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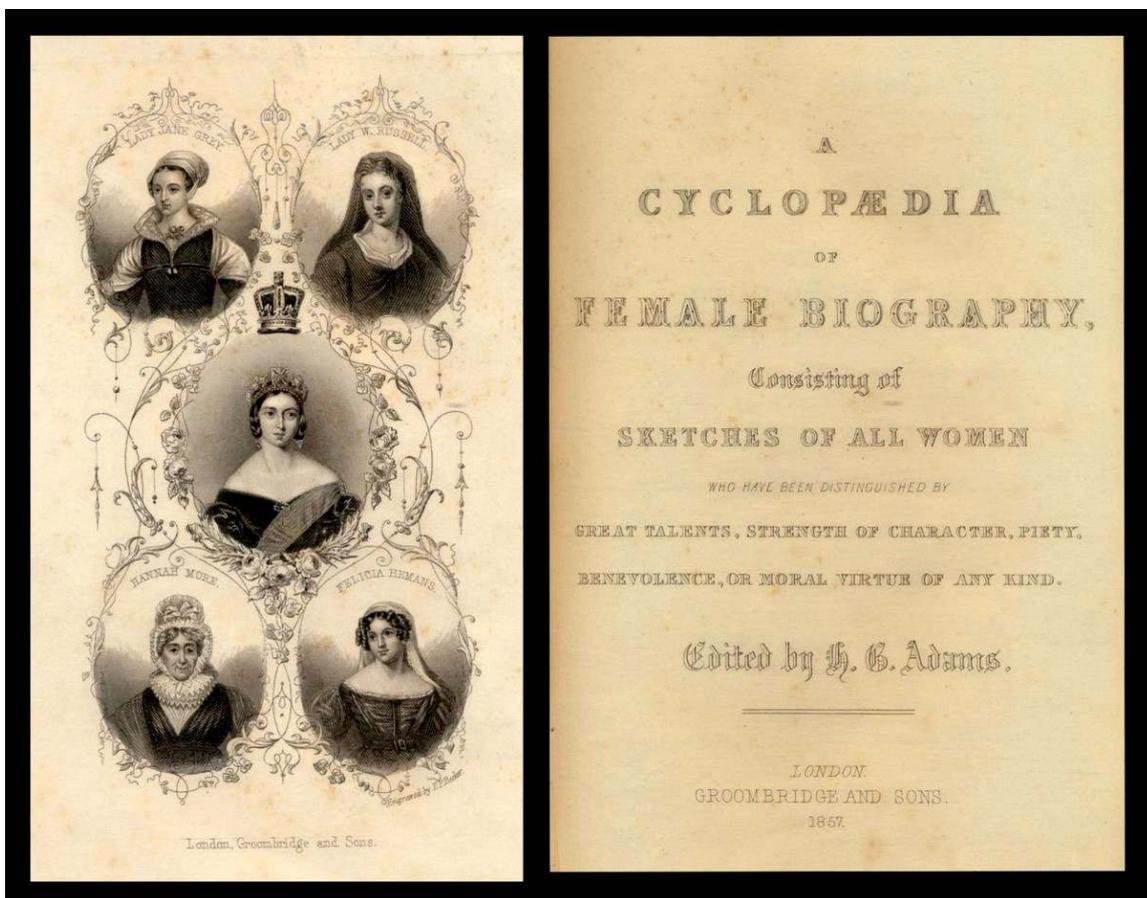
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THE ABA CHELSEA RARE BOOK FAIR

29 – 30 April 2022

STAND 33



'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.

2. **ABBADIE, Jacques [James].** CHEMICAL CHANGE IN THE EUCHARIST. In four letters Shewing the relations of faith to sense, from the French of Jacques Abbadie, by John W. Hamersley, A.M. London: Sampson Low, Son, and Marston, Milton House, Ludgate Hill. Published for the Editor. [Chiswick Press] [1868]. **£ 185**

4to, pp. 164; title printed in red and black; original art vellum with yapp edges, blocked in red lettering, red edges (somewhat worn and old stain on lower cover).

As one of the New York Hamersley's the translator John William Hamersley was independently wealthy and could to produce this curious work.

Hamersley after a brief flirtation as a lawyer tended to do good works and manage his Ne York real estate. he had travelled to Europe, explored Egypt, was presented at the Court of St James, (his cousin was later to become Duchess of Marlborough) before settling down as a pillar of New York society.

Whatever possessed him make a translation of Abbadie's 'highly acclaimed apology of the Christian religion,' [ODNB] *Traité de la vérité de la religion chrétienne* of 1684 is unknown. The fashion for such Anti-Catholic literature was pretty constant at this period and Hamersley, being in London probably judged correctly that this sort of work would stimulate his acceptance into society. He chose to mimic material turned out by Pickering and the Chiswick Press, even going to far as to use the same woodblocks, format and binding.

ALL ONE NEEDS TO KNOW

3. **ADAM, William.** THE GEM OF THE PEAK; or Matlock, Bath and its Vicinity. An account of Derby; A tour from Derby to Matlock... DERBY: John and Charles Mozley... [1851]. **£ 30**

FIFTH EDITION. *8vo, pp. x, 401, [1] blank, [4] index, [2] advert.; 2 folding lithograph maps and 9 tinted lithograph plates; original blocked and gilt red cloth; lacking the front free endpaper.*

Apparently the last printing of this guide book to Derbyshire with important accounts of Chatsworth and Alton Towers.

4. **[ANON].** AGATHOCLES ET MONK, ou l'Art d'abattre et de relever les trones. A Orleans, chez Jacob l'aîné. A Paris, chez Johanneau. Cinquième année républicaine.. **£ 60**

FIRST EDITION. 12mo, pp. [iv], 94; lightly foxed in places, title with some later notes; contemporary sheep backed mottled boards, spine gilt with label lettered in gilt, abut rubbed but still a very good copy.

OCLC records one copy in North America, at Boston Public library.

REACTIONARY ENTHUSIASM

5. **[ANTI-SUFFRAGE]. [POTT, Gladys].** REPORT OF LECTURE BY MISS POTT ON THE ANTI-SUFFRAGE MOVEMENT. Delivered at 67 Westbourne Terrace, W. on Tuesday December 12th 1911. Sir Bartle Frere presiding. [London] Printed by the National Press Agency Limited, Whitefriars House... and Published by the National League for Opposing Woman Suffrage, Caxton House, Tothill Street... [1911]. **£ 135**

8vo, pp. 16; apart from some very light minor dust-soiling, and rust marks in gutter where staples once were, a clean copy; disbound, as issued.

'The only question, the primary question, which must be determined is whether the vote in the hands of women will work for the good of the community at large. If it will not - I say it should not be given them even if it could be proved that it would work for the good of a certain number of women' (p. 7)

Gladys Pott was the Anti-Suffrage Movement strongest ammunition. Certainly you get the flavour of her style from this Lecture - particularly in the treatment of questioners - all faithfully reported. The Lecture was published by the National League for Opposing Woman Suffrage.

COPAC records a copy held by LSE Library.

WITH ORIGINAL BASKERVILLE ENDPAPERS

6. **[BASKERVILLE PRESS].** THE BOOK OF COMMON PRAYER... Cambridge, Printed by John Baskerville, Printer to the University. 1760. **£ 2,500**

Large 8vo, pp. [344]; apart from a few minor marks, a clean copy throughout; in diced russia, spine in six compartments, handsomely tooled in gilt, spine expertly repaired, with morocco label lettered in gilt; with original Baskerville endpapers, and contemporary engraved ownership label of the 'Earl of Aylesford' on front pastedown; a very desirable copy.

A handsome copy of Baskerville's *Book of Common Prayer*.

'Baskerville does not appear to have issued his own books bound, most retail prices we have, indeed, are for books specifically unbound in sheets. There was a bindery, however, which appears to have been closely associated with Baskerville' (Gaskell p. xxii).

The present binding is clearly associated with Baskerville and is readily identified by the unusual and striking endpapers, apparently unique to Baskerville bindings, which are marbled to represent blended washes of watercolour. This copy was sold at the sale of the Earl of Aylesford's library at Christie's in 1888 when it was described as lot 278 'Common Prayer (Book of) *Baskeville's edition, old gilt russia.* Camb. 1760.' and sold to Ellis for £1 10s - a priced copy of the sale catalogue accompanies this item.

Gaskell 19.

EARLY VIEWS OF THE ENGLISH RIVIERA

7. **BEDFORD, Francis.** PHOTOGRAPHIC VIEWS OF TORQUAY by Francis Bedford, Photographer to H.R.H. the Prince of Wales in the East. Chester: Catherall & Pritchard, Eastgate Row. Circa 1865. **£ 500**

Oblong Folio [190× 260 mm.]; Title printed in red and black, 16 albumen photographs from collodion negatives [105 × 150 mm.] each mounted on card with a gilt file border and title printed in brown; original purple cloth, the upper cover with a panel design blocked and lettered in gilt; booksellers ticket 'Croydon. Bookseller, Torquay.'

A fine album of views by one of the greatest photographers of the nineteenth century.

The views include Torquay, from Park Hill; from Waldon Hill, No. 2; Imperial Hotel and Beacon Hill; Atkinson's Hotel and Waldon Hill; from Abbey Crescent; from Torbay Road; Natural Arch at; Avenue, Torre Abbey, No. 1; Hesketh Crescent; Anstis Cove and Beach; Anstis Cove, from the Downs; View from the New Cut, No. 1; Babbiscombe Bay, from the Inn; Babbiscombe Bay, from the Beach; and Cockington Church.

These were some of the first photographs taken by Bedford's on his photographic progress through Britain. The reference numbers range from from 39 to 72 with the view from New Cut numbered 133. From the photograph of the newly built Imperial Hotel can be seen in middle ground a stack of large clay pipes and what looks to be a team of navvies at work. As this Hotel opened its doors on the 1st of November 1866 together with trees still in leaf it would seem to place the date sometime in the late summer or early autumn of 1866.

Francis Bedford (1816–1894) turned to photography about 1853, just at the time when the medium was emerging more fully into the public domain following the introduction of the collodion process. This process offered a delicacy and tonal balance that must have appealed to Bedford's acutely sensitive eye, for throughout his long career as a photographer it remained his preferred medium. He first came to public notice in 1854 when Queen Victoria and Prince Albert bought examples of his work from the first annual exhibition of the Photographic Society, of which they had recently become patrons. Later in the year they commissioned him to photograph the works of art from the Royal Collection on public exhibition at Marlborough House. As a further mark of her regard the queen commissioned Bedford to travel to Germany incognito in order to photograph scenes associated with her husband's childhood in Coburg. The album she gave the prince as a surprise birthday present in August 1857 was warmly received and as a consequence Bedford was sent to photograph the adjoining principality of Gotha in 1858. When the prince of Wales undertook an educational voyage of the Mediterranean, Egypt, the Holy Land, and Syria in spring 1862, Bedford was chosen to accompany the royal party and document the tour. Despite the many discomforts of heat, dust, and insects Bedford made over 200 negatives. A comprehensive selection was shown in London at the German Gallery, Bond Street, and published as a series of portfolios by Day & Sons, the most expensive of which cost 43 guineas, a price placing it well beyond the reach of all but the most wealthy. Doubtless royal patronage helped to establish Bedford's status among the growing band of artist-photographers who were starting to define the professional future of the medium during this period. Bedford became an active member of the Photographic Society shortly after its formation in 1853; he was elected to its council in 1858 and twice became vice-president, first in 1861 and then again in 1878.

Even before his trip to the Middle East, Bedford was well established as a leading photographer and publisher of topographic and architectural views for the burgeoning middle-class market. Francis Frith, George Washington Wilson, and James Valentine dominated this market in England and Scotland respectively, leaving Bedford to range freely in Wales, which he effectively colonized as his own photographic territory. Initially he specialized in publishing stereoscopic views when they were the height of fashion. In the latter half of the 1860s he published a series of portfolios of Photographic Views of Wales, Devon, and Warwickshire and consolidated the repertoire of his catalogue by travelling widely in his specially built carriage which functioned both as darkroom and living quarters [adapted from DNB].

See Gernsheim, *Incunabula*, 603 for a different issue.

WITH A NEW SUITE OF SALACIOUS ILLUSTRATIONS

8. **BESCHERELLE, Louis Nicolas and LARCHER, Louis Julien.** LA DONNA giudicata dai più grandi scrittori d'ambo i sessi, ossia la donna dinanzi a Dio, alla natura, alla legge ed alla società ricco e prezioso mosaico... Opera recentissima e affatto nuova. Turin: Presso l'editore C. Perrin. 1850. £ 550

FIRST ITALIAN EDITION. 8vo, [25.5 x 16.5 cm] pp. viii, 741, [1] blank; 45 hand coloured lithographs, a few heightened in gum-arabic; some text spotted and some spotting to plates and four plates browned due to paper quality; slightly later red half calf over marbled boards, spine decorated and lettered in gilt, slightly rubbed in places, but not detracting from this being a handsome and appealing tome.

First Italian translation of *La Femme jugée par les grands écrivains des deux sexes* of 1845, but really an excuse to add a new suite of salacious illustrations far removed from those in the original French edition.

Scenes include and oriental pasha and his concubine, naked women grappling with bathing sheets, scenes of lovers and various costume prints, modern, historical and traditional are included for the reader to cast their

eyes. There also appears to have been two distinct issues of the work, uncoloured and coloured - our coloured copy doubtless for the 'real connoisseur' of literature on women.

The work purports to be a collection of extracts by great writers of both sexes on the virtues of woman before God, nature, the law and society that may have been once thought edifying but now seems to be suspiciously condescending. The translator from the French was Onestina Ricotti, who it appears was something of a hack writer, commissioned by the Turin publishers C. Perrin. Perrin was allied to the Paris firm of Perrin et cie, the Turin branch were know for a number of richly illustrated chiefly non-fiction works and lithographs. Maybe they thought that by adding a number of images of sentimental fawning scenes, spiced with scantily clad and naked young women, was a sure way of making some money. Some of the illustrations for this volume are signed by Fd. Perrin and Jean lunck, however such was the interplay of lithographers and artists working and moving between different addresses in Turin during this period, it is now difficult to get a proper fix on the publishing history of this volume.

Not in OCLC, however KVK records several copies in only in Italy.

PICTURE SCENES

9. **BIRCH, William.** DELICES DE LA GRANDE BRETAGNE. Engraved and Published by William Birch, Enamel Painter, Hampstead-Heath. [London] Sold by Edwards, Pall-Mall; and Dilly, in the Poultry. 1791. **£ 650**

Oblong 4to., title, 9 ff. introduction "British Landscape", 36 ff., 2 ff. Subscribers, 1 f. Contents, 36 finely engraved plates by William Birch after Rowlandson, West, Corbould, Gainsborough and others; contemporary diced calf gilt, red morocco label, corners just a little worn, upper joint cracking at the head, occasional light foxing to the outer margins.

An intriguing series of plates designed to illustrate "the singular excellence of Britain for picture scenes" each engraved by William Birch, Enamel Painter of Hampstead Heath.

Having won the 'Society of Artists' awards in both 1784 and 1785 for technical improvements in enamel painting Birch 'turned his attention to reproductive printmaking, where he was particularly successful in adapting his skills for translating larger works to a smaller scale. This can be seen in a series of thirty-six stipple engravings of landscapes which—despite its very English subject matter—was given the French title *Délices de la Grande Bretagne* (1788–90). The picturesque quality of these engravings reveals Birch's own particular love of sketching tours in the countryside. Published by Dilly, Edwards, and Manson, *Délices de la Grande Bretagne* sold for 3 guineas in boards and at 5 guineas for proof impressions. These detailed and delicate plates were successful enough to win 250 subscribers, including royal and literary figures as well as other artists.' ODNB.

OCLC: 1106110.

INFLUENCED BY HER AMERICAN MOTHER?

10. **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 advise 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. I p. 76

PROMOTING HER WORK IN INDIA

11. [CARPENTER, Mary]. TWO AUTOGRAPH LETTERS SIGNED WITH AN INSCRIBED FLYER FOR HER 'SIX MONTHS IN INDIA', to Mrs Augusta Roberts and her son David Cargill. [Bristol]. [1868]. **£ 750**

Two ALs, (one with accompanying envelope), each 2 pages, and one printed flyer [195 x 116 mm]; some evidence of folding, and light soiling to envelope, otherwise in good original condition.

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

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

The recipient of the first letter, Mrs [Augusta] Roberts, was the widow of Browne H.E. Roberts (1830-1863), the son of an East India Merchant and author of a *History of the Colonial Empire of Great Britain*, 1862. Augusta (1819-1871) was the daughter of W.K. Bicknall of Surrey Hall, Tooting. She became a teacher at the Aberdeen Institute for Young Ladies at 9 North Silver Street and married a Mr Cargill and then appears to have lived in India for a while. She return to Britain, possibly because her husband had died in India, with her son David being born at sea on her voyage home in 1843. David Cargill, the recipient of the companion letter later became the superintendent of the North West Provinces of India, based in Mizrapur.

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

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

RECORDING THE OWNERS OF THE PRINCIPAL ESTATES AND HOUSES

12. **CARY, John.** CARY’S ACTUAL SURVEY OF THE COUNTRY FIFTEEN MILES ROUND LONDON. On a Scale of One Inch to a Mile. Wherein The Roads, Rivers, Woods and Commons: as well as Every Market Town, Village &c, are Distinguished; And every Seat shewn with the Name of the Possessor... London, Printed for J. Cary, Engraver, Map & Print-seller, No. 181, Strand. Published as the Act directs. June 20 1800. **£ 650**

SECOND EDITION. *Engraved hand coloured folding map divided into 20 sections and mounted on linen; folding into the original blue sugar paper case, the upper cover with a printed title label with engraved vignette of Hampton Court.*

A remarkably clean copy of this neatly produced map, executed on a convenient, yet detailed scale, of 1 inch to a mile.

This comparatively large scale allowed Cary to add much detail in representing the road system and built environment so that even the smallest tracks and cart-ways are shown and the villages and towns are engraved even down to individual buildings. Hills, heaths, woods, parks and commons, marshes, rivers, ponds and watermills are all represented in something of the manner of John Rocque with special attention paid in the differentiation between different types of woodland and to the recording of the names of the owners of the principal estates and houses.

With vast areas of undeveloped land to the north and south of the city, and Hampstead still just a village, this is London of the late eighteenth century. Yet all the roads and main highways are already there with the Mile End Road heading east and Tottenham Court Road just starting to get built up. Overall this is a very workmanlike production, devoid of the florid detail of some of its contemporaries.

The map is more often met segmented in book form with a ‘key map’ that is superfluous in this folding form. First issued in 1786 the map was to be updated in 1800, as here, and also in 1811 and circa 1825.

13. **COOKE, William Bernard, OWEN. Samuel [and COMBE, William]** THE THAMES; Or Graphic Illustrations of Seats, Villas, Public Buildings, and Picturesque Scenery, on the Banks of that noble River, London, Vernor, Hood and Sharpe, 31 Poultry; and W.B. Cooke, 12 York-Place, Pentonville. 1811. **£ 600**

2 volumes, 8vo, pp. [xii], [204]; [iv] [202], [2] ‘New Table’[6] index [2] binders instructions; 84 engraved plates by Cooke after Owen; minor ink stain from stamp affecting frontispiece in the second volume; contemporary straight grained red morocco, spines decorated and lettered in gilt, gilt edges; spines slightly faded.

Owen's spirited illustrated ramble along the Thames follows much in the footsteps of Boydell twenty years earlier. Yet this early nineteenth century view portrait of the river is considerably less serene with choppy water and windswept skies worthy of Turner very much a feature.

Adams 106; Upcott pp. 771-3; Cohen, pp. 134-6.

TYPES OF LITTLE BOYS

14. [CORNER, Julia 'Solomon Lovechild']. SKETCHES OF LITTLE BOYS. Containing the well behaved, the covetous, the dilatory, the attentive, the inattentive [sic], the exact, and the good little boy. London, Thomas Dean & Son, Threadneedle Street. [1852]. **£ 385**

8vo, pp. 33, [16] advertisements; hand coloured wood-engraved title, frontispiece and four plates; engraved head and tail pieces and initial letters; bound in the publisher's yellow boards, printed in red, rebacked, back cover with a list of 'New Juvenile Works for Presents or Prize Books', rear endpapers with further advertisements, lacking front free endpaper, gilt edges, corners worn and surface rubbed, with some old marks.

The title was first published in 1839 under the imprint of Dean & Munday but here revised together with new illustrations.

The work reinforces through a series of short stories examples of both good and bad behaviour of 'Little Boys'. The author, Julia Corner, is quite clear that a good boy 'is dutiful, kind, and affectionate; diligent at school, attentive at church, and gentle and humane to all living things. He is careful with his books and clothes; and he knows they cost money, and that money is not obtained without labour.' Of the less than good boys the examples given are of 'The Inattentive Boy' Frank who is lent, by the studious James, a jigsaw map of England, alas when the puzzle is returned James discovers it has lost the counties of Middlesex and Durham. Likewise 'The Covetous Little Boy', Charles, becomes jealous when an Ark toy is given to his younger brothers Tom and George. Charles persuades his younger brothers to part with the Ark, for some old toys of his own. A parent on discovering this is rather incredulous and takes time to explain how wrong Charles has been. One feels that Charles was not altogether convinced that the exchange should be rescinded. On balance one would not like to be in the company of such excruciatingly good boys for too long as described here!

Julia Corner (1798-1875), also known as Miss Corner, was a British children's educational writer who created Miss Corner's Historical Library. Corner was born in London in 1798. Her father, John Corner, was an engraver. She initially wrote novels which she continued after she became associated with a series of history books. In 1840 she published "The History of Spain and Portugal" and the "History of France". The former was criticised by the Church of England Quarterly Review as an "apologist for the Jesuits" although "Miss Julia Corner's" good intentions and the low price of her books was appreciated. These history books eventually covered many countries and built up into what was known as Miss Corner's Historical Library. 'Corner wrote simple stories for children and books for their instruction as well as history books about the ancient Britons, Saxons, and Normans. She was published by low cost publishers like Henry George Bohn for whom she created books about India and China in the 1850s. Her books about countries, Miss Corner's Historical Library, would be illustrated and they would include anecdotes, tables of historical events, maps, different aspects of history and questions were raised that related to the text in the style of Richmal Mangnall... Corner also created revised editions of other writer's books including Anne Rodwell's *A Child's First Step to the History of England*. Her usually conservative books also included plays for children in Dean & Son's series, Little Plays for Little People, which she advocated for their educational value' (see ODNB).

The illustrations are by Benjamin Clayton, (1809-1883), an Irish artist and engraver who settled in London and probably produced a tremendous amount of unsigned work for juvenile works, prints and advertising material, and who is better remembered as the father of the writer, Ellen Creathorne Clayton. The illustrations are simple and direct and show the boys on the whole trying to be good rather than bad.

OCLC records copies at UCLA and Princeton.

'A TRIAL WILL CONVINC, HER CORSETS ARE UNRIVALLED'

15. [CORSETS]. MRS. SALISBURY, Fashionable and Elegant Corset Maker... [London, c. 1860]. **£ 150**

TRADE CARD. *Printed on card, 91 x 62mm, with address in ms. at foot: 24 Park St., Southwark; in excellent condition.*

Rare survival of this trade card of a Victorian lady Corset Maker, based in Park Street, Southwark, near to the site of the original Globe theatre.

'Mrs. S. makes it her study to fit the Figure, and give it all that ease and elegance, so desirable for the present fashion and elegance of the form. A Trial will convince, her Corsets are unrivalled'

THE ADVENTURES OF A COUNTRY LAD

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

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

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

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

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

Gumuchian 735 - this copy?

UNRECORDED

17. [DARTON & SON]. MY GRANDMOTHER London, William Darton & Son, Holborn Hill. [1830-1836].

[Together with.] MY GRANDFATHER. London, William Darton & Son, Holborn Hill. [1830-1836]. **£ 300**

Hand coloured aquatints [18.8 x 13.6 cm], some minor dust soiling, otherwise in good clean original state.

An unrecorded pair of prints issued by William Darton, but unconnected with the later works by William Upton some ten years earlier.

My Grandmother shows her two grandchildren in a garden overlooking a landscape; the girl in a white dress and pantaloons with a blue purse and a straw hat and the boy dressed in white trousers and a brown jacket with lace collar and holding his grandmothers hand. The grandmother is in a long red dress with a blue cape trimmed in yellow and matching hood with red trim. *My Grandfather* also with two grandchildren and also in a garden; the girl in a red skirt and brown shirt and straw hat and the boy in stripped trousers and blue shirt and cotton collar and holding a beaver hat in his hand. The grandfather seated on a rush chair wearing rather old fashioned attire including fawn breeches and blue stockings, a red waistcoat and dark brown long coat with large buttons and a wide brimmed hat in his hand.

The scenes give an interesting contrast between grandmother and grandfather. The boy is shown pointing to something that has attracted his interest and the grandmother also pointing in the same direction and evidently voicing some interesting lesson, meanwhile the girl looks on adoringly. The print of the grandfather is somewhat different as he appears both older and frailer and is shown seated with his walking stick resting on his leg. He is not directly looking at the children but slightly lost in thought and probably acknowledging that the girl is fulfilling her natural role of nurturing to her brother as she extends her open hand to indicate the presence of their grandfather.

The prints are the exact dimensions and style as another pair of images of schoolchildren issued by Darton and must be connected in some way. We have not been able to locate or find any reference to these prints, further we have seldom, if ever, seen aquatint used by Darton at this late date, their preferred method for such at this time being lithography - more questions than answers, I'm afraid, on this one.

BY DARWIN'S HALF COUSIN

18. [DARWIN, Violetta Harriot, *illustrator*] and NUGENT, George Nugent-Grenville, 2nd Baron. YE DOLE OF TICHBORNE by Lord Nugent. Illustrated by V.H.D. London, Bemrose and Sons, 1871. £ 550

FIRST EDITION. *Oblong 8vo, pp. [4], with nine anastatic plates by 'V H D'[arwin], the first folding, and with poetic verses facing, two leaves of introduction, in the original publisher's bind stamped green cloth, upper board lettered in gilt, inner joints lightly cracked, else a very good sound copy.*

Published to capitalise on the infamous Tichborne case then beginning to run its course through the courts.

The poem recounts the history of the Tichborne dole of bread, a charity festival active until the 1790's and held at the village of Tichborne in Hampshire during the Feast of the Annunciation. The tale concerns a curse by twelfth century Lady Mabella Tichborne on her descendants. This predicted that should the dole stop the family would produce only daughters and die out, which indeed did happen with the male issue cut down by early death and shipwreck, all of which paved the way to the interminable Tichborne claimant cause.

The illustrations are very clearly in the style of Richard Doyle's *The Manners and Customs of Ye Englyshe* which first appeared in *Punch* in 1849, they capture many of the more absurd parts of the tale in a mock medieval manuscript technique replete with a border of a dragon.

The illustrator, Violetta Harriot Darwin (1826-1880), was a half cousin to the famous Charles, both sharing Erasmus Darwin as a grandfather. Although Charles descended through Erasmus' first wife Polly, and Violetta through his second wife Elizabeth, the cousins despite being near contemporaries appear to have had very little contact. A number of Violetta's anastatic topographical views were published in the 1860's and her illustrated version of Southey's *Bishop Hatto: a legend of the Mouse-Tower on the Rhine* in 1861, but these are both in a quite different style.

The author of the poems, Lord Nugent, unlike many of the Grenville clan, supported the cause of anti-slavery, parliamentary reform, religious liberty, penal reform and the amelioration of the condition of the rural poor. He also inherited an aptitude for literary and scholarly pursuits, as well as their tendency to corpulence and financial ineptitude. He was not a great poet however some of his smaller works found a willing space in the 'Annals'. Under the less antiquated title, 'The Dole of Tichborne', the poem first appeared first in the 1830 volume of *The Gem*.

OCLC records only a second edition, at the National library of Wales only.

NURSES OF THE V.A.D.

19. DENNYS, Joyce and Hampden GORDON. OUR HOSPITAL Anzac British Canadian, Pictures by Joyce Dennys, Verses by Hampden Gordon & M. C. Tindall... London: John Lane the Bodley Head; New York: John Lane; Toronto: S.B. Gundy, [1916]. £ 200

FIRST EDITION. *4to, pp. [56], including 26 leaves of coloured plates done in the style of posters; in the original cloth backed pictorial printed publisher's boards, spine lettered in gilt, lightly faded, boards with minor foxing, but still an appealing copy.*

A most appealing First World War satirical 'nursery rhyme book', with numerous delightful caricatures by the noted illustrator Joyce Dennys. Each letter of the alphabet represents some aspect of hospital life, both irksome and pleasant, accompanied by a verse and a cartoon.

The whole work is really a skit on the work of the Voluntary Aid Detachment or V.A.D., an organisation formed in 1909 by the Red Cross and the order of St. John of Jerusalem to provide nursing support, and which by 1914 had some 2,500 members, two-thirds of whom were women and girls. Joyce Dennys produced several recruitment posters for the V.A.D. so the work in some respects was probably produced with the dual purpose of recruitment.

Before the war started Joyce Dennys was attending an art school in London and it was around 1915 that the publishers, John Lane, The Bodley Head, commissioned her to draw the pictures for *Our Hospital ABC* She was well placed for she was herself a nurse in the V.A.D stationed at Budleigh Salterton Auxiliary Hospital from December 1914 until December 1915 before serving at Number Two Military Hospital in Exeter, from January to October 1916.

OCLC: 18236927.

UNCOMMON EXAMPLE OF ALKEN'S ART

20. **[DRAWING BOOK]. ALKEN, Henry.** ILLUSTRATIONS FOR LANDSCAPE SCENERY London: Published by S. & J. Fuller, at the Temple of Fancy, 34 Rathbone-Place. Printed by L.Harrison, 373, Strand 1821. **£ 1,250**

FIRST EDITION. *Small oblong folio [23 x 29 cm] pp. [2] title; 26 hand coloured engraved plates, numbered 1-24 and 2 unnumbered of cattle and horses at the end; uncut in original grey boards, upper cover with printed label; rebaked; preserved in a modern red cloth slipcase; upper cover lettered in gilt; bookplate of Joel Spitz.*

A less common form of Alken's art.

Like Child's [*A New Drawing Book of Figures*] and *The Pencil Drawing Book*, [1860] there is no text; however Aiken's gift for the anecdotal ensured that most of the sketches form self-contained episodes. Indeed his earlier book, *The Beauties and Defects in the Figure of the Horse, comparatively delineated* (1816), had offered advice to prospective horse buyers based on an interpretation of the different passions of the horse, illustrated by coloured plates and showing parts of the body and *tetes d'expression*.

'Henry Aiken, alias "Ben Tally O", was primarily a sporting painter who also provided numerous illustrations - often comical - for books on bloodsports and on horses. His interest extended to the politics of gaming, and in 1831 he issued a pamphlet objecting to the "obnoxious clauses" of the new game laws, which indicted a farmer for shooting a rabbit on his own land (*The New Game Law*, p. 14). Not surprisingly the majority of illustrations in this book are of hunting, shooting, fishing or racing scenes, but these are interspersed with traditionally picturesque rustic groups and with incidents showing officers in encampments, on military exercises or dallying with country girls.

Fitzwilliam Museum, *From Gilpin to Ruskin*, No. 52; OCLC records eight copies in North America.

21. **[ELLIS, Mrs. Sarah, née Stickney]. MY BROTHER, or, the man of many friends.** By an old author. London: Sampson, Low, & Son, 47, Ludgate Hill. 1855. **£ 175**

FIRST EDITION. *8vo, pp. v, [i] blank, 225, [1] blank, [2] advertisements; with frontispiece after Cruikshank; a clean copy throughout; in the original red blindstamped publisher's cloth, spine and upper board lettered and stamped in gilt, light signs of wear, but still a fine copy.*

'Although most of Mrs Ellis's writings which promote total abstinence date from the 1840s, she returned to this theme in 1855, with the publication... of her short novel *My Brother, or The Man of Many Friends*, attributed to 'An Old Author.'

Sarah Ellis (née Stickney) (1799-1872) was a Quaker turned Congregationalist who was the author of numerous books, mostly written about women's role in society. She worked with her husband, the well-known missionary (notably to Madagascar), Rev. William Ellis in the London Missionary Society, to promote their common interest in temperance.

Cohn 271; Wolff 2080; OCLC: 11200347.

'A REAL ADVANCE ON ANYTHING PREVIOUSLY PUBLISHED'

22. **[ENGRAVING]. [BOSSE, Abraham and others]. SCULPTURA HISTORICO-TECHNICA:** or, the History and Art of Engraving. Containing I. The Rise and Progress of Engraving. II. Of Engraving in general. III. Of Engraving, Etching, and Scraping on Copper, as now practised. IV. An Idea of a Fine Collection of Prints. V. The Repertorium; or, A Collection of various Marks and Cyphers, with Additions. To which is now added, A Chronological and Historical Series of the Painters from the

Eleventh Century. Extracted from Baldinucci, Florent le Compte, Fairthorne, the Abecedario Pittorico, and other Authors. With Copper-Plates. London: Printed for J. Marks, in St. Martin's Lane. M DCC LXX [1770]. **£ 225**

FOURTH AND LAST EDITION. *12mo, pp. xi, [1], 264; 10 engraved plates and 202 woodcut cyphers in the text; brown stain affecting the head of a few gatherings in the centre of the work; contemporary mottled calf, spine in compartments with gilt lettered red morocco label, joints slightly rubbed.*

Described as 'the first *useful* book, in English language, for the collector of prints.' [Levis]

The work is something of preceding works by Bosse, Evelyn, Brown, Faithorne Durer, De Piles, Monier and other into a one volume illustrated compendium. Levis gives over the whole of chapter two in his bibliography to 'The Pedigree of Sculptura Historico-Technica.' 'This book is a real advance on anything previously published for the Collector of Prints, and enjoyed great popularity, as its several editions, and the fact that it is not at all rare, testify. Its anonymous author is entitled to the greatest credit for producing so valuable a treatise, considering the earlier literature on the subject.'

First published in 1733 as *Repertorium Sculptile-Typicum*, with a much expanded second and updated Third edition following in 1747 and 1766, our 'Fourth' edition is truthfully the third with a cancelled title.

See Levis, Howard Coppuck Levis, *A Descriptive Bibliography of the most important books in the English language, relating to the Art & History of Engraving and the Collecting of Prints* 1912, chapter II.

'THE ART OF MAKING ONE'S-SELF AGREEABLE'

23. **[ETIQUETTE]. THE HABITS OF GOOD SOCIETY:** a handbook of etiquette for ladies and gentlemen. With thoughts, hints, and anecdotes concerning social observances; nice points of taste and good manners; and the art of making one's-self agreeable... London: James Hogg & Sons. [1859]. **£ 285**

FIRST EDITION. *8vo, pp. 378, [4] advertisements; with engraved frontispiece; apart from a few minor marks, a clean copy throughout; in the original blind stamped publisher's plum cloth, spine and upper board decoratively tooled in gilt, lightly sunned and minor split to upper board, but still a very appealing copy.*

First edition of this handbook of etiquette for ladies and gentlemen, with instructions on manners, and the requisites of good and bad society, 'the whole interspersed with humorous illustrations of social predicaments, remarks on the history and changes of fashion, and the differences of English and Continental etiquette'.

Curiously the work opens with two preface's, one by 'The Man in the Club-Window', the other, much shorter, titled 'The Lady's Preface', noting that 'Men may discriminate and criticise, but woman can alone instruct woman in her every-day habits and conduct, as, we trust, may be demonstrated in the course of the following recommendations from A Matron'. Thereafter the work is set out in three parts, the first on 'The Individual', covering 'The Dressing Room', 'The Lady's Toilet', 'Dress', 'Lady's Dress', 'Accomplishments', 'Feminine Accomplishments', and 'Manners, Carriage and Habits'; the second on 'The Individual in Individual Relations' discussing the correct etiquette in public (covering 'railway travelling') and private; before concluding with 'The Individual in Company' with chapters on 'Dinners, Dinners, and Dinner-Parties', 'Ladies at Dinner', 'Balls', 'Morning and Evening Parties', 'Marriage' and finally 'Presentation at Court'.

OCLC: 11674508.

24. **EVANS, Charles, publisher.** THE GRAND PANORAMA OF LONDON FROM THE THAMES. London, Charles Evans, 351, Strand, 1844. **£ 600**

Continuous wood-engraved strip view by Henry Vizetelly, measuring 6½ × 144 inches (165 × 3,650 mm); a couple of minor tears to folds; cotton-backed and folding into original decorated lithograph paper covers, the upper and lower covers with a cartouche enclosing the title.

This immensely detailed panorama shows the North Bank of the Thames from Westminster to the Tower of London with much shipping in the river. It was presented to subscribers of the *Pictorial Times*, a short-lived competitor to the *Illustrated London News*, started by Vizetelly in 1843 and closed in 1848.

The publisher's description is worth quoting in full: 'This remarkable Engraving, twelve feet in length, may be taken as a specimen of the Gifts presented without charge to the Subscribers to the Pictorial Times, Family Illustrated Newspaper. As a print it is unequalled in the History of Wood engraving, and is alike valuable as a Work of Art and as an Historical Record of the appearance of the great Metropolis, seen from the Thames in 1844'. - Textile-backed versions of this panorama are considerably rarer than the more fragile paper only copies. Abbey, *Life*, 564.

JOHN EVELYN'S COPY

25. [EVELYN, John]. [WAKE, William]. THE GENUINE EPISTLES OF THE APOSTOLICAL FATHERS S. Barnabas, S. Ignatius, S. Clement, S. Polycarp, the Shepherd of Hermas, and the martyrdoms of St. Ignatius and St. Polycarp, written by those who were present at their sufferings. Being, together with the Holy Scriptures of the New Testament, a compleat collection of the most primitive antiquity for about CL years after Christ. Translated and publish'd, with a large preliminary discourse relating to the several treaties here put together, by W. Wake D.D. Chapl. in Ordinary to their Majties, and preacher to the Honourable Society of Grays-Inn. London: Printed for Ric. Sare at Grays-Inn Gate next Holborn. 1693. **£ 750**

FIRST EDITION. *8vo, pp. [viii], 196, [6], 9-547, [1] blank, [8] index; apart from a few minor marks in places, a clean crisp copy throughout; in contemporary sprinkled calf, spine tooled in gilt with red morocco label lettered in gilt, lightly rubbed to extremities; with John Evelyn's ink markings on front free endpaper, and the bookplate of Robert Hayhurst on front pastedown (see below); a very appealing copy.*

An interesting provenance and a direct connection between William Wake and the diarist and writer John Evelyn.

'During a period of convalescence after illness [Wake] produced a translation of the *Genuine Epistles of the Apostolic Fathers*, which was published in 1693. Although reprinted twice, this was not a work of original scholarship but of popularization, making available to English readers texts which helped to demonstrate that the Church of England in all respects comes the nearest up to the primitive pattern of any Christian Church at this Day in the World' (*Genuine Epistles*, vi). [ODNB]

Evelyn heard Wake preach several times between 1687 and 1691 and noted in his *Diary* on the 19th March 1687 'din'd with the Bishop [Dr Ken of Bath & Wells], & that young, most learned, pious & excellent Preacher Mr. Wake at Dr. Tenisons, who invited me: In the After-noon, I went to heare Mr. Wake, at the New-built Church St Anns [Soho].' Probably, therefore, it was natural that Evelyn would acquire a copy of the *Genuine Epistle* and have it bound for his library.

Provenance: From the library of John Evelyn, with his ink markings on endpapers, and noted as such in pencil by Robert Hayhurst beneath his bookplate, with a further booksellers note that Hayhurst probably attended the sale of Evelyn's library at Christies in 1977.

OCLC: 20290233.

TENNIS BALLS AND RACKETS AMONG OTHER THINGS

26. [EXCISE DUTY]. THE RATES OF MERCHANDISE, that is to say, the subsidy of tonnage, subsidy of poundage, and the subsidy of woollen clothes or old-drapery, as they are rated and agreed on by the Commons House of Parliament. Set down and exprest in this book, to be paid according to the tenor of the Act of tonnage and poundage, from the 24th day of June inclusively, in the twelfth year of His Majesties reign, during His Majesties life, and subscribed with the hand of Sir Harebotle Grimston Baronet, Speaker of the House of Commons. Saturday July 28. 1660. Ordered by the Commons assembled in Parliament, that the Act of Tonnage and Poundage, and the Book of Rates, together with the rules annexed, be forthwith printed and published, William Jessop clerk of the Commons House of Parliament. London, Edward Husbonds and Thomas Newcomb, 1660. **£ 1,250**

FIRST EDITION. *Small folio, pp. [ii], 58, [2]; a little browned in places, very small wormhole to lower margin of the first three leaves; a good copy in 18th-century English calf over thick boards, double fillets ruled in blind; recently re-backed, front board lightly scratched.*

Printed descriptions of the import duties on wine and merchandise appeared in England as early as 1545. This later edition is one of the first editions after the lifetime of Charles I, who levied the duties without the authority of parliament. Printed at the instigation of the House of Commons, it was intended to be issued with *Public General Acts* of 1660 12 Cha.II.c.4. and was also issued as part of *An exact Collection of all such Acts* (1660). Hundreds of goods and their taxes are listed alphabetically and give a good survey of the English foreign trade.

Unlike his father, Charles II did not to have the power to decide on which imported items should bear duty. As a keen tennis player, ranked among the top four players in the kingdom, it seems very unlikely that he would have allowed Tennis Balls and Rackets amongst the articles that duty was payable on, if he could have helped it.

The duty on tennis balls was £2 per 1,000 [approximately ½d each] and on Rackets 8d a piece.

Tonnage 'was a duty on every ton of wine imported; poundage an ad valorem duty on every pound's worth of merchandise imported or exported ... The traditional and usual rate at which tonnage and poundage were fixed was – tonnage 3s. per ton imported, and poundage 1s. on every pound's worth of merchandise imported or exported, alien merchants being charged an extra 3s. on every ton of sweet wine, and an extra shilling on poundage on tin ... After the Restoration the ancient traditional rates were discarded, and the character of the levy was altered, tonnage and poundage being levied at whatever rate parliament considered the exigencies of the time to require' (Palgrave, under *Tonnage and Poundage*).

Kress 1038; Wing E922; OCLC record copies at Columbia, Illinois, Pennsylvania, Tulane, Virginia, Yale, Harvard and Minnesota.

LADIES FASHION IN FRANCE THROUGH THE AGES

27. **[FASHION PANORAMA].** COSTUMES DES FRANCAIS depuis Les Gaulois jusqu'a 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.

28. **FAULKNER, Thomas.** AN HISTORICAL & TOPOGRAPHICAL DESCRIPTION OF CHELSEA, Chelsea: Printed for T. Faulkner, Paradise Row... 1829. **£ 200**

SECOND EDITION 2 volumes, 8vo, pp. [i-iv] v-xii, 407; [ii], 357, [1] blank, [34] index; 34 engraved and lithograph plates including two hand coloured; and a folding map, with 2 inch closed tear; uncut in original drab boards, spines with printed labels; second volume mostly unopened; inscribed at the head of each title-page 'from the author'.

The topographer Thomas Faulkner (1777–1855), was born in Fulham and appears to have been a member of a family known to have been active and successful in the building trade in west London. The work was first published in 1810 in quarto, although oddly this is not mentioned on the title of the present work which had been extensively altered and enlarged. Faulkner kept a small bookseller's and stationer's shop at 1 Paradise Row for many years and although he had little if any formal education, he set about writing a number of works of a similar type on Fulham, Kensington and Hammersmith.

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

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

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

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

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

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

ALGEBRA FOR YOUTH, IN TEN DIALOGUES

30. **FENNING, Daniel YOUNG ALGEBRAIST'S COMPANION,** or, a New and Easy Guide to Algebra; Introduced by the doctrine of vulgar fractions: Designed for such Who, by their own Application only, would become acquainted with the Rudiments of this noble Science, but have hitherto been prevented and discouraged, by Reason of the many Difficulties and Obscurities attending most Authors upon the Subject. Illustrated with Variety of numerical and literal Examples, and attempted in natural and familiar Dialogues, in order to render the Work more easy and diverting to those that are quite unacquainted with Fractions and the Analytic Art... London: Printed by T. Parker, for the Author, and sold by the Booksellers in Town and Country. 1750. **£ 350**

FIRST EDITION, SUBSCRIBER'S COPY. 8vo, pp. xxvi, 235, [1] blank; apart from a few marks in places, a clean copy throughout; bound in contemporary calf, spine and boards ruled in gilt, evidence of there once being a spine label, some splitting at head and tail of spine, but binding holding firm; With the armorial bookplate of William Meare to front paste down, his ownership signature at head of front free endpaper, and correction to his name in the subscriber's list, also the later armorial bookplate of Edward Loveden Loveden, Esq of Buscot Park, Berks, tipped in to front pastedown (and lifted to reveal earlier bookplate); a desirable copy.

Scarce first edition of this 'New and Easy guide to Algebra' for youth, by Daniel Fenning 'of the Royal-Exchange Assurance', and indeed dedicated by him 'To the Honourable the Governors and Directors' of the same institution. The work is set out in ten dialogue's, between Philomathes and Tyrunculus, before concluding with fifty 'Algebraic Problems'.

'There is a system of fractional arithmetic in this book which is written in dialogue. The author thought it impossible to understand algebra without some better works on arithmetical fractions than then existed. As it is, says he, it is impossible to understand the Algorithm much less the Algorism, which he explains by saying that the former means the first principles and the latter their practice. In this curious confusion of terms we see at its commencement an instance of a process which is always going on (though in this instance it has been arrested), the attachment of different meanings to different spellings of the same word. My curiosity led me to take a little trouble to trace Fenning to his authorities. And I find that of two writers who must have been in his hands Saunderson and Kirkby, the first uses Algorithm for first principles and the second Algorism for practical rules.' (Augustus De Morgan, *Arithmetical Books from the Invention of Printing to the Present Time*, London, 1847, p. 71).

Little is really known of the life of the author and grammarian, Daniel Fenning (1715-1767). He was the author of a variety of guides and textbooks of spelling, grammar, mathematics and geography, such as *Fenning's Universal Spelling Book* (1756) and *A New System of Geography* (co-authored with J. Collyer) (1764). The latter was a fantastical anthropological, geographical and historical study of the world. 'He was licensed to teach on October 25, 1740. He died on August 29, 1767 on Great Garden Street, Whitechapel, from

Tuberculosis. He was buried on August 31, 1767 at St. Mary, Whitechapel. His will was dated August 26, 1767, proved at the Prerogative Court of Canterbury September 5, 1767. He willed all of his personal effects to his wife and shares in the sales of his publications in trust for a daughter (its unclear which one). On July 3, 1735, he married Mary Mott in the Parish of Little Cornard, Suffolk' (see <https://fenninggenealogy.wordpress.com/daniel-fenning-and-mary-mott/>). Together they were to have twelve children.

OCLC records two copies in the UK, at the NLS and BL, and one in North America, at Illinois.

ECLECTIC COLLECTION

31. **FERGUSON, James.** TABLES AND TRACTS, RELATIVE TO SEVERAL ARTS AND SCIENCES... London: printed for W. Strahan, J. and F. Rivington... 1771. **£ 500**

SECOND EDITION, WITH ADDITIONS. *8vo, xv, [i] blank, 334, [1] advertisement, [1] blank; with three folding engraved plates; contemporary full sprinkled calf, spine tooled in gilt with red morocco label lettered in gilt; the Macclesfield copy with contemporary armorial bookplate on front paste down, and later bookplate 'North Library (1860)' pasted to front free endpaper; a highly desirable copy in remarkable original condition.*

An eclectic collection of tables, numerical data and practical information typical of this important Scottish polymath.

The *Tables & Tracts* all relate to astronomy, horology, dialling, chronology, weights and measures, geography, annuities (from de Moivre), life expectancy, etc. Among the longer articles are descriptions of Mungo Murray's 'Armillary trigonometer'; 'A description of three uncommon kinds of clocks'; and 'How to construct an Orrery for shewing the annual revolutions of Mercury, Venus, and the Earth', also estimates the weight of the whole atmosphere as 1.2×10^{19} pounds and the speed of light at 1.2×10^7 miles per minute. The second edition is preferable as the first, which appeared in 1767, was somewhat blighted by mistakes in its latter sections.

OCLC: 13897634.

FINEST SPORTING PANORAMA

32. **[FOX HUNTING]. ALKEN, Henry.** PANORAMA OF A FOX HUNT. Shewing a Large Scope of the Leicestershire, Rutlandshire and Lincolnshire Counties; with all Sorts of Riders, Good, Bad, & Indifferent. R. Ackermann Junr. 191 Regent Street, London. Jany. 1st 1828. **£ 3,500**

Hand coloured etched panorama [13.5 x 335 cm] with running legend below printed on six sheets and folding into the original decorative gold paper and cloth backed folder; the upper cover with a label of a scene showing four huntsmen, three of them mounted, together with their hounds, preparing for the hunt to commence above a shortened version of the title; title label on inside upper cover; heraldic bookplate of Clarence S Bement; leather label of Joseph Widener and coloured label of Joseph Spitz, also an unobtrusive neat rubber stamp on the verso; contained in a red morocco slipcase, spine lettered in gilt.

Considered Alken's finest sporting panorama.

The story on the panorama advances from left to right in one continuous view, captions appearing in the bottom margin: 'All horse Hunters, who never see the Hounds but once in the day'; 'Some very doubtful ones'; 'A good one - but behind from a fall, and Down again'; 'Podge at a Gate - by some of all sorts, mostly bad'; 'No Judgment at all'; 'Excessive Polite'; 'more Judgment than Pluck'; 'With more Pluck than Judgment'; 'Let's take the Road'; 'A perfect Snaffle horse'; 'Steady she goes'; 'A Horse caught'; 'Catch my horse'; 'Slap at anything'; 'a check'; 'a Roller'; 'Have a care - 2 to 1 on a fall'; 'a positive Railer'; 'Down for a Dozen'; 'Go along Bob - that pace will do the trick'; 'See Ben - how they do push him along'; 'Hold hard - dont ye cross the Scent'; 'Wo-e Wo-e'; 'Tally ho.' Title and imprint on a sheet attached to extreme right of the panorama.

Siltzer states that it was re-issued in 1837 at £1.11.6d on three sheets. Gee, in *Sporting Panoramas*, describes a state dated as late as Jan. 1st 1840. The panorama was still being advertised by Ackermann in the *New Spring Magazine*, 18 Mar. 1846, price 31s.6d.

THE TRAGEDY OF A SHAKESPEAREAN SCHOLAR

33. [FURNIVALL, Frederick James]. TEENA ROCHFORD-SMITH: a memoir with three Woodbury-types of her, one each of Robert Browning and F.J. Furnivall and memorial lines by Mary Grace Walker. Bungay; Suffolk: Clay and Taylor, 1883. £ 285

8vo, pp. 16; four plates of woodburytypes; original blue wrappers, cancelled stamps of Birmingham Free Library.

The middle-aged Furnivall had become infatuated with a young woman thirty-six years his junior, so much so that Teena Rochfort-Smith, a Victorian Shakespearean scholar and philologist, moved into Furnivall's house in Primrose Hill early in 1883; although his wife Eleanor still lived there.

Teena had lived with Furnivall for only two months before she was terribly burned through an accident whilst discarding some papers, Furnivall was so distraught he penned this anonymous eulogy for inclusion in the *Cheltenham Ladies' College Magazine* issue of February 1884. The 'copy' for the 4to *Magazine* is here entirely reset with the addition of six woodburytypes on five leaves, four of Teena (not three as stated on the title) and one each of Furnivall and Robert Browning.

Furnivall sent copies to several libraries, this example with a tipped in slip explaining that 'Mr Furnivall asks the favour of your accepting this Memoir, and giving a quarter of an hour to read it.' Furnivall had asked Browning to write a tribute for inclusion in the *Memoir*; this was politely declined so it is perhaps understandable that Browning was very annoyed when he discovered the work included his portrait.

Appropriately this copy was sent by Furnivall to the Birmingham Shakespeare Memorial Library where it can be seen listed in the 1903 catalogue under accession number 65377. The pamphlet was probably only circulated in this semi-private way and any copy coming to the market now would appear only through a library deaccession.

A full account of this remarkable scholarly young woman can be read in Ann Thompson's article 'Teena Rochfort Smith, Frederick Furnivall, and the New Shakespeare Society's Four-Text Edition of Hamlet' for *Shakespeare Quarterly*, Vol. 49, No. 2 (Summer, 1998), pp. 125-139.

OCLC: 9144968.

34. GAVARNI Paul, & SMITH, Albert. GAVARNI IN LONDON: Sketches of the Life and Character, with Illustrative Essays by Popular Writers. Edited by Albert Smith. London, David Bogue, 86 Fleet Street, 1849. £ 65

Large 8vo, [viii] 115 [1] tinted wood-engraved title with portrait of Gavarni and 24 tinted wood-engraved plates; original decorated red cloth, gilt designed by John Leighton; rebound preserving original spine, corners worn.

'From the very start of his career in 1829, Gavarni's prints had been published by Tilt in England, where they had been fairly successful. He stayed in England in 1847 and 1851, discovering the wretchedness of the working-class districts of London' (*Grove Art*). The work resulting from this period was *Garvani in London* with accompanying text by Albert Smith.

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

35. [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.

THE FIRST INTERNATIONAL EXHIBITION

36. [GREAT EXHIBITION 1851]. EXHIBITION OF THE WORKS OF INDUSTRY OF ALL NATIONS, 1851. Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was Divided. Presentation Copy. London: Printed for the Royal Commission, by William Clowes & Sons, 1852. **£ 750**

FIRST EDITION. *Large octavo; with three chromolithograph plates; original red ribbed cloth, boards stamped in gilt and blind, decorative gilt spine, all edges gilt, expertly recased with new endpapers; housed in a modern custom made slipcase red cloth slipcase; a very good copy.*

First edition of this key contemporary document concerning the Great Exhibition of 1851, an exhaustive work giving the jury awards and details of the thirty categories of exhibit. "The total effect of The Great Exhibition was considerable, if incalculable" (*Printing and the Mind of Man*).

Printing and the Mind of Man 331.

ONLY SEVEN!

37. **GREENWOOD, James.** THE SEVEN CURSES OF LONDON. London: Stanley Rivers and Co, 1869. **£ 200**

FIRST EDITION. *8vo, pp. viii, 461, [3]; with portrait frontispiece, and including the final advertisement leaf; in the publisher's original maroon cloth lettered in gilt on spine and upper cover. Bookplate of Anne and R.G. Renier.*

James Greenwood (1835-1927) was a London journalist evidently both fascinated and horrified by working class London. In the present volume he addresses what he calls the 'Seven Curses of London' which were 'neglected children', 'professional thieves', 'professional beggars', 'fallen women', 'the curse of drunkenness', 'betting gamblers', and 'waste of charity'.

'Observe the vast number of "city Arabs," to be encountered in a walk, from Cheapside to the Angel at Islington, say. You cannot mistake them. There are other children who are constantly encountered in the street, male and female, who, though perhaps neither so ragged and dirty as the genuine juvenile vagrants, are even more sickly and hungry looking; but it is as easy to distinguish between the two types—between the home-owning and the homeless, as between the sleek pet dog, and the cur of the street, whose ideas of a "kennel" are limited to that represented by the wayside gutter, from which by good luck edibles may be extracted. Not only does the youthful ragamuffin cry aloud for remedy in every street and public way of the city, he thrusts his ugly presence on us continuously, and appeals to us in bodily shape. In this respect, the curse of neglected children differs widely from any of the others, beggars alone excepted, perhaps. And even as regards beggars, to see them is not always to believe in them as human creatures helpless in the sad condition in which they are discovered, and worthy of the best help we can afford to bestow on them. It is next to impossible by outward signs merely to discriminate between the impostor and the really unfortunate and destitute' (p. 6).

'DANGEROUS AND INSIDIOUS'

38. GRONNO, Arthur Charles. THE ATTEMPT TO CAPTURE THE NATIONAL UNION OF TEACHERS by Woman Suffragists. [London]. Printed by the National Press Agency Limited... and Published by The National League for Opposing Woman Suffrage. [1912]. **£ 150**

FIRST EDITION. *8vo, pp. 8; lightly dust-soiled, once stapled, staples now missing with minor evidence of rust spots.*

Scarce pamphlet by a leading anti-suffragist protesting against a decision taken by the National Union of Teachers at their 1912 Hull conference to send a message of support for women's suffrage to their local associations, while making clear that as an organisation it had no mandate to deal with 'Woman Suffrage in any shape or form'. Gronno was outraged at this evidence of even mild support and expounds at length his reasons.

'The Woman Suffrage movement, with all that it implies and leads to, is a dangerous and insidious one, for, although the rank and file of the Suffragists do not know it, the movement is being engineered by "feminists," who wish for more fundamental things than the vote, only they dare not say in public what they wish for' (p. 2).

Arthur Gronno was a schoolteacher who became headmaster of a boys school in Manchester and twice held the post of President of the Manchester Teachers Association, in retirement he became a noted Egyptologist and portrait painter!

OCLC records two copies in North America, at Waterloo and Mount Holyoke College.

39. HAAS, Carl [editor]. KAISERLICHE KÖNIGLICHE BILDER-GALLERIE IM BELVEDERE ZU WIEN. Nach den Zeichnungen des k. k. Hofmahlers Sigm. v. Perger in Kupfer gestochen von verschiedenen Künstlern. Nebst Erklärungen in artistischer und historischer Hinsicht. Vienna, Carl Haas, 1821-28. **£ 350**

4 vols., 4to., pp. [viii], 240 engraved plates, each accompanied by 2 text leaves, one in German, one in French; occasional light spotting to a few plates; later half red pebble-grained morocco, spine lettered in gilt, top edge gilt.

This impressive highly illustrated catalogue of old master paintings in the Belvedere in Vienna appeared in 60 parts, each with four plates and descriptive texts in both German and French. A monumental documentation of one of the finest collections of paintings, still in the original building.

Books on Art, p. 1573; Graesse III, 14.

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.

THE 1881 CENSUS PARODIED

41. [HANDKERCHIEF]. THE CENSUS, 3 APRIL 1881. [1881]. **£ 750**

Satirical printed cotton handkerchief [46 x 59 cm] incorporating a copy of the census form illustrated with humorous scenes; some spotting and light surface marks, and old pin holes in corners but still in fresh overall condition.

The handkerchief illustrates scenes as tabulated by 'Charles William Augustus Clarence de Vere Smith' on census night.

Under each of the columns are penned his census details together with an accompanying cartoon: Column 1 'Name and Surname' he tabulates his name and 'my family' with an illustration of a cat and dog fight; 2 'Relation to Family' he pens 'A Lodger' with an illustration of him idling on a couch reading a newspaper, smoking a cheroot, with his favourite meerschaums hung on the wall; 3) 'Condition as to Marriage' is penned 'very nearly' with an image of him on bended knee proposing to a less than enthusiastic woman in front of church; 4 'Age and Sex' Smith states 'Gent' and shows him looking something of a stuffed shirt replete with topper; 5) 'Rank, Profession or Occupation' he has down 'Government Clerk' with a view inside his office of three clerks sleeping, yawn or reading the paper, but with no active work taking place; 7) 'Where Born' is the 'Land of Stout' and illustrated by rotund drayman guiding a horse and cart of beer barrels; last 7) If 'Deaf and dumb, blind, imbecile idiot or lunatic' he has written 'my only infirmity' and is shown being taken in hand for being drunk and disorderly by two policemen.'

We have been unable to establish the artist or publisher of the handkerchief, however a record of the design was registered and could therefore be discovered. It would only have had a very brief topicality during the time leading up to the Census Night, so could only have been produced in relatively small numbers.

Two other examples are recorded at the Victoria & Albert Museum, T.105-1969, and at Princeton, Cotsen 23602.

SOURCE-WORK FOR THE 'FLASHMAN' NOVELS?

42. **HANGER, 'Colonel' George [& COMBE, William].** THE LIFE, ADVENTURES, AND OPINIONS OF COL. GEORGE HANGER, London, Printed for J. Debrett, Piccadilly. 1801. £ 425

FIRST EDITION. *Two vols., 8vo, pp. [4], 339 [1] blank, wood-engraved portrait on p. 2; [4], 475, [1] blank; [4] advertisements; later cloth backed boards, spine lettered in gilt; armorial bookplate of Reginald Arthur Tatton.*

George Hanger (1751-1824) left Eton to become a soldier, and served throughout the American Revolutionary War, serving as Henry Clinton's aide-de-camp at Charlestown. This work, compiled by William Combe, includes Hanger's prophecy 'one of these days the Northern and Southern powers will fight as vigorously against each other as the both have united to do against the British'.

Hanger was also one of the close companions of the Prince Regent, but later the Colonel 'became somewhat too free and coarse for the royal taste.' DNB describes this work as an 'unsavoury book'; it includes additional sections on how to correct immorality, 'Advice to the Lovely Cyprians, and to the fair sex in general', a witty disquisition on the views of William Godwin, and 'On the Misery of Female Prostitution.' The chapter headings alone, for example: 'The History of the Lovely Ægyptia, the Pamela of Norwood, and Paragon of the Ægyptian Race; the Author's Marriage with her, and her cruel Infidelity and Elopement with a Travelling Tinker,' and '... a History of the King's Bench Prison, written by the author during his Custody under the Marshal of that Prison...', are strongly reminiscent, along with the author's engaging and forthright style, and something of a prototype for George Macdonald Fraser's anti-hero, Captain Harry Flashman.

The only illustration is a portrait of Hanger, with cocked hat and sword, suspended on a gibbet, William Combe was Hanger's ghost writer, helping to pull the narrative into a publishable form.

Sabin 30227; Howes H158.

THE INDUSTRIAL REVOLUTION TAMED FOR DOMESTIC CONSUMPTION

43. **HASELL, John.** TOUR OF THE GRAND JUNCTION, ILLUSTRATED IN A SERIES OF ENGRAVINGS with an Historical and Topographical Description of those parts of the Counties... Through which the Canal passes, London: J. Hassall, 1819. £ 850

FIRST EDITION. LARGE PAPER COPY. *8vo, pp. viii, 147, [i] blank, [4] index and 'Directions for placing the cuts'; 24 coloured aquatint plates, (some occasional offsetting); uncut in modern red straight-grained morocco, with wide gilt tooled border, spine lettered and decorated in gilt, top edge gilt by Bayntun, Bath.*

Hassell published many guidebooks, illustrated with engravings in aquatint from his own drawings. The present work was issued as a celebration of the newly completed Grand Union Canal. Hassell dedicated the work to the Proprietors, attempting to cleverly incorporate a commercial concern into the definition of 'landscape' and the Picturesque.

John Hassell (1767-1825), was both watercolour painter and engraver, was born in Whitechapel, Stepney. He exhibited twenty paintings at the Royal Academy between 1789 and 1819, that including many scenes of waterfalls, castles, and salmon leaps in Wales, and of houses and cities, including a view of the city of Bath. He is best remembered today for the a number of delightful guidebooks, illustrated aquatint from his own drawings.

Abbey, *Scenery*, 30; Tooley 252. 'A book of considerable interest...with still better plates.'

PROVINCIAL COMMONPLACE ALBUM

44. **HEBB, Susanne.** COMMONPLACE POETRY AND PROSE ALBUM. [Leicestershire?] [c. 1829 and after]. £ 385

8vo, pp. 86 together with a further pp 200 blank pages. original red half roan, somewhat worn and chipped at foot of spine; inscribed 'Susanne Hebb, July 12th 1829'

An naively illustrated commonplace book of poetry and prose by a young woman.

Susanna has copied one poem by Mrs Cornwell Baron Wilson called 'Home' and has pencilled, as a headpiece, a two storey farmhouse and adjacent farm building which could conceivably be an illustration of where Susanne Hebb lived. Susanne was fond of Letitia Elizabeth Landon and appears to have had access to a copy of Landon's *Pledge of Freindship*. She was also an addict of the British literary 'Annuals' of the period from which she must have transcribed much of her poetry too, although as such poetry also became the stock column fillers of local newspapers, the contents of our volume may equally have come from this source too. Mrs Hemans is here, also some extracts of Byron, but these are usually of one or two verses. To a number poems Susanne has added headpieces in pencil, imitating no doubt the prevalence of published poetry that began to be so illustrated in his way from the 1820's. Also included are extracts from Lord Strangford's translation of the 'Rimas' of Luís de Camões; Hulbert's 'Grave of Napoleon'; Dover Castle is used to illustrate 'The Wreck.' Other writers she decided to transcribe include Robert Burns Robert Tannerhill, Mrs R.B. Sheriden, Eliza Rennie, but curiously no Walter Scott, maybe his poetry was thought already to be too old fashioned by her. There is a short essay on 'De Foes Eulogy on the female Character' and another essay towards the end titled 'A Wife' which might indicate she was by then contemplating marriage.

We have not been able to trace a Susanne Hebb however the fluidity in preferred spelling of first names in the manuscript, even so late as the early nineteenth century seem fairly unremarkable. That said the uncommon surname Hebb tends to be concentrated in the counties of Leicestershire, Lincolnshire, and Nottingham, even then it was a most uncommon name and the only likely candidate appears to be a Susanna Hebb born in 1795 at Ratcliffe on the Wreake in Leicester.

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

45. **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 *Byronness*, / 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 couples 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 'comedieta' *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.

46. **HIGHMORE, Anthony.** PIETAS LONDINENSIS: The History, Design, and Present State of the Various Public Charities in the near London... London: Printed for Richard Phillips, Bridge Street, 1810. **£ 350**

FIRST EDITION. 8vo, pp. [iv], xxix, [iii], 984; without the half-title; a little browned and foxed in places, but generally clean and crisp throughout; in contemporary sprinkled calf, spine and boards ruled in gilt, spine with morocco label lettered in gilt, minor rubbing to extremities, but not detracting from this being a very appealing copy, with the contemporary armorial bookplate of Lord Walsingham on front pastedown.

First edition of this highly informative work, containing precise accounts of many of the public charities in and around London, with details of their design, history, character and present state.

Divided in to six sections, three of the first four discuss hospitals, Lying-In and Medical Charities, Colleges and Alms Houses, respectively. Section II deals with dispensaries, and in particular the Royal Infirmary for the Eye, The Benevolent Institution (for the sole purpose of delivering poor married women at their own habitations), and the Vaccine-Pock Institution. There is also details on the curiously named 'New Rupture Society' and the 'City Truss Society' (for the relief of the ruptured poor). The fifth and largest section lists school charities and charities for binding poor apprentices, with details on the Asylum (or, House of Refuge for Orphan Girls), the school for the indigent blind and the asylum for the deaf and dumb children of the poor, amongst many others. Also included is an account of Charterhouse, the Marine Society and the London Workhouse.

The final section discusses miscellaneous charities and provides interesting information on charities which had been instituted for distinct purposes. These include the American Indian Civilisation, the Friendly Female Society, Society of Friends of Foreigners in Distress, the Ladies Charity, the Musical Fund and the Society for the Establishment of a Literary Fund. Also, there is a 'Society for Abolishing the Method of Sweeping Chimneys by Climbing Boys' which notes 'This society after much laborious investigation have recommended a machine to the utility of which I can bear the most favourable testimony; the reports of the society sufficiently testify the cruelty and ill consequences of employing children in this work' (p. 937).

Anthony Highmore (1758-1829), a lawyer or 'legal writer', became an intimate friend of Granville Sharp and was active in opposition to the slave trade. He followed up the present work with *Philantropia Metropolitana* (1822) which gave an account of sixty new philanthropic and charitable institutions founded in London since 1810.

Goldsmiths 20155; not in Kress or Einaudi.

THE GREATEST OF ALL THE VICTORIAN WOMEN PHILANTHROPISTS

47. **[HILL, Octavia].** OCTAVIA HILL AND RECREATION by S.H. Hamer, Esq., and Sir William Hamer, M.D. London: S. & A.M. Flutter, Sutherland Terrace, [1932]. **£ 250**

FIRST EDITION. 8vo, pp. 8; together with loosely inserted related letters and a typescript (see below); stapled as issued in the original brown printed wraps.

Booklet of two speeches of personal reminiscences of Octavia Hill with emphasis on her work on recreation for the people. These speeches, by S.H. Hamer and Sir William Hamer, were made at a meeting of the Association of Women House Property Managers in 1931/32. Loosely inserted are letters by a W. Thomson Hill (a relative?) who was attempting to have published his book about her, and another draft typescript, being also an appreciation of Hill.

Octavia Hill (1838-1912), the daughter of a corn merchant and banker, was influenced by her father's interest in penal reform and the work of her grandfather, Thomas Southwood Smith, on fever and sanitation. Educated at home, in 1852 she went to London to work at the Ladies' Guild, a Christian-Socialist co-operative association managed by her mother, where she met John Ruskin and Frederick Maurice. She taught slum children, and earned money by copying pictures. In 1864 Ruskin sponsored her proposal to improve three local houses, acquiring capital by managing the schemes as a five per cent investment. Her schemes expanded rapidly, their success due to the knowledge of building, finances, rates and legal matters with which she backed her idealism. From 1884 she was appointed by the Church Commissioners to manage their property in Southwark and elsewhere. She also campaigned for the preservation of open space and recreation areas and was a co-founder of the National Trust in 1895. She worked with the Charity Organization Society, but preferred voluntary to official schemes, and refused to join the Royal Commission on Housing in 1889. She did, however, serve with the young Beatrice Webb on the Poor Law Commission (1905-8). Her written works include *Homes of the London Poor* and *Our Common Land*.

Not in OCLC.

FOR 'LADIES SUPERINTENDING THEIR HOUSEKEEPING,
SUPERIOR HOTEL-KEEPERS, OR THEIR MANAGERS'

48. **HOFFMAN, J. W.** CYCLOPAEDIA OF FOODS, condiments and beverages. The greatest delicacies and common necessities. London: Simpkin, Marshall and Co. [n.d., c. 1890]. **£ 185**

FIRST EDITION. 8vo, pp. [xvi] advertisements, xiii, [i] blank, 306; a clean fresh copy, in the original publisher's cloth, spine and upper board lettered in gilt, and stamped in black, lightly rubbed, but still a very good copy.

Uncommon first edition of this *Cyclopaedia of foods, condiments and beverages* by J. W. Hoffman, 'consulting chemist of the pure comestibles company' in Portobello road, London.

'Encouraged and assisted by scientific collaborators, and, in some instances, by celebrated chefs de cuisine, I have compiled this little volume, which, it is hoped, will be of some practical value and interest to ladies superintending their housekeeping, superior hotel-keepers, or their managers, and to all who concern themselves with the delicacies and necessities that find their way to the table. In a word, this little book is intended to show the reader at a glance precisely what he wishes to know on the subject, and to give him in a succinct form an amount of information which would otherwise cost him much time and labour to obtain. More over, the names of new delicacies and foods are here inserted, and the articles described' (p. v).

Beginning with Absinthe and ending in Yeast, the work contains a wealth of useful information on many foods and beverages, including American drinks ('the American saloon-keepers greatly pride themselves upon their skill of mixing them'), Australian wines, Bombay Duck, Bubble-and-Squeak, Haggis, Mineral waters, Pancakes, Punch and Welsh Rarebit, to name but a few. The advertisements at the beginning of the work, mostly of a medical nature, are particularly entertaining!

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

A YOUNG WOMAN'S RECORD OF HER EARLY MARRIED LIFE

49. **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 Peebleshire 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 lie 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 in India. 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 noted above, her brother was 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 there, 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 piece was commissioned of his wife.

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

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

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

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

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

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

A first Italian edition appeared in 1767.

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

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

51. **HURRY, Mrs. [Margaret] Ives, neé Mitchell.** THE FAITHFUL CONTRAST; or, Virtue and Vice Accurately Delineated, in a series of Moral and Instructive Tales. Illustrated with a variety of engravings on wood. London: J[ohn] Harris, 1804. £ 850

8vo, pp. [4], 215, [1] advertisement; engraved frontispiece by W. J. Newton after [Isaac] Cruikshank and 12 wood-engraved head and tail pieces; small nick tear in one leaf without loss and a couple of small margin tears; original mottled, sheep, split at head and tail of upper joint spine also some slight chipping at foot of spine.

Uncommon first edition of this work of the improving kind, which as the title suggests compares the results of children's good and bad behaviour, over the course of eight stories: Alfred and Henry; or The deformity of Vice, and the loveliness of Virtue - The East Indian - The Industrious Peasant - The Providential Escape - Humanity Rewarded - The Mendicant - Llandilly Castle; or, The Fortunate Discovery - The Emigrants.

In the first story Alfred is described as 'a boy of brilliant, rather than a solid, understanding; and possessed that lively disposition, which, in childhood, is too often mistaken for dense.' Henry, his brother, on the other hand 'from a fall in infancy [he] had contracted a deformity, which had only injured his shape, but his health: and his face, which was much marked with small pox, had no feature which was ugly.' Henry is of course extremely loyal and honest and due to Alfred's abysmal morals he allows his brother Henry to take the blame for various happenings; 'Henry was not only silent, but submitted to a severe punishment.' In the end Henry becomes 'respected and beloved' whilst Alfred 'at the early age of thirty, ended his days in a dual, the consequence of a quarrel at one of the taverns he frequented.'

The last tale 'The Emigrants' describes the vicissitudes of the Marquis de Berval and his family. The French revolution throws his family into confusion and they escape France landing in the West Indies where the Marquis buys an estate together with slaves. 'To Europeans, who had been always accustomed to the elegance's and superfluities of life, and who had supplied with these, without one thought of the labour by which they were produced, it was a matter of ceaseless wonder to behold the patient toil of the African, who, whilst barely supplied with necessaries of life, wore out his wretched days in bondage, in toil, and suffering.' Happily for the reader, the Marquis had a heart so forbade the use of whips, iron collars and muzzles. His neighbours warn him of the consequences but as the slaves 'were distinguished by the cheerfulness of their aspect... with a sort of conscious superiority, which seemed to say, "I am a man."' One of the slaves, Pierre, becomes something like an 'Uncle Tom' to the two children of the marquis, and is swept out to sea in a boat during a storm and lands of 'Maron [Maroon] negroes, whose hatred of Europeans is so implacable.' Of course they are captured, the children about to be burnt alive - cue here for a suggestive wood-engraving - a rescue party arrives in the nick of time, the children are returned to their parents and Pierre is acknowledged a hero. When they grow up little Arnaud and Jules never forgot what they owed this 'benevolent negro'. 'They frequently visited him, and many pleasant hours were passed in his society. When they grew to manhood, and themselves had slaves, they treated them with humanity and kindness.' Not quite the 'happy ever after' one would expect today, and although Mrs Hurry thought that slaves were 'men', she was obviously not for total emancipation.

Margaret Hurry, neé Mitchell, was born at Great Yarmouth in 1772 as one of six children of John Mitchell, a sailor, and Margaret Palmer. She published *Tales of Instruction and Amusement* in 1795 and a volume of *Poems* at Great Yarmouth in 1796 before her marriage to Ives Hurry in 1796. Ives Henry, with his brother, had founded the marine insurance company Ives, Hurry & Company in London and the couple settled just north of the city at St. John's in Hackney. In November 1803 Ives, who was travelling on an English boat, was captured and taken to the prison city of Verdun, and so it was not long after this that Mrs Hurry wrote *The Faithful Contrast* and *Rational Amusements for Leisure Hours*, published by John Harris. Her husband remained captive until 1808 when he managed to escape dressed as a coachman, despite being a fairly corpulent man. After the death of her husband Margaret moved to Switzerland where her daughter had married. As far as we can tell she wrote no other works and died at Orbe in Switzerland in 1845.

See: Gillian Avery. *Childhood's pattern : a study of the heroes and heroines of children's fiction, 1770-1950*, 1975

THE ART OF FARTING

52. [HURTAUT, Pierre-Thomas-Nicolas and Pierre-Jean Le Corvaisier]. L'ART DE PETER, Essai Theori-Physique et Methodique, A l'usage des Personnes constipées, des Personnages graves & austeres, des Dames mélancoliques, & de tous deux qui sont esclaves duprejugé. Suivi de l'Histoire

de Pet-en-l'Air & de la Reine des Amazones, ou l'on trouve l'origine des Vuidangeurs. En Westphalie: Chez Florent-Q, rue Pet-en-Guele, au Soufflet. 1776. **£ 750**

12mo, pp. xi, [i], 136; with engraved frontispiece; uncut and tied as issued in the original publisher's wraps, unusually clean and fresh.

Scarce printing of this humorous pseudo-medical essay on the 'Art of Farting', including many amusing anecdotes (such as the case of the woman who died after not having farted for twelve years), as well as a particularly striking frontispiece.

Pierre-Thomas-Nicolas Hurtaut (1719-1791) was allegedly the son of a horse trader, and his upwardly mobile aspirations led him to the Ecole Militaire in Paris, where he taught Latin. The Ecole opened in 1750, so he must have composed this work while he was teaching young soldiers-to-be, and they would no doubt have derived some juvenile enjoyment from the knowledge of their teacher's interests. One gentleman was said to have been so accomplished in *l'Art de Peter*, that he could produce the tune of the French national anthem, La Marseillaise, from the designated arpeture, an achievement that smacks of art.

In 1775, Hurtaut published a very useful book, *Dictionnaire des mots homonymes de la langue française*. One of the earliest treatises published on the subject was Hippocratis medicorum omnium principis, de Flatibus Liber, ab Adriano Alemanno Sorceensi apud Parisios doctore Medico, commentariis illustratus, published in 1557. The present work first published in Westphalia in 1751 (pp. 108), and oft reprinted thereafter.

OCLC records four copies of this issue in North America, at UCLA, Boston, Johns Hopkins and Dartmouth College.

WIDOWS MAKING INVESTMENTS

53. **HUSBAND, Millicent.** AUTOGRAPH LETTER TO MRS [ELIZABETH] ROCKLIFFE at Woodford, Essex, requesting an advance of Three Hundred pounds to purchase a Linen Shop in Devizes. Devizes, March 27th 1777. **£ 150**

AUTOGRAPH LETTER SIGNED. *4to, one page together with one page addressed and two blanks.*

Millicent Husband 'having an opportunity of Settling to an Advantage in a Shop which has been established for near Forty years in the Linnen Trade and as the capital will amount to about Three hundred Pounds hope it will be agreeable to you for my having the money advanced by your consent upon Occasion as the Persons who leaves of Business has acquired favour with my request as it is for the Benefit of the Children...'

The business that Millicent hoped to acquire appears to be the one owned by William Dearman, a Quaker linen and woollen mercer and haberdasher who owned a long established shop in the Market Square in Devizes. Dearman had decided to sell out his stock from 1775 to become a grocer but still traded until at least the end of 1776. By June 1777 an advertisement in the *Bath Chronicle* stated that James Pittman 'respectfully acquaints his friends and the public, that he has taken to the Shop and Business of Mr William Dearman.'

The recipient of the letter would appear to be Elizabeth Rockcliffe of Woodford in Essex who died in 1805 leaving extensive property. What chiefly makes this letter interesting is that both Millicent and Elizabeth were widows making a financial investment for Millicent's children. We don't know if Millicent was successful in applying for funds for she may very well have been an investor in the Pittman's enterprise.

ADAM SMITH'S TEACHER AND MENTOR.

54. **[HUTCHESON, Francis].** AN ESSAY ON THE NATURE AND CONDUCT OF THE PASSIONS AND AFFECTIONS With Illustrations on the Moral Sense. By the Author of the Inquiry into the Original of our Ideas of Beauty and Virtue... London: Printed by J. Darby and T. Browne, for John Smith and William Bruce, Booksellers in Dublin; and sold by J. Osborn and T. Longman... 1728. **£ 750**

FIRST EDITION. *8vo, pp. xxii, [ii] contents, 333, [1] advertisement, [2] proposals for printing by subscription; leaf A2 with portion missing to corner with loss of three letters on each page, but with no loss of sentence gist, otherwise, apart from a few occasional marks, a clean crisp copy; bound in later half calf over marbled boards, spine ruled in gilt with red morocco label lettered in gilt.*

'In the essay on passions, Hutcheson defined *sense* as every determination of the mind either to receive ideas independently of the will or to have perceptions of pleasure or pain. This definition led to the introduction of several new senses into Hutcheson's system. For instance, there is public sense, which is our determination to be pleased by the happiness of others and to be uneasy at their misery. There is also the sense of honor, which makes the approbation or gratitude of others for any actions we have done the necessary occasion of pleasure' (*Encyclopaedia of Philosophy*).

Hutcheson placed most emphasis on the *moral sense* representing a capacity for moral judgement, which (supported by the senses of honour or of shame) encourages the individual to virtuous action. ^a Francis Hutcheson was Adam Smith's teacher and mentor. The utilitarian nature of his philosophy anticipated Bentham and Mill, and this work and his *Inquiry* are the first two works listed by Jevons in his bibliography of mathematico-economic books to be found in the Appendix to the 1879 edition of the *Theory of Political Economy*.

Chuo III 126; ESTC t061154; Jessop p. 144; Jevons, *Theory*, 1879, p. 301.

55. HUTCHINGS, W. W. LONDON TOWN PAST AND PRESENT, ... with a chapter on the future in London by Ford Madox Hueffer. London: Cassell and Company [1909]. **£ 65**

2 vols., bound in 4; 4to, pp. xv [1], 1-568; xii, 569-1132; 24 plates and numerous half-tone text illustrations original pigskin backed cloth, spines lettered in gilt

A well produced work documenting London during the Edwardian period.

The author 'W.W. Hutchings' may be a ghost name of convenience as a cover for a collaborative effort, we have failed to find any other work or notice on him or her. David Dow Harvey in his bibliography of Ford Madox Ford Cassell notes that 'Hutchings quotes from Ford's *The Soul of London*. although we can find no evidence of this and it would appear to be a specially written essay for the present work.

RESORTING TO BATH

56. IBBETSON, Julius Caesar, John LAPORTE, and J. HASSELL. A PICTURESQUE GUIDE TO BATH, BRISTOL HOT-WELLS, THE RIVER AVON, AND THE ADJACENT COUNTRY; illustrated with a set of views, taken in the summer of 1792 by Mess. Ibbetson, Laporte & J. Hassell; and engraved in Aquatint. London: Hookham and Carpenter, 1793. **£ 850**

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

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

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

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

57. IRELAND, Samuel. PICTURESQUE VIEWS ON THE RIVER THAMES, from its source in Gloucestershire to the Nore with Observations on the Public Buildings and other Works of Art in its Vicinity. London: Published by T. and J. Egerton, Whitehall. MDCCCXCII. [1792]. **£ 1,250**

LARGE PAPER COPY. *8vo in 4s, xvi, 209, [3] including errata; vi mis-numbered 'viii', 258, [2], errata, additional pictorial title-page to each volume, 2 engraved maps and 52 plates in sepia aquatint, together with wood-engraved text illustrations, contemporary sprinkled calf, flat spines with red and green labels (spine slightly worn upper joint of vol. 1 cracked), gilt edges.*

The second of Irelands delightfully illustrated topographical works.

Samuel Ireland (17 ?-1800) was one of the most successful artists who devoted himself to the career of topographic print-making. In the ten years between 1790 and 1800 he brought out six books of views, containing in all some two hundred and eighty plates, all aquatinted by himself after his own drawings. Originally a Spitalfields weaver, he began his artistic career as a copier of prints and a dealer in them, and in 1760 gained a medal from the Society of Arts. In 1782-84, he exhibited five pictures at the Royal Academy, and became gradually known as an ardent collector of books, pictures, and curiosities. The success of his first book, *A Picturesque Tour through Holland, Brabant, and part of France* (1790) encouraged him to other work of the sort, and in 1792 and 1793 appeared two other books. *Picturesque Views on the Rivers Thames and Medway*, and later again on the Avon (1795) and Wye (1797) and (posthumously) the Severn (1824). In 1794 appeared his *Graphic Illustrations of Hogarth*, [said to] consisting of unpublished prints and drawings in his own collection, with text and reproductions by himself, in a great variety of processes, including a number of fine aquatints, a book of great value and interest, of which a second volume appeared in 1799. At the close of his life he produced two angry pamphlets on the question of the Ireland forgeries, the work of his son William Henry Ireland, and an *Historical Account of the Inns of Court* appeared just after his death. [Prideaux]

Abbey, Scenery, 430 (describing a coloured copy); Prideaux, pp. 271 & 340.

THE STUARTS VIEWED FROM ABROAD

58. [JAMES II]. [DUPLESSIS, Michel Toussaint Chrétien]. HISTORIA DE JACOBO II. Rey de la Gran Bretaña, traducida del francés por d. Joseph Xerico. En Madrid: Por Antonio Marin, 1746. £ 250

FIRST SPANISH EDITION. [xvi], 269, [3] blank; with seven folding genealogical tables bound in at rear; a clean and fresh copy throughout; bound in contemporary Spanish vellum, spine titled in ink, with the original ties, some light dust-soiling, but still a very appealing copy.

First Spanish edition of Duplessis' *Histoire de Jacques II*, first published anonymously in Brussels in 1740. The translator José Jericó was a priest, historian and civil servant of the provincial government of Aragón. The history of the English and Scottish crypto-catholic king of the restoration period, written by a catholic priest, was certainly a source of embarrassment for the reformed and Protestant circles of Britain, and an uplifting read for Catholics.

OCLC records three copies outside of Spain, at Washington State in North America, and Cambridge & the NLS in the UK.

59. JEWITT, Llewellynn Frederick William. HANDBOOK OF ENGLISH COINS Giving a concise description of the various denominations of coin. From the Norman Conquest, to the Present Reign. London: William Tegg & Co. Pancras Lane, Cheapside. 1879. £ 35

FIRST EDITION. 12mo, pp. xvi, 77, [1] blank; title, frontispiece and 10 plates printed in chromolithograph; original green cloth, upper cover gilt lettered.

A neat, compact, well illustrated and enthusiastic introduction the coins as an aid to English history.

'Every point in his history is brought clearly before me, and I see all his actions performed anew. I follow him through those which have gathered laurels, through his undermining hatred and enmity, or his policy and benevolence. This is a train of thought that naturally occurs to the student of coins, and it is hoped that the attempt at description in the present series, will have the effect of becoming a key to those events in the history of his own country with which every Englishman ought to be acquainted.'

'Jewitt was vice-president of the Derbyshire Archaeological Society, and acted as honorary curator of the town and county museum at Derby ... in 1860 he established a pioneering local antiquarian quarterly journal, *The Reliquary* ... [he] was a prolific author of guidebooks and topographical works, especially on Derbyshire, from the 1850s to the 1870s' [ODNB].

WESTMINSTER GUIDE, BY A LADY

60. [JOHNSTONE, Christian Isobel]. THE PUBLIC BUILDINGS OF WESTMINSTER. London, John Harris, 1831. £ 85

Small square 8vo, pp. [i-ii], [4], [iii-] iv, 220; 12 engraved plates; occasional browning; original red roan-backed green glazed cloth boards; chip to head of spine.

This London guide was published in the series *The Little Library*, which aimed at a younger public; this volume is furnished with very precise and fine engravings by one of the Sands brothers, either James or Robert but very probably taken from T.H. Sheperds drawings.

Adams 169, Moon 415, Gumuchian 4646.

LIKELY PUBLISHED TO RAISE FUNDS FOR GOOD CAUSES

61. **KEDDLE, Charlotte Elizabeth, *Illustrator*.** WHITE APPAREL. London, Thos. Harrild, Shoe Lane, Fleet St., 1863. **£ 750**

FIRST EDITION. *8vo, [255 x 185 mm.], 26 leaves printed on card including imprint, chromolithograph title, dedication, contents and 11 leaves of text and 11 facing chromolithograph plates; text in printed in red and black, imprint and title additionally in gold; original bevelled cream pebble grain cloth, some foxing, blocked with a blind border and title cartouche in gilt with the ticket on rear paste-down 'Bound by Bone & Son. 76 Fleet St. London.'*

A finely executed work produced by the Victorian chromolithographer Thomas Harrild. Dedicated 'by permission' to John Keble, each of the extracts have been taken from *The Christian Year*.

The eleven subjects of the coloured plates are all themed on 'White Apparel' including: I) Holy Baptism - Snowdrop; II) Instruction in Holiness - Violet; III) Confirmation - Lilly of the Valley; IV) Holy Communion - Passion Flower; V) Holy Matrimony - Orange Blossom; VI) Repentance - Daisies; VII) Remission of Sins - Roses; VIII) The Winding Sheet - Water Lily; IX) The Earthly Choir - Hawthorn; X) The Heavenly Choir - Arum; and XI) The Saints in Glory - Myrtle. The decorative title is also printed in colours and gold, each leaf of text is printed in red and black with a suitable religious symbol.

The illustrator, Charlotte Elizabeth Keddle was born in Bridport, Dorset in 1833, the daughter of a physician. The family moved to Beaminster and there in 1863 she 'gifted' the twelfth century font to the restored parish church of St Mary's giving it a new pedestal. She thereafter laid claim to this gift for ever after arranged the flowers on the font for the annual church festivals over the next forty years or so, we also know she helped run and organised the girls Sunday school and provided gilt lettering to the new church of St Peter's Eype. She also issued a lithograph to aid in the restoration of aforesaid St Peter's although we have failed to locate any extant copy. Her artistic gifts then were probable all centred on the church and much if not all of her work is probably no longer extant. Clearly her talent would have been initially learned through a drawing master and thereafter largely self taught through other like minded women. Much of her output was probably little acknowledged and swiftly forgotten, yet at one time such workmanship would have been universal in Victorian life and alas practically and woefully denigrated ever since.

Her book, probably influenced both by devotion to the Anglican church and flower arrangements, was doubtless issued to raise funds for some good cause such as church 'restoration.' It was expensive at one guinea and few copies appear to have survived.

Harrild produced an interesting body of work in chromolithography, some of his earlier publications were for Joseph Cundall during the mid 1840's and later publications were all well reviewed. Alas Harrild died in 1867 at only 45. The writer Richard Jefferies was his nephew and lived with the Harrilds at Sydenham when a boy and visited Shoe Lane when up in London.

WEIMAR DESIGN

62. **KOCH, Alexander [*publisher*].** EINZELMÖBEL UND NEUZEITLICHE RAUMKUNST. Herausgegeben von Alexander Koch. Darmstadt, Verlagsanstalt Alexander Koch, [1930]. **£ 200**

Folio, pp. [viii], 183, [1], [8] index and advertisements, with 183 full-page half-tone 'plates' in pagination and one full-page colour illustration; original white cloth with a design in black and red by Ludwig Kozma; bookplate of the designer Zaro Calabrese inside front cover and his name in ink on opposite fly-leaf.

This book shows German designer furniture of the late 1920s, conceived by prominent contemporary designers, such as Ludwig Kozma, Paul Griesser, Fritz Breuhaus, Gabriel Guevrekian, P. Jeanneret, Le Corbusier, and Walther Sobotka. Jo Vinecky of Breslau.

They contributed some radical furniture made of glass, tubular steel and the recently invented *Panzerholz* (Cuirass Wood), which was produced of a special water-resistant cement, intimately joining foils of sheet metal and wood so as to give a new homogeneous material of construction. Many settings of the furniture indicate that the open plan living space was becoming increasingly acceptable.

63. **[LADIES' NATIONAL ASSOCIATION FOR THE ABOLITION OF STATE REGULATION OF VICE]. TO OUR FELLOW-WOMEN** - members of the Abolitionist Federation, and others, - in the Northern Countries of Europe. [LNA, January 1893]. **£ 85**

8vo, pp. 16; rather chipped and worn; withdrawn from the Women's Library.

'We do not propose to enter into the details of the clauses dealing with the repression of immorality or the better protection of the young. We confine ourselves to one point - that is, the compulsory examination (*visite obligatoire*) of women. While that remains, *everything* in the nature of the regulation of vice is possible, and will follow. When that is taken away, no such regulation of vice is possible' (p. 1). Including numerous names at the end.

64. **[LONDON] NEW REMARKS OF LONDON:** or, A survey of the cities of London and Westminster, of Southwark, and part of Middlesex and Surrey, within the circumference of the bills of mortality. Containing the situation, antiquity and rebuilding of each church; the value of the rectory or vicarage; in whose gifts they are; and the names of the present incumbents and lecturers. Of the severel vestries, the hours of prayer, parish and ward officers, charity and other schools; the number of charity-children, how maintained, educated and placed out apprentices, or put to service. Of the alms houses, work-houses and hospitals. The remarkable places and things in each parish, with the limits or bounds, streets, lanes, courts, and number of houses. Likewise an alphabetical table of all the streets, courts, lanes, alleys, yards, rows, rents, squares, &c. Within the bills of mortality, shewing in what liberty or freedom they are, and an easy method for finding any of them of the several Inns of courts, and Inns of Chancery, with their several buildings, courts, lanes, &c. Collected by the Company of Parish-Clerks. To which are added, the places to which Penny-Post letters are sent, with proper directions therein. The wharfs, keys, docks, sec. near the River Thames, or water-carriage to several cities, towns, &c. The rates of water men, porters of all kinds, and car men. To which Inns stage-coaches, flying-coaches, waggons and carriers come, and the days they go out. The whole being very useful for ladies, gentlemen, clergymen, merchants, trades-men, coach-men, chair-men, car-men, porters, bailiffs, and others. London : printed for E. Midwinter, at the Looking glass and three Crowns in St. Paul's Church-yard, MDCCXXXII. [1732]. **£ 300**

8vo, vii, [1] advertisement, 410 pp., without the final leaf of corrigenda contemporary mottled calf, rebounded to style.

Compiled by the Company of Parish Clerks, this work forms an early guide book with up to date statistical information.

THE SAGA OF THE CONVERSION OF EMILY LOVEDAY

65. **LOVEDAY, Emily, and others. A COLLECTION OF FOURTEEN FRENCH LIBERAL PAMPHLETS:**

[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 dnete, 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 Marseille. [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. . **£ 500**

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.

HISTORY OF THE LEGAL RIGHTS OF WOMEN

66. **MAINE, Sir Henry Sumner.** THE EARLY HISTORY OF THE PROPERTY OF MARRIED WOMEN, as collected from Roman and Hindoo Law. A Lecture, Delivered at Birmingham, March 25, 1873 ... This Lecture, the substance of which forms part of an unpublished work, is reprinted for the Married Women’s Property Committee, with permission of the author. Manchester: A. Ireland and Co., Printers, Pall Mall. [1873]. **£ 150**

FIRST EDITION. 8vo, pp. 21 [1] imprint, [2] blank; disbound and stitched as issued.

Formed in 1868 and based in Manchester, the Married Woman’s Property Committee organised meetings, printed and distributed leaflets, including copies of key parliamentary speeches in favour of their aims. Sir Henry Sumner Maine (1822-1888) through his historical research, developed the thesis that law and society developed ‘from status to contract.’ It is quite clear from his writings that it was a sign in the progress of civilization that women would hold the same rights as men.

‘Feminists argued that the course of evolution was leading toward the development of a more egalitarian family structure. The new family order served the needs of a state that was becoming more democratic, socializing children to behave in a fashion appropriate to their duties as citizens. And feminists could enlist members of the anthropological community such as Sir Henry Maine in their cause. With his permission, feminists included among the tracts they distributed during the course of their campaign for legal reform an address given in 1873 by Maine entitled *The Early History of the Property of Married Women*. In it, he cast the history of the legal rights of women in the terms of the movement from personal relations based on “status” to those based on “contract,” thus associating enlarged women’s rights with progress from barbarism to civilization.’ (Kuklick, p. 113).

See Henrika Kuklick, *The Savage Within: The Social History of British Anthropology, 1885-1945*, CUP, 1991.

QUAINT TALES

67. **[MANNING, Anne].** QUEEN PHILIPPA’S GOLDEN BOOKE. London: Printed for Arthur Hall, Virtue, & Co., [1851]. **£ 125**

8vo, pp. [2], [i], ii-v [i] blank; [7]- 230, [2]; chronolithograph additional title and contents leaf by W. Dickes; contemporary half calf, spine decorated in gilt with two contrasting labels lettered in gilt, slightly rubbed.

As with most of Manning's anonymously issued works the text is couched in a spurious antique language that brought her readership some quasi 'authenticity.'

Although this may appear a rather dubious exercise it did however allowed Manning to introduce a 'considerable familiarity with historical facts, and female observation (this time in the epistolary mode) to create a reverential story that encompasses both public greatness and everyday private domesticity.' [ODNB]

Queen Philippa's Golden Booke is one of Manning's less common works and is constructed around six narrators who each relate a quaint tale something akin to the format used by Scott in his *The Lay of the Last Minstrel*.

An interesting pencil note to the endpaper relates that this is the only work known of the illustrator William Dickes (1815-1892) with his address asat '5½ Old Fish St, Doctors' Commons.' Incidentally this is the address used by Dickes at the Great Exhibition of 1851 when showing his 'Oil colour printing.'

Wolff 4430; OCLC: 2392504.

FICTIONALISED TALE OF AL-RASHID

68. [MANNING, Anne]. THE ADVENTURES OF THE CALIPH HAROUN ALRASCHID Recounted by the Author of "Mary Powell". London: Printed for Arthur Hall, Virtue & Co., 1855. £ 285

FIRST EDITION. 8vo, pp. vii, [i] blank, 291, [1] imprint, [4] adverts; Decorated prelims; all text pages are framed, and the text is printed using an "antique" font. Original blind stamped green-blue cloth on bevelled boards, lettered in gilt on spine; brown endpapers; all edges red. Small chip to cloth at head of spine, faint browning to page edges, good.

Scarce first edition of this fictionalised tale of the fifth Abbasid Caliph, Harun al-Rashid (763-809) by Anne Manning.

'Al-Rashid ruled from 786 to 809, during the peak of the Islamic Golden Age. His time was marked by scientific, cultural, and religious prosperity. Islamic art and music also flourished significantly during his reign. He established the legendary library Bayt al-Hikma ("House of Wisdom") in Baghdad in present-day Iraq, and during his rule Baghdad began to flourish as a center of knowledge, culture and trade. During his rule, the family of Barmakids, which played a deciding role in establishing the Abbasid Caliphate, declined gradually. In 796, he moved his court and government to Raqqa in present-day Syria... The fictional *The Book of One Thousand and One Nights* is set in Harun's magnificent court and some of its stories involve Harun himself. Harun's life and court have been the subject of many other tales, both factual and fictitious' (Wikipedia).

Anne Manning (1807-1879) born in London, was an active writer during the Victorian age, with some 51 works to her credit. Though antiquated in style, her writings were considered to have some literary charm and a delicate historical imagination. 'According to her niece, Manning desired that no particulars about herself be published while she lived. She kept in close retirement, avoided public notice through literary anonymity, and never married. She is remembered by her contemporaries as a 'tall, thin lady with black hair, an aquiline nose, and a bright colour' (Hutton, 'Introduction' to *Mary Powell*, p. xi). Although an extremely private person, Manning was greatly valued for her willingness to encourage other aspiring authors. She is also depicted as a 'stout English Churchwoman', restrainedly but sincerely devout' (Oxford DNB).

Wolff 4430; OCLC records only microform copies.

ADVENTURE RUNNING IN THE FAMILY

69. MARRYAT, Emilia. HARRY AT SCHOOL; A Story for Boys... London: Griffith and Farran (Successors to Newberry and Harris), Corner of St. Paul's Churchyard. 1862. £ 285

FIRST EDITION. 8vo, pp. 95, [1] blank, 32 advertisements; with frontispiece and three engraved plates, all coloured by hand; some toning to paper, otherwise a clean copy throughout; bound in the publisher's original blue blindstamped cloth, spine and upper board decorated in gilt, some light sunning and rubbing, but overall a very good copy, with binders ticket on rear pastedown, and curious French booksellers label on front free endpaper.

Scarce first edition of this 'Story for Boys' by Emilia Marryat, '(Daughter of the late Captain Marryat)', containing all the usual ingredients to discourage children from doing wrong, and engendering good behaviour.

The story, accompanied by four illustrations by John Absolon, all attractively hand-coloured, centres around Harry Blake, a good boy, sent to boarding school when his parents go overseas, so his mother can recover her health. Things soon begin to go wrong for him, and he forgets the good principles instilled in him by his parents, instead becoming idle and insolent, and being led astray by the wayward Tom Lawton. Having escaped school and stolen items from the local town, Lawton then manages to set the school on fire, with one of the pupils narrowly escaping with his life. Harry, his conscience telling him he has done wrong, confesses, with the author keen to note 'So God taught Harry to do right. And the Devil made Lawton do wrong' (p. 81). Forgiveness ensues, though sadly the pupil caught in the fire becomes weaker and dies, but not before he has done his best to set Lawton on the right path.

Emilia Marryat (1835–1875) was the third daughter of the author Captain Frederick Marryat and his wife, Catherine, who followed her father's example by infusing her adventure novels with moral lessons. Whilst her first two novels were for adults, all her subsequent books were tales of children experiencing life at a young age, or conduct books of advice on how children should behave, beginning with *Long Evenings, or, Stories for My Little Friends* (1861), and a year later the present work. Sadly she did not live a long life, dying suddenly in 1875, aged just 40.

OCLC records three copies in the UK, at the BL, NLS and the Bodleian, and one in North America, at Florida.

NUWSS CAMPAIGN IN THE NORTH

70. **[MARSHALL, Catherine].** ELECTION CAMPAIGN IN CUMBERLAND. Carlisle, Whitehaven, and Cocker-mouth Divisions. [Issued by the National Union of Women's Suffrage Societies] Printed and Published by T. Bakewell, 54, Main-street, Keswick. [1909]. **£ 185**

Original flyer, 34.2 x 21.5 cm, printed on recto only, with the original tear off slip included, but detached; loose, as issued, and folded.

Rare flyer issued by the National Union of Women's Suffrage Societies for an election campaign in Cumberland, arranged and printed by Catherine Marshall.

Catherine Marshall (1880-1961) campaigned in Cumberland for the Liberal cause at the general election in January 1906 and in May 1908, with her mother, formed at Keswick a branch of the National Union of Women's Suffrage Society. Her 'initiative of setting up a stall to sell suffrage literature was one that was soon emulated by other NUWSS societies. She was full of energy in campaigning across Westmorland and Cumberland, organizing there a model campaign for the general election in January 1910. She arranged the printing of a leaflet. "Election Campaign in Cumberland", which set out the NUWSS'S objects and methods, and very efficiently included a tear-off sheet instructing the recipient to indicate their proposed degree of involvement in the campaign, ranging from a donation, through canvassing for signatures, to supplying board and lodging for helpers. By December 1909 Catherine Marshall had been elected a member of the NUWSS committee set up to reform its structure' (Crawford, p. 382).

See Elizabeth Crawford, *The Women's Suffrage Movement*, pp. 382-384.

71. **MASON, George.** AN ESSAY ON DESIGN IN GARDENING first published in MDCCLXVIII. now greatly augmented. Also a Revisal of Several Later Publications on the Same Subject. London: Printed... for Benjamin White, 1795. **£ 425**

SECOND EDITION. 8vo, pp. xi, [1] errata, 215, [1]; contemporary sprinkled calf with gilt Garter crest of George Granville Leveson-Gower, Duke of Sutherland (1758-1833) on the upper cover; rebacked, spine lettered in gilt; wear to covers; internally fine.

Second edition of this essay which had been first published in 1768. Mason (1735-1806), bibliophile and miscellaneous writer, inherited two estates: Ponders, at Shenley in Hertfordshire; and at Havering, Essex. Hence his passion for landscape gardening and this acutely observed essay, which at once includes a survey of relevant literature ancient and contemporary, whilst also introducing Mason's own ideas: "The greatest fault of modern planners is their injudicious application of Fir-Trees... The use of statues is another dangerous attempt in gardening..." A respectable copy of an important work, dedicated to Lady Charlotte Curzon.

The provenance of this copy leads us to believe that it was once in the library at Trentham Hall (demolished 1913). Trentham Gardens are formal Italianate gardens, part of an English landscape park. The gardens are set within a large area of woodland. Together these currently together cover some 300 acres (1.2 km²). The gardens were designed as a serpentine park by Capability Brown from 1758 onwards, overlying an earlier formal design attributed to Charles Bridgeman. Trentham Gardens are now principally known for the surviving formal gardens laid out in the 1840s by Sir Charles Barry,

Henrey 1034; OCLC: 1196647.

CHARADES FOR CHRISTMAS

72. **MAYHEW, [Augustus & Henry].** ACTING CHARADES. Or Deeds not Words. A Christmas Game to make a long evening short. By the Brothers Mayhew. Illustrated by H.G. Hine. London, D. Bogue, 86 Fleet Street, [n.d., c. 1850]. **£ 30**

FIRST EDITION. *Square 16mo, hand coloured engraved title and frontispiece pp. iii-x [ii], 158 [2] and a tailpiece on p. 158 by George Cruikshank; original red cloth upper cover and spine blocked in gilt; (somewhat worn).*

As the title suggests the Mayhew contrived a series of very complicated charades that could be acted out with words split into two parts from which a separate 'act' is devised by the players. A certain quantity of typesetting by the author is given it has to be said in equal measure to Jews, all foreigners, tradesmen, the poor and anyone else for that matter. Henry George Hine (1811-1895) was both a landscape painter and a cartoonist, he became one of the chief contributors to *Punch* before the ascendancy of John Leech. It was through *Punch* that he first contributed 'blackies' small silhouetted comic sketches and cartoons which he uses to proliferate *Acting Charades*.

This neat work with its distinctive wood-engravings was advertised in the press during December 1849 and was initially intended for the Christmas holiday season.

Cohn 542.

73. **MCCULLOCH, John Ramsay.** THE LITERATURE OF POLITICAL ECONOMY A classified catalogue of select publications in the different departments of that science, with historical, critical, and biographical notices London: Printed for Longman, Brown, Green, and Longmans MDCCCXLV [1845]. **£ 1,250**

8vo, pp. [ii], xii, [iii], 407, [1] blank; 33 'A Catalogue of New Works' dated February, 1845. original decorated green cloth, spine lettered in gilt.

The first bibliography of political economy to be published in English, widely recognised as the best of its time, and still much used today. McCulloch gives a summary of the contents of each book, often accompanied by comments on the book's merits (or demerits); it is these comments which give McCulloch's bibliography its value, presenting a rare and comprehensive opportunity to see the approach of the Ricardian school, of which McCulloch was a confirmed member, to other schools of thought in diverse areas of economics.

74. **MONCRIEFF, Lady Isabella [Pen name 'Mrs. BLACKFORD'].** THE ORPHAN OF WATERLOO. A Tale. By Mrs. Blackford. London: Joseph Cundall, 12, Old Bond Street. 1844. **£ 285**

FIRST EDITION. *8vo, pp. [iv], 233, [1] blank, 2 advertisements; with frontispiece and three plates, all coloured by hand; bound in contemporary 'romantic' style full dark green morocco, boards and spine attractively tooled and lettered in gilt, all edges gilt, some minor rubbing, but not detracting from this being a very desirable copy.*

Uncommon first edition, and particularly desirable with the plates hand coloured, of this juvenile novel by 'Mrs. Blackford' concerned with 'issues of family, domesticity, class and imperialism, both within and outside of England'.

'In the *Orphan of Waterloo*, the demonised foreigner, Napoleon, is vanquished by the morally superior English, but this historical specificity - like that of Algeria - serves as an orientalist backdrop to celebrate successful English military exploits and, in their defeat of Napoleon, encode the class narrative. The *Orphan of*

Waterloo locates the class narrative in one of the military families in which the adopted orphan Hubert, who embodies self-help, is relied on to save the degenerate, quasi-aristocratic middle class' (Laura Peters, *Orphan Texts*, 2000, p. 67).

Lady Isabella Moncrieff (1775–1846), who wrote under the name of Martha Blackford, was a Scottish writer of numerous children books. Most of her novels are set in Scotland, Moncrieff explaining that she did this in order to get English readers to have a sense of “the manners and habits of their northern neighbors” and to impress them with “the grandeur of the Scottish scenery”. Her other works include *The Eskdale Herd-Boy* (1819); *The Scottish Orphans: a Moral Tale* (1822); *Arthur Monteith: a Moral Tale* (1822); *Annals of the Family of McRoy* (1823); *The Young Artist* (1825); and *William Montgomery* (1829).

The present work is issued as part of Cundall's 'Holiday Library' series, edited by William Hazlitt, fils.

OCLC records copies in the UK, at Cambridge, Leeds, and the BL, and one in North America, at Florida.

BY JANE AUSTEN'S TRANSLATOR

75. **MONTOLIEU, Isabelle de.** DOUZE NOUVELLES, par Madame Is. de Montolieu, pou servir de suite a son recueil de contes. Tome Premier [-Quatrieme]. A Paris, chez J. J. Paschoud, Libraire, rue Mazarine, No. 22. 1812. **£ 400**

FIRST EDITION. *Four volumes, 12mo, pp. [ii], ii, 257, [1] Table; [ii], 269, [1] Table; [ii], 262, [1] Table, [1] blank; [ii], 260, [1] Table, [1] blank, [1] errata; minor foxing in places, otherwise clean throughout; bound in nineteenth century half green calf over marbled boards by John Winstanley of Manchester (with his the label on front free endpaper of each volume - see below), spines attractively tooled in gilt with fleur-de-lys device, and with red morocco labels lettered in gilt at head, minor evidence of worming to one joint, otherwise apart from some light surface soiling, a very desirable set.*

Scarce first edition of this collection of twelve tales by the Swiss novelist and translator, Isabelle de Montolieu (1751-1832). Titles amongst 'Le Douze Nouvelles' include 'Sophie ou l'Aveugle'; 'Eliza et Albert. Anecdote Suisse'; 'Le Petit Antoine et les rouges-gorges, imite de Sterke'; 'Les deux visites, les deux pasteurs et les deux nuits'; and 'L'Avalanche et le centaure des Alpes'.

Montolieu penned a few original novels and over 100 volumes of translations, written in and translated to the French language, including the first French translation of Jane Austen's *Sense and Sensibility* (Raison et Sensibilité, ou Les Deux Manières d'Aimer) and *Persuasion* (La Famille Elliot, ou L'Ancienne Inclination). Her first novel, *Caroline de Lichtfield, ou Mémoires d'une Famille Prussienne*, was an influential instant best-seller in the 1780s and stayed in print until the mid nineteenth century.

The present work is attractively bound by John Winstanley of Manchester, with his booklabel on front pastedown. Further details on the life and work of this interesting binder can be found at <https://ashrarebooks.wordpress.com/2013/10/31/john-winstanley-of-manchester-bookbinder/>

OCLC records three copies in North America, at Cornell, Princeton, and University of Victoria, and one the UK, at the Bodleian.

UTOPIA IN SCOTLAND

76. **MORE, Thomas.** UTOPIA: OR THE HAPPY REPUBLIC; A Philosophical Romance, In Two Books. Book I. Containing Preliminary Discourses On The Happiest State Of a Commonwealth. Book II. Containing a Description of the Island of Utopia, the Towns, Magistrates, Mechanick Trades, and Manner of Life of The Utopians, their Traffick, Travelling, Slaves, Marriages, Military Discipline, Religions... Glasgow, printed by Robert Foulis, and sold by him there; and, at Edinburgh, Mess. Hamilton and Balfour Booksellers. M DCC XLIII. 1743. **£ 650**

FIRST SCOTTISH EDITION, LARGE PAPER COPY. *8vo, pp. xxiii, [1] blank, 139, [1]] advertisement; mezzotint portrait by Samuel Taylor after Hans Holbein; contemporary calf, some wear and lacking label to spine; engraved armorial bookplate of Donald Maclachlan, 19th chief of the Maclachlan clan*

The first Scottish edition was issued by the Foulis press in two paper sizes, this copy being the larger size which was also the first appearance of the Wilson's Canon roman type. They of course used the Gilbert Burnet translation first published in 1685 as he was sometime Professor of Divinity at Glasgow.

'The principal literary work of Sir Thomas More, is a speculative political essay written in Latin. The form was probably suggested by the narrative of the voyages of Vespucci, printed 1507. The subject is the search for the best possible form of government. More meets at Antwerp a traveller, one Raphael Hythloday, who has discovered 'Utopia', 'Nowhere land'. Communism is there the general law, a national system of education is extended to men and women alike, and the freest toleration of religion is recognized. The name 'Utopia' ('no place'), coined by More, passed into general usage, and has been used to describe, retrospectively, Plato's *Republic*, and many subsequent fictions, fantasies, and blueprints for the future, including Bacon's *New Atlantis*, Harrington's *The Commonwealth of Oceana*, Morris's *News from Nowhere*, and Bellamy's *Looking Backward*. Satirical utopias include Swift's *Gulliver's Travels* and Samuel Butler's *Erewhon*, and the word 'dystopia' ('bad place') has been coined to describe nightmare visions of the future, such as Huxley's *Brave New World*, Zamyatin's *We*, and Orwell's *Nineteen Eighty-Four*; in which present-day social, political, and technological tendencies are projected in an extreme and unpleasant form.' [adapted from *Oxford Companion to English Literature*]

Gaskell 42; Gibson *Preliminary Bibliography of Sir Thomas More* 32.

77. [MORRISON, Alfred collector &] HOLLOWAY, Marseille. THE COLLECTION OF ENGRAVINGS, formed beteen the years 1860-68 by Alfred Morrison. Annotated Catalogue and index of portraits. Privately Printed [London: Holloway and Son, 25 Bedford Street, Strand] 1868. **£ 75**

LIMITED EDITION, ONE OF 100 COPIES. *Large 8vo, pp. [4], 400; original red morocco, spine lettered in gilt, worn at extremities (see note).*

Alfred Morrison (1821-1897) devoted his life to autograph and art collecting. In a remarkably short time he brought together a fine collections of prints almost three thousand of which are tabulated in this work, that he kept at home at Fonthill. Strong on old masters and British examples the collection was broken up through Sotheby and Christie sales between 1897 and 1908.

The binding has all the marks of being in a fire at sometime, some smoke damage to the endpapers and the morocco dented in places. We are aware of another such copy in the same condition and can only surmise that a stock of the publication was damaged in this way prior to being offered for sale.

78. MOYNIHAN, Lisa. BANKING FOR WOMEN. A guide for beginners. Barclays Bank Limited. [Printed in England by W.S. Cowell Ltd]. [1958]. **£ 45**

FIRST EDITION. *12mo, pp. 19, [1]; stapled as issued in the original printed wraps, 'pamphlet' stamped at head.*

'This little booklet has been written mainly for the career girl or the young housewife, but its contents will interest any woman who has NOT got a banking account. Its aim is to answer at least some of the questions that are likely to crop up when you contemplate opening an account' (p. 2).

POLAR EXPLORATION

79. NANSEN, Fridtjof. FARTHEST NORTH Being the record of a voyage of exploration of the ship Fram 1893-96 and of a fifteen months' sleigh journey by Dr. Nansen and Lieut. Johansen with an Appendix by Otto Sverdrup Captain of the Fram... Vol. I [-II]. London: George Newnes, Ltd. 1898. **£ 250**

SECOND EDITION. *Two volumes, 8vo, pp. xv, 480; 526; viii, 456; with two frontispieces, a coloured plate, 111 plates in monochrome, 90 illustrations (a number full-page) in the text and a large folding coloured map (with tear);*

in the original publisher's pictorial cloth, some wear to extremities, but still a desirable copy.

An attractive copy of the accounting of this highly important journey to prove that a drift-current sets across the polar regions from Bering Strait and the neighbourhood of the New Siberia Islands towards the east coast of Greenland. Nansen's theory was based on a number of indications, not the least of which was the discovery

of portions of the wreck of the “Jeannette” which had been lost off the New Siberia Islands in 1881 but which were found on drift ice off the south-west coast of Greenland. His ship, the “Fram” was specially built of extraordinarily strong materials and of a design to be lifted by rather than crushed by the ice. The success of the theory, the expedition and the expedition made northward over the ice on foot to a point farthest north is related in these two volumes.

A ROUTE TO FUTURE HAPPINESS

80. [NICKLIN, Susan]. ADDRESS TO A YOUNG LADY, on her Entrance to the World. London: Printed for J. Carpenter, Old Bond Street; and J. Booker New Bond Street, 1812. £ 185

SECOND EDITION. *Two volumes in one, 12mo, pp. [iv], 223 [1] blank; [iv], 243 [1] blank; final gathering with some foxing to upper margin, overall only minimally spotted; contemporary fawn half calf, the spine in compartments lettered and decorated in gilt.*

Written for young ladies in order to help them transition from the protected world of lessons under a governess, into the dangerous world of adulthood, fashion and folly. Nicklin is at pains to inculcate the moral and Christian duties of womanhood as their chief route to future happiness and to prevent them going astray.

The work was written by Susan Nicklin governess to Sarah Cave (1768-1862) daughter of Lady Elizabeth and Sir Thomas Cave, 5th Bart. of Stanford Hall in Leicestershire. First published in 1796 the work was probably written a little before Susan Cave attained her majority in 1789 and her marriage the following year. Due to the deaths of both her brother and a nephew Susan inherited the family estate in 1792 and it may have been through her aegis that the work was first issued and indeed reissued in 1812. By that year Sarah had become a mother of daughters also now reaching their majority.

Nicklin stresses the importance of young women being taught to lead a Christian life. There are chapters on reading the Scriptures, the observation of the Sabbath, on content as a habit of mind, on the duty of children to parents. This copy looks practically unread.

SOLICITING VOTES

81. [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

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

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

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

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

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

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

UPPING THE ANTE

83. [NUWSS]. ORIGINAL BADGE of the National Union of Women's Suffrage Societies. [London]. [n.d., c. 1911-12]. £ 385

Original circular badge (2.5cm), coloured in green, red and white, with paper insert on verso 'N.U.W.S.S. Parliament Chambers, Gt. Smith St., Westminster'; some surface wear and evidence of rust spots, but generally in a very good state of preservation.

'By 1909 members of the Women's Social and Political Union could choose to buy, from a wide selection, badges, brooches (distinguished from badges only by being devoid of a slogan), pendants, pins and hatpins that affirmed membership of their chosen society' (Elizabeth Crawford, *The Women's Suffrage Movement*, p. 304).

The NUWSS colours of green, white and red can clearly be seen on the present badge, as distinct from from the green, white and purple of the more radical WSPU. Millicent Garrett Fawcett, the leader of The National Union of Women's Suffrage Societies (NUWSS) called for peace, and the NUWSS focused its attention on supporting organisations that were helping victims of war at home and abroad. Although there were divisions within the NUWSS, Fawcett remained leader until 1919.

84. **PANKHURST, Christabel.** PRESSING PROBLEMS OF THE CLOSING AGE. Foreward by the Rev. F.B. Meyer, D.D. London, Morgan & Scott Ltd, 1924. **£ 65**

FIRST EDITION. 8vo, pp. viii, 193, [5]; with frontispiece portrait; in the original publisher's cloth, spine lettered in gilt, some dust-soiling and surface wear, but still a good copy.

Pankhurst addresses Rebellion against God, Votes for women, Unrest in Europe and Zionism, among other pressing problems.

85. **PANKHURST, Christabel.** THE WORLD'S UNREST: Visions of the Dawn. London, Morgan & Scott Ltd. [1926]. **£ 85**

FIRST EDITION. 8vo, pp. vii, [i], 231, [1]; in the original blue publisher's cloth, spine lettered in gilt, lightly sunned.

First edition of Christabel Pankhurst's work of Prophetic Christianity foreseeing a new Roman Empire and the Second Coming.

'Leaving England in 1921, she moved to the United States where she eventually became an evangelist with Plymouth Brethren links and became a prominent member of Second Adventist movement. Marshall, Morgan, and Scott published her works on subjects related to her prophetic outlook, which took its character from John Nelson Darby's perspectives. Pankhurst lectured and wrote books on the Second Coming. She was a frequent guest on TV shows in the 1950s and had a reputation for being an odd combination of "former suffragist revolutionary, evangelical Christian and almost stereotypically proper 'English Lady' who always was in demand as a lecturer'" (Wikipedia).

COTTAGE ARCHITECTURE

86. **PAPWORTH, John Buonarotti.** RURAL RESIDENCES, consisting of a series of designs for cottages, decorated cottages, small villas, and other ornamental buildings; accompanied by hints on situation, construction, arrangement, and decoration... interspersed with observations on landscape gardening. London: Printed for R. Ackermann, 96 Strand, by Sedding and Turtle, 30, Arundal Street, 1832. **£ 1,250**

SECOND EDITION. Large 8vo, pp. [i-] viii, [9]-108 [2] 'index of plates' and imprint; 27 hand-coloured aquatint plates (light stain at foot of title and frontispiece and a few minor marks in places; original green cloth, upper and lower covers decorated with dolphin and fountain design; spine blocked and lettered in gilt (chips to head & foot).

One of the most attractive and charming of the 'cottage architecture' books, a triumph of the picturesque imagination over mundane necessity.

The versatile author Papworth provides a host of ornamental and picturesque designs for peasant dwellings, farm houses, dairies, thatched and flowered cottages ornés, fishing lodges, garden seats, and verandahs. The accompanying text explains the underlying theories, and encourages - through example and sound architectural guidance - the liberal, moral and aesthetic transformation of a gentleman's estate in all its aspects.

Abbey, *Life*, 45; Archer 246.2 (first edition); Colvin, p. 437.

GLASGOW'S BEST

87. **PATERCULUS, Velleius.** CAII VELLEII PATERCULI quae supersunt ex historiae Romanae voluminibus doubus. Ex editione Petri Burmanni fideliter expressa. Glasgae, in Aedibus Academicis excudebant Robertus et Andreas Foulis, 1752. **£ 150**

8vo, pp. 251, [1]; contemporary German full calf, spine in compartments decorated in gilt with red lettering piece.

A good copy printed on fine paper with wide margins.

Gaskell 245.

88. **[PEEPSHOW – PARIS].** PARIS. [Germany, no place or publisher, c. 1832]. **£ 1,250**

Concertina-folding hand-coloured engraved peepshow with four cut-out sections, front-face, measuring 140 × 194 mm forms lid of cardboard box containing the peepshow, which extends, by paper bellows to approximately 470 mm; box a little worn, lid with spots; housed in a custom-made cloth box.

Front-face of this German-made peepshow supplies title, three circular peepholes with ‘eyelashes’, and view looking down the Seine from the Pont Neuf. The peepshow itself, vaguely Parisian and very naïve, consists of what could be the view looking towards the Seine down the Port de Plaisance de Paris Arsenal. The small peepholes on the left and right allow one to peep down arcades used by pedestrians.

NAIVE, BUT CHARMING

89. **[PEEPSHOW - VENICE].** MARCUS-PLATZ AT VENICE. [Germany, c.1835]. **£ 950**

Concertina-folding hand-coloured lithographic peepshow, with three cut-out sections, front-face measuring 98 × 137 mm; the peepshow extends, by paper bellows to approximately 275 mm. Hand-coloured lithograph, housed in a custom made cloth box.

This German peepshow of St Mark’s Square is rather naïve and resembles the illustrations found in chapbooks of the time. The front-face consists of the title, a view of St Mark’s Square viewed from an architectural arrangement at the west end of the square, symbols of carnival - a tambourine, masks, and a jester’s bauble - and a circular peephole. The staffage on the cut-outs and backboard consist of commedia del arte figures, including a dancing man with a mandolin, and two dwarfs. The campanile, hopelessly represented and wrongly positioned, features on the third cut-out, and St Mark’s on the backboard.

Hyde/Gestetner 109.

‘THE GOAL IS PRIMARILY TO BE ARTISTIC’

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

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

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

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

Alongside Francis Alfred Bolton, who was invited to join the Linked Ring in 1900 and exhibited under the pseudonym ‘Missionary’, other British participants include professional photographers (William ‘Wilfred’ John Anckorn in Arbroath, Scotland, John Chaffin in Taunton, Somerset, Archibald Goldie in Swansea, Wales etc.) and the influential master of ‘night photography’ Paul Martin. Other countries that feature include Russia (N.P Bautlin and A.-N. Golovatschewsky), America (W. D. Dodge and Dexter Thurber) and Egypt (Marius Alby). Several female names are listed, such as Maud Craigie Halkett and Jeanie-A. Welford. Among the numerous French contributors are archaeologist Joseph Déchelette and successful artist Louis Noiro, who were members of the

Roannais Photo-Club. The catalogue helpfully includes details such as house name or town, further assisting identification of exhibitors. A section of the photography exhibition featured photo-mechanical reproductions by Geisler (Raon-l'Étape, France), Husnik & Hausler (Prague), and Lackerbauer (Paris).

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

‘AN AUTHOR MUCH IN DEMAND DURING HER LIFETIME,
ESPECIALLY AT SCHOOLS FOR YOUNG LADIES’

91. **PILKINGTON, Mary.** MARGATE!!! or Sketches amply Descriptive of that celebrated place of residence, with its environs, and calculated to inculcate in the minds of youth a fondness for the productions of nature and art. London: Printed for J. Harris, at the Juvenile Library, Corner of St. Paul's Church-yard. 1813. £ 650

FIRST EDITION. 12mo, pp. vii, [1], 219; with engraved frontispiece; without the half-title; some foxing in places throughout; in near contemporary cloth, spine lettered in gilt, cloth worn at head and tail of spine, else still a good copy, with neat inscription from Margate dated 1849 on front free end-paper.

Scarce first edition of this informative guide to the fashionable seaside town, 'calculated to inculcate in the minds of youth'. Set in the form of conversations whilst on a visit to Margate between mamma; her son Fitzmaurice; Louisa Henderson, their friend; and a shared godmother. The author, Mary Pilkington (1766-1839), bases her book on first hand experiences having taken up residence at Margate for two months in the summer of 1812, indeed she refers to an unusual encounter she had with a female shrimpseller.

'At that moment a poor woman approached them with a basket of shrimps, covered over with a clean napkin. "Please to buy a few shrimps, ma'am," said she, in an imploring accent, "for I have not more than a pint and a half left, and I sadly want to get home to my poor husband, who I left sick in bed." The desire of returning to an invalid husband, was a sufficient inducement for Mrs. P. to purchase the shrimps... "I wish I knew where that poor woman lived," said Fitzmaurice. "Why do you wish it?" was the enquiry. "Because I think those old shoes I left off yesterday would fit one of her little boys."' (pp. 113-117).

The daughter of a Cambridge surgeon, Mary Pilkington became a dependent of her grandfather at the age of 15 on the death of her father. Mary had been expecting an inheritance, but the income was left instead to a male relative, something which helped drive her mother into madness and leaving Mary, for all practical purposes, an orphan. Five years later she married the man who had taken over her father's medical practice. When he subsequently abandoned her in favour of life at sea as a naval surgeon Mary took work as governess to support herself. This experience in overseeing the upbringing of children eventually inspire her to write for them, an endeavour that enabled Mary to affect the moral education of the younger generation on a much grander scale.

A prolific author, Pilkington published about 40 works. Most were intended for 'entertainment and instruction,' a phrase the scholar Matthew Grenby explains was 'used so often that it became a sort of slogan for children's literature.' In his essay Grenby points out signs of political propaganda in the works of Pilkington, but such tendencies are less obvious to the reader, who is more likely to notice her many ethical lessons. Themes frequently found in Pilkington's works include the acceptance of life's hardships, obedience to one's guardians, adherence to the Christian faith, and proper etiquette, among others of a similar nature. Titles such as *The Storm; or, the Atheist Destroyed* and *Edward of Walham Green; or, the Reward of Duty and Valour*, found in her *Original Poems* (1811), are typical and indicative of their content. Pilkington is particularly inclined to impart instructions regarding respectable social behaviour to females. In a tale entitled *Donald and Jessey*, for instance, she writes in her closing lines: "Hear this, ye mothers! and beware How ye support the name; For if not virtuous as fair, Your daughters feel the shame."

Moon 645; OCLC records two copies in the UK, at the National Art library in the V&A and the BL, and two in the US, at the New York Society library and UCLA. See Matthew Grenby: *Politicizing the Nursery: British Children's Literature and the French Revolution.* *The Lion and the Unicorn* Johns Hopkins, 27(1):1-26, January 2003

92. **[POETICAL MISCELLANY]. THE MUSES CHOICE:** or, the merry fellow. Being a collection of wit and humour, diversified with an uncommon variety of merry tales; pointed satires; humourous descriptions, comic characters in high and low life; songs, English Welch, Scott and Irish; rebusses on drinking glasses &c. epigrams, smart and tart; epitaphs, odd and curious, &c. &c. All calculated for the improvement and diversion of the young and the gay, the sportive and the facetious; and suited to promote mirth in good company, or divert a melancholy hour. Extracted, partly, from the works of the most celebrated authors, such as Congreve, Pope, Swift, Gay, Prior, &c. and, partly, from originals, taken from private manuscripts. London: Printed for J. Warcus, 1759. **£ 385**

THIRD EDITION. 12mo, pp. 144; engraved frontispiece of a fashionable lady alighting from a sedan chair (small hole at foot); some minor foxing, otherwise a clean copy throughout; in contemporary sprinkled calf, spine tooled in gilt with red morocco label lettered in gilt, very minor light rubbing, but not detracting from this being a handsome copy.

Third edition (though no second is recorded) of this lively miscellany, sometimes bawdy.

How much is “original” here is difficult to say, but many of the poems come from less than obvious sources; among those we can identify are “The Pig,” by Samuel Wesley (1725, Foxon W347), “Hodge and the Devil,” by J. Nickoll (1737, Foxon N296.5), and the anonymous “Dorinda,” here under a different title (1743, Foxon D404).

The first edition appeared in 1754.

Bound in at the end is an incomplete copy of *The Muses Holiday, or polite Songster* (1757).

ESTC lists five copies, at the BL, Cambridge and the Bodleian in the UK, Tennessee in North America, and the Alexander Turnbull Library in New Zealand; the first edition is comparably uncommon. CBEL II, 380 (citing the Harding copy, now at the Bodleian).

SHOP FITTING

93. **POLLAK, Ernst [publisher]. MODERNE LADENBAUTEN; AUSSEN - UND INNENARCHITEKTUR.** Berlin, Ernst Pollak Verlag, [1929]. **£ 185**

4to, pp. xiv, [2], 165 plates; title a little discoloured and with two punctures in the lower right margin; publisher's dark blue buckram over bevelled boards, lettered gilt and decorated on the spine; small portion of cloth on front cover warped.

The publisher Ernst Pollack published a series of volumes on modern architectural practice, of which the present title examines shop fitting and shop front designs.

The buildings are principally those found in Berlin, though Prague and Amsterdam are represented as well, as are a few of the smaller German cities. Ernst Lichtblau's design for the Perles bookshop in Vienna looks very much of the period whereas Luckhardt and Anker's sweeping office and shop complex on the Potsdamer Straße in Berlin seems rather futuristic and must have been quite revolutionary for the day with its large windows and innovative use of materials. Erich Mendelsohn is represented by fine details of several designs for department stores and the shop front of the shop fitters Herpich in Berlin.

PROBABLY A PROMOTIONAL WORK

94. **POWELL, Joseph. VOLUME IST [ALL PUBLISHED]. LIBER NATURÆ.** Containing thirty Views, Drawn from Nature and on Stone, By J. Powell, 14 Allsop's Buildings, New Road, Marylebone. London: Published by J. Dickinson, 114 New Bond St. [1823]. **£ 500**

Oblong 12mo, [11.8 x 14.3 cm] 30 lithograph plates, some foxing; original red roan backed boards, with printed paper label on upper cover. Some wear to upper cover.

An uncommon work of lithograph illustrations, probably issued to attract both potential clients and students.

The printed label on the upper cover announces this to be ‘Volume I’ and ‘Price £1-1.’ - an inexplicably high price for such a small paper work and possibly not intended for sale as such, but probably a promotional work to be given away. The paper is watermarked 1823 so it seems reasonable that Powell made a tour west from

London and then up to the Lakes. The views are of Ambleside; Somerset (2); Worcester (2); Bisham; Bulstrode Park; Wells; Bridgenorth (2); Charlton near Cheltenham (2); Oxford Corn Market; Sudley Castle (2); Kirkoswald Castle; Keswick Lake; Lambeth from Vauxhall Bridge; Lanercost Abbey; Leckhampton; Little Malvern Church; Loweswater; Quatford; Richmond; Twickenham; Battersea from Vauxhall Bridge; Vale of Health Hampstead; Worcester; Weatherall Priory; Wembley Park.

Joseph Powell, (1780–1834) was both a watercolourist and printmaker. ‘Despite having been Powell’s pupil, Samuel Redgrave misnamed him John in his *Dictionary of Artists* and confused him with an enamel painter, J. Powell. The incorrect forename was repeated in the *Dictionary of National Biography*. When Powell first exhibited at the Royal Academy in 1796 and 1797, he was living in the Lambeth house of Benjamin Thomas Pouncy (d. 1799), the engraver and topographer, whose pupil he probably was. He was also connected with the watercolour painter Michael ‘Angelo’ Rooker, publishing an engraving after Rooker’s drawing of Netley Abbey in 1800. He also etched after such old masters as Domenichino, Salvator Rosa, and Gaspar Poussin, and about 1810 made a series of soft-ground etchings of Egyptian scenes. There is, however, no other intimation that he ever travelled abroad. It is likely that some of his oil paintings and watercolours have been credited to more prestigious names, but his known watercolours are often both impressive and poetic. He was a very accomplished sketcher. By 1800 Powell had moved to Old Cavendish Street, and after living in John Street and Great Poland Street in 1819 he settled at 14 Allsop’s Buildings, between Baker Street and Regent’s Park. This remained his London address. Family tradition had it that a quarrel with William Turner of Oxford led to Powell’s being blackballed at the Society of Painters in Water Colours. There is no record of this in the Old Watercolour Society’s archives, but he aspired to membership of the Associated Artists (1808–11) and was the first President of the New Society of Painters in Water Colours set up in 1831 to combat what he and his fellows regarded as the selfish monopoly of the older body. He exhibited with them until 1834, and appears to have died towards the end of that year.

CULT OF FERN MANIA

95. **PRATT, Anne.** THE FERNS OF GREAT BRITAIN, and their allies the Club-Mosses, Pepperworts, and Horsetails, London, S.P.C.K., [1862]. £ 125

SECOND EDITION. 8vo, pp. iv, 164, [4] advertisements; 41 chromolithograph plates, tissue guards; original blind-stamped green cloth, spine lettered in gilt, spine lettered in gilt, gilt edges.

A very good copy in appropriately ferniferous green cloth. A famously, oft-printed and finely printed work, which sailed on the wave of the great Victorian fern mania.

96. **PRICE, Richard** ADDITIONAL OBSERVATIONS ON THE NATURE AND VALUE OF CIVIL LIBERTY AND THE WAR WITH AMERICA also Observations on Schemes for raising Money by Public Loans; An Historical Deduction and Analysis of the National Debt; And a brief Account of the Debts and Resources of France... Dublin: Printed for W. Whitestone, D. Chamberlaine, J. Potts... 1777. £ 850

FIRST DUBLIN EDITION. 12mo, pp. xxiii, [1] blank, 260 (pp. 96 - 236 misnumbered 120-260); contemporary full sheep, extremities rubbed, short splits to heads of joints; a very clean and crisp copy.

First Dublin edition, published in the same year as the London edition, of these highly influential and popular observations on American independence. An ardent opponent of the war with America, Price caused great controversy with this publication, which followed on from his earlier *Observations on the Nature of Civil Liberty* and is said to have greatly influenced the strength of the independence movement in the USA. His name became closely associated with the American independence movement, and in 1778 he was actually invited by Congress to move to America and assist in the financial administration of the insurgent states. This he declined, but with the prophetic assessment that he looked ‘to the United States as now the hope, and likely soon to become the refuge of mankind’ (DNB).

‘[Price’s *Observations*] are among the best, and were by far the most popular of the tracts on the side of the Americans. Price’s reasonings are bottomed on the principle, that in free states there can be no legal taxation without representation’ (McCulloch, p. 89).

Also included is an interesting section on financial matters, especially on the National Debt and public loans with detailed figures given.

97. **REGLI, Francesco.** IL PRIMO DI NOVEMBRE DEL 1755. Racconto Storico. Milano, Tipografia Guglielmini. 1845. **£ 400**

FIRST EDITION. 4to, pp. [ii], 124, [4]; decorative typographic title page printed in several colours, all pages with blue typographic border, gilt decorative initials and tailpieces; in the original orange stamped paper boards, spine lettered in gilt, borders with gilt border, some rubbing to extremities, but still a very good copy.

Scarce first edition of this fictionalised story based on the Lisbon earthquake of 1755, dedicated to the Queen of Portugal.

Francesco Regli (1802–1866) was an Italian writer best known today for his extensive biographical dictionary which chronicled the lives and careers of prominent figures in the performing arts in Italy from 1800 to 1860. Described as a “polygraph”, Regli was also a poet, novelist, librettist, orator, theatre critic, and journalist. He was the founder and managing editor of several prominent journals of the time, including *Il Pirata* and *Strenna Teatrale Europea*.

It is likely that this beautiful first printing was for presentation issue, with it being reprinted the following year in a standard smaller format.

Not in OCLC, which records the second edition of 1846 (at the British library only).

98. **REID, George Houstoun.** AN ESSAY ON NEW SOUTH WALES, The Mother Colony of the Australias. Sydney: Thomas Richards, Government Printer, Phillip-Street. 1875. **£ 185**

FIRST EDITION. 8vo, pp. [2], vi, 173, [3]; large folding coloured panorama of Port Jackson and city of Sydney, (repair to fold), a folding map and a printed table (old library stamp in ink on title); original green with gilt lettering;

Produced in conjunction with Australian colonies section of the Centennial Exposition of the United States of 1876 this overview of New South Wales actively promotes the Australia as the place to go. ‘The chief articles of our export trade are raw materials, which find ready markets. But if we could only divert to these shores a stream of industrious emigrants, who would scarcely be missed at home the fertility it would impart to Australian enterprise would soon disperse its fruits to every quarter of the globe.’ (p. iv)

Reid was to become the 4th Prime Minister of Australia and later both Australia’s first High Commissioner in London and a British MP.

Fergusson 14818.

99. **REID, Thomas.** ESSAYS ON THE INTELLECTUAL POWERS OF MAN. Edinburgh: printed for John Bell,.... and G.G.J. & J. Robinson, London. 1785. **£ 450**

FIRST EDITION. 4to, pp. xii, 766; contemporary calf, rebacked.

First edition of Reid’s expansion of his epistemology, *Essays on the Intellectual Powers of Man*, which, along with the companion volume concerning the *Active Powers* (see below) constitute the systematic presentation of his philosophy at the end of his life.

‘In the year of the publication of the *Inquiry* [1764], Dr. Reid accepted the Chair of Moral Philosophy in Glasgow, which he held for 16 years. For 16 more years he lived in semi-retirement and wrote this and the following book, giving his conclusions based on keen observation and critical analysis. Common-sense is still used as the key to truth, experience as the solvent of all problems’ (Catalogue of an Exhibition of 18th-Century Scottish books at the Signet Library Edinburgh, [1951], p. 67)

The present work is dedicated to Dugald Stewart who, in 1802, published *Account of the Life and Writings of Thomas Reid*.

Jessop p. 165; not in Chuo.

FIRST COLLECTED WORKS OF THE GREAT ECONOMIST

100. **RICARDO, David.** THE WORKS OF DAVID RICARDO, ESQ., M.P. with a note of the Life and Writings of the Author by J. R. McCulloch, Esq. London: John Murray, Albermarle Street. MDCCCXLVI. [1846]. **£ 2,850**

FIRST COLLECTED EDITION. 8vo [231 x 152mm], pp. xxxiii, [1] blank, [3]-584, [16, publisher's advertisements dated August, 1846]; uncut in original purple cloth, spine lettered in gilt, spine sunned but an exceptionally well preserved copy.

The first published collection of the works of David Ricardo, including *Principles of Political Economy and Taxation* as well as numerous essays, compiled and with a biographical sketch by the Scottish economist John Ramsay McCulloch, widely regarded as the figurehead of the Ricardian school of economics following Ricardo's death in 1823. McCulloch's memoir of Ricardo was originally published separately in 1825 under the title *Memoir of the Life and Writings of David Ricardo*.

Kress C6944; Goldsmiths 34533; this edition not in Einaudi.

INCLUDING 'HINTS ON INFANT EDUCATION'

101. **[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.

QUEEN VICTORIA AND BLUE BLOOD

102. **[ROYAL GAME].** BRITISH SOVEREIGNS. [cover title]. [London, E. Wallis, c. 1838]. **£ 1,200**

Hand-coloured lithograph board game (470 x 610 mm), linen-backed and in eight sections; folding back into the original publisher's cloth-covered boards, ornamented and lettered in gilt and blind; a little discoloured and spotted; together with the printed 36-page booklet Explanation to the Royal Game of British Sovereigns; a few minor wormholes; original blind-stamped flexible cloth; a little spotted.

Although the latest historical date identified in the booklet is the Slavery Abolition Act of 1833, the centrepiece of the game is a seated portrait of the young Queen Victoria. Originally the sheet had King William IV at its centre, however his portrait was erased to modernise the game on the accession of Victoria in 1838.

Edward Wallis (1787-1868) in contemporary street directories described his trade as 'Dissected Map & Puzzle Makers.' His father John Wallis was a very successful games and map publisher until his death in 1818 when the business devolved on his two sons John Wallis Jr. and Edward. Edward retired from business in the mid 1840's by which time he lived in Islington he also owned a timber yard in Clerkenwell, presumable for the production of puzzles.

Whitehouse in *Table Games of Georgian and Victorian Days* (pp. 25 f and plate 24) dates the first version of this game around 1820, but alludes to a later edition with an added playing field celebrating Victoria's accession to the throne.

FROM PAINTER TO CICERONE

103. [RUSSEL, James]. LETTERS FROM A YOUNG PAINTER ABROAD TO HIS FRIENDS IN ENGLAND... London: Printed for W. Russel, at Horace's Head without Temple-Bar. MDCCXLVIII. 1748. **£ 350**

FIRST EDITION. 8vo, viii, 283, [5] 'Index'; five engraved plates including four hand-coloured; contemporary sprinkled calf, rebound to style with red morocco label; armorial bookplate of Sir John Ingilby, Bart.

The artist and antiquary James Russel lived in Rome from 1740 and at one time was amongst the foremost ciceroni in Italy with patrons including Richard Mead and Edward Holdsworth.

'The son of a clergyman who taught at Westminster School, London, he travelled to Italy, arriving in Rome in January 1740. There he entered the studio of Francesco Imperiali. Russel's only extant painting is a competent conversation piece, William Drake, Dr Townson and Edward Holdsworth (1744). Although he made copies of Old Masters for British tourists in Rome, his only other recorded original work was a portrait of Cardinal York (1749; untraced) - an indication of his Jacobite sympathies, since the Cardinal was Henry Benedict, brother of Charles Edward Stuart, the exiled Young Pretender to the British throne.

'Russel's *Letters from a Young Painter Abroad to his Friends in England*, published anonymously in 1748, helped expand his career from painter to cicerone and agent for British visitors in Rome. In 1751 he was commissioning works from Richard Wilson, Thomas Patch and William Chambers for Ralph Howard, later Viscount Wicklow (1724-86). In 1753 he was negotiating commissions for Anthony Langley Swymmer (?1724-60) from Anton Raphael Mengs, and five years later he was protecting the interests of Giovanni Battista Piranesi, during negotiations with James Caulfeild, 1st Earl of Charlemont, and Charlemont's agent, John Parker (fl 1756-85). Shortly before his death Russel became a friend of Nathaniel Dance and George Dance (ii), who together introduced him to a wider circle of clients. In February 1769 Russel's small but distinguished collection of paintings was auctioned in London.' [Grove Art online]

Russel has not really achieved as much research as his contemporaries, but the work gives very good idea of the British in Italy during the heyday of the Grand Tour. A further series of Russel's *Letters* were issued 1750.

Ingamells, pp. 830-32; a critical edition of the surviving manuscript was published by the Walpole Society, Vol. 74 (2012). pp. 61-164.

GENTLY MOCKING

104. SALA, George Augustus. THE HOUSE THAT PAXTON BUILT. London: [Ackermann & Co.] Ironbrace, Woodenhead & Co. Glasshouse St. [1851]. **£ 850**

Lithograph strip panorama, consisting of four sheets conjoined, [110 x 2,120 mm], some minor spotting; folding into original cloth boards and original hand-coloured label; slightly rubbed with old paper strengthening to spine.

A fine comical panorama gently mocking the events leading up to the opening of the Crystal Palace in Hyde Park.

The label on the front cover supplies the title, Sala's initials with gas lamp, and the satirical imprint; together with a picture of Joseph Paxton carrying a model of the Crystal Palace under his arm and wearing glass dome as a hat which has exchanged for his 'feather in the cap' at his feet. On the panorama itself the 'story' is presented in the form of 'The House that Jack Built' nursery rhyme, and tells of the involvement of Prince Albert, the work of the Royal Commission, the opposition from Colonel Sibthorp and others, rejected designs, the Lord Mayor's Mansion House banquet for provincial mayors, ladies and gentlemen's fashions, followed by imagined exhibits in the various classes. Sala indulges in rampant anti-Papism and Hibernophobia, and treats slavery in an exceedingly inappropriate way - Sala is rather pointing up the iniquity of popular racism here as his own maternal grandmother was a former slave and his legal father was an Italian Catholic!. On the final section a man is looking at an unfolded paper panorama and enjoying the experience. The caption reads: 'Mr. Nobody has purchased a Copy of the Grand Procession against "Papal Aggression" - in mistake for a catalogue of the Great Exhibition, but is so much amused with it that he does not discover his error.'

Abbey, Life, 595.

A BUCOLIC NEVERLAND

105. **[SEASONS]. SIGHTS IN ALL SEASONS.** London: The Religious Tract Society, 56 Paternoster Row, and 65, St Paul's Churchyard. [1845]. **£ 150**

16mo, pp. [4], [4], 372; coloured frontispiece Baxter's Patent Oil Printing, 11 Northampton Square; wood-engraved title to each season and numerous text illustrations; original green straight grained cloth, the covers blocked in blind and gilt with bucolic decoration, gilt edges.

Neatly produced didactic works teaching the wonders of nature as they appeared through the months.

Interestingly the illustrations are devoid of any industrial subjects, no railways, canals, modern agricultural machinery or the like. A bucolic neverland that probably never existed except in the artists and publishers imagination, yet readily appealing to middle-class and town dweller sensibilities. Two of the part titles are signed 'J. Gilbert' and stylistically the main illustration of the work can also be attributed to Sir John Gilbert (1817–1897) a prolific and skilled artist who produced some 30,000 illustrations for *The Illustrated London News* alone. The author of the text is however undocumented but he was well versed in the subject of the work as it contains a plethora of information on flowers, trees, animals, insects, birds and all and any topics connected with the each month.

The work was also published in four individual parts each containing a season and incorporate a full page illustration for each month beginning with March. However an additional inducement of a coloured Baxter frontispiece 'Gathering Apples' was provided to purchasers of the single volume issue, an example of Baxter's work during what is considered his best period.

Mitzman 123 & Courney Lewis, 355; OCLC: 42203489.

BY THE 'HIGH PRIESTESS' OF RELIGIOUS NOVELS

106. **[SEWELL, Elizabeth Missing]. CLEVE HALL.** In Two volumes. Vol. I [-II]. London: Longman, Brown, Green, and Longmans. 1855. **£ 275**

FIRST EDITION. *Two vols., 12mo, pp. [iv], 394, [2] adverts; [iv], 362, [2] & 24 advertisements; some marking and light foxing in places, one gathering sprung, otherwise a clean copy throughout; in the original red blind stamped publisher's cloth, spines lettered in gilt, some rubbing to joints and extremities, and overall a little sunned, nevertheless, still a good copy, with the contemporary ownership signature of 'Miss Powell' and 'Ellinor L Powell' on front free endpaper and half-title.*

Uncommon first edition of *Cleve Hall*, a religious novel, though with 'melodramatic parts', by Elizabeth Missing Sewell.

'It is a little remarkable, that, whereas everybody regarded her as the sole author of the books which were ascribed on the title-page to her and her brother, now, when "Cleve Hall" appears as her work only, there should be such traces of another hand in it, as to make many readers think that she contributed the religious and didactic portions, and some other writer the melodramatic parts, – the smugglers, and, in general, the excitement. We doubt, on the whole, whether this suggestion is quite fair to Miss Sewell, who certainly has

very remarkable power in story-telling, which, in a new walk, may assume such vivacity and spirit as to surprise even those who know her best. Now “Cleve Hall” certainly does exhibit her in a somewhat new walk. As if she had abandoned to Miss Yonge the especial “Church of England Novel,” —and with some reason, — she has written a book quite free from the peculiar machinery of the established church, — a book which other Protestants can read with complacency... The peculiarities of “Cleve Hall” seem to us to constitute an improvement on the system pursued in Miss Sewell’s other novels; and if this be not the best of her books in the novel-reader’s eye, — as perhaps it is, — it is certainly the best intended, on any standard which includes an estimate of its moral. (*The North American Review*, Vol. 81, 1855, pp. 543-4).

Elizabeth Missing Sewell (1815-1906), writer, was born at Newport, Isle of Wight. She began publishing stories in 1840. Her emotional response to the Oxford Movement was the impulse behind one of her most successful novels, *Amy Herbert* (1844), in which high-church views and religious values are staunchly espoused. Her novels were generally intended for a female readership, and examined the spiritual and domestic anxieties of young girls; they were extremely popular in America as well as in Britain.

OCLC records copies in North America at UCLA, Emory, Iowa, Illinois, Texas and the Huntington.

107. [SHAKESPEARE, William]. FINELY MODELLED IVORY PORTRAIT executed at the turn of the nineteenth century. [n.d., c. 1800]. **£ 450**

Oval portrait measures 9 x 6.5 cm, ivory set on glass, backed in blue, depicting the sitter in profile, head to the left; portrait mounted in modern glazed oval wooden frame, a very desirable item.

Finely modelled ivory portrait of William Shakespeare (1564-1616), the English poet and playwright widely regarded as the greatest writer in the English language and the world’s pre-eminent dramatist.

Although never revered in his lifetime, by 1800 Shakespeare was firmly enshrined as the national poet and it is likely that the present ivory was modelled around this time. In the eighteenth and nineteenth centuries, his reputation also spread abroad and among those who championed him were Voltaire, Goethe, Stendhal and Victor Hugo. During the Romantic era, Shakespeare was praised by the poet and literary philosopher Samuel Taylor Coleridge; and the critic August Wilhelm Schlegel translated his plays in the spirit of German Romanticism. In the nineteenth century, critical admiration for Shakespeare’s genius often bordered on adulation. “That King Shakespeare,” the essayist Thomas Carlyle wrote in 1840, “does not he shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strongest of rallying signs; indestructible”.

108. SHEPHERD, Thomas H. and ELMES James. LONDON AND ITS ENVIRONS IN THE NINETEENTH CENTURY, ILLUSTRATED BY A SERIES OF VIEWS, displayed in a series of engravings of the New Buildings, Improvements, etc., [with:] Metropolitan Improvements, or London in the Nineteenth Century: London, Published by Jones & Co., 1827-1829. £ 1,250

2 volumes. 4to, [I] pp.160, [i] ii-iii [i] blank; engraved vignette title and 77 plates [II] 4to, pp. [i]-vi 172, ii, engraved vignette title and 82 engraved plates (including map of Regent’s Park) and 2 pp. ‘Directions for binding, &c’ which should have been discarded; arts & crafts tan half morocco, upper covers with red and green inlaid monogram JTS, gilt, top edges gilt.

An outstanding record of late Regency London, and of particular value as an informed contemporary commentary on the work of Nash.

Adams 154.

‘SHE FLINGS HER GIFTS AWAY’

109. [SHILLITO, Edward]. NEW AND ORIGINAL POEMS. Hull: Edward Shillito, Publisher, 154, Potter - Street. [colophon : Printed for and the publisher by J. Jackson, New Corn Exchange]. [1863-1864]. **£ 550**

FIRST EDITION. *8vo, pp. [12] ‘Patrons’ and subscriber lists [8], 103 [1] colophon at foot with ornamental printers type borders; interspersed with 56 leaves of unnumbered leaves of poetry, woodcut of animals etc. including frontispiece with gold-printed vignette and hand-coloured woodcut; original polished and calf blocked with a panel design and lettered in gilt, rebacked.*

Shillito describes the work as 'complete in itself, and 'suitable for Birth-day Presents, Marriage Presents, Reward for Merit, and the Drawing Room Table.'

The work begins with subscribers and testimonials followed by Shillito's 'Poem on Creation' opening with the first seven days, descriptions of the various beasts in the Garden of Eden before Woman makes her entrance about halfway through the volume after the Antlered Deer. 'From Adam's feet Eve was not made, / In abject slavery to live; / Nor was she taken from the head, / Despotic laws and rules to give; / Woman was taken from his side, / His equal there by Heaven design'd.'

Further section on 'Woman's love Illustrated' gives Shillito full scope to his vivid, almost erotic imagination 'Around the tree the fruitful vine / Her tender, honour'd twigs entwine; / Those trees stretch forth their powerful arms, / And bloom and shine by borrow'd charms.' Shillito quite likes his trees, blooms, roses, roots and breasts abound before Eve 'flings her gifts away.' There follows yet more under the subtitles of 'The Pencillings of Divine Love', 'Eve's Entrance into Paradise', 'Woman's descriptive Portrait' and 'The First Bridal Feast.'

After a lot of 'juicy fruits to give' the happy couple then have 'The First Conversation' 'The First Bridal Walk' before entering into a description of vines, the origin of water, the first dinner in the Garden of Eden; all of which are delightfully interspersed with woodcuts of the Elk, Zebra and Duck. The work ends with verses on the honey bee, 'Birds' Nests, and the instinctive knowledge displayed' and the 'Language and migration of Birds.'

Shillito possibly intended a continuation on the inevitable 'Fall', although this was never forthcoming and what we have is the work's final format. The complexity of the collation shows that there is little doubt that it was issued in separate sections, each with its own subscribers list. Also, in addition to this, several of the inserted tracts and illustrations, which are generally printed on different papers stocks, show these were issued as single sheet or in tract format. The copy held at the British Library, with some leaves printed or coloured differently, indicate this as something of a bespoke work.

We know little or almost nothing of the author who appears to be the father or maybe grandfather of the poet and religious writer Edward Shillito (1872-1948).

Four copies recorded by COPAC and OCLC at British Library, Oxford, Duke and Princeton.

ALPINE ADVENTURES FOR BOYS

110. **SMITH, Albert.** MONT BLANC. By Albert Smith. With a memoir of the author by Edmund Yates. London: Ward, Lock and Tyler... [1860]. **£ 1,250**

12mo, pp. xxxvi, 299, [1] blank; with engraved frontispiece, and several woodcuts throughout the text; a clean and fresh copy, in the original red decorative publisher's cloth.

A reissue soon after Albert Smith's death with an account of his life by Edmund Yates, interesting too that the title on the decorative cloth binding is 'A Boy's Ascent of Mont Blanc ... a book for boys.'

ALPINE ADVENTURES

111. **SMITH, Albert.** THE STORY OF MONT BLANC. London: David Bogue, Fleet Street. MDCCCLIII [1853]. **£ 550**

FIRST EDITION. *8vo, pp. xii, 219, [1] blank, [8] advertisements; hand coloured engraved frontispiece; in the original blindstamped publisher's cloth, spine lettered and tooled in gilt, lightly dust-soiled, but overall a very good copy.*

A clean fresh copy of Albert Smith's (1816-60) book in which he both popularised the ascent of Mont Blanc and caused mountaineering in the Alps became a sport.

'On 12 August 1851 Smith climbed Mont Blanc with three Oxford students and sixteen guides. On 15 March 1852 'Mr. Albert Smith's Ascent of Mont Blanc' opened at the Egyptian Hall, Piccadilly, on a stage resembling a Swiss chalet. He interspersed descriptions of his journey to Chamonix with patter songs lampooning British tourists in Europe, and St Bernard dogs roamed the hall during the intermission. The show culminated in his dramatic account of the ascent, again illustrated by Beverley. 'Mont Blanc' was a sensational success and ran

for six years. Smith gave several command performances - on 24 August 1854 he put on a performance before the queen and the prince consort at Osborne House - and even acted as guide for the prince of Wales at Chamonix. He earned a fortune from his show, much of it from Mont Blanc merchandise, including colouring-books, fans, games, and miniature replicas of the mountain. He also published *The Story of Mont Blanc* (1853), describing his own and earlier ascents. The lecture programme was changed each year by adding new characters, varying the route to Chamonix, and inserting fresh references to contemporary events. 'Mont Blanc' closed after its 2000th performance on 6 July 1858.' (DNB)

King, *Victorian Decorated Trade Bindings*, 152.

SMITH'S LAST ENTERTAINMENT

112. **SMITH, Albert.** TO CHINA AND BACK: Being a Diary Kept, Out and Home. Published for the Author, Egyptian Hall, 1859. **£ 450**

FIRST EDITION. 8vo., pp. 60, [2] advertisements; with engraved frontispiece; in later roan backed mottled boards.

Author, entertainer and raconteur, Albert Smith (1816-1860) took up travelling fairly late in life. His first tour was to Constantinople in 1849 which resulted both in a book and an entertainment performed by himself to great acclaim at Willis's Rooms. In July 1858 he started for Hong Kong and on his return commenced a new entertainment under the title of 'China' at the Egyptian Hall in Piccadilly starting on 22nd December 1858. In early 1859 *To China and Back* was published. But this popular show was not to last long. His last appearance was on 19th May 1860 and he died of bronchitis a few days later on 23rd May.

OCLC records four copies in North America, at Yale, Boston Public library, Harvard and the library of Congress.

113. **SMITH, Charles Roach.** ILLUSTRATIONS OF ROMAN LONDON, London, T. Richards, 1859. **£ 125**

4to, pp. iv, 177; 42 plates, including 8 in colour, numerous text illustrations, some foxing to plates as usual. full green morocco, spine decorated in gilt.

This volume was the result of the author's personal investigation during his residence in Lothbury and in Liverpool Street, in the City of London. The excavations were mainly made for the purposes of sewerage and in the course of dredging the bed of the Thames.

CANVASSING FOR THE VOTES FOR WOMEN CAMPAIGN

114. **[SUFFRAGE].** EAST HERTS WOMEN'S SUFFRAGE SOCIETY - HERTFORD BRANCH. Three items. Hertfordshire. [c. 1913]. **£ 300**

Original flyer, printed law-abiding suffragists card and canvasser's booklet.

Three items relating to the Votes for Women campaign, and pertaining to the East Herts branch of the Women's Suffrage Society, including a flyer for their fourth Annual Meeting, an unused printed white card for 'Law-Abiding Suffragists' to fill out their name and address indicating that they are 'a Friend of Women's Suffrage', and perhaps most interesting of all, a Canvasser's booklet with three unused cards. These cards were used to state the persons 'Constituency', 'Ward or District', 'Street or Road', 'Name', 'Full Address', 'State whether Voter Parliamentary or Municipal' and 'Other Remarks', with room for the 'Canvasser's Initials' and the date at foot.

The Friends of Women's Suffrage' Campaign was an offshoot of the National Union of Women's Suffrage Society aiming at reaching out to working-class women.

115. **TAYLOR, Rev. Isaac.** SCENES IN EUROPE AND ASIA, for the Amusement and Instruction of little Tarry-at-Home travellers ... A New Edition. London: J. Harris, St Paul's Church-Yard. [circa 1835]. **£ 185**

SECOND EDITION. 12mo, pp. [4], iv, 117, [1] blank; [2], iv, 108, [12] 'New and Useful Books'; engraved folding map frontispiece vignette on title-page, 32 engraved plates with 96 numbered images and two folding engraved maps; original red roan backed boards, rebaked to style, joints repaired; contemporary name on front free endpaper 'John B. Tucker, 1835'.

Taylor was not for avoiding the unpleasanties of life and included scenes of whipping in Russia; the throwing of dogs into the suffocating vapours of the Grotto del Cani in Italy and abandoning the sick and aged to die in Tartary among his 'Amusement and Instruction.'

'The major changes in text from the new edition [a previous *new edition* was published in 1827] are the in the Scenes in Europe: the introduction is in prose, not verse; there are two new sections (Orcaes; Jerusalem); there are additions to the sections on Asia Minor, Siberia, Japan Isles, and Persia; Hanover and Saxony have been added to the section of Germany; in the section on Swiss Peasants, the Diorama and Colosseum in Regent's Park are alluded to; in the section on Italy a forty-line excerpt from a poem by Goldsmith has been added' [Stewart, p. 637].

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

Stewart, *Taylor's of Ongar*, B6b.

116. **TESAURO, Emanuele.** FILOSOFIA MORAL, derivada de la alta fuente del grande Aristoteles Stagirita. Escriviola en toscano el conde cavallero gran cruz Don Manuel Thesauro patricio turinense, Traducela en Espanol Don Comez de la Rocha, y Figueroa... Impresso en Barcelona, Por Ioseph Llopis, 1692. **£ 450**

SECOND SPANISH EDITION. 8vo, pp. [xxiv], 455, [1] blank; printed in double columns; light dampstaining to head throughout, and some foxing in places; in contemporary vellum, spine lettered and decorated in red ink; ties intact, but covers worn and stained.

Uncommon Spanish translation of this comprehensive survey of moral philosophy, first published in Italian in 1670, by the Torinese poet, historian, and dramatist Emanuele Tesauro (1592-1675).

Tesauro's work is essentially a statement of Aristotelian ethics, concentrating on the notion of happiness and the nature of the virtues and their corresponding vices. While this ties in with the Aristotelianism of many of his other works, he is also noted as the most important Baroque literary theorist in Italy, based on the reputation of his *Il cannocchiale aristotelico* of 1654. This reputation led to the translation into several languages of others of Tesauro's works, including the present one; in addition to this Spanish translation, it also appeared in Greek, French, Latin, and Russian, and went through 27 Italian editions before 1770.

OCLC records two copies in North America, at the Library of Congress and Carleton University, Ottawa.

A ONCE THACKERAY 'BLACK TULIP', A COPY SELLING FOR \$1,100 IN 1926!

117. **THACKERAY, William Makepeace & [HAYDON, George Henry, *illustrator*].** ILLUSTRATIONS TO THE SURPRISING ADVENTURES OF THREE MEN. For Presentation Only. [London?]: [1867]. **£ 850**

Folio, [28.3 x 18.5 cm], 12 leaves, including a blank, title and 10 illustrated and numbered; original decorated bevelled board, the covers with a decorative gilt branch and oak leaf design, upper cover with title in gilt, leaves loose due to perished gutta percha; ALs from the author mounted on front-free endpaper, dated 'Jany, 22, 1868', armorial bookplate of William Taylor Copeland.

This work has rather perplexed collectors and libraries alike as heretofore the illustrations have been ascribed to Thackeray, and the date of publication to 1849.

In fact most library references still ascribe it thus, Yale is nearest to the mark with a date of 1870 although all still cite Thackeray as the illustrator. Once thought to be among the rarest of the authors works the price once paid for the few copies that ever appeared at auction was substantial. The George Barr McCutcheon copy selling in 1926 for \$1,100 (equivalent to \$16,000 today!), and Jerome Kern's for \$800. The Kern

catalogue helpfully adding that 'There are so many similarities between the illustrations in this piece and many of his drawings in "Thackerayana" as to leave no room to doubt the hand of Thackeray in these "Surprising Adventures." We have the authority of the famous London booksellers, Messrs. Maggs Brothers, that this book is indisputably the production of Thackeray, and that only one copy has ever passed through their hands.' Other copies appear from time to time and in 1985 Christie's sold a copy for £800.

Our copy has the advantage of the others of actually identifying the artist and a date. The owner, William Taylor Copeland, has very thoughtfully laid down on the front free endpaper a letter received from the artist, George Henry Haydon, in January 1868: 'Dear Sir, Will you do me the favour of accepting the accompanying illustrations I have made to some nonsense verses which fell my way. I dare say you have a little grand-child who will appreciate them.'

The verses by Thackeray, which were titled 'Little Billie' first appeared in Samuel Bevan's *Sands and Canvas*, and again posthumously, but in a slightly altered version, in an article by Dr. John Brown on Thackeray in the *North British Review* in February, 1864. Haydon has altered the text again, either through misremembering, or to fit the text to his own illustrations. Still it is very perplexing that the rather obvious style of binding and layout was not seen as dating from the 1860's, and one seriously wonders how the book could pass as a product of Thackeray from 1849. Maybe both buyers and sellers indulged in a heck of a lot of wishful thinking in their pursuit of a rarity.

'George Henry Haydon was born in Heavitree, Devon, England, on 26 August 1822. Looking for adventure, he migrated to Melbourne in July 1840, where he worked as a clerk in William Kerr's bookshop, as an architect designing terraced cottages and then for the newspapers. He became one of Melbourne's first drawing masters and also sold sketches to the papers. Haydon was concerned about Aboriginal people, whom he defended against the prejudices of the colonists, and studied their language and customs. His friend and shooting companion was Benbo, of the Werribee 'tribe', who once saved his life and was the subject of many sketches.'

'Haydon sailed in the *Abberton* for England in January 1845, with a bottle of Yarra water for christening purposes and a kangaroo rat which died on the ship. On his return to England he set himself up as an authority on emigration and gave many lectures. He married Clarissa Risdon on 20 December 1851; they had four sons and one daughter. In 1849 Haydon was appointed steward of the Devon County Lunatic Asylum at Exminster, was steward of Bridewell and Bethlem hospitals, London from 1853-89, and in 1865 he was called to the Bar at the Middle Temple. Haydon died at his home, Ettrick, Putney Lower Common, on 9 November 1891.' [Victoria Museums, Melbourne]

OCLC records nine copies at British Library, Manchester; Morgan [red cloth], NYPL, Harvard, Chapel Hill, Yale [2 copies one rather vaguely 1833-49 the other 1870], and the Huntington.

118. [THAMES PHOTOGRAPHS]. TAUNT, Henry William Edward. A NEW MAP OF THE RIVER THAMES, from Thames Head to London, (On a scale of two inches to a mile) from entirely New Surveys finished during the Summer of 1878. Combined with guides giving every information required by The Tourist, The Oarsman and The Angler. Oxford: Henry W. Taunt & Co. [1879]. **£ 250**

THIRD EDITION. 8vo, pp. [6] publisher's advertisements, 214; woodbury frontispiece of the author and two companions 'camping out in a quiet corner' folding double-page lithograph key map, large folding "Table of Distances", 33 double-page lithograph maps with 97 woodbury vignette paste-ons, another leaf with 4 photograph paste-ons; original red pictorial cloth, blocked in black and gilt; upper cover rubbed with loss of some gilt.

A good copy of the third edition of this pleasing photographic ramble along the Thames, with pp. 75-168 covering a number of other waterways and canals connecting with the Thames and some instructions on the rigours of 'Camping.'

For later editions Taunt used albumen photographs, probably due to the high cost of the permanent Woodbury process.

Cohen, p. 209; Westwood and Satchell p. 205 (First edition)

'MORE FAMILIAR TO THE ARTIST WITHOUT RENDERING IT LESS SCIENTIFIC'

119. **TINGRY, Pierre François.** THE PAINTER AND VARNISHER'S GUIDE, or, A Treatise, both in Theory and Practice, on the Art of Making and Applying Varnishes, on the different kinds of painting, and on the method of preparing colours both simple and compound...Corrected and Improved by a Practical Chemist. London, Sherwood Gilbert and Piper, Paternoster-Row. 1816. **£ 325**

SECOND EDITION. *8vo, pp. xxxii, 412, [4] advertisement; 2 engraved plates, one folding, and a folding printed table; uncut in original blue boards, spine rebacked in calf and lettered in gilt.*

In many ways the best English edition of this work for practitioners.

The edition of 1804 suffered from being almost too long and too diffuse: 'the Editor has attempted to render it more familiar to the artist without rendering it less scientific; and he has also deprived it of some extraneous matter, which, although introduced by the author with the laudable intention of gratifying curiosity and imparting knowledge, so considerably exceeded what the nature of the work seemed to require, as to render it unnecessarily voluminous: the Editor trusts, however, it will be found that he has retained sufficient to give the artist a competent knowledge of the articles he employs, to prevent his using such as are adulterated or of inferior quality.' [Preface]

Pierre-Francois Tingry (1743-1821) was responsible for this teaching at the Geneva Société de Physique et d'Histoire Naturelle and the Societe des Arts from 1776. As a French citizen, Tingry had studied chemistry in Paris before arriving in Geneva in 1770 to work as a pharmacist at Le Royer's pharmacy, at the time a meeting point for local savants. His classes at the, like all his work and inventions, were dedicated to the application of chemistry to the crafts and the industry.

In comparing the first and second editions it is clear that anything historical, speculative or not being of interest to the practitioner has been abandoned for a straight forward text giving properties and practical application of the various paints and varnishes. The practical chemist who overhauled the work is unknown, however he appears to have been competent and recommends any student wishing more information to consult 'Mr. Parkinson's Chemical Pocket Book, and Mr. Park's Chemical Catechism, as elementary works; the reading of which will be most usefully followed by that of Dr. Henry's Elements of Chemistry.'

CONVENTIONAL ROLES

120. **TREVELYAN, Sir George Otto.** THE LADIES IN PARLIAMENT and other pieces. Republished with additions and annotations... Cambridge: Deighton, Bell, and Co., 1869. **£ 75**

FIRST EDITION. *8vo, pp. [viii], 196; lightly dust-soiled in places, otherwise clean throughout; in the original publisher's cloth, spine lettered in gilt, minor chipping at head and tail, but still a good copy; with the bookplate of the Gladstone Library, National Liberal Club on front pastedown and with their small stamp on title, preface and final page.*

First edition of *The Ladies in Parliament* 'composed during the great agitation which followed the rejection of Mr. Gladstone's Reform Bill of 1866' (p. 3). Ladies here given only to supporting their menfolk, or rather wondering why they are so distracted over happenings in parliament. In fact considering the date of the work being the same as Mill's *Subjection of Women* there is a complete absence of anything but conventional roles.

Other pieces include 'Horace at the University of Athens', 'The Cambridge Dionysia: a classic dream', 'The Dawk Bungalow; or is his appointment Pucka?' and 'A holiday among some old friends'.

THE MYTH OF AUSTRIAN DEMOCRACY

121. **TROLLOPE, Frances.** VIENNA AND THE AUSTRIANS; with some account of a journey through Swabia, Bavaria, The Tyrol, and Salzburg ... London: Richard Bentley, New Burlington Street. Publisher in Ordinary to Her Majesty. 1838. **£ 285**

FIRST EDITION. *Two Volumes, 8vo, pp. xvi, [2], 388; xii, 419, [1] blank; additional title [dated 1837] and frontispiece to each volume, slightly foxed, and 10 plates by Auguste Hervieu; original turquoise ribbed cloth, the covers blocked in blind and gilt with titles in gilt on spine, spines lightly faded but a good copy.*

A good copy of one the substantial works on travel written by Fanny Trollope before moving into the field of fiction.

'By 1839 Fanny could command £800 per manuscript. She thought of herself primarily as a travel writer: *Paris and the Parisians* (2 vols., 1836) and *Vienna and the Austrians* (2 vols., 1838), a fascinating if uneven portrait of Metternich and *la crème de la crème* of Viennese society, are still worth reading. However, when Fanny calculated that travelling costs outstripped her earnings, she turned to novel writing.' [ODNB]

Considering that Trollope's views of the United States were so sharp in her hugely successful *Domestic Manners of the Americans* of 1832, it seems strange that she was completely taken in by the myth of Austrian democracy: 'that, whatever may be the effect of Austrian power and legislation elsewhere, it produces on the children of her own bosom exactly the benign influence which might be expected from the equitable administration of very mild laws, and a most paternal care bestowed on a race singularly calculated to prosper under it, and to hail the tranquil blessings it ensures with gratitude, fidelity, and love.' Ten years later all hell broke loose in Austria and elsewhere with revolution spreading across Europe.

The illustrations are by the French artist Auguste Hervieu, the devoted friend without whose help Fanny Trollope and her family would have probably starved when they arrived in Cincinnati both penniless and without the all important 'references.'

Sadleir 3247; Wolff 6836.

'A SPIRITED AND WELL-TOLD STORY'

122. [TUCKER, Charlotte Maria]. PARLIAMENT IN THE PLAY-ROOM. By A.L.O.E. London: T. Nelson and Sons, Paternoster Row, 1866. £ 150

8vo, pp. 168, [8] advertisements; with engraved frontispiece; some light foxing in places; in the original green blind-stamped publisher's cloth, spine and upper board lettered and attractively tooled in gilt; a very desirable copy.

Later printing (first 1861) of this didactic juvenile novel on how Parliament works, by Charlotte Maria Tucker (1821-1893), prolific English writer and poet for children and adults, who wrote under the pseudonym A.L.O.E. (a Lady of England).

"That's why I call your game absurd," said Cecilia; "who is there to elect us? There are only five of us to form a whole House of Commons, where there should be between six and seven hundred members, and every one should be returned for some borough or other by a whole pack of electors." ... Certainly, if there were to be members of a House of Commons, there must be electors to choose them, and where were such electors to be found? There seemed danger that the whole constitution of her government would fall to pieces at once. However, Margaret was a girl of inventive genius, and one of her favourite maxims being, *Woe to the woman who wants an expedient*, she was seldom long ere she found one. "I have it!" She exclaimed with animation; "the different rooms of our house shall be our different boroughs; the chairs and tables will do for electors; if they make no noise, we'll take their silence for consent!" (pp. 19-20).

OCLC records one copy, at the State library of Southern Australia.

123. UNWIN, Raymond, SCOTT, M.H. Baillie and others. TOWN PLANNING AND MODERN ARCHITECTURE AT THE HAMPSTEAD GARDENS SUBURB. With contributions by Raymond Unwin and M.H. Baillie Scott, and a Hundred and Twenty-One Drawings, plans and Photographs. London & Leipsic: T. Fisher Unwin, 1909. £ 225

FIRST EDITION. *4to, pp. [vii], 105, [1] (p. 99 to end advertisements); frontispiece with tipped in coloured plate; original grey boards with onlaid colour illustration after Scott; worn at extremities.*

A well produced work written to inform and entice readers to the Garden Suburb Movement.

The unsigned introductory chapter on 'The Reproach of Outer London' outlines the general problem of unplanned development around the capital 'As a whole, the Outer Suburbs of London are a depressing sight.'

The chapter contributed by Scott on 'The Englishman's Home' sums up the problem of how to 'design a comfortable house for a limited sum of money is perhaps one of the most difficult problems the modern architect has to solve.' Scott describes why architects need to 'forget all their architectural dilettantism' and builders to 'forget all they have been taught in the tradition of the building trade, and try and learn the long-forgotten building art.' Unwin contributes a short chapter on 'Planning a suburb and a town' explaining that the Garden Suburb Development Company (Hampstead) aim was to prevent the want of co-ordination between architects and planners that resulted in something 'little more than an inharmonious jumble'

A tear out slip facing p. 96 offers to send 'particulars of any available houses' asking the enquirer for particulars the number of reception and bedrooms, proposed cost of house and 'approximate date when completion required.'

VERTUE'S FIRST BOOK

124. [VERTUE, George]. A DESCRIPTION OF THE WORKS OF THE INGENIOUS DELINEATOR AND ENGRAVER WENCESLAUS HOLLAR, disposed into classes of different sorts; with some account of his life. Printed in London, for the editor G.V. a member of the Society of Antiquaries, 1745. £ 650

FIRST EDITION. *4to, pp. vi, [ii], 136, [1] errata, engraved title vignette, plate and head- and tail-piece; title a little spotted and with two small portions of corners restored (as well an even smaller portion of one corner of the second leaf), overall clean, apart from the occasional foxing; 20th-century half calf over possibly the original marbled boards by Cooke & Son of Warwick, spine lettered in gilt, covers a little rubbed.*

This is Vertue's first book, a systematic classification of the engravings of Hollar under various heads - 'Religious Subjects', 'Historys, Fables', 'Mapps, Plans' and so forth, with further classifications by size. This must be one of the first such attempts to produce a *catalogue raisonné* of an engraver's work. An attractive additional feature of the work is Vertue's reproduction in miniature of Hollar's views of London (part of the so-called 'Long View') and Prague.

WEARING THE COLOURS

125. [VOTES FOR WOMEN]. ORIGINAL EMBROIDERED BADGE, commissioned by the Women's Freedom League. [London, c. 1909]. £ 650

EMBROIDERED BADGE. *50 x 53 mm., shield design, with 'Votes for Women' to one half, initials 'W.F.L.' the other, in the green, white and yellow colours of the Women's Freedom League; in fine original condition.*

Evocative memento of the Votes for Women campaign, being an embroidered badge issued by the Women's Freedom League, mainly for use of their members to be stitched on to clothes, but also any other item that would draw attention to the cause - indeed we have recently seen a copy stitched to a cloth bag belonging to a member, presumably used on marches, and perhaps to collect charitable donations.

'The group was founded in 1907 by seventy-seven members of the Women's Social and Political Union (WSPU) including Teresa Billington-Greig, Charlotte Despard, Alice Schofield, Edith How-Martyn and Margaret Nevinson. They disagreed with Christabel Pankhurst's announcement that the WSPU's annual conference was cancelled and that future decisions would be taken by a committee which she would appoint.

The League also opposed violence in favour of non-violent forms of protest such as non-payment of taxes, refusing to complete census forms and organising demonstrations, including members chaining themselves to objects in the Houses of Parliament. It grew to over 4,000 members and published *The Vote* newspaper weekly from 1909–1933. They continued their pacifism during the First World War, supporting the Women's Peace Council. On the outbreak of war, they suspended their campaigns and undertook voluntary work' (Wikipedia).

There is a round enamelled badge, similar in design, which appeared as an advertisement in *The Vote*, on the 30th October 1909. It seems likely that the present badge was produced concurrently.

FAN REQUEST

126. **WILCOX, Ella Wheeler.** COPIES OF LINES TAKEN FROM TWO OF HER POEMS, both in the hand of the author, and each signed. Langham Hotel, London. [n.d., c. 1913]. **£ 185**

pp. 4 [180 x 114mm], written on first and last page only, each signed with a flourish, centre pages blank, with 'Ella Wheeler Wilcox May, 1913' written in another hand (the recipient?) at head of first page; on Langham Hotel headed paper, evidence of once being folded, otherwise in clean condition.

Autographed copies of lines from two of her famous poems, taken down rather hastily, and likely at the request of a fan who was staying at the Langham hotel at the same time.

The verse on the first page: "So many gods, so many creeds, so many paths that wind and wind while just the art of being kind is all the sad world needs", is taken from Willcox's poem 'Voice of the Voiceless', in which she appeals for alleviating animal suffering. We are unsure where the poem on the last page first appeared "God what a world! if men in street and mart; Felt that same impulse of the human heart; Which makes them in the hour of flame and flood; Rise to the meaning of true Brotherhood!", though we have found that it was included in the preface of *Allied Cookery, British, French, Italian, Belgian, Russian*, arranged to aid the war sufferers in the devastated districts of France, and published in 1916.

Ella Wheeler Wilcox (1850– 1919) was an American author and poet, whose works include *Poems of Passion and Solitude*, which contains the lines "Laugh, and the world laughs with you; weep, and you weep alone". Her autobiography, *The Worlds and I*, was published in 1918, a year before her death. It seems that one of the reasons for her being in London was that she had hoped to be presented at Court, her English friends convincing her 'that it was an agreeable form of placing oneself on the right social footing in England, and that as my literary work had already received the commendation of royalty, I ought to receive it personally'. It would seem, however, that this was not to materialise.

127. **[WINDSOR]** THE INSTALLATION OF THE KNIGHTS OF THE GARTER IN THE CHAPEL OF ST. GEORGE, WINDSOR. With a View of the Choir. Interior View of Cathedral and Collegiate Buildings. Drawn and etched by I.R. Thompson. Published by Charles Essex, Wells Street, Grays Inn Road, London. [c.1830]. **£ 1,500**

Concertina-folding peepshow, with seven cut-out sections. Front-face measures 149 x 112 mm. The peepshow extends, by paper bellows (t.and b.) to approximately 690 mm. Hand-coloured aquatint.

The slip-case carries a label with title as above, the publisher's name, and an aquatint of the exterior of the Chapel. The front-face provides the title as above, a (fictional?) view of the entrance, and the artist-etcher and publisher. The doors recede when the peepshow is extended. The peepshow itself consists of a view of the installation ceremony, looking W. up the nave in the direction of the organ from a point above the altar at the E. end. [Ask Clare what point in the ceremony is depicted. Do we know the date when it took place?]

In a letter, 30 Mar. 2001, Lady Jane Roberts, Librarian of the Royal Library, says she is unaware of the item's existence, confirming its scarcity (see Background Notes, 2014048).

For duplicates see 2014255 and 2014256.

ENCOURAGING WOMEN TO SIGN UP

128. **[WOMEN].** THE WOMEN'S RESERVE. A Question & Answer. By a Reservist. London, Argus Press Ltd., [1933]. **£ 125**

FIRST EDITION. *4to, pp. 4; with four photographs; rather worn, with tape repairs along folds; address corrected in ink on final page, with an additional note 'Ilfracombe Branch' beneath,, dated 'November 1933' in ink at head of first page; disbound, as issued; a rare survival.*

Scarce advertising leaflet for *The Women's Reserve of the Women's Auxiliary Service*, setting out in question and answer format the aims of the organisation, what it does, and encouraging women to sign up.

In 1933 Mary Allen formed the Women's Reserve, which she said was intended to serve the country in the event of subversive forces taking over, citing General Strike of 1926 as an example. Her fascist sympathies can be seen in her publicity material and she even met Hitler in 1934 and not long after this Allen visited

Ilfracombe where a branch was set up in November 1934, (not 1933 as inked on the first page). Allen initially hoped to attract about 2000 women in the London area who would be taught to use gas masks and dealing with gas casualties, also wanted where women who owned cars and could fly aeroplanes, by the time of her visit to Ilfracombe instruction in firearms training was added to the list of accomplishments to be taught.

Allen had been a militant suffragette being imprisoned and force fed thus awarded the Hunger Strike Medal. During the First World War she joined and later lead the Women Police Volunteers thereafter wear a police uniform in public. She consorted with Mosley in the later 1930's but after the Second World War she moved away from fascism towards an interest in anti-vivisectionists. Clearly someone on a mission, if a sometimes misdirected one.

OPPOSING SUFFRAGE

129. **WRIGHT, Sir Almroth E.** *THE UNEXPURGATED CASE Against Woman Suffrage...* London, Constable and Company Ltd., 1913. **£ 125**

FIRST EDITION, PRESENTATION COPY. *8vo, pp. xv, [i], 86; tear at head of p. 7, not affecting the text; uncut in the original blue publisher's cloth, spine and upper board lettered in gilt; inscribed by the author to Mrs. J. Freeman on front free endpaper; a fine copy.*

First edition, presentation copy, of this work deeply opposing women's suffrage, by the distinguished bacteriologist Sir Almroth E. Wright (1861-1947) setting out his reasons why women should not be given the vote.

Using the same argument as A.V. Dicey, he claims that women lack the physical strength to enforce the law, but he also suggests that they are intellectually defective. He says that as a medical man he "should not be the yolk-fellow of a medical woman" and he also maintains that he "would wish to keep up as between men and women - even when they are doctors - some of the modesties and reticences upon which our civilisation has been built up". An even more insulting reason given by this famous medical man for not allowing women to vote is that peace will only return when woman ceases to impute to men as a crime her own natural disabilities, and when every woman for whom there is no room in England seeks rest beyond the sea' (Marsh, p. 121).

Marsh 110 (McCarthy & Sherwood-Smith: *Eve Revived: An exhibition of early printed books relating to women in Marsh's Library* pp. 120-121).

ADAPTED FOR ENGLISH CHILDREN

130. **[WULFF, Margarethe]. BELL, Catherine Douglas, editor.** *THE DIARY OF THREE CHILDREN* or, fifty-two Saturdays... Edinburgh: Edmonston and Douglas, 87 Princes Street. 1858. **£ 300**

FIRST EDITION IN ENGLISH. *8vo, pp. [viii], 260, [4] advertisements; with six coloured lithographs; some minor toning throughout, due to paper stock; bound in the original blue publisher's cloth, spine lettered in gilt, upper board with large central gilt vignette depicting three children around a book, some rubbing to extremities, but still nevertheless a good copy.*

Rare first English edition of Margarethe Wulff's *52 Sonntage, oder, Tagebuch dreier Kinder* (1846), edited by Catherine Douglas Bell, having been 'translated from the German by a young lady, whose modesty forbids the appearance of her name on the title page' (preface). Of particular note are the beautifully executed coloured illustrations, initialled 'J. D.'

'A translation, or rather an adaptation from the German of A. Stein; English manners and ideas being substituted for the original. It is supposed to be a diary written by three children, each writing in turn and on the Saturday an account of the previous week. The framework admits of stories, &c., supposed to be told to the children, as well as the occurrences that happen to them, and there observations thereupon' (*The Spectator*, vol. 13, 1857, p. 1246).

Margarethe Wulff (1792-1874) was a German writer for children and young people who published her works under the pseudonym "Anna Stein". Wulff was best known for her series of fictional children's diaries and letters, which were published by Winckelmann in Berlin from the 1840s, of which the present work was one, the others being *Perlen. Kleine Erzählungen für freundliche Kinder von 5-8 Jahren* ("Pearls. Short stories for

friendly children aged 5-8”) 1842; *Bilder aus dem Kinderleben. Erzählungen für Mädchen von 7 bis 10 Jahren* (“Pictures from children’s life. Stories for girls from 7 to 10 years old”) 1849; *Blüthen: Kleine Erzählungen für freundliche Kinder von 6-10 Jahren* (“Blüthen: Short stories for friendly children from 6-10 years”) 1850; and *Lebensbuch für Mädchen von 12 bis 15 Jahren* (“Book of life for girls aged 12 to 15”) 1851. The editor, and perhaps translator, was the prolific Scottish writer Catherine Douglas Bell (1818-1861), on whom little seems to be known, other than that she also wrote under the pseudonym ‘Cousin Kate’. Many of her works were published in New York and Boston, so evidently she was very popular in America.

Alston, *Women Writers* p. 23; OCLC records four copies in the UK, at the BL, Cambridge, the Bodleian and the NLS, and two in the US, at Florida and UCLA.



HELPING WITH DETAIL

131. **YONGE, Charlotte Mary.** ALS. TO AN UNNAMED CORRESPONDENT giving clarification of an historical anecdote in her 1864 novel *The Trial; more links of the daisy chain*. Elderfield, Otterbourne, Winchester Dec 26th, 1896. **£ 95**

8vo, pp. 2.

‘I heard that entry of the Duke of Lauderdale from the judge, Sir John Taylor Coleridge, who took me over Portland island...’ Yonge goes on to say that she could not now verify the anecdote but described Coleridge as a ‘particularly accurate man’ who helped her with ‘all other questions’ over the novel.

*I have nothing here
in which I could
verify it
Yours truly
C M Yonge*