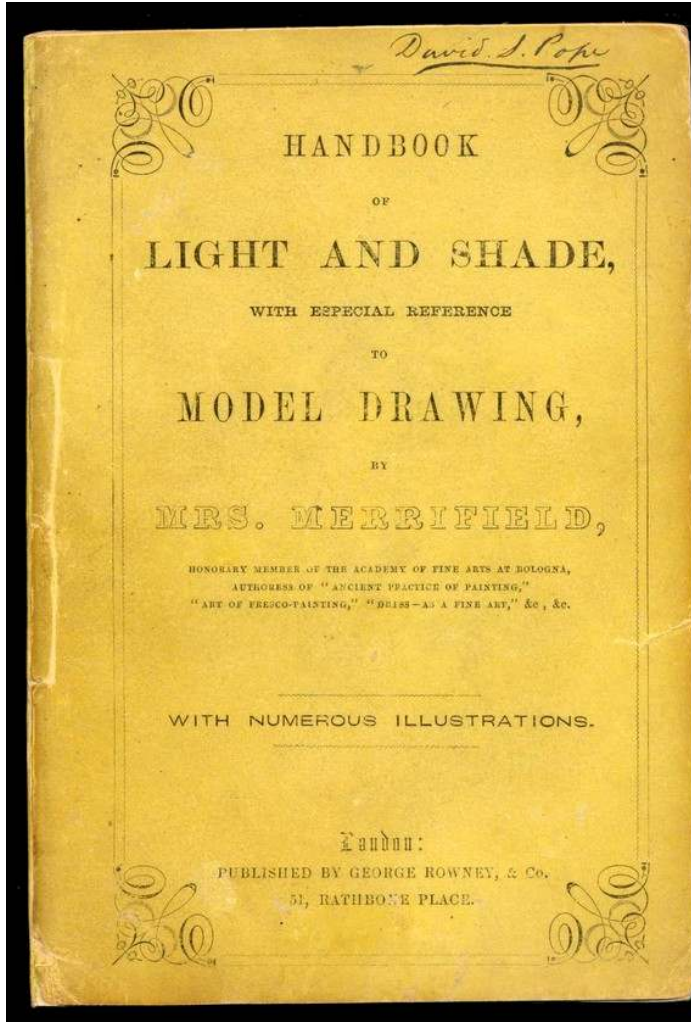
SUPPLYING A WANT

61. **MERRIFIELD, Mary Philadelphia.** HANDBOOK OF LIGHT AND SHADE, with especial reference to Model Drawing, By Mrs. Merrifield... London: Published by George Rowney, 1855. £ 385

FIRST EDITION. *8vo, pp. 40; with 12 tinted lithographed plates of diagrams; lightly and evenly browned throughout, due to paperstock, causing some brittleness in places, title page repaired in gutter, with small chip at head; bound in the original yellow publisher's printed wraps, spine expertly repair, some minor dust-soiling, but still a good copy, with ownership at head, and later American label of an 'Artist's Colorman' on rear pastedown.*

Uncommon first edition of this *Handbook of Light and Shade* by Mrs. Merrifield, in which she builds a course of general principles on how light acts when viewing different objects. Through fifteen well illustrated lessons on the cube, aerial perspective, prism and inclined plane, pyramid, cylinder, sphere, oval, cone and the perspective of shadows, she explains in her preface, the work was published 'to supply a want', or rather a practical aid at a moderate price.

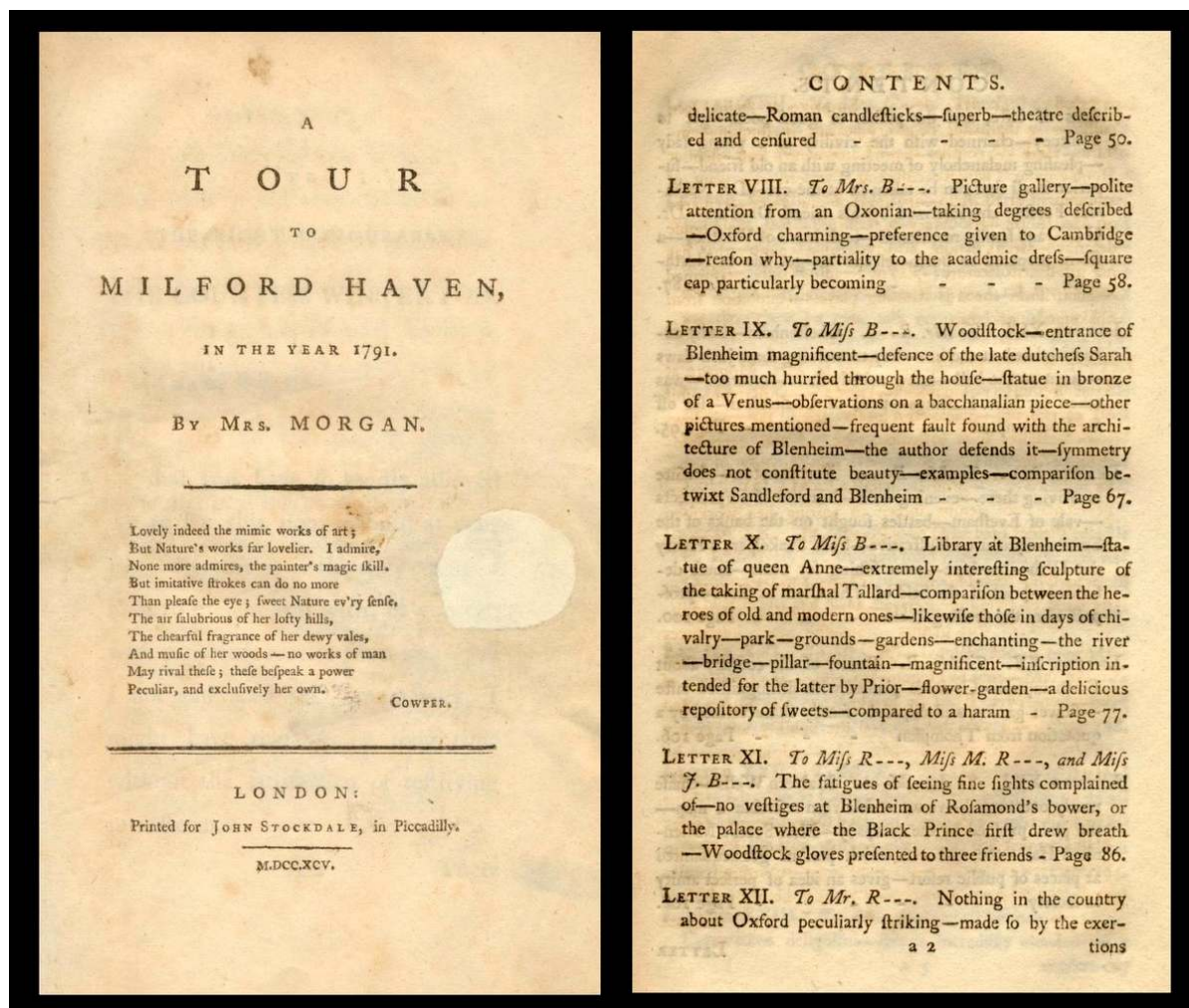
'Stimulated by the impulse given to art education by the establishment of the Department of Practical Art, and of Schools for Elementary and Model Drawing in connection with it, thousands of persons are now learning to draw systematical, where one formerly learnt. But there are thousands who, though desirous of learning, are unable to avail themselves either of private tuition or of the facilities offered by the State of attending the Government Schools. These persons have recourse to books for the art-education they would otherwise fail in obtaining.' Merrifield explains that although there are numerous manuals 'there is no work extant which expressly treats of the Light and Shade incidental to these objects, and the method of giving them proper relief by this means.'



The art and fashion writer, Mary Philadelphia Merrifield, neé Watkins (1804-1889), was born in Brompton, London, and married a barrister John Merrifield in 1826, with the family moving to 2 Dorset Gardens, Brighton during the 1830's. In 1846 she published *The Art of Fresco Painting*, which was a commission for the Royal Commission on the Fine Arts, being assisted by her two sons. In 1850 she exhibited her paintings in the first art exhibition held in Brighton's Royal Pavilion. By the early 1850's her attention had turned to the subject of fashion, publishing *Dress as a Fine Art* in 1855, demonstrating that people who were interested in fashion could aspire to academic interest. In 1857 she showed her knowledge of local history with *Brighton Past and Present*, however things were not going too well financially for her as she was awarded a civil list pension of £100 per year in the same year 'in consideration of the valuable services she has rendered to literature and art, and the reduced circumstances in which she is placed.' She used her location at Brighton to research *A Sketch of the Natural History of Brighton* which, together with later scientific papers, made her an expert on seaweed. By the 1870s she published more papers, and worked arranging natural history displays at Brighton Museum and Art Gallery.

We do not know why Merrifield's middle name was Philadelphia, though coincidentally this copy happens to have a large retailers label of 'Julius Scholtz Artists' Colourman, Art Repository, 115 South Eight Street, Philadelphia,' on the rear pastedown.

OCLC: 1101494.



COUNTERING THE 'PICTURESQUE'

62. **MORGAN, Mary.** A TOUR TO MILFORD HAVEN, in the year 1791. By Mrs. Morgan. London: Printed for John Stockdale, in Piccadilly. 1795. £ 750

FIRST EDITION. 8vo, pp. xvi, [xii] contents, [xii] List of Subscribers, 439, [5] advertisements; hole to title page, expertly repaired, some foxing and dust-soiling in places, but generally clean throughout; uncut in the original publisher's boards, rebaked to style, with printed spine label.

Scarce first edition of this entertaining epistolary travelogue by Mary Morgan, recording her experiences on a trip with her husband from Ely, Cambridgeshire, to visit his family in south Wales in 1791.

'The author's explanation of her text's process of production resides with a preliminary section which fiercely defends women's writing and celebrates participation in a female network of authorship and readership. She challenges the idea of separate gender spheres, mocks the reductive and patronizing view of womanhood that adherence to such a theory fosters and champions female participation in the world of print:

"As a female, I have certainly no occasion to excuse my temerity; so many of my sex have shewn they are capable of the most admirable compositions on the most important subjects. I therefore am not afraid of being accused of going out of my sphere in publishing this trifling Work. To those who think a woman cannot find leisure to write, without neglecting either her person or some part of her family duty, I say nothing. They must believe, that the sex is formed merely to dress and be admired, or for domestic drudgery. Those notions have long ago been exploded by people of polite manners and liberal education" (p. ix).

Just as Morgan's travel writing demands that we recognize the process of composition and dissemination as a complex one which involves both personal and commercial textual distribution, and blurs the distinction between those categories, so she argues for a female identity which straddles both private and public, work and leisure, familial duty and personal fulfilment. She rejects as abhorrent the idea of women as the passive object of the male gaze, and the notion that female responsibility is confined to domestic work in the home. Her diatribe throws a challenge out to her reader, demanding that anyone considering themselves polite and liberal acquiesce with her view point' (see Zoë Kinsley, *Women Writing the Home Tour, 1682-1812*, 2008, pp. 51-54).

The work is particularly noteworthy as Morgan challenges the works of earlier travellers and asserts hers as a more reliable and authentic account. Specifically, she elevates her *Tour* as superior to the popular travel writing of William Gilpin, the originator of the picturesque school of aesthetics. Morgan embraces the opportunity not only to engage with Gilpin, but also to challenge the way in which he represents the landscapes of the home tour, accusing him of misrepresentation and inaccurate description, and in doing so criticising the very essence of picturesque theory.

OCLC records four copies in North America, at Texas, Northwestern, Princeton and Yale.



LITTLE "DUCKS" HATCHING THE SHELLS

63. [MUNITION GIRLS]. SPURGIN, Frederick, *illustrator*. ORIGINAL ARTWORK FOR FOUR COMIC POSTCARDS FROM "OUR MUNITION" SERIES. [London, c. 1917]. £ 1,250

Four watercolour designs on thick card [30 x 24cm], together with the original postcards; all in very good original state.

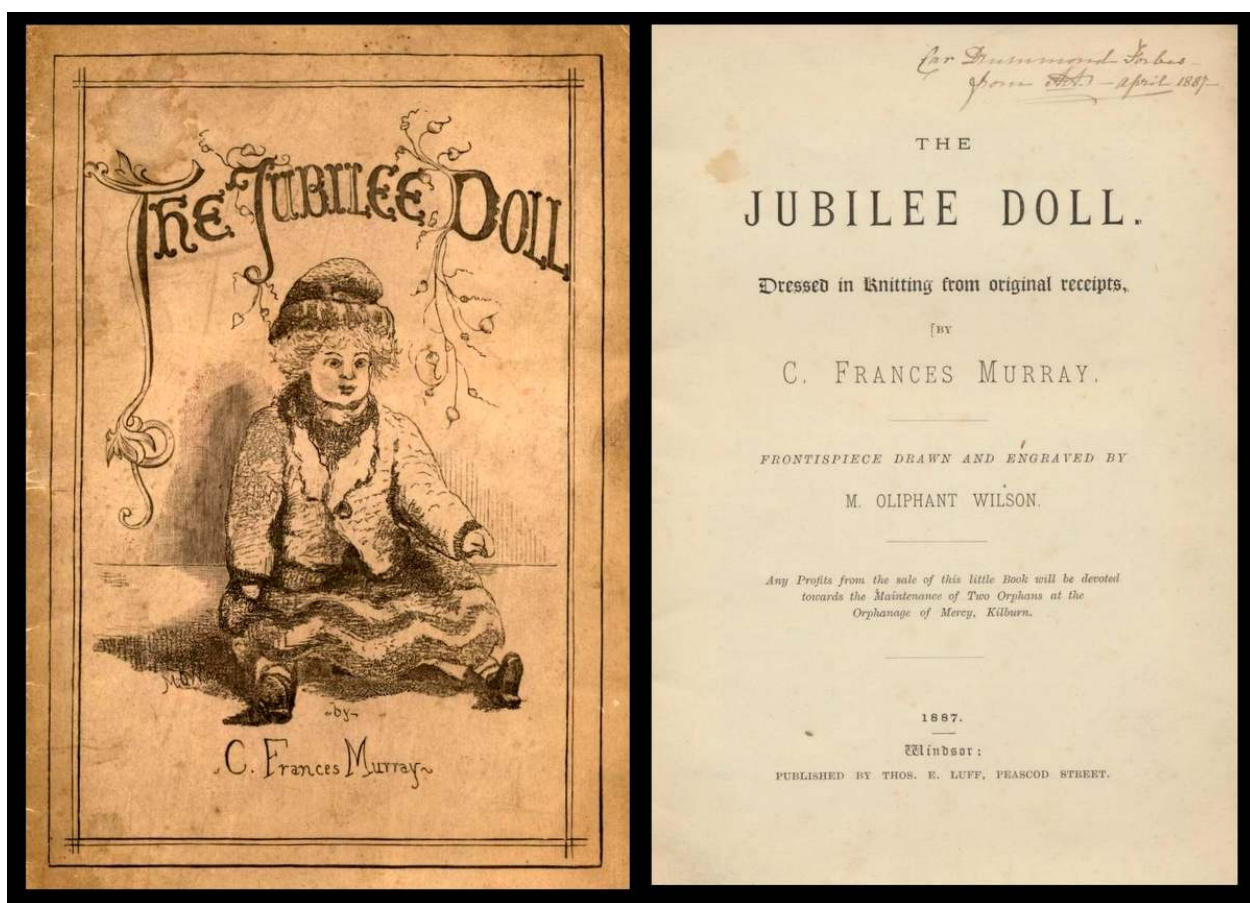
A fine group of postcard designs humorously depicting the role of women as munitions workers during the First World War.

Clearly any woman working in such a male dominated industry was going to be a butt of jokes. The important contribution to the war effort was at this time universally disparaged, with any compliment often overtly backhanded rather than supportive. The true purpose of these postcards was both to laugh at feminine whiles and make suggestive remarks on their availability! Spurgin contributed several other series of cards on Women War Workers which on the whole seem to have been sold singly or in packs of six designs.



The four titles include:- 'The only Kind of matches allowed in a munition factory'; One of the little "ducks" who's helping to hatch the shells'; 'Working in "Shifts" and no "bloomers"!'; and 'Don't fro putting powder where it is not wanted!' These four designs formed Nos. 359, 360 363 and 364 in the series - copies of the final postcards are included with the watercolours. The two designs that not present here are:- No. 361 'Nervous not in these trousers' and No. 362 'You should see how the girls fill them.'

Born Izydor Spurgin in 1882 and of Latvian origin, Fred Spurgin came to Britain with his parents and two brothers in 1900. Success in his chosen career soon came with advertisements, magazine and book illustrations and postcard designs. Between 1906-08, at least twelve postcard publishers were happy to use Fred's artwork, including J. Beagles & Co., and The Regent Pub. Co. In 1908 Spurgin began placing his work with the 'Avenue Pub. Co.,' but by 1911 it seems that the 'Inter-Art Co.' had become exclusive publishers of his postcard designs. By 1916, his brother Maurice established the 'Art and Humour Pub. Co.' as an outlet for Fred's work and like Donald McGill, many of Fred's wartime comic postcards were a reflection of contemporary attitudes and tastes. There were cards on patriotism, politics, women at work, comments on government policy, and a host of other topics.



A HELPING HAND FROM MRS. OLIPHANT?

64. **MURRAY, Caroline Frances [and OLIPHANT, Mrs Margaret].** THE JUBILEE DOLL. Dressed in knitting from original receipts... Frontispiece drawn and engraved by M. Oliphant Wilson. Any Profits from the sale of this little Book will be devoted towards the Maintenance of Two Orphans at the Orphanage of Mercy, Kilburn. Windsor: Published by Thos. E. Luff, Peascod Street. 1887. £ 475

8vo, pp. [2], 17, [1] blank; stapled as issued, original illustrated printed pink wrapper, dust soiled and detached; presentation inscription on title to Car[oline] Drummond-Forbes from [monogram] April 1887.'

We believe this pamphlet was produced by several hands, but in essence the bulk is by the Hon. Caroline Frances Murray (1858-1927), a niece of the 6th Duke of Atholl and contains her directions on how to knit a doll in celebration of Queen Victoria's Golden Jubilee. However, we also feel that the Victorian writer Mrs Margaret Oliphant had some input.

At the time of writing Caroline lived with her widowed mother, Elizabeth Marjory Murray at 1 Clarence Crescent, Windsor, and Mrs Margaret Oliphant lived a few doors away at 7 Clarence Crescent with her two orphaned nieces

Margaret 'Madge' Oliphant Wilson and Janet 'Denny Mary Wilson. Madge provides the frontispiece, or rather cover illustration, to *The Jubilee Doll*, yet the work is also topped and tailed with a short story introducing the doll and the children for whom it was made. We believe this to be by the famous Mrs Oliphant who was asked to cast her eye over this section. The story part of the work contains the suggestive line 'Uncle Percy has just come in, and he asked me if I am writing a three-volume novel', this seems to be more than mere coincidence and probably something of a private joke. It is therefore very plausible that Mrs Oliphant added something to make the work more attractive, but did not consider putting her name to it out of deference to Caroline.

The Orphanage of Mercy was begun in 1875 and run by an Anglican order of nuns known as the Community of the Sisters of the Church at 27-29 Kilburn Park Road. The orphanage received girls who had lost both parents, had no other relatives capable of supporting them, and had no-one else willing to fund their maintenance at a paying orphanage. By 1887, when our pamphlet was published there were about three hundred girls in their care and a new additional building, later named the Queen Victoria Orphanage in Shirland Road, Paddington, was being commenced. The nobility took an interest in this Anglican institution by providing monetary support and hosting various Bazaar's and other fund raisers. The Murray's would play their part in this year of the Queen Victoria's Golden Jubilee by supporting the 'Maintenance of Two Orphans', through funds raised from this pamphlet.

Not in OCLC.

MANAGING BOTH GOVERNESS AND CHILD

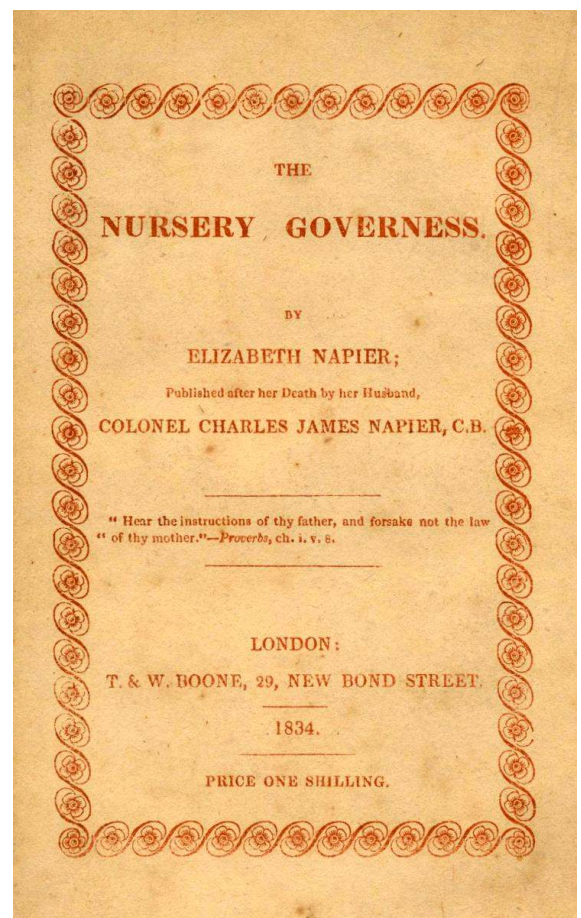
65. NAPIER, Elizabeth. THE NURSERY GOVERNESS. By Elizabeth Napier; Published after her death by her Husband, Colonel Charles James Napier, C.B. London: T. & W. Boone, 29, New Bond Street. 1834. £ 650

FIRST EDITION. 8vo, pp. 75, [1] blank; apart from some spotting to endpapers, and just lightly to title, a clean copy throughout; stitched as issued in the original printed publisher's wraps, lightly dustsoiled, but overall a very good copy.

'In speaking of the qualifications of a nursery-governess, it is pre-supposed, that every young woman, who offers to undertake the charge, and instruction of children, has been taught, and is competent to teach, the rudiments of reading, writing, the first rules of arithmetic, correct spelling, and plain working, and that she possesses regular and orderly habits.' Curiously, the Napier family who desired this of their governesses were possessed of rather irregular and disorderly habits in their private lives.

The main thrust of the book is how to both manage a governess and the children. Elizabeth states that 'Formerly in seeking out a governess we expected acquirements of a high class, such as music, drawing, languages, &c. and, where it was not required to be cautious about expense ... such governesses as these are, or were, I may almost say, a distinct race, from the nursery governess of the present day: the former were generally, from possessing talents, or other causes, educated for the situation they sought ; the present nursery governesses generally, are the fruit of families thrown into distress, and embarrassment by great mercantile failures, by the death of fathers, in the army and navy during a long war, and by a general and increasing turn for expense, by ruinous habits of indulging in amusements, and dress — in short, by a thoughtlessness of the future provision for families. Many orphans, or helpless, unprotected, young women, try to get into a family as nursery governess, though totally unknowing anything essential to the duties of one'.

There is much general advice on eating, manners, quick and slow children, early rising, neatness, the facility of work and education but the manuscript breaks when Elizabeth was about to dictate advice for older children. Charles Napier explains that this was due to her death concluding the work with two short stories 'Sunday Morning,' and 'Half-a-crown's worth' that he believed were by Elizabeth but are now known to be by John Aikin. Charles also adds two notes of his own, the first the more interesting as he discusses the need for stays - he



seems to know a lot about the subject and believes they should be very pliable without bone and girls should tie theirs to avoid injury otherwise 'a girl packed up in a pair of these stays looks in a state of suffering, and constraint, and much more resembles the figures on which wigs are stuck in a hair-dresser's shop than the Venus of Medicis. Women, who have really fine figures, seldom truss themselves up in such stays, and dumpy fat ones, (who might, perhaps, pass in a crowd if they let nature alone,) when thus cased in whalebone, look more like turtles than any thing else.'

Note 1.

MRS. NAPIER has not given her opinions relative to girls wearing *stays*, which being a subject of dispute I will here relate what I believe them to have been on this subject, and, therefore, I will speak in the first person.

Some people do not allow girls to wear stays, while others, going to the contrary extreme, case them in armour! In my opinion, both are wrong. The objections put forth by those who disapprove of girls wearing stays, is that nature does not require such assistance—that they are unnatural and injurious to the health of the wearers. In answer to this I say, it may be true that nature does not require stays; but then live in a state of nature, in the open air, a life of constant

That the text expects 'children should grow up to have implicit faith, and confidence in the justice, as well as the truth of their parents, and instructors' is an interesting comment when looking over the Napier's own lives.

The long dedication was written by Colonel, later General Sir Charles James Napier (1782 -1853) to his two daughters Sarah Susan (1827-1912) and Emily Cephalonia Napier (1820-1908). 'In 1821 Napier was appointed to a new post in the Ionian Islands - military resident in Cephalonia. He was, as he put it, 'the despotic lieutenant of a lord high commissioner' (Napier, Life, 1.304), who had charge of all the islands. Napier later referred to these years from 1822 to 1830 as the happiest in his life. He had a mistress, Anastasia, reportedly a fiery Greek patriot, and they had two daughters, Sarah Susan and Emily Cephalonia. He was devoted to them and brought them back to England, although Anastasia refused to accompany him. He took much interest in their education, believing that the way to bring up children was to reason with

them, so that they would learn self-control.' [ODNB] Napier believed that he would 'never marry any but a widow' and good as his word he returned to England in 1827 and married Elizabeth Oakeley, the widow of Francis John Kelly. She was fifteen years older than Napier with a grown up son and three daughters. Her late husband had died with a gambling debt which were paid off by loans from Kelly's son-in-law Samuel Laing. After Kelly's death Laing demanded off Napier restitution of the loan, Napier refused and things almost ended in a dual.

Such is the background to this book, and probably the text is a 'don't do as I do, but do as I say.'

OCLC records three copies in the UK, at the BL, Bristol, and National Art library at the V & A; and one in North America, at the University of Washington.

WITH NEW ILLUSTRATIONS BY JEMIMA BLACKBURN

66. [NATURAL HISTORY]. WHITE, Adam. THE INSTRUCTIVE PICTURE BOOK, or a few attractive lessons from the natural history of animals... Edinburgh: Edmonston and Douglas, 87 Princes Street. 1859. **£ 850**

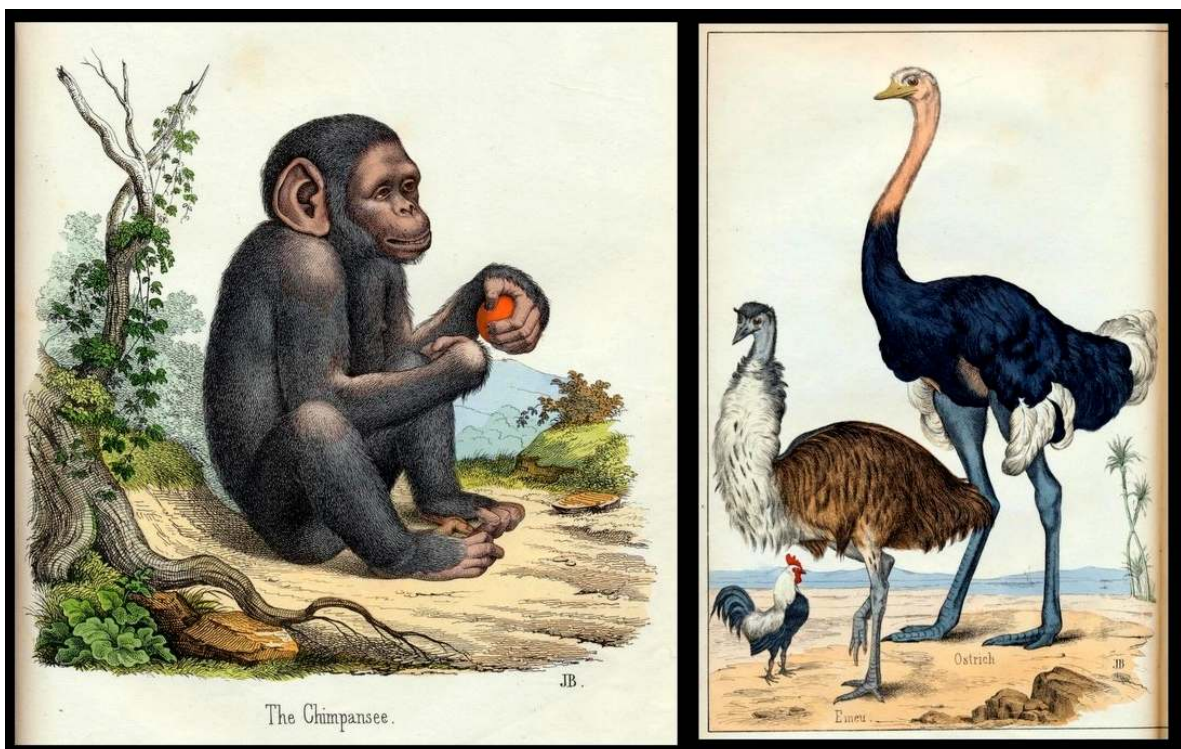
THIRD EDITION, 'WITH MANY NEW ILLUSTRATIONS'. *Folio, 330 x 210 mm, pp. 62 pages of description of the plates, 29 beautiful double page hand coloured plates, with three page Classified Index of the subjects of the animal kingdom, figured or alluded to in this book, tipped onto the verso of the rear endpaper; with engraved black and white extra title page repeating the cover illustration; apart from a few marks in places, a clean copy throughout; in the publisher's original red cloth backed cream boards, hand coloured full page illustration of gannets on upper cover, yellow endpapers, apart from short split to upper hinge, and slight dust-soiling to boards, a clean bright copy.*

Scarce third edition, particularly appealing for the many new illustrations by Jemima Blackburn, wonderfully drawn from nature, primarily at zoos in London and Edinburgh.

The chief charm of the work is clearly the illustrations which show large brilliantly coloured animals, birds, fish, reptiles and insects. The first fourteen plates show a mixture of reptiles, insects, fish and wild and domestic animals, the following eleven show superb illustrations of wild, exotic and domestic birds, and the final four show snakes, sharks, fish and butterflies.

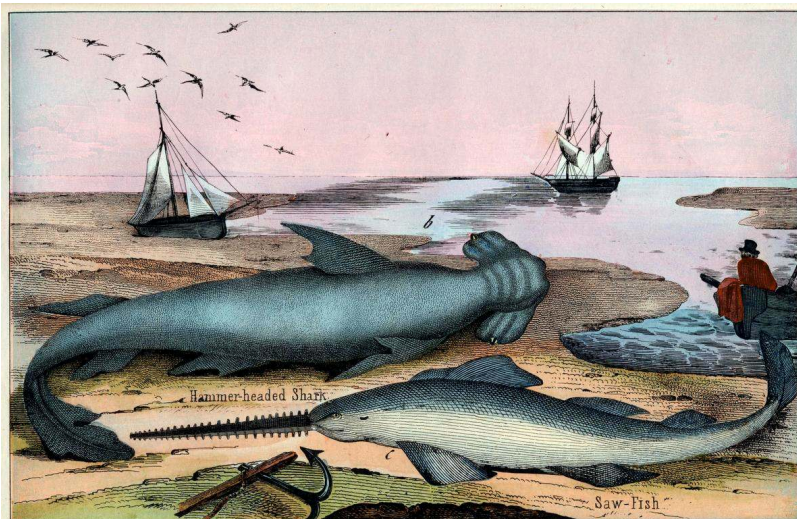


The artist of the mostly beautifully executed of these, Jemima Blackburn (*née* Wedderburn; 1823–1909), was an Edinburgh painter and illustrator. ‘Her early childhood was overshadowed by the death of her father (before her birth) and beset by intermittent illness. She was encouraged to draw by her doctor, the distinguished John Abercrombie, and although she seems to have received no artistic training and little formal education, Jemima Wedderburn lived in vibrant intellectual surroundings which moulded her remarkable, enquiring mind. (As a child she used to skin mice so as to find out how their muscles worked.) Her cousin the physicist James Clerk Maxwell moved to 31 Heriot Row after the death of his mother and the close friendship that developed was vital and stimulating to both. The physician Henry Acland introduced her to John Ruskin who took a keen interest in her work, even thinking of her, according to a letter from Effie Ruskin, ‘as the best artist he knows’ (Lutyens, 113–14). Sir Edwin Landseer claimed that in the drawing of animals he had nothing to teach her (G. Du Maurier, *The Young George Du Maurier: a Selection of his Letters, 1860–67*, appendix, 287)’ (*ODNB*).

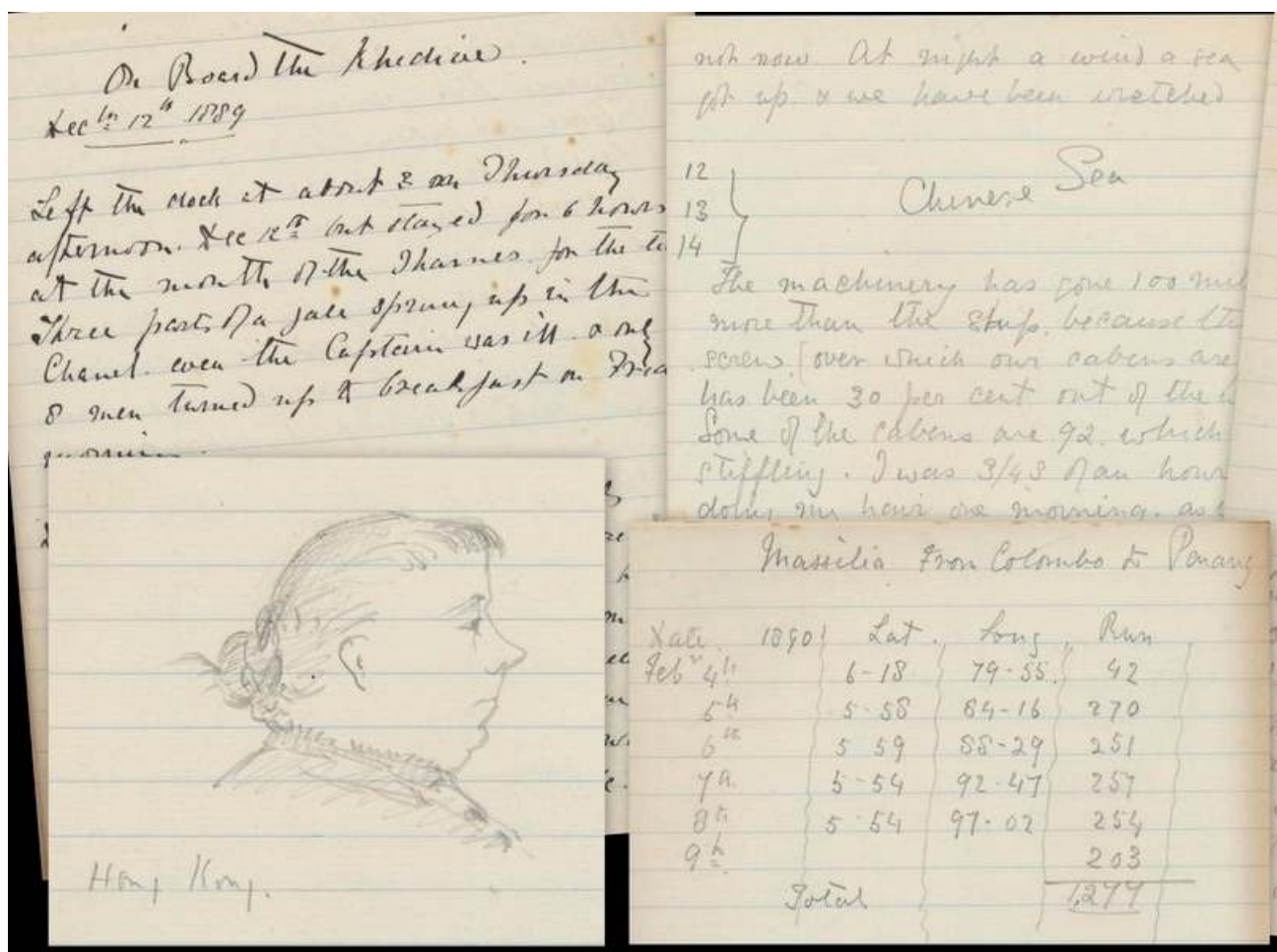


The Instructive Picture Book was issued first in January 1857 with 30 double page plates with slightly different content and only 18 pages of description, it also included ten plates unrelated to natural history. It was then followed by a companion work a few months later on flowers, fruits and vegetables with additional text by Charlotte M. Yonge.

Adam White was the Assistant in the Zoology Department of the British Museum, he also wrote a popular work on mammals and published a monograph on spiders collected by Charles Darwin in South America. Robert M. Stark was a nurseryman who wrote a popular book of British Mosses and was also sometime secretary of the Scottish Agricultural Society.



OCLC records two copies in the UK, at the Natural History Museum, and next door at the National Art collection in the V&A, with one further copy in North America, at McGill.



A LADY'S VIVID ACCOUNT OF A VOYAGE TO THE ORIENT

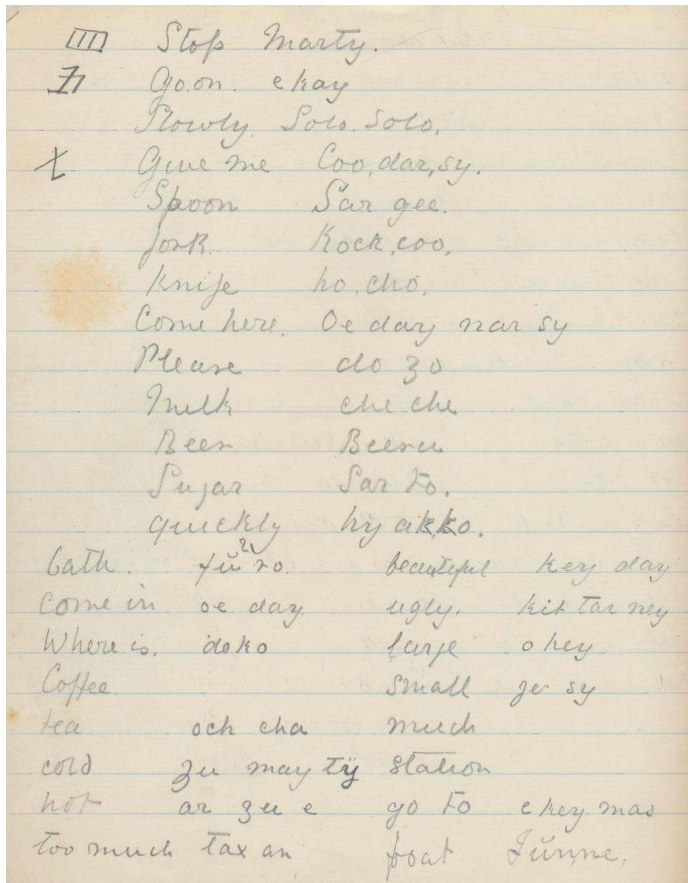
67. [NAYLOR, Alice Maud]. MANUSCRIPT JOURNAL OF A TOUR FROM BRITAIN TO YOKOHAMA AND BACK from 1889 until 1890. [Various places], December 1889-May 1890. £ 850

Two notebooks, 4to [20 x 17 cm], approx. 160 pages, together with blank leaves; originally stitched in cloth backed marbled wrappers, only one wrapper remaining.

Alice formed part of a family group that included her brother, Christopher John Naylor 'Kiff' (1849-1926), his wife Everilda 'Hilda' Elizabeth (1851-1890) and their daughter Hilda Georgiana Naylor 'Ina' (1875-1969) together with an uncle Richard Christopher Naylor 'Old Richard' (1814-1899) and sister in law Blanche Priscilla Creyke

(1854-1920). The Naylor's derived their wealth and landed property through banking and finance chiefly through the Leyland and Bullin Bank in Liverpool.

The reason for the voyage is unknown but most likely due to two very recent bereavements in the family of John's father, John Naylor in July 1889, followed by the death of John and Everilda's 13 year old daughter Ethelreda Louisa Naylor on 13th September. Maybe a change of scenery was recommended. The tragedy is that Everilda then died on 4th August 1890, aged only 39. This was reported as due to typhoid, although Alice's diary points to some other illness afflicting her.



Alice Maud Naylor (1863-1912) took passage with her family on the P&O steamship Khedive embarking from London on December 12th 1889 only to be caught in a gale 'towards evening most of the women were dragged up by the hair of their heads by their men friends to be cured on deck'. Much of the earlier part of the diary describes life on board and activities taken up as ship headed past Gibraltar on its way to the Suez Canal. 'Some violent games of cricket were played, two balls were sent into the sea and one onto the tea table in the saloon. I expected to see most of the field follow it.'

Clearly being first class passengers they kept company with the captain 'Sat on the spar deck with Kiff, Hilda, & the Captain till a quarter past nine.' They also looked down somewhat on their fellow passengers. At Naples Alice describes how 'The P&O passengers swarmed over the ship side like ants to turn themselves loose on shore, some flew off to Pompeii & rushed down one street & up another with no time to see anything, some took a drive of two hours straight up hills & down again. We went first to the Aquarium, saw some live coral etc. then the museum with vases & glass from Pompeii & next the Cathedral & then we lunched on oysters, omelette & a mixed dish of fish, some squids flat fish shrimps, a jelly fish & an octopus thrown in to give it taste. there was no statue that in the least charmed me in the museum

except one of Hercules resting the "Torro" or some such name seems to be far too massive in the base for the army leggy sticky appearance of the crops on the top.' Onward the ships steamed through Suez 'the deck as usual was covered with vendors of dates, Turkish delight, shells, corals, photos etc.. The conjuring was excellent & would put our own countrymen to shame. With the irony of fate a Jewess (we have only 4 on board & we don't like them) was given two sovereigns to hold, & another Jew was also given 2 to hold, what nation can hold to money like the Jew. The Jewess was told to open her hand & behold there was nothing there. She could not believe her eyes, the other Jew had 4'. Probably inevitable in such company the Naylor's not only looked down on the inferiors but also held inevitable racist traits.

At Aden Alice describes how 'boats filled with copper coloured people all in a state of nature with the exception of a loin cloth. They are slight but beautifully built with warm soft looking brown skins... They were very jolly and nicer to deal with than the Egyptians or Neapolitans... The feather vendors, who I suppose are an extra bad lot, crowded at one time too thickly on the quartet deck & picked pocketing was feared at a sign of some kind... there was an instantaneous stampede, like rabbits, one or two got helped across the gangways by the back of the head'.

Much time was taken up with games, races, fancy dress dances and just staring at and commenting on passing shorelines, islands and the sea. Every Sunday was the ships service 'I did not sit so near Christopher as I did last Sunday, his hallelujahs, when coming from the heart are almost sufficient cause for a divorce.' Hiding in cabins from the heat was another effort 'I find it best to get up at 7, have a sea water bath & then having dressed lie down for about 1/2 an hour.'

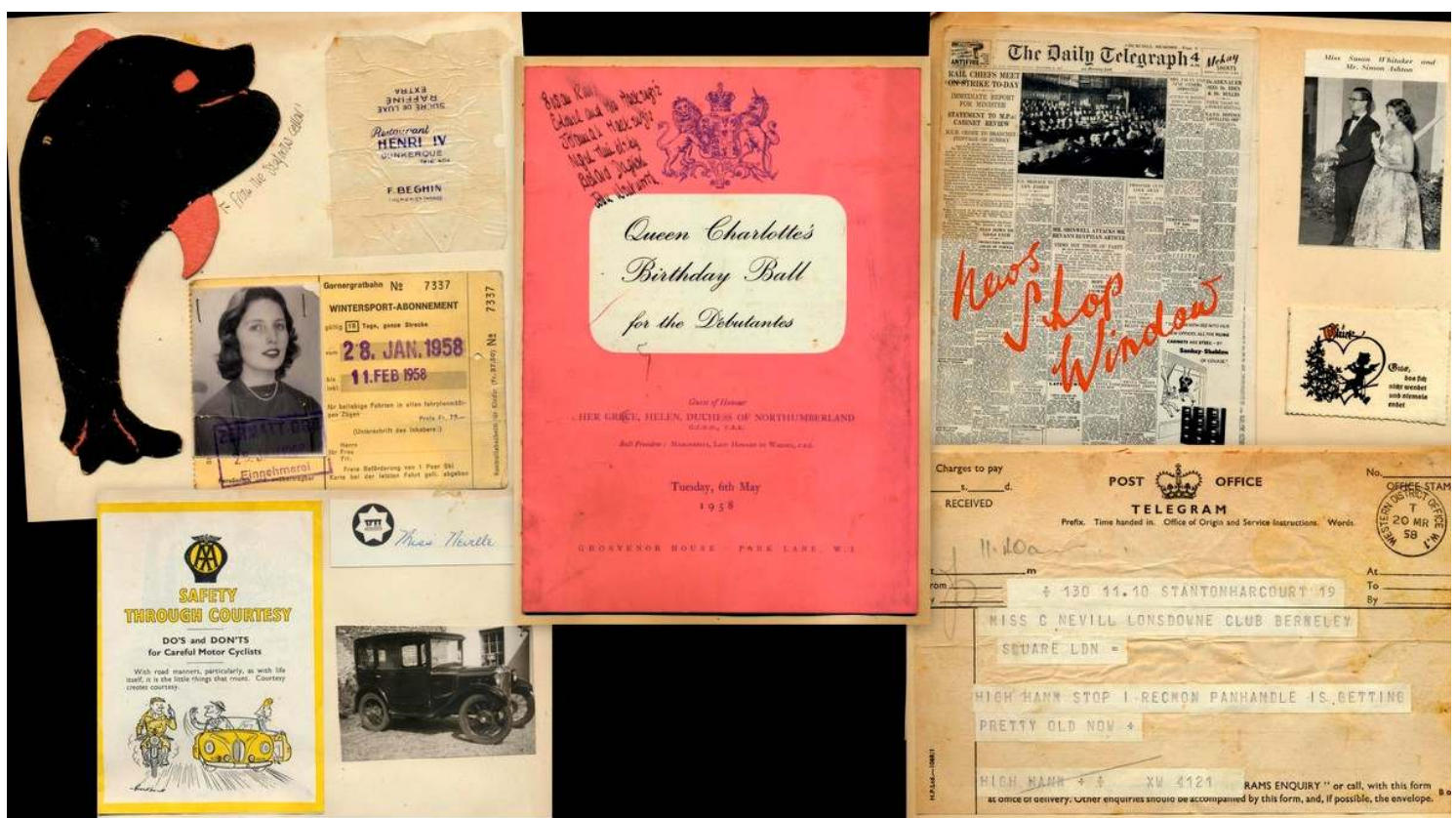
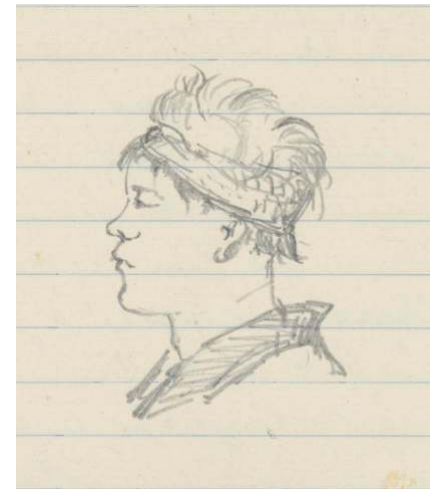
They reach Colombo on the 8th January and travelled around Ceylon for most of of the month visiting a tea plantation, temples, had trouble with snakes, surviving the humidity and sketching the local life. By early February the group travelled on to Penang through the straights at Sumatra and then on to Singapore and Hong Kong 'When we landed we all took rickshaws & tore down the quays, I could have screamed with joy, the pace, being on land everything so new. We got rooms at the Hong Kong Hotel.' They steamed on to

Canton a few days later and visited the markets, pagodas with the grave stone covered hills to the mountains. 'There is something that shocks one with these bare hills covered, literally covered with wretched graves. The living may starve & are of no account, as long as the dead are well looked after. Ina's cooly broke his knee cap & the China men behaved like dogs. We saw the execution ground' - a rather gruesome description following with the sequence of cuts made on a victim, she mentions that '32 is the most artistic.'

Before leaving Canton 'We went to have tea with a Chinese lady in her own house. We all sat round the wall & stared at her. She was much pleased became very excited, showed us her jewellery, which was made of green jade, gold inlaid with kingfisher feathers 7 large pearls, after showing her clothes they 'had tea, chopsticks & all. I am sorry to say I eat with mine upside down.'

On the 4th March the Naylor's arrive at Nagasaki and briefly visit the city before coasting up to Yokohama before travelling on to Tokio. 'went and had a real Japanese Tiffin. Just we had to take off our shoes before we went into the house. The rooms are only divided by Shoji. The smallness, the cleanliness, & the not want of furniture but the no furniture strikes one.' They are taken through the tea ceremony 'Raw fish, which I eat not dreaming for a moment that it was not cooked. Prawns & fungi in swill, (beastly), baked fish very good. Curry with onions & rice. Saki which I liked., more tea, more saki, & then to finish up some tea, quite weak, pale straw colour that I like.' More visiting of gardens, temples and sights and travel on to Neguya, Kyoto and Osaka with shopping walks and admiring scenery, sketching and taking in anything curious.

Alice clearly enjoyed her travels, although Victorian clothing seems to have been a bother in the stifling heat. Her sister-in-law became increasingly unwell and although seldom alluded too Alice remarks on the voyage home that on May 1st 1890 at Penang 'Tomorrow is Hilda's Birthday, I hope she may be in a condition to enjoy it.' At this point it would seem the family group had split up with Alice returning home and the rest of the party travelling on to San Francisco and thence back home. Hilda may have been exhausted at the round world tour, for she died at her Welsh home the following September.



MAKING HER DÉBUT AS A BRIGHT YOUNG THING

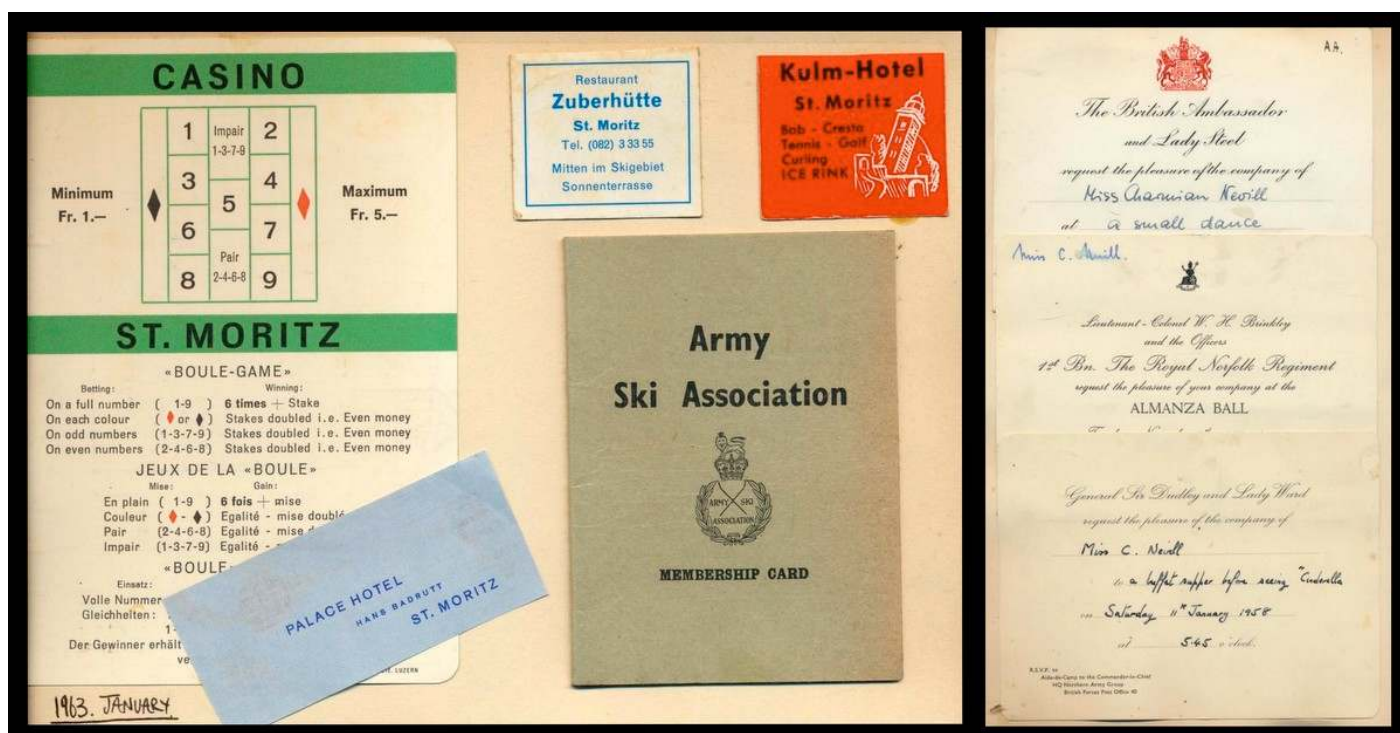
68. NEVILL, Miss Charmian Eleanor Geraldine. DELIGHTFUL SCRAP ALBUM COMPILED BY A DÉBUTANT. England & Germany. [c. 1956-1963].

£ 350

4to album [30 x 23], 43 leaves mounted with several hundred invitations, programmes, cards, cuttings, photographs etc.; bound in original green cloth, some marking to covers, but overall in very good condition.

The album records the events of a young upper-class woman making her début, or formal presentation, into society having reached adult age. This was also the route to an eligible and successful marriage and the album records the relentless procession of events leading up to finding a suitable match.

The compiler, Charmian Eleanor Geraldine Nevill (1939–2018) was born at Ahmadnagar, Maharashtra, India. Her father, Major General Cosmo Nevill served in India before WWII, fought in Burma, took part in the Normandy landings as Commanding Officer, before serving on the Military Staff Committee at the United Nations in New York and later becoming Commanding Officer of 1st Bn. Royal Fusiliers in Germany in 1950. Charmian was probably partly brought up in India and New York and then boarded at an Tudor Hall School in Oxfordshire until she was seventeen or so.



The album covers her life from 1956 to 1963 when she first lived with her family in Germany and then also in England. She attended a bewildering number of 'At home's', balls, receptions, horse shows, regimental trooping of the colours, opera, exhibitions, attic parties - a craze which included cobwebs and candles and mucking about - all of which lead on to her 'coming-out'. We are not sure she was 'Presented at Court' to the Queen in March 1958, but as it was the last of these arcane happenings it is likely she was paraded at Buckingham Palace, she was certainly at the next best stifling event, the 'Queen Charlotte's Birthday Ball for Debutantes' on Tuesday, 6th May 1958. Charmian pencils the word 'Last!' in her program against the list of 'Maids of Honour (1958 Débtantes)' also marking ticks against friends including many 'old girls' of Tudor Hall. There was not a week afterwards that she did not go to a ball or reception of some sort, all of the printed or written invitations have been carefully pasted into the album. Birthday cards, valentines, attending the theatre etc, all doubtless chaperoned by a suitable adult, she also visits, Malta, Uganda, France and Switzerland.

Most of her, or her families friends appear to have had army connections and at some point, probably at one of these myriad of events, she met her future husband, Colonel David John Gwynne-James - the couple were engaged in February 1965 and married in May at St James Piccadilly.

An interesting record of an already anachronistic lifestyle soon to be modified out of all recognition by the 1960's and 70's.

SOLICITING VOTES

69. [NIVEN, Anne]. THE UNITED KINGDOM BENEFICENT ASSOCIATION... To the Governors & Subscribers the favour of your votes and interest is most earnestly solicited on behalf of Anne Niven, born 1816... [London: c. 1890].

£ 125

Printed flyer, [202 x 128 mm].

United Kingdom Beneficent Association was set up in 1863 'For granting annuities up to £25 to persons of the upper and middle classes in reduced circumstances who are above 40 years of age, and are unable from bodily infirmities to earn a livelihood.'

This flyer was printed to solicit enough votes from the governors and subscribers on behalf of Anne Niven. Born in Newington Butts area of London in 1816 she would have been in her early 70's when her name was put forward to the association by her brother the Rev. Henry Niven, Vicar of Bishampton, Pershore in Worcestershire. Apparently she was suffering severely from eczema, however more interesting than her health is that her brother clearly did not have enough money to support both himself and two sisters from the parish tithes he receive. Clearly the agricultural depression was taking its toll and Henry may also have been in poor health and was looking to the future of at least one of his sisters. A note at the foot of the flyer records that Henry died fairly soon afterwards 'on the 16th of last May [1891].'

We don't know if Anne was found to be a suitable candidate for funds and the flyer appears to have survived when the blank verso was pressed into service as a draft for a letter of condolence

**THE UNITED KINGDOM
BENEFICENT ASSOCIATION,**
For granting annuities up to £25 to persons of the upper and middle classes in reduced circumstances who are above 40 years of age, and who are unable from bodily infirmities to earn their own livelihood; and for affording temporary help to candidates in urgent distress.

PATRONS:
Her Majesty the QUEEN, H.R.H. the PRINCE OF WALES.
PRESIDENT:
HIS GRACE THE DUKE OF ABERCORN, C.B.
SECRETARY:
COLONEL T. G. GARDINER.
Office:—Fitzalan House, Arundel Street, Strand, London, W. C.

TO THE GOVERNORS & SUBSCRIBERS
THE FAVOUR OF YOUR VOTES AND INTEREST IS MOST EARNESTLY
SOLICITED ON BEHALF OF

ANNE NIVEN,
BORN 1816.

Suffering severely from Eczema: the eldest of two unmarried sisters, both entirely dependent upon their brother, the Rev. H. Niven, Vicar of Bishampton, Pershore, whose income is much reduced by agricultural depression, and who is now quite helpless: it would be a great relief to him if one of his sisters were in receipt of an annuity, as they have absolutely no private means.

The Case is personally known to, and strongly recommended by—
THE RIGHT REV. THE LORD BISHOP OF WORCESTER.
THE REV. THOS. DEW, Rishall Rectory, Marlborough.
THE REV. A. B. DICKINSON, Old Radnor Vicarage, Kingston, Herefordshire.
F. W. B. WAGSTAFF, Esq., Solicitor, Wyre, Pershore.
*L. FISCHER, Esq., 55, Belsize Park Gardens, N.W.
*EDWARD ABRAM, Esq., 15, Buckland Crescent, N.W.
*Votes will be thankfully received by those marked * and by The Misses FRENCH, Bishampton, Crayen Park, Willesden, N.W.*

The Rev. H. Niven, Vicar of Bishampton, died, on the 16th of last May.

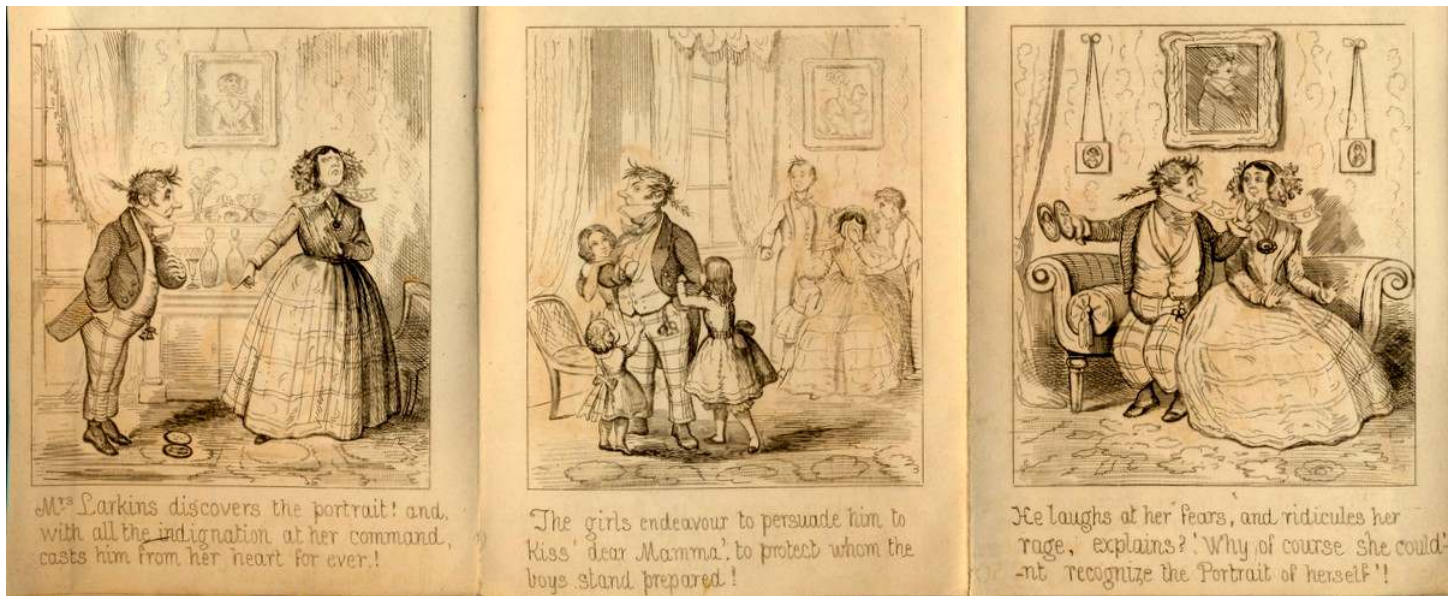


'THE POWER OF PLATONIC LOVE'

70. **ONWHYNN, Thomas.** RAILWAY ADVENTURE that Mr. Larkins Encountered with the Lady of Capt. Coleraine Showing the Power of Platonic Love, T. Onwhynn del. London, Ackerman & Co. 96 Strand, [1850]. £ 750

Etched strip panorama of 20 scenes on four sheets conjoined, [12.6 x 168 cm overall], small tears to two folds and some light occasional foxing; folding down into original boards the upper cover with a printed pictorial title label somewhat rubbed with some loss to edges and rebacked.

A rare and humorous narrative panorama that probably has more than a hint of truth in it.



Lionel Larkins is a middle-aged 'eminent citizen' who at London Bridge railway station 'first encounters the brilliant glances of the Lady, who; with thrilling effect, works the Electric Telegraph of LOVE.' They travel in the same carriage down to Brighton and by the 'purest accident they meet on the Esplanade, and her elegant condescension charms him.' She describes her husband 'the "Captain" who is gone to join his regiment, a choleric man fierce in the extreme, and somewhat jealous!' Mr Larkins pursues an affection for the young married lady who in turn presents him with her portrait. Back home in London Larkins' wife discovers the portrait and they have an argument, their six children attempting to bring reconcile them. Larkins falsely explains the portrait is actually of his wife and 'laughs at her fears, and ridicules her rage' and so pacifies her. A letter arrives at Larkins' office from the Lady in Brighton out of pure platonic love the need of a loan of £50. Of course like a fool he visits her to continue their friendship. He wears a false moustache to please her, buys her a dog and panders to her every need. Back at home Mrs Larkins wonders what on earth calls him to Brighton so often as the loans continue to mount. 'He at length dwells seriously upon what her love has cost him, and when he looks with wonder, at "the tottle of the whole," a strange idea strikes him, that he has been a fool.' He goes to Brighton 'to take a last farewell' when Capt. Coleraine suddenly appears and brings an action for 'criminal conversation' upon his Larkins head. To end the agony, and blackmail, Larkins consents 'to send her £200 in full of all demands.'

The work was advertised as 'nearly Ready in May 1850 and was most likely prepared as an amusement- and maybe a warning, to catch the eye of summer travellers to the coast.

OCLC records three copies, at the Cleveland Public library, Princeton, and the Newberry library.

DESPAIR, HOPE AND TRIUMPH

71. [ORPHANS]. PEARL LESTER; or, The Orphan's Trials. London: Society for Promoting Christian Knowledge... [n.d., c. 1866]. £ 125

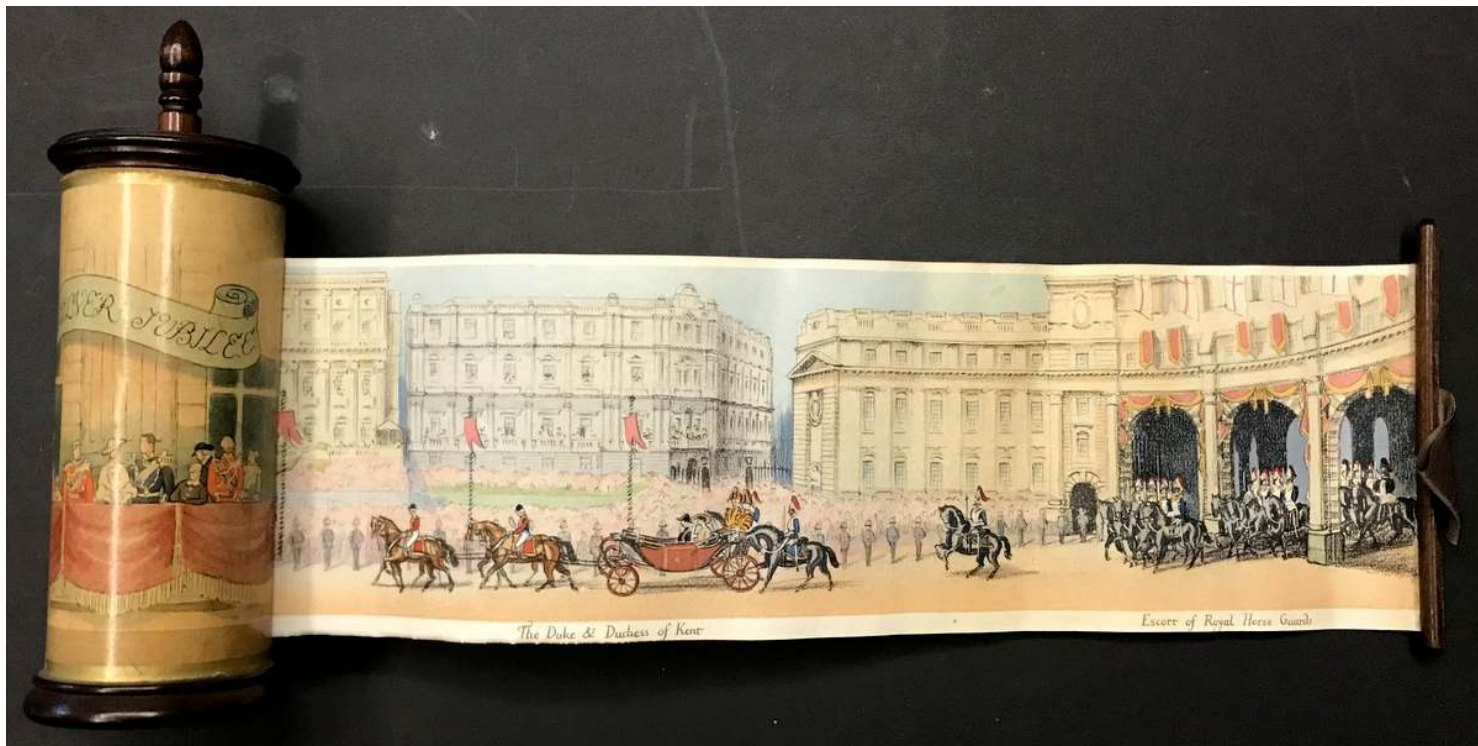
FIRST EDITION. 12mo, pp. 116, [4] advertisements; with frontispiece and two plates; in the original green publisher's cloth, spine and upper board decorated in gilt, all edges gilt, some light surface wear, but still a near fine copy.

Scarce first edition of this tale of *Pearl Lester; or the orphan's trials*, containing all the usual ingredients of despair, hope and ultimately triumph through biblical teaching, the well tried formula of the Society for Promoting Christian Knowledge.

'The young ladies of Mrs. Webb's establishment were assembled together in the large work-room, each one apparently very busy with her appointed task, for talking was not allowed during work hours. The forewoman, however, having occasion to leave them alone, while she went to take an order, there was an instantaneous movement of idleness, which told badly for the principles of these young people' (p. 67).

OCLC records four copies, all in the UK, at Cambridge, Oxford, the NLS and BL.





WITH DRAWINGS BY MISS MARY MCNEILE

72. [PANORAMA]. THE SILVER JUBILEE OF GEORGE V. Chiswick Press, July 1935. £ 750

LIMITED TO 100 COPIES, THIS COPY BEING NUMBER 86. *Continuous hand-coloured panoramic strip, measuring 3,320 × 120mm., depicting the jubilee procession, rolling into wooden cylinder 60 × 190mm., with a view of the balcony of Buckingham Palace, applied to the body.*

Reproduced in colotype and hand-coloured at the Chiswick Press from drawings by Miss Mary McNeile.

This form of cylindrical panorama had really died out by the early nineteenth century so to produce these fine reincarnations during the 1930s needed someone like Major Abbey who had both the funds and inclination to commission them. The artist Mary Bridgid McNeile (1896-1970) was attached to the Wounded and Missing Enquiry Department of the British Red Cross Society during WWI for which she was awarded an MBE, she is also known to have illustrated a number of children's books in the 1950's, how it came about that Major Abbey commissioned the panorama from her is unknown.

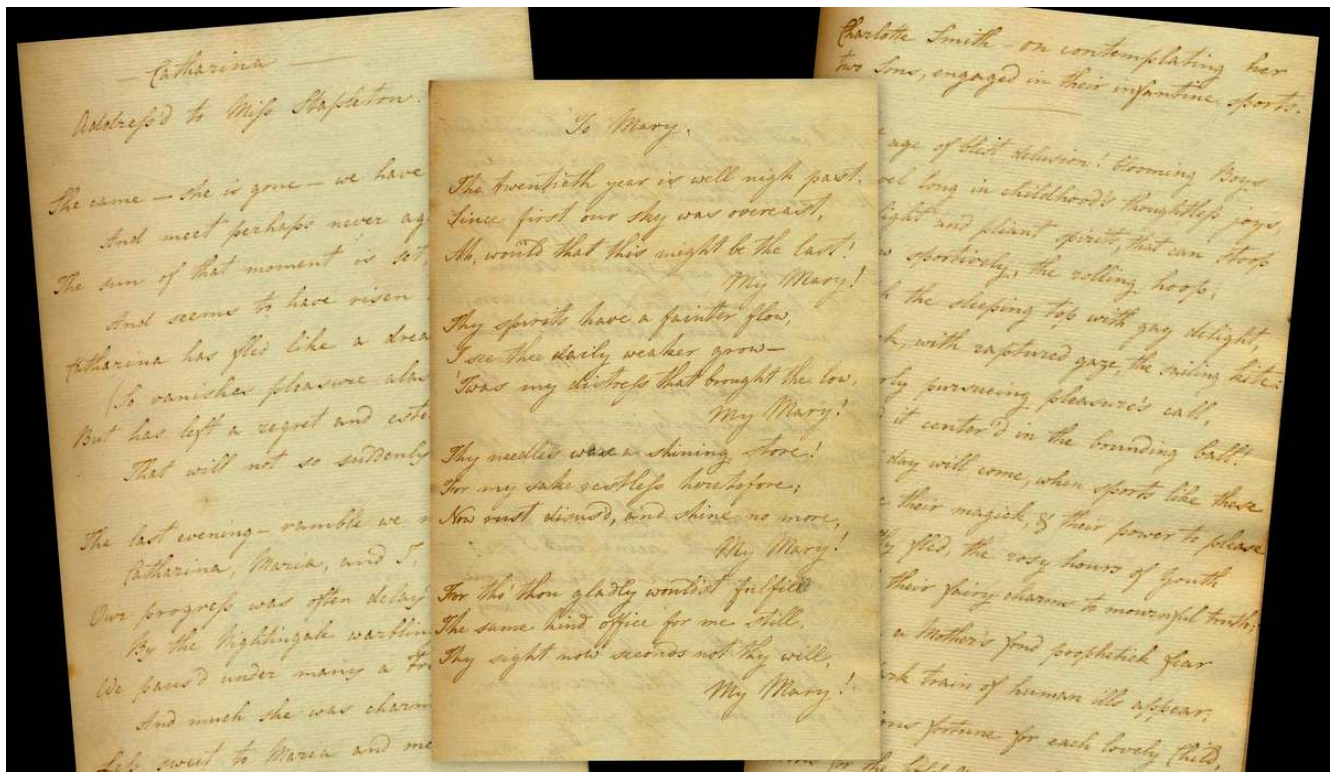
Abbey, *Life*, 631.

FAVOURITE POETRY, COLLECTED BY SISTERS

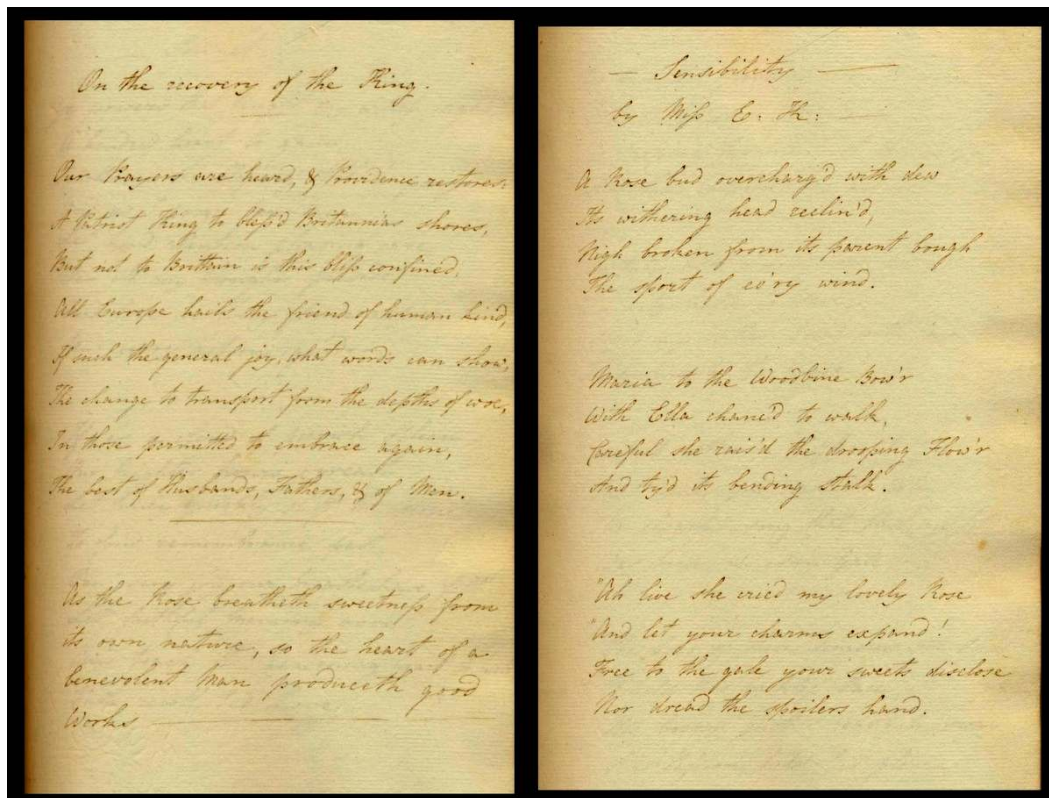
73. [PERN, Marianne, and one of her sisters]. MANUSCRIPT COLLECTIONS, CHIEFLY OF POETRY, compiled by two sisters in the final decade of the eighteenth century and early years of the nineteenth. Cambridgeshire. [1797 and after]. £ 2,000

MANUSCRIPTS IN INK. *Two vols., 8vo, approx. 160 pages of manuscript poems in a neat and legible hand together with a few addition poems in another hand; bound in contemporary mottled calf, decorative gilt board and spines, gilt edges, spines worn and three covers detached, but nevertheless still a very appealing collection.*

The two volumes chiefly of poetry, were each penned by a different person in the last decade of the eighteenth and the first few years of the nineteenth,. One of the compilers we believe was Marianne Pern (1782-1806) of Little Abington in Cambridgeshire. She was the youngest daughter of Susan and Rev Andrew Pern of Abington Pigotts Cambridgeshire and of Isham Inferior, Northamptonshire. The other volume at first glance appears to be the same hand as Marianne but is very slightly different and must be a sibling. Unfortunately we know nothing more really about the life of the Pern sisters other than they kept these two volumes in which to pen their favourite poetry.



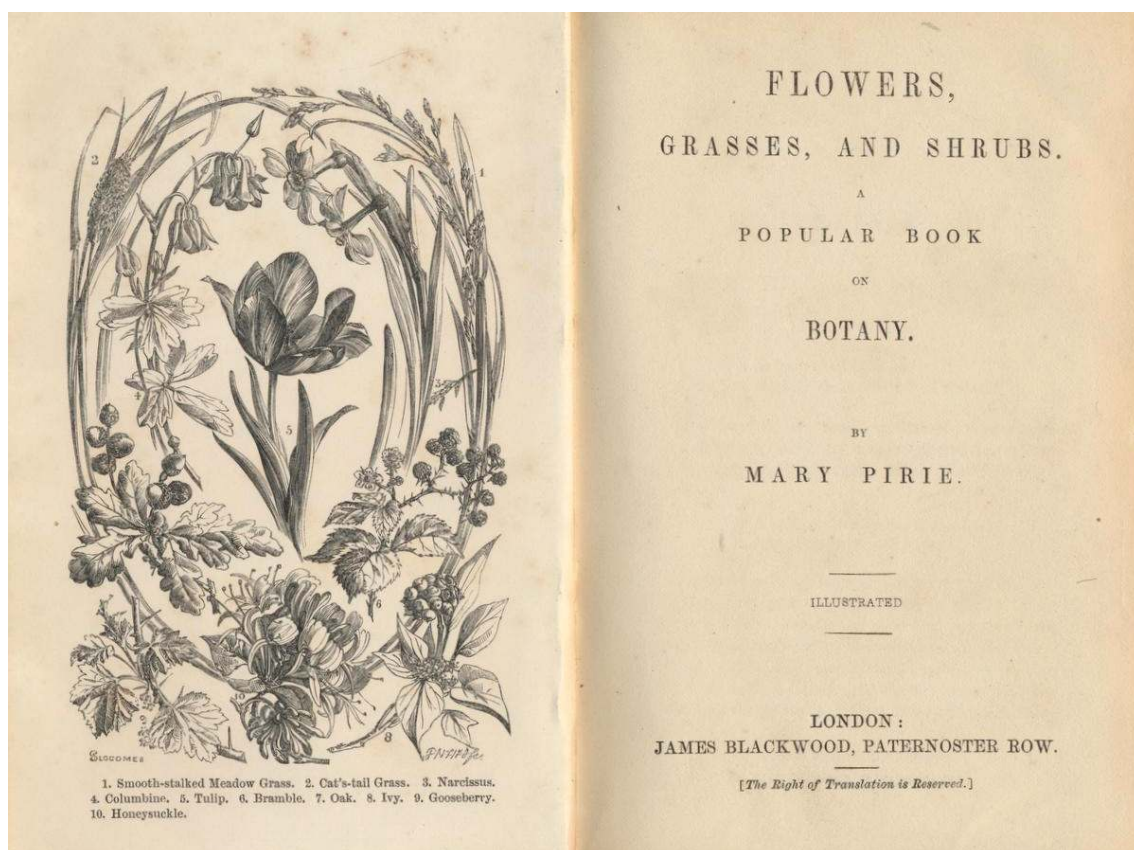
The majority of the poems are copied from William Cowper, John Jelliand Brundish, James Whyte, Elizabeth Knipe, James Hammond, Charlotte Smith, Mary Ware etc. and may have been collected from various friends, newspapers and miscellanies. However one 'Ballad' appears to be a personal mock valentine from a Mr Lambert: 'Now, now, ye kind muses, if ever / Come lend a poor poet a turn / Who wants to say something that's clever, / Of sweet little Marianne Pern... In Lucy, and Bessey, and Susan, / No fault their admirers discern, / But still the dear Girl of my chusing, / Is sweet little Marianne Pern.' This poem, as do a few of the other entries, appear in each of the volumes, however in one of the volumes a stanza has been excised: 'Then tell me no more of Anne Fisher, / That's Andrew's or Tanfield's concern: / But all the good things they can wish her, / I wish to sweet Marianne Pern.' One can only conclude that one of the sisters may have had second thoughts, especially if the volume was itself circulated around in polite company in a small village! The poem is certainly by James Lambert (1743-1824) a Greek professor at Cambridge who is mentioned as a beneficiary in Andrew Pern's will.



Some poems appear to have been entered before they appeared in print, including Mr Sellon's 'On Mr Forbes Picture of our saviour and the Woman of Samaira - purchased by him at Rome, and now in his house at Stanmore with silk curtain before it.' A variant of this poem on the Guercino now at Dulwich Picture Gallery, appears several years after Perns' death in James Forbes *Oriental Memoirs* of 1813 where it is ascribed to B.I.S 'a learned friend'. Another interesting poem is 'The Revd Mr Bishop to his wife with a present of a Penknife' beginning 'A Knife dear girl cuts love they say / Mere modish love perhaps it may, / For any tool of any kind / can separate what ne'er was joined' - this poem appears in print but unascribed to any author in a miscellany of 1779 *An asylum for fugitives*.

Other poems we have not been able to find in print and may also be originals that circulated between friends and family in manuscript. That some of the poems have small variations to those in printed form, and also that very few poems appear to come from the same printed source, points to Marianne Pern and her sister collecting their favourites for preservation through a network of acquaintances.

It is unusual to find two overlapping collections of poetry collected by siblings indicating their own inclinations and taste in contemporary poetry.



'USEFUL TO LADIES WHO WISH TO BE SENTIMENTALLY FLORAL AT SMALL COST'

74. **PIRIE, Mary.** FLOWERS, GRASSES AND SHRUBS. A Popular Book on Botany. London: James Blackwood, Paternoster Row. [n.d., c. 1860]. **£ 285**

FIRST EDITION. 8vo, pp. xvi, 388; with frontispiece, and illustrations throughout the text; apart from a few minor marks, a clean copy throughout; in the original purple blind stamped publisher's cloth, upper board lettered and decorated in gilt, expertly recased, spine sunned, but still an appealing copy.

Uncommon first edition of this charming 'popular book on Botany' for ladies, described in *Bell's Weekly Messenger* as "A beautiful book for a present" (20th October 1860).

'Mary Pirie has a very different notion of Popular Botany. She does not trouble herself with cells, and minute structure, and vital force... Her chief desire is to take up the science in a sentimental, poetical and lady-like manner. Everywhere, and from everybody she culls a flower, a stanza, a name and a moral. Her book will be useful to ladies who wish to be sentimentally floral at small cost. It certainly adds a charm to the charming fair when they are able to say the right thing about the right flower at the right moment. How pleasant to walk with a lady round a garden, or in the fields, who, whenever you present her with a flower, has the appropriate verse, or anecdote, or technical name pat and prompt! For such pleasing purposes, Mary Pirie may be her prompter' (Review in *The Athenaeum*, July to December, 1860, p. 556).

The work, which includes her own poetry and illustrations (which maybe her own), provides information on flowers, grasses and shrubs, mostly indigenous or imported to Britain, all described in her unique style, such as detailing the romantic story told about the Mignonette, *reseda odorata*, and how it became part of the Count Walsheim of Saxony's coat of arms (pp. 157-161). However, the critic in *The Athenaeum* urges readers to be cautious in repeating all of Pirie's names, 'which she does not always repeat as she found them, or her printer does not repeat as she repeated them', warning her that for future publications 'people will not always be so considerate as to impute them only to your printer'.

Mary Pirie (1822-1885) was a Scottish botanist and teacher. Born in Aberdeen, one of ten children, her father was a carpet manufacturer, with the family eventually moving to Portsoy in 1840, where in later life she ran a successful private school. Besides the present work she also published one other, *Familiar Teachings on Natural History: A Book for the Use of Schools and Families* (1864). She died at Portsoy in 1885, with her obituary describing her as 'highly educated', as well as being active in the Dorcas Society of Portsoy.

OCLC records three copies in the UK, at the NLS, Bangor and Cambridge, and seven in North America, at New York Public library, New York Botanical Garden library, Ohio State, Lloyd library, Boston Public library, Pennsylvania and Harvard; we have also located one further copy, at the British library.

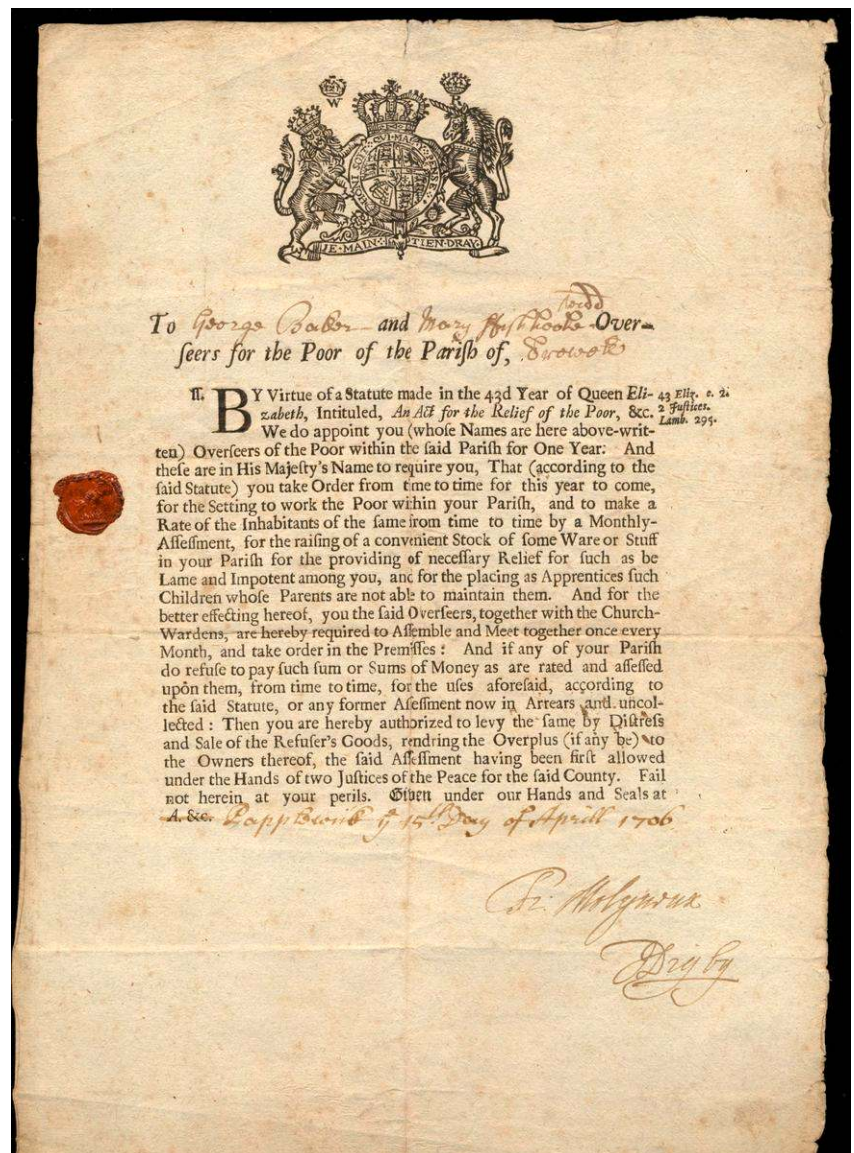
APPOINTING OVERSEERS

75. [POOR RELIEF]. TO GEORGE BAKER AND MARY FYSHHOOKE [FISHWICK] WIDDOW, Overseers for the poor of the parish of Trowole [Trowell] By virtue of the Statute made in the 43d year of Queen Elizabeth, intituled, An act for the relief of the Poor, &c. We do appoint you (whose names are above written) Overseers of the poor for the parish for one year... 15th Day of April 1706. £ 585

Folio broadside [32 x 21 cm]. Text under royal coat of arms. Printed with gaps filled in in manuscript. Signed by two justices of the peace, Fr. Molyneux and J Digby, appointing George Baker and Mary Fyshhooke Widdow overseer. Dated Papplewick 15th of April 1706. Edges uncut with wax seal. In very good condition.

A rare survival of a printed form demonstrating the mode of implementing the Elizabethan Poor Law in the first decade of the eighteenth century. The overseers were required to set the poor to work, meet monthly, make assessments and rates, raise a stock of ware or stuff to be worked on by the lame or impotent, place apprentices and prosecute those who did not pay their poor rates.

Mary Fyshhooke, or rather Fishwick or Fishweeke, neé Dennis, or indeed Dennise, was the widow of Henry Dennis - we know she was married in 1674 and probably in her 50's when this document was drawn up. George Baker was a farmer in the parish and from parish registers we know that he married in 1697 and may have been younger than Mary. As records are rather thin on the ground we have not been able to discern anything more from such opaque surviving archives. They would be 'substantial householders' in the parish, Mary by 1706 doubtless a widow, and both would be of a standing to enforce the necessary requirements of the Act as noted below.



To George Baker and Mary ^{Good} Hesthoke Overseers for the Poor of the Parish of, Trowell

Trowell was a Saxon settlement that seems to have bumbled along in a small agricultural way through to the beginning of the nineteenth century when local industrialisation began to change the area. At the beginning of the eighteenth century it may have had a population of no more than a couple of hundred people or so.

The act that the broadside refers to states : 'That the churchwardens of every parish, and four, three, or two substantial householders there, as shall be thought meet, having respect to the proportion and greatness of the same parish and parishes, to be nominated yearly in Easter week, or within one month after Easter, under the hand and seal of two or more justices of the peace in the same county, whereof one to be of the quorum, dwelling in or near the same, parish or division where the same parish doth lie, shall be, called overseers of the poor of the same parish: and they, or the greater part of them, shall take order from time to time, by and with the consent of two or more such justices of peace, as is aforesaid, for setting to work the children of all such whose parents shall not by the said church-wardens and overseers, or the greater part of them, be thought able to keep and maintain their children; and also for setting to work all; such persons, married or unmarried, having no means to maintain them, and use no ordinary and daily trade of life t. get their living by: and also to raise weekly or otherwise (by taxation of every inhabitant, parson, vicar and other, and of every occupier of lands, houses, tithes impropriate, propriations of tithes, coal-mines, or saleable underwoods in the said parish, in such competent sum and sums of money as they shall think fit,) a convenient stock of Sax, hemp, wool, thread, iron and other necessary ware and stuff, to set the poor on work : and also competent sums of money for and towards the necessary relief of the lame, impotent, old, blind, and such other, among them, being poor and not able to work, and also for the putting out of such children to be apprentices;, to be gathered out of the same parish, according to the ability of the same parish, and to do and execute all other things, as well for the disposing of the said stock as otherwise concerning the premises as to them shall seem convenient.'

Not in ESTC.



76. **[PRINCESS CHARLOTTE].** COMMEMORATIVE NEEDLEWORK SAMPLER, produced on the occasion of her death. [N.p., London? c. 1817]. £ 950

Needlework sampler [38.5 x 32 cm]; slightly faded and some minor moth damage, but generally in fine condition; in a later gilt frame.

A charming and naive sampler on the death of Princess Charlotte in 1817. The use of a weeping willow drooping over a classical urn atop of a pedestal became a popular motif for mourning at the beginning of the nineteenth century. The allusion of these symbols of death appeared on grave monuments, mourning jewellery, coffin furniture, book illustrations and here as a sampler.

That young girls were encouraged to produce samplers of such an event of national grief was not an untypical 'pastime' of the early nineteenth century home. This example has some additional elements including cherub like doves, supporting a sacred heart, clasped within hands and decorated with crosses, although we have to admit the needle worker must have been unsure which elements they wanted this curious symbolism to represent. Above the willow are stars, a moon, a dove and the sun representing heaven, also included in the design are a number of birds in flight and on branches, another emblem dignifying the sample is that of a crowned lion. The space at the foot of the sampler is here left blank, perhaps the moment had past and the child moved onto something else for usually this area would have contained some suitably pathetic verses on the departed Princess.

Princess Charlotte of Wales (1796–1817) was the only child of George, Prince of Wales (eldest son of King George III, later to become King George IV) and Caroline of Brunswick. Had Charlotte outlived her father and her grandfather, she would have become Queen, but she died following childbirth at the age of 21. She had a rebellious adolescence and after a number of dramatic romances married Prince Leopold of Saxe-Coburg-Saalfeld on 2 May 1816. The Prince was a calming influence on Charlotte and the marriage was happy and popular. A contemporary observer described the public reaction to her death in these words: 'It really was as though every household throughout Great Britain had lost a favourite child.' The country went into deep mourning. Drapers ran out of black cloth, shops closed for two weeks, as did the Royal Exchange, the Law Courts, and the docks. Even gambling dens shut down on the day of her funeral, as a mark of respect. Charlotte's death left King George III without any legitimate grandchildren to continue the royal line. Prince Leopold suggested that the King's fourth son, Edward, Duke of Kent and Strathearn, marry Leopold's sister Victoria, Dowager Princess of Leiningen. Their daughter, Charlotte's cousin, became Queen Victoria.



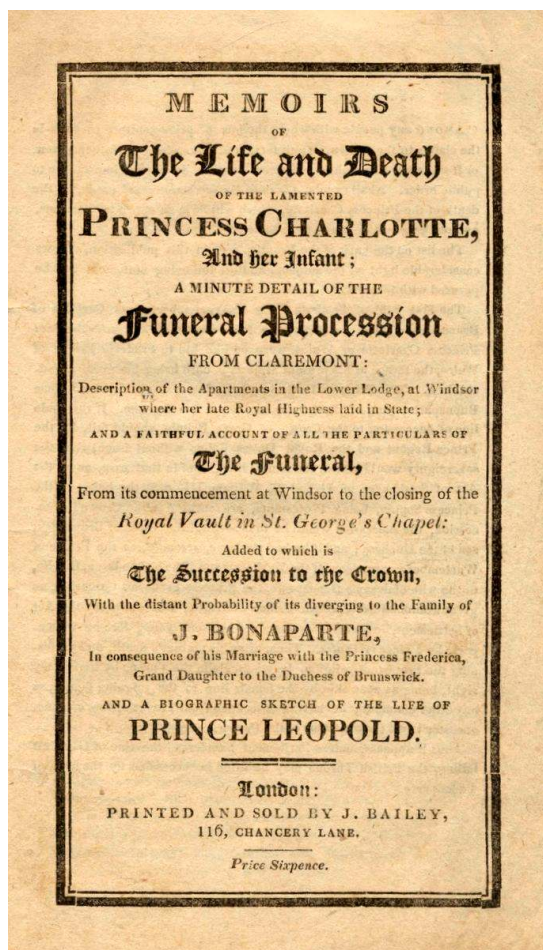
77. [PRINCESS CHARLOTTE]. MEMOIRS OF THE LIFE AND DEATH OF THE LAMENTED PRINCESS CHARLOTTE AND HER INFANT; a minute detail of the funeral procession from Claremont : description of the apartments in the Lower lodge, at Windsor where her late Royal Highness laid in state; and a faithful account of all the particulars of the funeral, from its commencement at Windsor to the closing of the royal vault in St. George's chapel: added to which is the succession to the crown, with the distant probability of its diverging to the family of J. Bonaparte, in consequence of his marriage with the Princess Frederica, granddaughter to the Duchess of Brunswick. And a biographic sketch of the life of Prince Leopold. London: Printed and Sold by J. Bailey, 116, Chancery Lane. [1817]. £ 850

FIRST EDITION, SECOND ISSUE. 12mo, pp. 28; with folding engraved frontispiece signed 'Cruikshank fecit.' printed on the verso with the line of succession; lightly dust-soiled in places; uncut in the original printed publisher's wraps, the whole tipped in to a modern cloth binding, with upper cover lettered in gilt; bookplate of Charles Todd Owen.

Probably published in a desperate rush to catch the moment, the title encompassing every possible item of interest to prospective customers, even the rather distant idea, that should enough nobility in the hereditary succession die in Britain, Napoleon would succeed as their new King!

The frontispiece by George Cruikshank purports to show a 'Correct view of the interior of St George's-Chapel, Windsor' as the funeral service took place. The image is replete with the four seated supporters of the pall, Lady Ellenborough, Grenville, Arden and Boston, all suitably dressed in hooded cloaks around the coffin. A sermon is being given and the stalls are populated with the members of the Order of the Garter to complete the scene. However these obsequies did not happen as Charlotte was rather hurriedly buried with no service and barely any witnesses.

The work appeared in two forms, our copy the more complete, with the addition of the 'sketch of the life of Prince Leopold.' These additional five pages of biography needed a considerable compression of text in order to fit it into the same 28 pages as the first issue and probably our copy should really be described more correctly as a second edition. It should be added that Cruikshank was busily providing various illustrations to at least six other works on the death and funeral, each for different publishers.



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This copy has the bookplate of Charles Todd Owen who had a passion for book collecting, particularly children's books. Some 145 of his books, hornbooks, etc. were shown at the Victoria & Albert Museum in 1932, with most of his children's book collection then sold to George Ball of Indiana in 1933 and are now held by the Lilly Library.

Cohn 131. OCLC records four copies, all in North America, at Princeton, Skidmore College, Trinity College, and the Library of Congress; apparently no copy in the British Library.

WELL INTENTIONED, BUT NAIVE

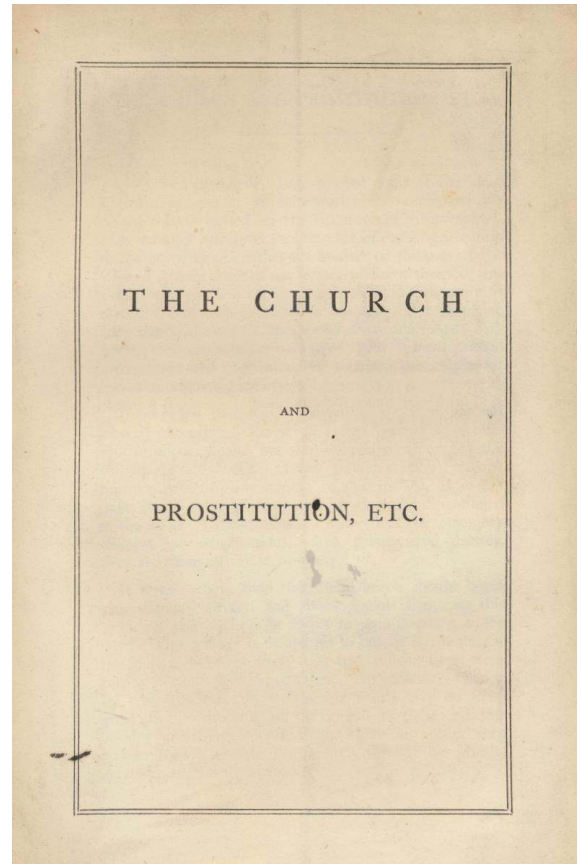
78. **[PROSTITUTION]. THE CHURCH AND PROSTITUTION ETC.** [Drophead title]. [N.p., n.d., but London c. 1880?]. £ 95

8vo, pp. 8; a clean copy, disbound.

Good willed but naive intentioned pamphlet reclaiming woman and girls gone astray.

There are two main suggestions 1) 'A Confraternity' to 'the endeavour to lessen the prevalence of sins of impurity, and reclamation of fallen women.' 2) A Chapel to be obtained, where daily Celebrations in behalf of these objects might take place, Litanies of intercession at night for those engaged in these sins might be offered and a special supplicatory Service for those wishing to leave off their present sinful life might also be held.'

The writer admits that preaching to fallen women is a hopeless exercise and instead the 'chief work of the Sisters would be in making friends with women who looked into the Chapel, getting to know them, and gradually seeking to influence them for good as opportunities seem to occur in different cases. The writer also sees prostitution as 'a transitory state of life with many of these women, and during those few years as much higher and softer influence as possible should be brought to bear on them to counteract the hardening influence of those few sinful years' and also not to expect sudden repentance. Another idea is to instigate 'Church Lock Hospital' for 'women suffering from venereal diseases... not only does the Church seek the cleansing of the sin-stained soul, but also tries to relieve the suffering from the consequences of sin in every way she can.'



Altogether this is a well intentioned pamphlet, and for its time fairly forgiving too. However the causes of poverty are nowhere mentioned, nor indeed is their even a mention or censure of men procuring prostitutes, its as if these women somehow fell into 'sin' in total isolation.

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

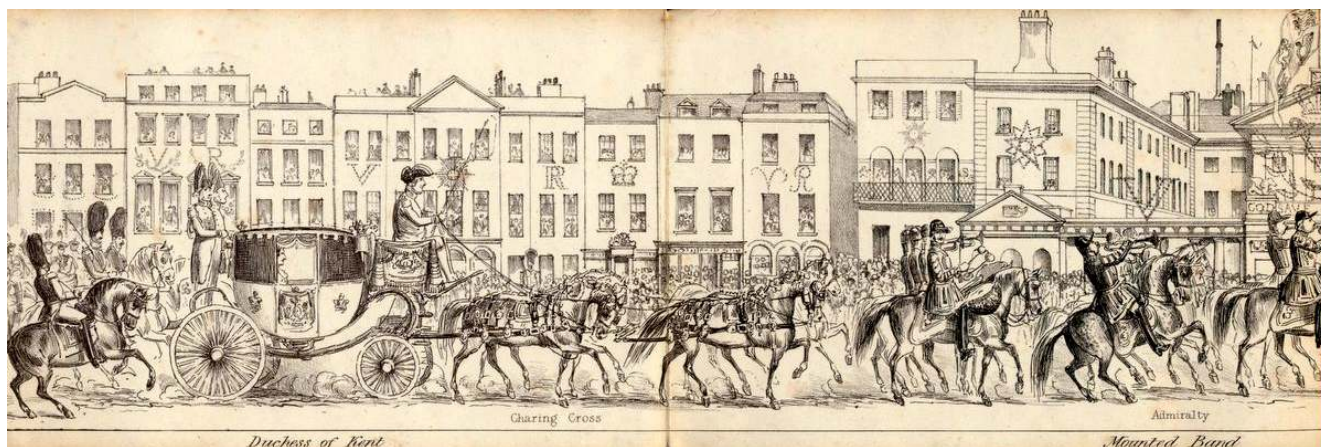


A NEW MONARCH ARRIVES

79. **[QUEEN VICTORIA]. SPOONER'S ACCURATE PANORAMIC VIEW OF THE STATE PROCESSION OF QUEEN VICTORIA**, to Westminster Abbey, on the Day of her Coronation, June 28, 1838: Displaying the Whole line from Buckingham Palace to the Royal Entrance at Westminster Abbey, and Embracing Views of the Most Striking Buildings on the Route. London: Published by W. Spooner, 377, Strand, Near Southampton-St. [1838]. £ 850

Strip panorama folding into covers, consisting of ten sheets conjoined, lithographed, backed with cloth, and measuring 100 x 3810 mm overall; with label on front pastedown supplying the title and imprint, and advertisements on rear pastedown; bound in the original publisher's cloth, upper board lettered in gilt, lightly sunned and rubbed to extremities; from the Renier library, with their book label on verso of final sheet.

British processional panorama celebrating the Coronation of Queen Victoria.



The panorama depicts the procession making its way from Buckingham Palace to Westminster Abbey. Significant buildings on the route are shown even when they would be on the opposite side of the street. They are identified within the image area: Buckingham Palace; Constitution Hill; Entrance to the Green Park; Apsley House; Gloucester House; Cambridge House; St Alban's House; Devonshire House; Banting Upholder; Sam's Library; Entrance to Marlborough House; St James's Palace; Ordnance Office; Travellers' Club; Athenaeum Club; York Column; United Services Club; Charing Cross; Admiralty (2); Horse Guards; Melbourne House; Treasury; Richmond Terrace; Westminster Hall; Westminster Abbey. In the b. margin appear identifications of those taking part in the procession: Squadron of Life Guards; The Queen; Yeomen of the Guard; Her Majesty's Horses; Royal Huntsmen, Foresters &c.; Military Staff; Mounted Band; Queen's Watermen; Life Guards; Principal Lady of the Bedchamber; the Lord Chamberlain; The Lord Steward; Duke of Sussex; Duke & Duchess of Cambridge; Duchess of Gloucester; Belgium, Prince de Ligne Prussia, Prince de Patbus Spain, Marquis de Miraflores Russia, Count Stragonoff; Austria, Prince Schwarzenberg; Portugal, Duke of Palmella; Netherlands, Baron de Capellen; France, Marshal Soult; Turkey; Ambassadors; High Constable of Westminster. Spooner advertised this panorama in *The Times*, 25 Aug. 1838.

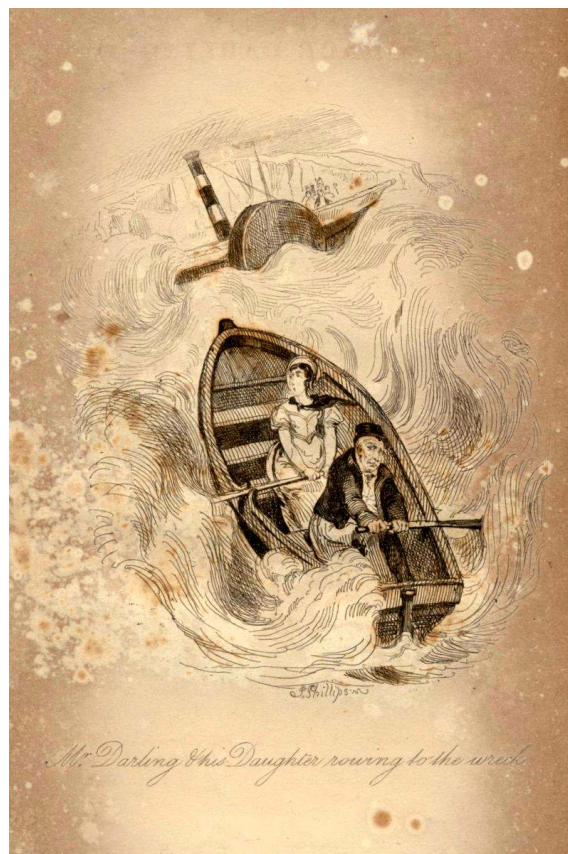
FICTIONAL BIOGRAPHY OF THE GREAT HEROINE

80. **REYNOLDS, George William MacArthur.** *GRACE DARLING: OR, THE HEROINE OF THE FERN ISLANDS.* A Tale. London: G. Henderson, 2, Old Bailey, Ludgate-Hill. 1839. £ 175

FIRST EDITION. 8vo, pp. x, 158; 20 engraved plates including an additional title and frontispiece (plates more or less foxed or oxidised a problem seemingly prevalent to all unwashed copies); original green cloth, decorated in blind and spine in gilt, recased with some wear to extremities.

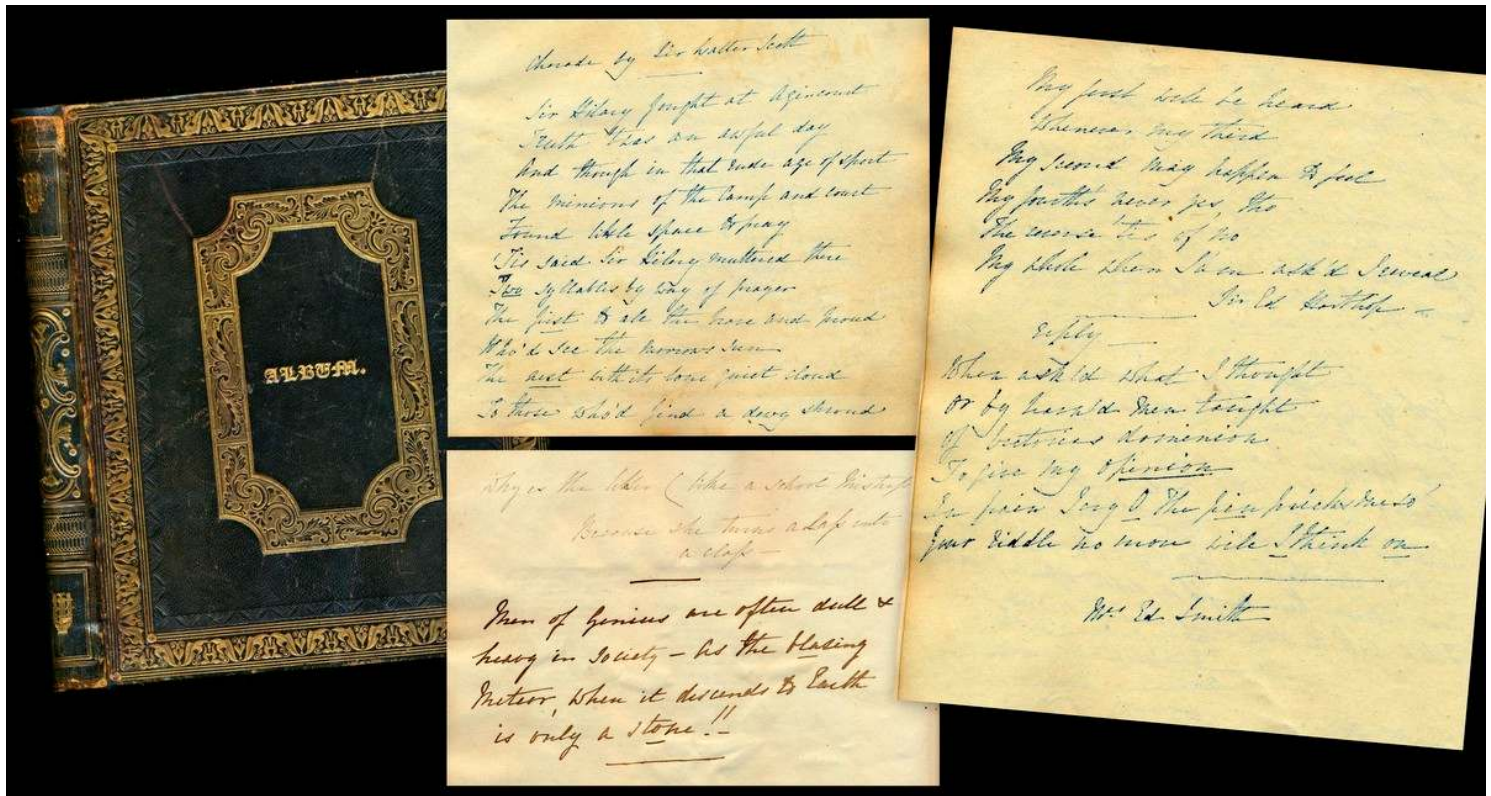
A fictional biography intertwining the account of Grace Darling's heroic actions with much wholly imaginative narrative.

Grace Horsley Darling (1815-1842) was an English lighthouse keeper's daughter, whose participation in the rescue of survivors from the shipwrecked *Forfarshire* in 1838 brought her national fame, spawning numerous accounts of the episode, some partly fictional, as offered here. The paddlesteamer had run aground on the Farne Islands off the coast of Northumberland in north-east England, with nine members of her crew being saved as a result of Darlings actions.



George William MacArthur Reynolds (1814–1879) was a novelist, journalist, and radical '[he] offended the respectable Victorian reading public by his sensational portrayal of violence and sexual matters, and his lurid denunciations of royalty and the aristocracy. The middle-class press combined to ignore his presence'. Dickens had Reynolds in mind when in the 'Preliminary Word' to the first issue of issue of *Household Words* he denounced 'the Bastards of the Mountain, draggled fringe on the Red Cap, Panders to the lowest passions of the lowest natures.' On the other hand radicals attacked Reynolds's political inconsistency and Marx saw him as 'a rich and able speculator', exploiting working-class sentiments for his own commercial ends.

OCLC: 1869365.



RIDDLES AND CHARADES BY A CIRCLE OF LADIES

81. [RIDDLES]. MANUSCRIPT MID NINETEENTH CENTURY ALBUM OF RIDDLES AND CHARADES, compiled by several women. [Plymouth] Circa 1835-1860. £ 750

MANUSCRIPT IN INK. 4to, [23.5 x 19 cm], approx. 33 leaves of Riddles and Charades and 20 further blank leaves, watermarked 1835, together with a few scattered cartoons from cut from 'Punch'; original decorative panelled morocco scuffed in places, rebaked preserving original spine, gilt edges.

Riddles and charades had by the early nineteenth century become something of a necessary entertainment and amusement between family and friends. Many here were gathered from various books, newspapers and journals as shown by examples in this manuscript collection by the Archbishop of Canterbury and Walter Scott. Other examples were home produced and in this collection are the names of a Mrs. Edward James Smith, J. Macaulay, Miss Gilbert, and Mrs. Macnamara, indicating the circle that the album was meant to entertain.

The riddles include topical events, contemporary social subjects, and some mildly titillating fare:-

What strange Metamorphose do people undergo every Night - They turn into Beds.

Why is a Man happier with two wives, than with one - Because he has not a single plague or, he is happy to be transported with two.

Which is easiest profession, a Clergyman or a Doctor - A Clergyman because it is easier to preach than to practice.

Why are there no Eggs in St Domingue - because they have got rid of the Whites and thrown off the Yoke.

What was Eve's wedding dress - A bare skin.

The answers are sometimes on separate pages, although in other cases the answers are in different hands below the riddle; probably the volume was passed around the drawing room as a form of evening or weekend entertainment.

Quite a number of the charades are answered by Mrs Edward James Smith so we feel on balance that the album probably belonged to her. She doubtless knew personally some of those setting several of charades, included is one by 'Sir Ed Harthopp' i.e Sir Edmund Cradock Hartopp (1797-1874) of Freathby in Leicestershire; another charade answered by Mrs Smith came from Captain Frederick Montresor (1811-1887) and of course concerns the sea. A Plymouth address is pencilled into the album of '3 Flora Place' which was not a private address but the Turkish baths of the town - so maybe this was more an aide de memoire than anything else and Mrs Smith was only visiting or holidaying there.

There is evidence that the album once also included a number of scraps etc. that have been extracted, and therefore it is probable that the album was repurposed by Mrs Smith for collecting riddles and charades.

*Why is a bonnet the greatest
Anomaly in nature? —*
*Because he makes a tale out of
his head*
*Which two creatures travel with
the least luggage?*
*The Fox & the Cock — the first
with only his brush, the 2^d with
only his comb —*
*Why are the Emperors & Emperess of
the French the most sleepless
people in the world?*
*Because they have only had
one little nap in 7 years*
*Why cannot Louis Napoleon
insure his life?*
*Because no one can make out
his Policy*



A SENTIMENTAL GOTHIC ROMANCE FOR SWEDISH READERS

82. **ROCHE, Regina Maria.** KLOSTER-BARNEN. Af Regina Maria Roche. Öfversättning af G. L. Oxensfjerna. I. [-III] Delen. Stockholm, Tryckt hos Carl Fred. Marquard, 1802. £ 850

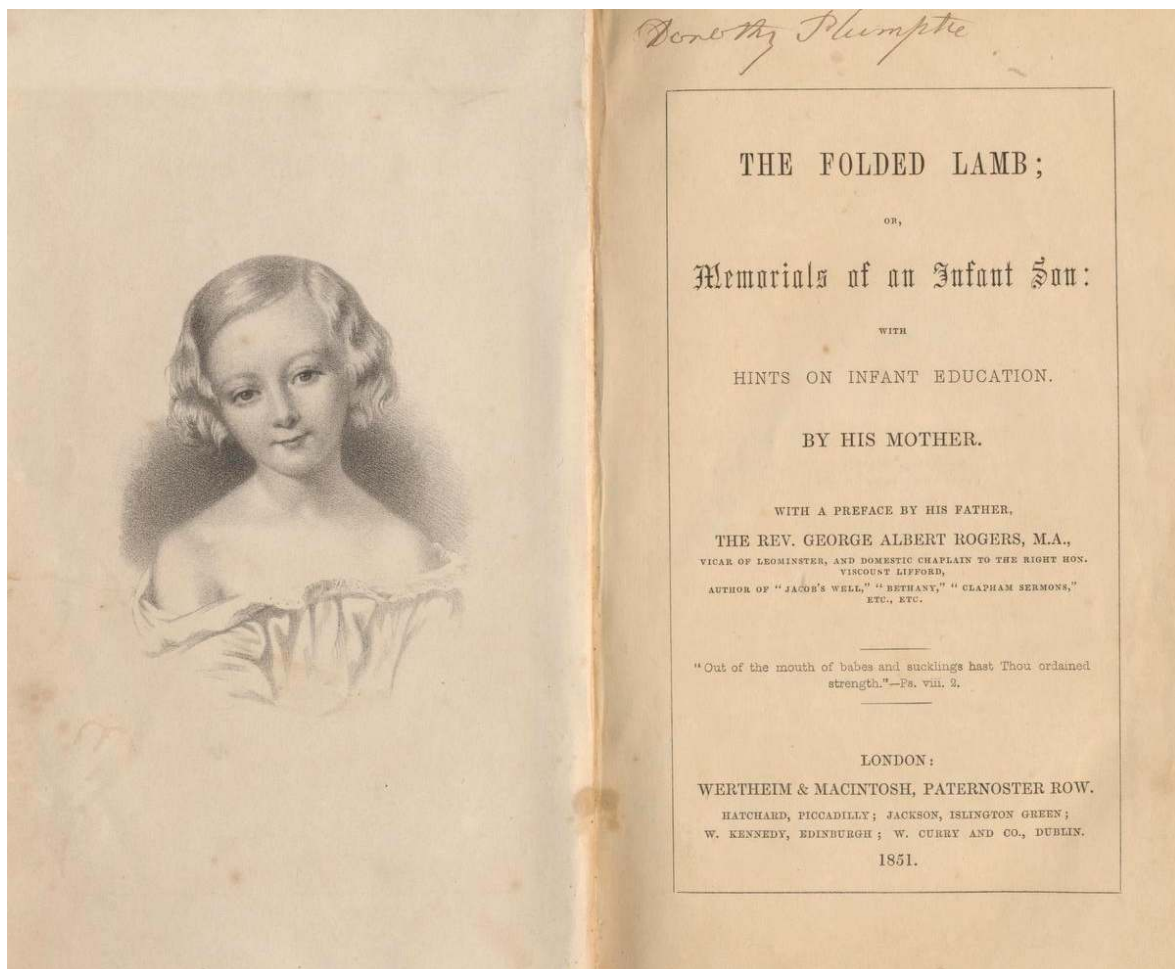
FIRST EDITION IN SWEDISH. *Three volumes, 8vo, pp. [iv], 406; [ii], 340; [ii], 354; early repair to corner of title page of vol. II (not affecting the text), otherwise, apart from some light foxing in places, a clean copy throughout; in contemporary half calf over marbled boards, spines ruled in gilt with contrasting paste paper labels lettered and numbered in gilt, corners rubbed and some surface wear, but still a very good copy, with later ownership signature and stamp to front free endpaper of each volume.*

Rare first Swedish translation of the *Children of the Abbey*, a sentimental gothic romance by the Irish novelist Regina Maria Roche (1764–1845) relating the tale of Amanda and Oscar Fitzalan, two young people in love who are robbed of their rightful inheritance by a forged will.

This, her third novel, was first published in 1796 and a major commercial success rivalling Ann Radcliffe's *The Mysteries of Udolpho*, remaining in print for most of the nineteenth century. Jane Austen was certainly a fan of Roche, the present novel being mentioned in *Emma* (1816), and *Clermont* (1798) was one of the 'Horrid Novels' satirized by Austen in her novel *Northanger Abbey* (1817).

According to the OCLC the translator of the work is purported to be Göran Ludvig Oxenstierna (1756-1804), a nobleman and officer. He made a military career and became a corporal (1769) and quartermaster (1770) at Östgöta cavalry regiment, and then became a page of the king (1772) before being promoted to ensign (1774) and lieutenant (1778) at the Life Guards. He was made a Knight of the Order of the Sword in 1790. As far as we are aware this is his only published work, though one wonders whether the attribution is erroneous.

OCLC records just one copy, at the National library of Sweden.



INCLUDING 'HINTS ON INFANT EDUCATION'

83. [ROGERS, Mrs. G. A., i.e. Ellen]. THE FOLDED LAMB; or, Memorials Of An Infant Son' with Hints on Infant Education, by his Mother. With a preface by his father, The Rev. George Albert Rogers, M.A. London: Wertheim & Macintosh, Paternoster Row. 1851. £ 225

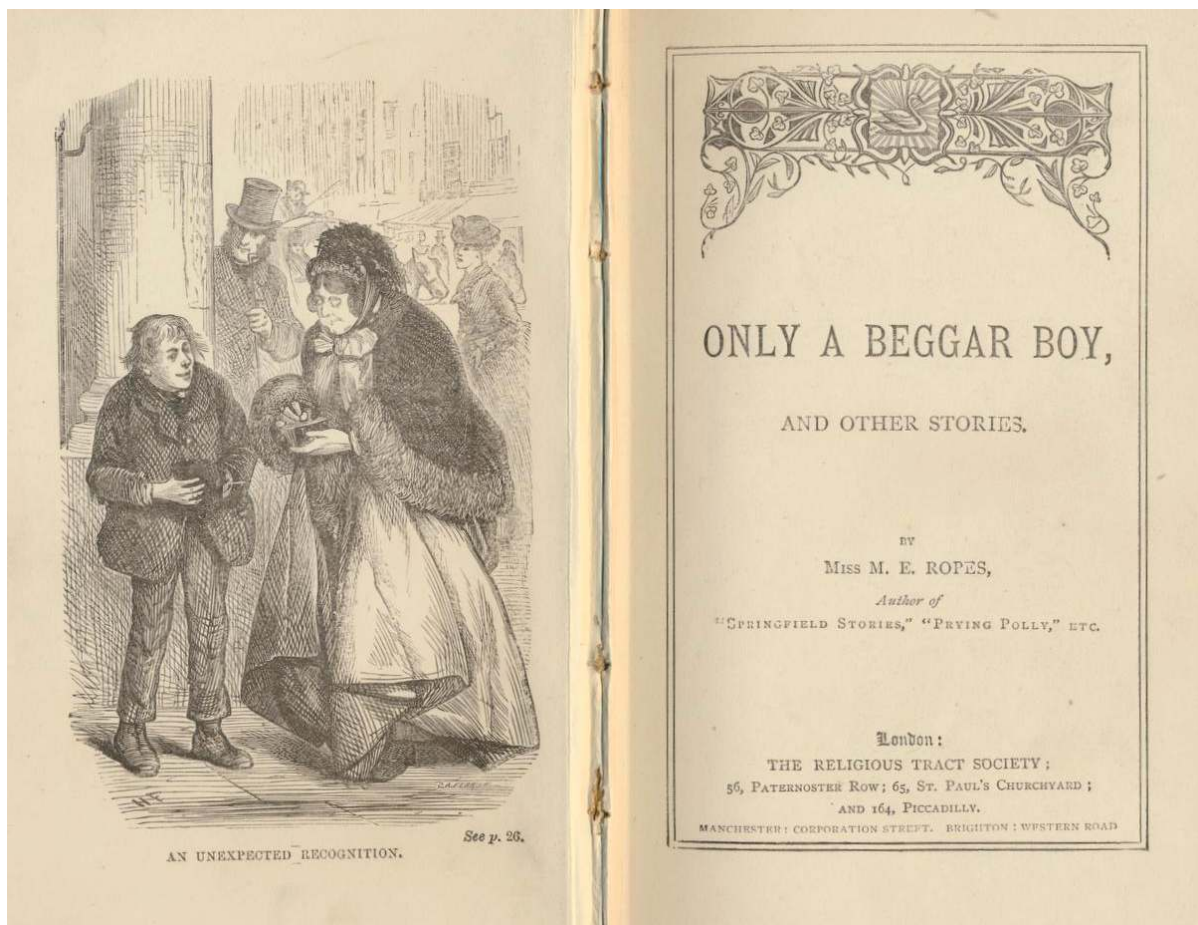
FIRST EDITION. *8vo, pp. xii, 192; with lithographed frontispiece; apart from a few marks in places, a clean copy throughout; in the original publisher's blue blindstamped cloth, upper board and spine lettered and tooled in gilt, some fraying at head and tail, and cloth lightly dust-soiled, but still a good copy.*

Uncommon first edition of this heart felt work on the life and death of George and Ellen Rogers' infant son, Henry Law Rogers, who was born in Cheltenham in 1846 and died in Oxfordshire in 1849.

Although a work clearly written out of grief, it seems that Ellen Rogers was keen to impart to her readers her own hints on infant education: 'Obedience in children is the best foundation for their present enjoyment and future happiness. It is moreover, the basis of all real and solid education; and however trying it may be to a young mother, when she first finds it needful to enforce it, she must view it as a solemn duty from which she may not shrink, if the immortal soul of her child is precious in her sight' (p. 20); 'So simple are the methods which may be most successful in conveying instruction to infant minds, that from their very simplicity they are often disregarded' (p. 36); and 'Decision of character in children, more especially in boys, is a virtue which cannot be too early inculcated and strengthened' (p. 65), to quote but a few of her useful 'hints'.

The owner of the present copy was Dorothy Plumptre. She was a member of the well-known Plumptre family, many of whom were Cambridge and Oxford alumni and spent their lives devoted to the service of the Anglican Church as Deans, Very Reverends etc. She could either be Dorothy Plumptre (1788-1878), born London, died Kent; or the other Dorothy Plumptre (1800-1876), born Long Newton, Durham, died Oxford. Both were wealthy spinsters of independent means. The owner is more likely to be the former, as George and Ellen Rogers moved to Kent before 1871, where George Albert Rogers was the Vicar of Christ Church, Dover, and died in the Blean area in 1883. This is also where Dorothy Plumptre lived with her spinster sister, Sophia. Both families being of a very religious inclination, it is likely they were acquainted with one another.

We have found only one copy of the first edition, at the British library, with OCLC recording one copy of the second edition at the National Art library at the V & A, and two of the third in the following year, at the BL and Southern Illinois in the US.



SUFFERING AT THE HANDS OF WIDOW GUZZLE

84. **ROPES, Mary Emily.** ONLY A BEGGAR BOY, and other stories. London: The Religious Tract Society; 56, Paternoster Row, [1875]. **£ 150**

FIRST EDITION. 8vo, pp. 125, [1] blank, [2] advertisements; with frontispiece and several illustrations throughout the text; in the original maroon decorative publisher's cloth, spine and upper board lettered in gilt, lightly rubbed and with front free endpaper removed, but over all a very good copy.

Scarce first edition of this sorry tale of Dan, a deformed beggar boy on to the streets of London. After suffering at the hands of an abusive intemperate old lady who he called 'granny' (though known as "Widow Guzzle" on the street), he is eventually saved by the kindly Mr. Varcey, an elderly clergyman, finds salvation and his mother into the bargain. The work concludes with four other stories, including 'Uncle Richard's sick sister'.

'He was dressed in dirty rags - rags which showed that no attempt whatever had at any time been made either to cleanse or to mend them. In fact, the whole of the boy's appearance told of habitual neglect and squalor. He stood at a corner of one of the principal thoroughfares, and, in the true drawling whine of the professed beggar, asked alms of those who passed him' (p. 8).

Mary Emily Ropes (1842–1932) was born in St. Petersburg, Russia. Her father was William Hooper Ropes, a merchant in Russia. While young she lived in St. Petersburg, Russia, then moved to London and spent her later life in Wales. She wrote many other books of the same ilk, including *Caroline Street: Or Little Homes And Big Hearts* (1877); *Honesty the Best Policy: And Other Stories* (1882); *Ragged Robin* (1885); and *Seedy Mike* (1895). She also wrote about Russian life with her brother, Adrian Ross (Arthur R. Ropes), in her book *On Peter's Island* (1901).

OCLC records three copies in North America, at Harvard, Detroit Public library and Ocean State Libraries.



THE 'FEMALE' TRAPEZE ARTIST AND 'EIGHTH WONDER OF THE WORLD'

85. [SAND TOY]. LULU. [London : Brown, Blondin and Co.] [n.d., c. 1870s].

£ 3,750

Chromolithograph lithographed articulated figures [approx. 9 cm high], in yellow and blue costume and appearing to jump a great distance without aid; set on a background before the decorative 'proscenium'; the box [21.5 x 25.5 x 12 cm], with glass front and decorative paper edging; a lithograph label at the foot of the scene 'Lulu' to be turned twice to the left.'



The sand toy illustrates the Mlle. Lulu 'The Eighth Wonder of the World' as she first appeared in London in January 1871. Description of her act at the Concert Hall in the Cremorne Gardens, London, describes how 'this young and beautiful lady performs the seemingly impossible feat of flying perpendicularly a distance of 25 feet.' The mechanism re-enacts this acrobatic entertainment with the coy looking 'girl' dressed in a short frilly pantalets and matching top, with an immodest neckline.

Lulu was actually a boy protégé of the acrobat the Great Farini who 'adopted' Samuel Wasgate in 1866 a young lad who hailed from Mount Desert Island, Maine. As the Great Farini's 'son' he performed as an acrobat with his 'father' as acrobat under the stage name of El Niño Farini and together billed as 'Signor Farini and Son.' In 1870 the boy became a 'girl' under the name of Lulu and instantly became a phenomenon as a feminine celebrity in London. Promoted as the 'Eight Wonder of the World' or the 'Girl Aerialist and Circassian Catapultist', the act became ever more elaborate and as implied by her billing eventually included Lulu being shot from a cannon. Later as Lulu matured she was advertised as the 'Queen of the Air' and the 'Beautiful Goddess of the Air' but by 1874 when touring in America 'she' was already known to be a boy. Not that the cross-dressing didn't continue for Lulu, still sporting now somewhat larger frilly pantalets, grew a luxurious moustache. In spite of several serious injuries Lulu continued on for several more years, before retiring and becoming a photographer, eventually settling in Bridgeport, Connecticut, and opened a studio.

Acclaimed for refined pale beauty, flowing curls and frills Lulu instigated a look and act that female aerialists thereafter copied and Farini opportunistically exploited.

Although no makers name is present on the box, the height and width are the same dimensions as the Sand Toys of Leotard, made by Brown, Blondin and Co. in 1865, the depth slightly deeper to allow for a different mechanism.



MIRROR PAINTING FOR AMATEURS

86. **SHARP-AYRES, Mrs. Helena Miriam Eyer.** MIRROR PAINTING IN THE ITALIAN STYLE: a practical manual of instruction for amateurs. London: L. Upcott Gill, 170, Strand, W.C. 1886. £ 250

FIRST EDITION. 8vo, pp. [iv], 76, [24] advertisements; in the original printed publisher's wraps, a little dust-soiled.

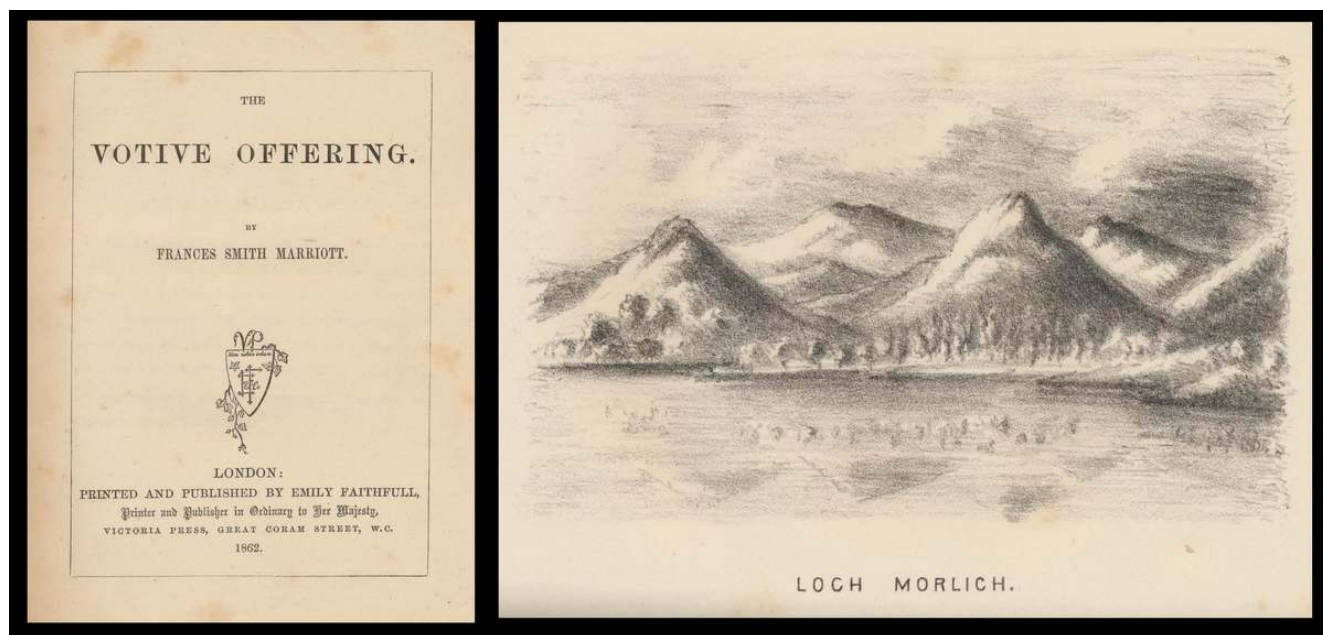
First edition of one of the very few works devoted to the decoration of mirrors for the domestic interior.

The work is divided into several chapters with an introduction in which the author explains that the 'revival of Mirror Painting in the Italian style will doubtless stimulate many lady amateurs to master the few mysterious manipulations involved in the process. I propose, therefore, to set before those who desire to practise the art, simple directions which will enable them to paint flowers, fruit, figures, &c., on any mirror or glass they may desire to ornament.' Information on where to purchase paints, brushes and the new medium known as 'Soscicrystallograph', recently put on the market for the sole purpose of painting on mirrors are given. There follows a guide on the choice of suitable subjects: 'Unlike pictures, which have a special position reserved for them, the subjects for mirror painting can and should be chosen in accordance with the position they will occupy. Thus, if a mirror is to be placed near the ground, it should be decorated with a water subject or upward-growing flowers, such as poppies, gladioli, &c. If, however, the glass is to be above the level of the eye, a spray or branches trailed across the top, with birds, butterflies, &c., coming down, will be most appropriate.'

Chapters which follow include: Scarlet Poppies, The Clematis, Laburnum, Wisteria, Apple Blossom, Chrysanthemums, Virginia Creeper, Foxgloves, May, Anemones, Grasses, Rushes &c, Fruit, Butterflies, Gadflies and Dragoon Flies, Birds, Animals and 'the Figure.' The author is not keen on using animals on mirrors, and 'Figures look very beautiful on glass if Cupids or fairies are the only subjects; but for portraits, glass as a background is more intolerable than for animals.'

The author has been difficult to trace. She was born at Stocklinch Ottersey in 1846, the daughter of a curate and his wife where she was baptised as Helen Maria Eliza Ayres. In the 1870's she moved to London and married an artist William Sharp in 1872 and lived at 30 Pembroke Square, she also appears to have taught at the Society of Artists at 53 New Bond Street - several advertisements on the cover of the work clearly indicate this association. At about the same time she was connected to the Chiswick School of Art and in the 1880's, when she moved to 67 Earls Court Road had a studio in the basement at 67A she was teaching, holding 'Classes in Drawing, Oil and Water-Colour Painting, Mirror Painting, Painting on Silk and Tapestry, Modelling (in Wax and Clay), etc. By this time her husband was a builders manager and on reflection the couple were active as middle class house decorators. Thereafter we lose sight of Helena in the 1890's.

OCLC records four copies in the UK, at the BL, NLS, Oxford and the National Art library at the V & A, and three copies in North America, at Delaware, the Buffalo & Erie County library, and the Smithsonian.



PRINTED AND PUBLISHED BY EMILY FAITHFUL

87. **SMITH MARRIOTT, Frances.** THE VOTIVE OFFERING. London: Printed and Published by Emily Faithfull, Printer and Publisher in Ordinary to her Majesty, Victoria Press, Great Coram Street, W.C. 1862.

£ 385

FIRST EDITION. 8vo, pp. x, 142; with frontispiece and six lithographed plates; some minor foxing in places; bound in the original publisher's boards, joints repaired, and boards lightly dust-soiled, but overall a very good copy.

First edition of this charming book of poetry produced to raise funds for the restoration of the church at Ulcombe, some 12 miles away from where the author resided. This was no random choice, however, as the work is dedicated to Catherine Twisden Butler, Frances' eldest stepdaughter who in 1861 had married the Rev. Pierce Butler the incumbent of the old church at Ulcombe. The poems are quite a mixture and reflect the writers interests and are chiefly a reflection on family events. The first poem, in three parts, 'The Betrothed - The Wife - The Parting' appears to be thoughts on Catherine's recent marriage; another three part poem 'Harriett's Grave - The Marble Column, and the Broken Shaft - The Mother' relates to the death, probably of Frances and William's child abroad, in which the lines also allude to

Harriett joining a sister. Other poems include references to events and travels including The Crimea war, Loch Lomond, Loch Morlich, The Crystal Palace by Moonlight, Impromptu on hearing a Soldier compared to a Field Poppy, The Polish Exile, The Grave, The Dying Child, Scott's Tower - this alluding to Sir William's favourite author and his commissioning a gothic folly, and the rather pathetic and unintentionally funny 'Lines on Seeing a Young Bird Set at Liberty, and afterwards Drowned by Dropping into the Sea.'

Frances was the daughter of Robert Radcliffe of Foxdenton Hall in Lancashire and became the second wife of the Rev. Sir William Marriott Smith-Marriott, 4th Bt of Sydling St. Nicholas, in Dorset. He was a second son, brought up on a charming Dorset estate, and chosen as heir by his maternal grandfather, James Marriott,

whose name he took. James was squire and rector of Horsmonden in Kent and in due course William took the family living. His first wife brought him three sons and three daughters but his second seems to have been very hypochondriacal and something of a disappointment. Although she was a year younger than he, and he was only sixty-three when he died, he refers to her rather quaintly in his surviving diaries as 'the dear old girl'. He paid much attention to his parish duties, instituted more frequent communions, visited on foot, horseback, or in a phaeton, and distributed soup to relieve the appalling poverty of his flock. Frances would of course have helped in all his endeavours and having already 'restored' and extended the church at Horsmonden and built a school for the poor, the Smith Marriott's looked further afield to to make their largess.

Frances also turned her hand to producing some lithographic illustrations for the work, including a frontispiece of Ulcombe church & rectory, her husbands church and rectory at Horsmonden, Bodium Castle, Loch Morlish etc. How much the book raised is open to doubt although the wood for the choir seats at Ulcombe is known to have come from Horsmonden Parish. Widowed two years after publication Frances remained in Horsmonden for the rest of her long life, where she died aged 98 in 1900.

The English philanthropist Emily Faithful (1835-1895) took a great interest in the conditions of working-women. With the object of extending their sphere of labour she set up in London a printing establishment for women in 1860, convinced that work as a compositor could be a well-suited trade for women seeking occupation. The Victoria Press soon obtained quite a reputation for its excellent work, and Faithful was shortly afterwards appointed printer and publisher in ordinary to Queen Victoria.

Probably the Royal Warrant awarded earlier in the year, Faithful's philanthropic work and her also being the daughter of a clergyman helped Frances choose her as the printer/publisher.

OCLC records five copies in the UK, at the BL, Oxford, Cambridge, NLS and the National Art library at the V & A, and two in North America, at Stanford and Rice.



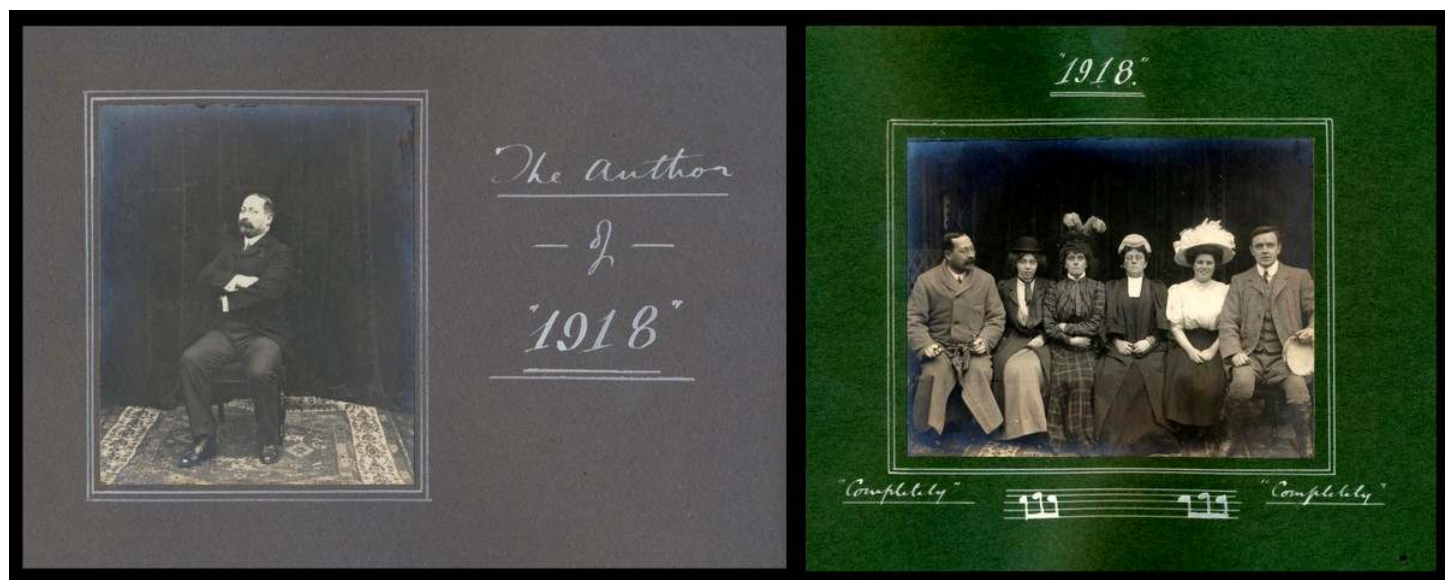


A SIGN OF THINGS TO COME

88. [SUFFRAGETTES]. SOUVENIR OF "1918" OR THE EVOLUTION OF THE SUFFRAGETTES. The Moss-Bacchanalian Theatre. [N.d. circa 1913]. **£ 850**

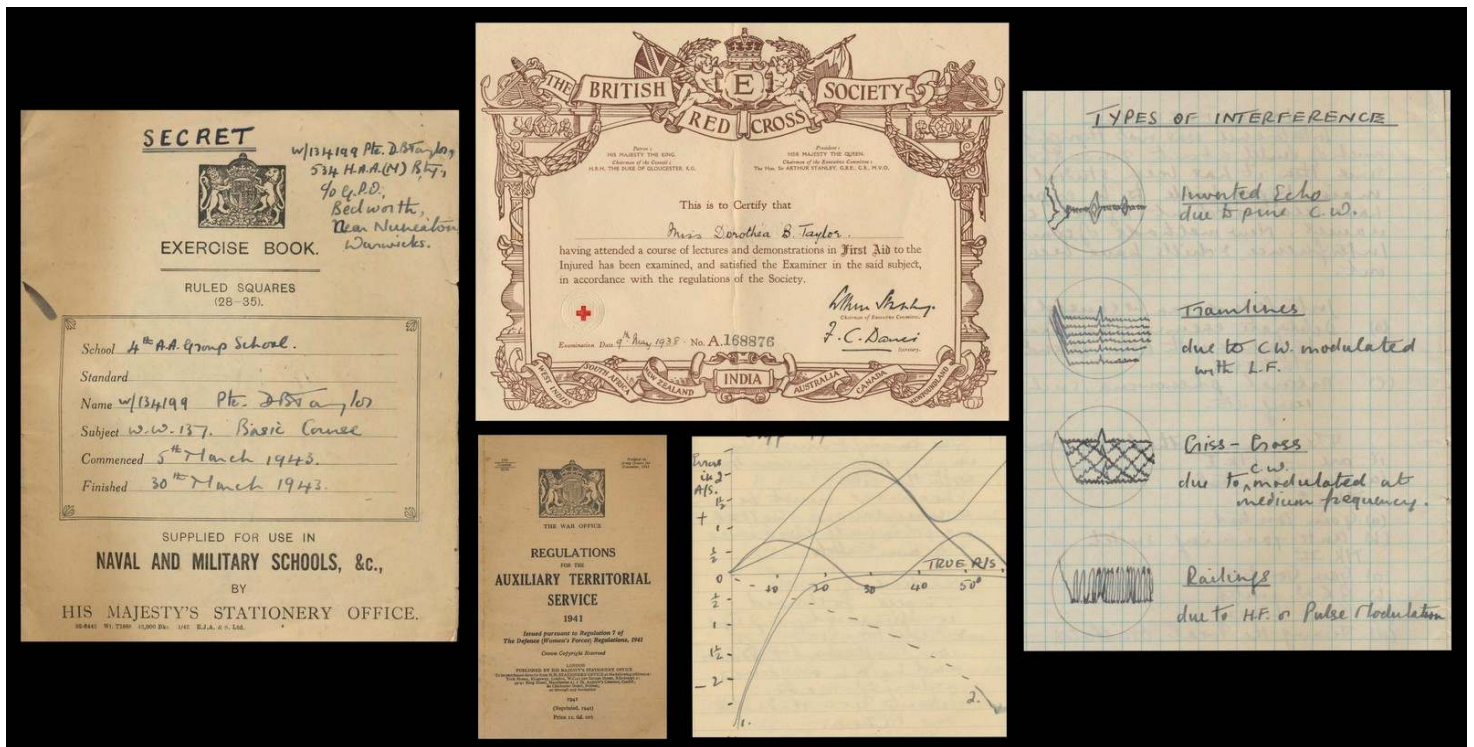
Oblong 8vo [17 x 23 cm]; 10 leaves with 19 mounted photographs framed in borders with descriptions in white ink; original grey boards with patterned upper cover and blue cord tie.

A souvenir photograph album for an amateur adaptation of Ariana Wormeley Curtis's play of 1868 *The spirit of seventy-six, or The coming woman, a prophetic drama*.



The photographs have clearly been taken in a domestic setting with various items of household furniture, rugs, curtains etc. pressed into use as props. The date of performance would be prior to First World War at the zenith time of suffragette militancy. As with Curtis' play this is a futuristic play, in one scene Judge Wigfall gives Victoria the binary choice of 'You must either marry or go into Parliament.' All roles are reversed with the men looking after the home and baby, and women as the breadwinner. The play ends with 'Compatibility' in '1918' rather than women and men at loggerheads with each other on the question of women's rights - a slightly vague ending really, more in the realms of pacification than development.

We do not know who 'The Moss-Bacchanalian Theatre' were but it is conceivable that the players may have been relatives of Sir Edward Moss of Moss Empires Ltd, then the largest chain of variety theatres and music halls in Britain. If so this is a rather quaint home entertainment by a theatre owner.



WWII RADAR OPERATOR

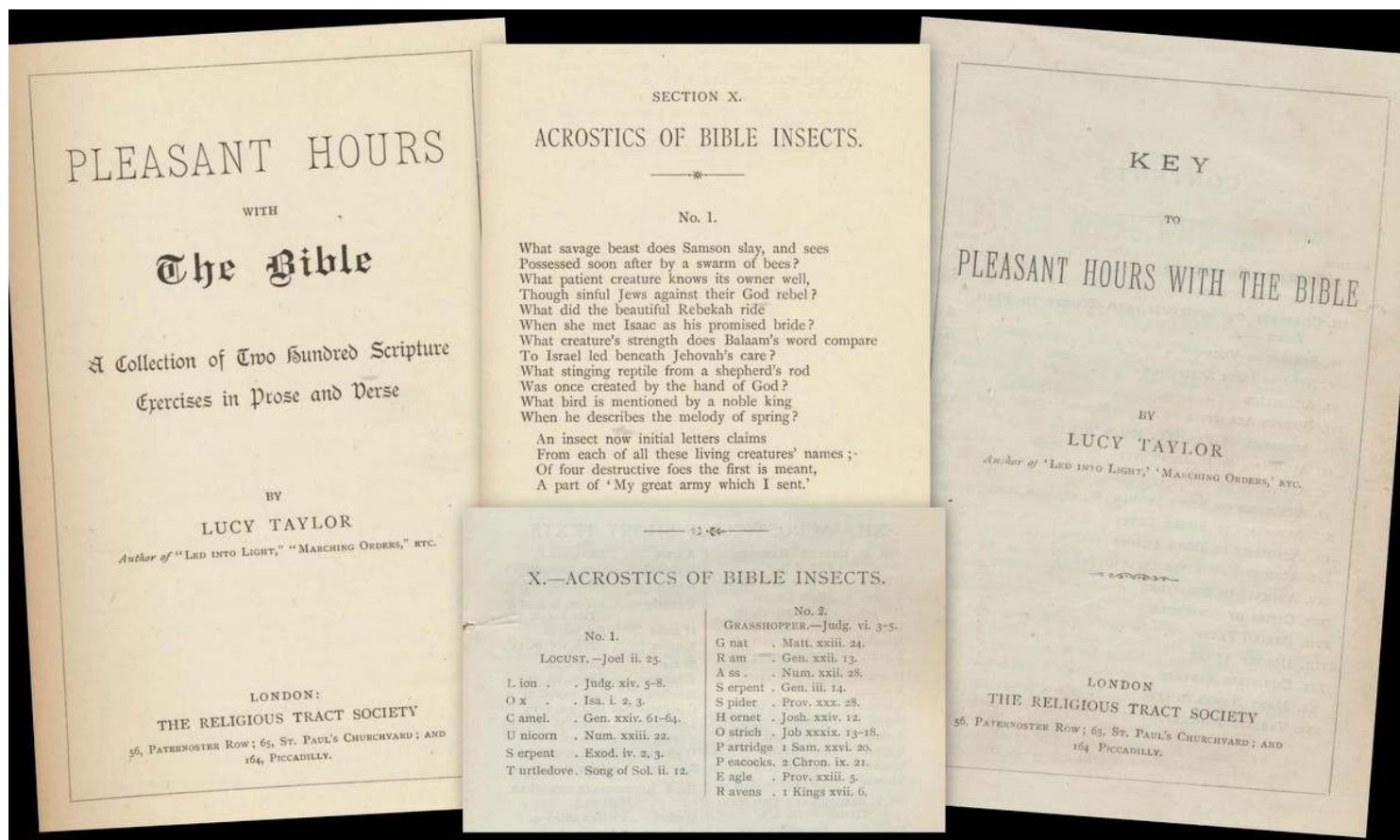
89. TAYLOR, Dorothea Betty. UNUSUAL COLLECTION OF ITEMS BELONGING TO A WWII RADAR OPERATOR. [Various Places], 1942-1946. £ 385

Collection includes three manuscript notebooks; a volume of ATS regulations; instruction manual for AA, No. 1 Mk II radar system; War Medal 1939-1945 and Defence Medal; together with other associated material including school certificates.

Betty, her preferred name, was a 23 year old bank clerk living and working at Hale in Cheshire when the war broke out in 1939. As with most unmarried women between the ages of 20 and 30 she was conscripted into the Auxiliary Territorial Service on the 20th February 1942.

By March 1943 Betty was doing her basic training at Bedworth in Warwickshire on the then still secret radar. She was assigned to learn about a two fairly new systems, officially designated Radar, Radar, GL, No. 1, Mk II and AA, No. 2. The first was to provide range information associated anti-aircraft artillery; the second system was Searchlight Control or SLC for short, a radar system attached to a searchlight and nicknamed by the operators as 'Elsie'. Betty compiled notebooks of her training, not only on the construction and maintenance of this equipment, but also how to read the signal and how to differentiate on the primitive radar screen the difference between a flock of birds, clouds and actual aircraft. Much of her work would have been outside in all weathers, these now rather primitive looking systems were semi-portable equipment, her location for war work was probably quite fluid, although she was designated 534 H.A.A. Battery, 142 Regiment.

Betty's certificate of leave was signed off in 1946 by her commanding officer, he stated her military conduct was 'Exemplary' and she 'Has proved an able and willing worker. Neat appearance and pleasant manner thoroughly trust worthy and capable of taking responsibility and using her own initiative.' Not that exemplary though, for she really should not have carried off these notebooks and instruction manuals etc. on her demobilisation for the contents were still secret and subject to restrictions!



'NOT MERELY... A MEDLEY OF BIBLICAL PUZZLES'

90. **TAYLOR, Lucy.** PLEASANT HOURS WITH THE BIBLE. A Collection of two hundred Scripture exercises in prose and verse. London: The Religious Tract Society, 56, Paternoster Row. [1890]. **£ 150**

FIRST EDITION. 8vo, pp. 144; with the 'Key to Pleasant hours with the Bible' (pp. 30) inserted in pocket at rear, as issued; in the original maroon publisher's cloth, spine lettered in gilt, upper board in blind, apart from small mark to upper board and light rubbing to extremities, a very good copy.

Uncommon first edition of this collection of 'spiritual exercises in prose and verse', including questions in single and double acrostics, designed to help the young and old alike in their knowledge of the Bible.

'An earnest effort has been made to encourage an intelligent searching of the Scriptures, not merely to present a medley of Biblical puzzles. Many of the exercises are directed to the study of Bible characters or cities, others involve finding chapter and verse, and also the connection of familiar phrases; while others, again, place Bible scenes before the reader, or sketch a Bible story, leaving names and full details to be supplied. The questions in the Double Acrostics are, of necessity, less connected, the number of names with desired capitals and finals being but small; but the Single Acrostics are mostly concerned with some special subject throughout. All questions, for instance, on the Damascus acrostic bear on events which took place in connection with that city, and those on Obedience each relate to instances of obedience or disobedience' (pp. 6-7).

We have been unable to find any further information on the author, Lucy Taylor, beyond her other works, *Led into Light* (1884) and *Marching Orders* (1888), both, as here, published by The Religious Tract Society.

The answers to the puzzles can be found in a specially printed 'Key', neatly tucked in to a pocket at the rear of the book.

OCLC records three copies in the UK, at Cambridge, NLS, and the BL, and two in North America, at Prairie College and the Baptist Bible College.

SILK MEMENTO OF A COVENTRY PAGEANT

91. **TENNYSON, Alfred, Lord.** 'THE LEGEND OF LADY GODIVA', by Alfred Tennyson, Poet Laureate. Evan C. Lewis, Herald Printing Office, Coventry. [1848 or 1851]. **£ 250**

Printed on silk [323 x 103 mm] with decorative patterned edging, overall in fine original condition.

Produced as a souvenir for one of the pageants that were held at Coventry during the early Victorian period. We know that Evan Cruikshank Lewis (1819-1890) was in charge of the *Coventry Herald* from 1847 to 1859 so that the silk ribbon would have been issued for one of two processions that occurred during his proprietorship, either in 1848 or 1851. The latter is the more probable date as by this year Lewis had diversified from publishing the newspaper and was also active as a jobbing printer with sidelines in playing cards, fancy envelopes and other decorative items.

Silk weaving and ribbon making was the principle manufacture of Coventry before a precipitous decline of the 1860's, naturally it was a ready source of material to use and promote the pageant. The pageant of 1851 is recorded to have been a mile and half long with a crowd of 200,000 spectators including some 20 to 30,000 visitors arriving by train. Tennyson's poem was first issued in 1842, and what permission, if any at all, was given to Lewis to reprint his poem is open to speculation.

We have been unable to find another example recorded.

'THE MIGHTY ENGINE OF FEMALE INFLUENCE'

92. **[TONNA, Charlotte Elizabeth].** THE PERILS OF THE NATION. An appeal to the legislature, the clergy, and high and middle classes. London: Seeley, Burnside, and Seeley, Fleet Street, MDCCCXLIII. [1843]. **£ 300**

FIRST EDITION. 8vo, pp. [iv], xlv, 399, [1] imprint; light foxing to endpapers, and in places throughout; uncut, and partially unopened in the original blindstamped publisher's cloth, spine lettered in gilt, minor surface wear, but overall a very good copy, with the armorial bookplate of Henry Birkbeck, and booksellers label of Josiah Fletcher, Norwich, on front pastedown.

First edition of this study on the perilous conditions of the poor in Britain, Tonna's most important non-fictional work, published at the behest of Lord Ashley.

'In 1842 a committee of the Christian Influence Society, seeking an effective author to prepare a political tract in advance of debates on the Factory Bill



THE PERILS OF THE NATION.

An Appeal to the LEGISLATURE,
THE CLERGY, AND THE HIGHER
AND MIDDLE CLASSES.



Seeley, Burnside and Seeley.
Fleet Street, London. MDCCCLIII.

CHAPTER XVIII.

FEMALE INFLUENCE.

It is much to be wished that the mighty engine of female influence was more efficiently directed. The ladies of England are famed for tenderness of feeling, for decision of mind, for firmness of purpose, and promptitude of action. Their position in society is more commanding than that of any other females throughout the world: they comprehend our political or commercial objects, share our anxieties, and assist us by their intelligent counsel, to an extent which renders their power, for good or for evil, almost irresistible; and, contrasted with the insignificance of women in foreign lands, truly marvellous. No human beings, perhaps, are so quick at detecting injustice, resenting oppression, relieving the ne-

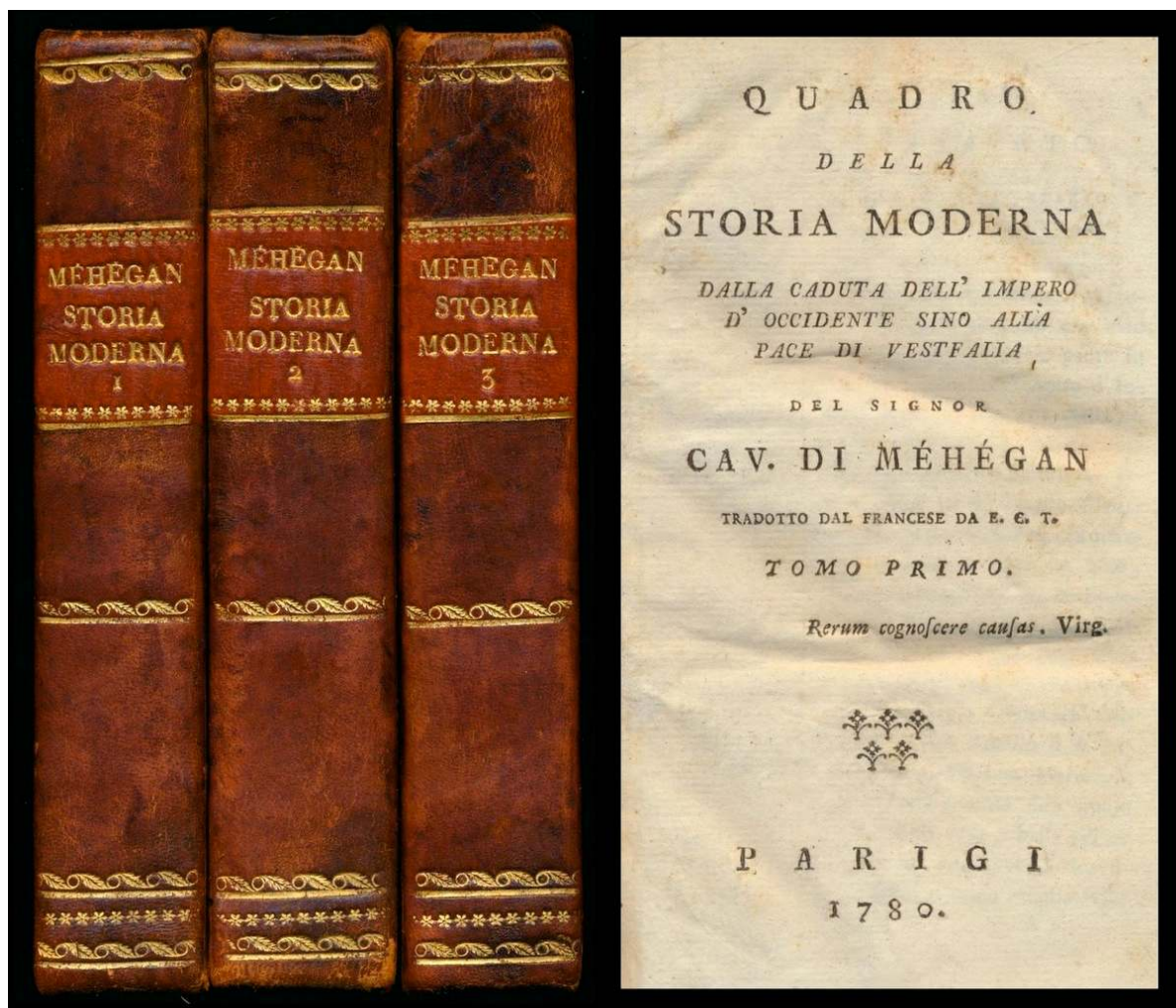
and other pending social legislation, induced Mrs. Tonna to accept the commission. After several months of research she presented the manuscript of *The Perils of the Nation* to her sponsors and publisher, who received it enthusiastically, but decided it should appear "without a name... as it was not to be supposed that legislators and those for whose perusal it was intended, would pay much attention to such a subject from a woman's pen" (Laurie Lanzen Harris, *Nineteenth-century Literature Criticism*, Vol. 108, 1981, p. 100).

Tonna's work is remarkably thorough, and set out under chapter headings such 'Power and Weakness'; 'Manufacturing Poor'; 'Mining Poor'; 'Commercial Poor'; 'Agricultural Poor'; 'Want of Sanitary Regulations'; 'Errors of the day'; 'Pauperism'; 'Education'; and 'Parliamentary interference', together with addresses to the ministers of the crown, bishops of the church, to the clergy and the legal and medical profession'. Of particular note is her rousing chapter on 'Female Influence' ("Their position in society is more commanding than that of any other females throughout the world" p. 352) in which she discusses domestic servants, interest in charity schools and their proper management, and household arrangements, together with advice on dealing with shopping transactions, and offering a remedy to the plight of milliners ("the liberation of thousands of slaves from a bondage that no English female ought to connive at", p. 373).

It is interesting to note that Louis Tonna, Charlotte's husband, recalled after her death that the "Book speedily reached a second and third edition; and that it had a marked and decided influence, not only on the tone of public feeling, but directly on the Legislature, admits of no doubt. It was quoted on public platforms and discussed in private circles; three important societies may be attributed to its influence., viz., the Society for Improving the condition of the Labouring Classes, the Church Extension Fund, and the Clerical Education Aid fund; and what were its effects in aiding the passing of the Mines and Collieries' Bill, and the Ten Hours Bill, will only be known when the secrets of all hearts are revealed" (*Personal Recollections*, pp. 374-5).

Charlotte Elizabeth Tonna (1790-1846) was a popular Victorian English writer and novelist who wrote as Charlotte Elizabeth. Her work focused on promoting women's rights and evangelical Protestantism. She made the acquaintance of Hannah More, and later Harriet Beecher Stowe wrote of her memoir *Personal Recollections* (1841): 'We know of no piece of autobiography in the English language which can compare with this in richness of feeling and description and power of exciting interest.'

OCLC: 5457510.



TRANSLATION BY A VENETIAN LADY - PUBLISHER, WRITER AND THEATRICAL PRODUCER

93. [TURRA, Elisabetta Caminer, *Translator*]. MÈHÉGAN, Guillaume-Alexandre de. QUADRO DELLA STORIA MODERNA dalla caduta dell'Impero d'Occidente sino alla Pace di Vestfalia del Signor Cav. di Mehegan. Tradotto dal Francese da E. C. T. Tomo Primo [-Terzo]. Parigi. 1780. £ 500

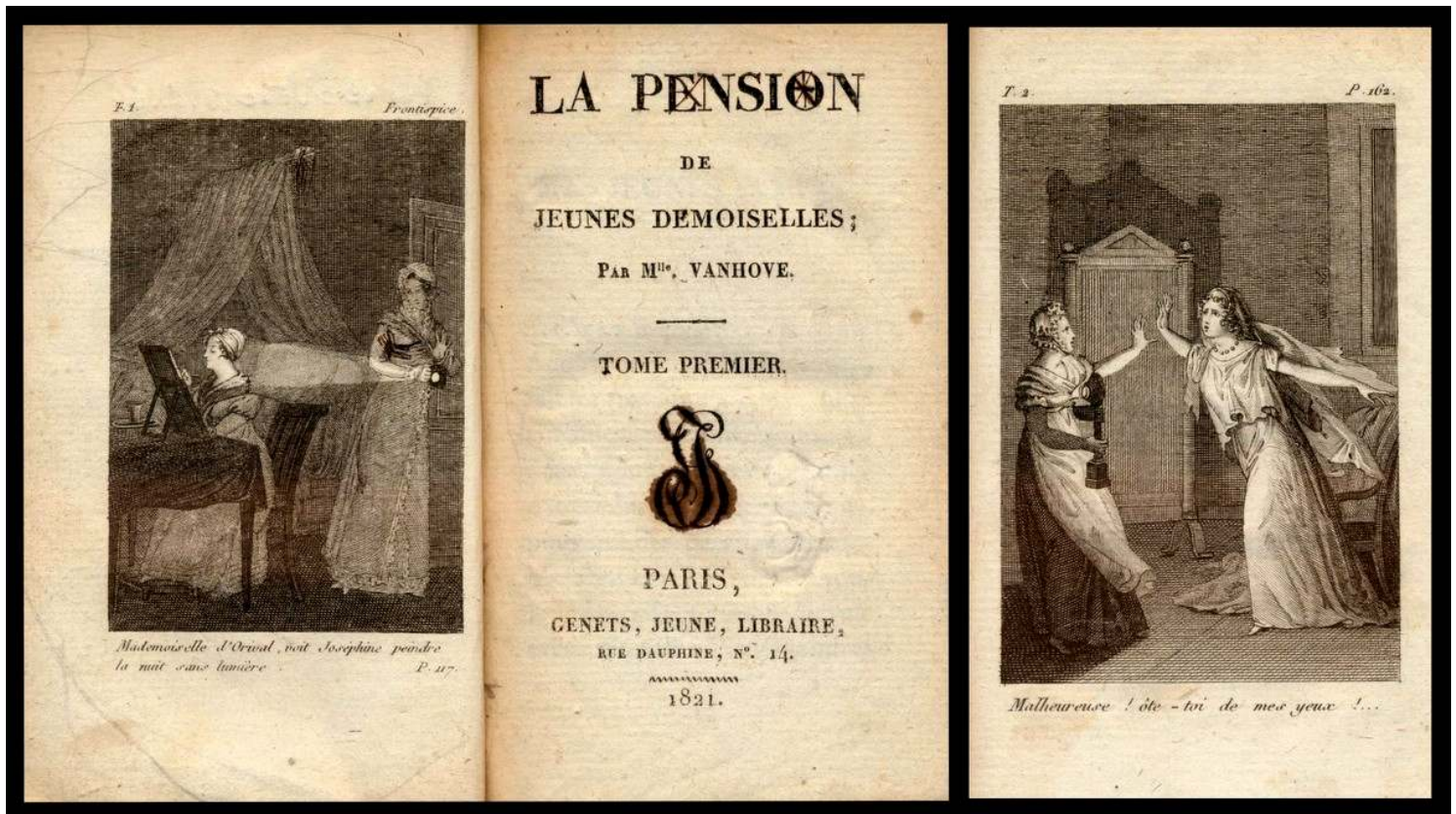
FIRST ITALIAN TRANSLATION. *Three volumes, 8vo, pp. 440; 486, [2] blank; 494, [2] blank; paper fault to A2 in vol. I, with 5cm tear to gutter, otherwise, apart from some minor browning and foxing in places, a clean copy throughout; bound in contemporary half calf over mottled boards, spines ruled in gilt with labels lettered in gilt, some surface wear and rubbing to corners, but still a very appealing copy.*

Rare first Italian translation of *Tableau de l'histoire moderne, depuis la chute de l'empire d'occident, jusqu'à la paix de Westphalie*, by the prolific literary historian and critic Guillaume Alexandre de Mègehan (1721-1766).

The work is translated by the Venetian publisher, writer, and theatrical producer Elisabetta Caminer Turra (1751-1796). Turra is best known as the founder and editor of the *Giornale enciclopedico*, which became one of the foremost enlightenment influences in the Veneto, thanks to its combination of reviews, announcements, and extracts of the latest philosophical, scientific and literary works from throughout Europe. In particular, the *Giornale*, under Caminer's direction, was especially interested in the question of the rôle of women in society: She wrote one of the first Italian reviews of Wollstonecraft's *Vindication of the Rights of Woman* and translated several works by Voltaire; her translations of French plays were often performed in Venice under her direction.

Mègehan's work was first published in 1766, and proved very popular with several other editions following, including an English translation in 1778 (*A view of universal modern history, from the fall of the Roman empire*), before the present Italian edition in 1780.

OCLC records three copies, all in Italy.



NOVEL BY A RENOWNED ACTRESS

94. **VANHOVE TALMA, Caroline.** LA PENSION DE JEUNES DEMOISELLES; Par M^{lle} Vanhove. Tome Premier [-Second]. Paris; Genets, Jeune, Libraire, rue Dauphine, No. 14, 1821. **£ 285**

FIRST EDITION. *Two volumes, 12mo, pp. [iv], x, [11]-242, [2]; [iv], 199, [5] table and advertisements; eight engraved plates including two frontispieces; some childish pencillings in places, mainly in vol. I, otherwise apart from some occasional marking, a clean copy throughout; with the contemporary ownership signature of Elizabeth Heninker(?) on verso of half-title; contemporary mottled calf, spines lettered and tooled in gilt; heads chipped and extremities rubbed, some marking to upper board of volume I, but still a good copy of this rare work.*

First edition of this rare novel by the renowned actress Cécile Caroline Charlotte Vanhove (1771-1860).

Vanhove was one of the best known actresses of her time, working with the Comédie Française from 1785 until 1811, when she retired from the stage and devoted herself to writing, both for the stage (*Les heureux mensonges, ou la curiosité excusable*, 1813), and novels, including *Elinor, ou, l'épouse coupable* (1824). The present work, attractively illustrated, had a second edition in 1824.

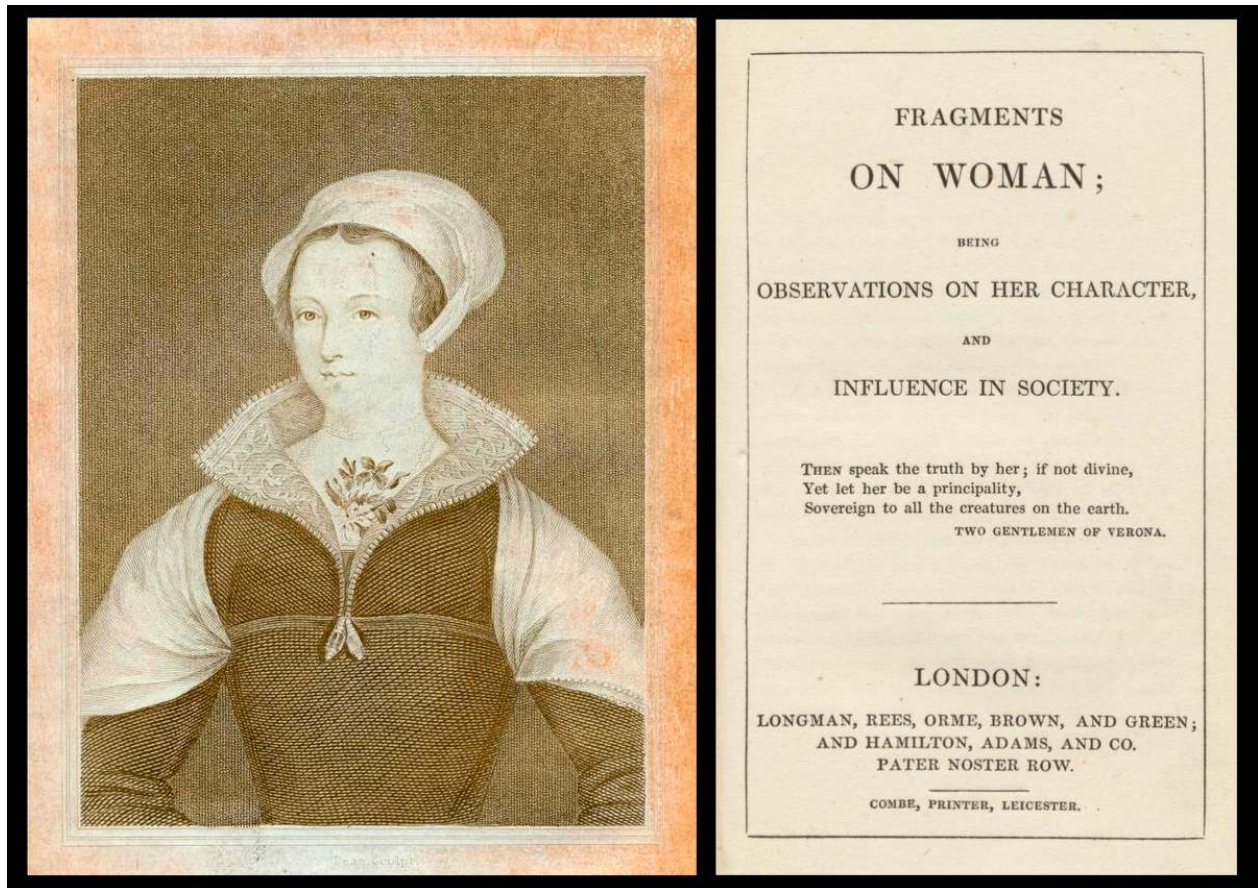
See Gamunchian 5723 & 5724; OCLC records one copy only, at the BNF.

'THE SENTIMENTS OF MEN [AND WOMEN!] OF GENIUS AND FEELING'

95. **[WOMEN].** FRAGMENTS ON WOMAN; being observations on her character, and influence in society. London: Longman, Rees, Orme, Brown, and Green; and Hamilton, Adams, and Co., Paternoster Row. [n.d., c. 1831?]. **£ 300**

FIRST EDITION. *12mo, pp. [iv], 135, [1]; with engraved frontispiece of Lady Jane Grey, printed in gold (some oxidisation, causing discolouration in margins), otherwise clean throughout; bound in the original? light blue silk boards, upper board lettered in gilt, expertly rebacked to style, corners rubbed and some soiling to cloth, but still a good copy.*

Scarce first edition of this compilation of *Fragments on Woman*, 'the sentiments of men of genius and feeling, for the last two hundred years' as reported in the forward, though there are also contributions by Fanny Burney, Barbara Hofland, Elizabeth Hamilton, Mrs. De Grey and several pieces by Hannah More.



'The all-powerful influence of Woman - the irresistible control of her attractions - the exquisite and undefinable combination of mind and form - belong not exclusively to any rank, or age, or country; they are the natural characteristics of humanity all the world over: - hers is an *universe*/ empire.' (p. [iii]).

The anonymous editor divides the work in to two parts, the first simply titled 'Woman', the second 'Marriage', and one wonders whether it was with the latter in mind that it was conceived, perhaps as a gift for a young lady in lieu of her forthcoming nuptials.

OCLC records three copies, all in North America, at Minnesota, Texas and McGill, apparently no copy in the British library.

THE END

