

SPRING MISCELLANY



3
Her Majesty's Army, Her Majesty's Navy,
Cambridge and Connaught and Edinburgh too,
Though their present motto is *Non militavi*,
Will be made to fight in the SOCIAL Zoo.

4
Next come the Parsons, with benefice cosy,
They give it *us* hot, if they say what's true;
So we hope their gills won't grow more rosy
When they're warmed up in the SOCIAL Zoo



5
Here are Men of the Law—'cute, wary sages—
In wait for shoddy Financiers, who
With other folks' money, build golden cages,
And strut about the SOCIAL Zoo.

6
Here's a lot who the flame of Science kindle,
And out of the old keep evolving the new;
Of course you'll find both Darwin and Tyndall
In the monkey-house of the SOCIAL Zoo.



7
As to the Poets, 'tis no use frowning,
We've a Zoological duty to do,
And Tennyson, Tupper, Swinburne, Browning,
Will be on show in the SOCIAL Zoo.

8
Actors and Actresses—charming creatures—
Who a difficult path to fame pursue:
We shall leave unronged their mobile features,
Touch them with truth in the SOCIAL Zoo



CATALOGUE 798

PICKERING & CHATTO

PICKERING & CHATTO

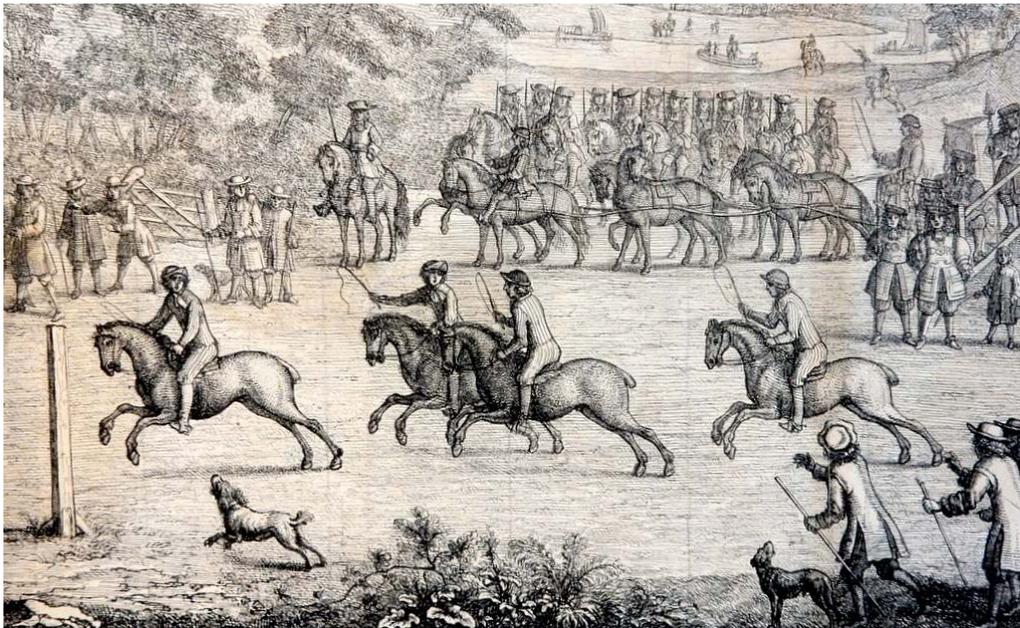
ANTIQUARIAN BOOKSELLERS ESTABLISHED 1820

1 ST. CLEMENT'S COURT
LONDON EC4N 7HB

TELEPHONE: +44 (0) 20 7337 2225

E-MAIL: rarebooks@pickering-chatto.com

WEBSITE: www.pickering-chatto.com



6 Barlow (detail)

Front cover image is taken from item 54 [Magazine Prospectus]

FOR ANY ENQUIRIES PLEASE CONTACT ED SMITH OR JOLYON HUDSON

PRICES ARE IN POUNDS STERLING.

VISA, MASTERCARD & AMERICAN EXPRESS ACCEPTED.

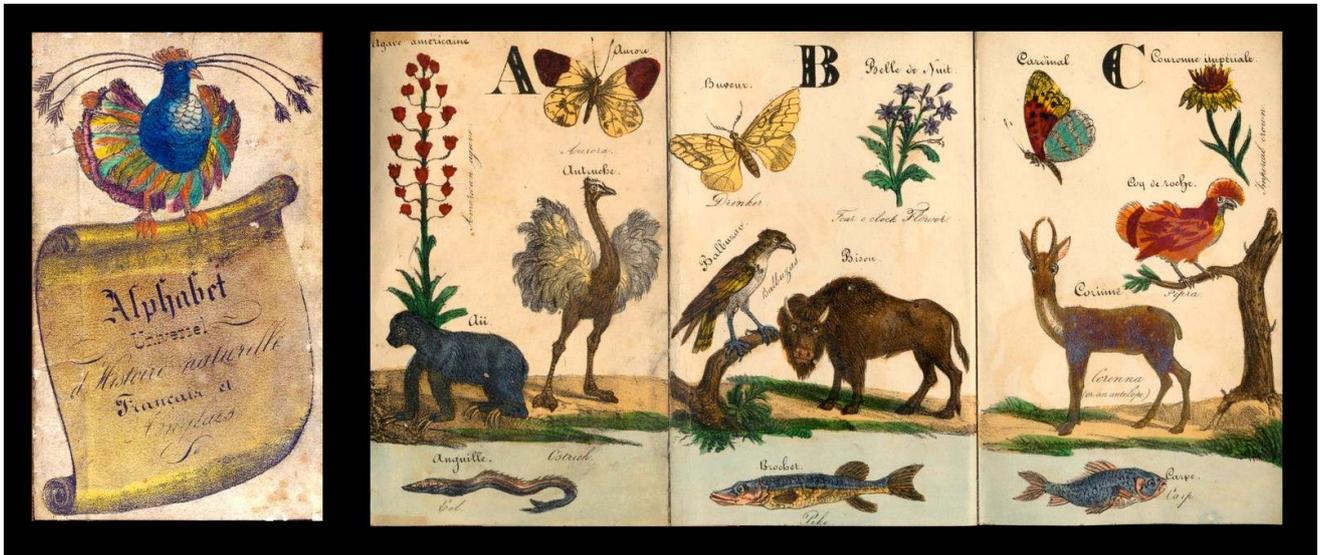
BANKERS: METRO BANK · 227-228 TOTTENHAM COURT ROAD · LONDON · W1T 7QF

ACCOUNT NAME: MARLBOROUGH & PICKERING LTD

ACCOUNT N°: 11944094 · SORT CODE: 23-05-80 · TERMS: 30 DAYS

IBAN: GB18MYMB23058011944094 · SWIFT: MYMBGB2L

REGISTERED IN ENGLAND N° 3290231 · VAT REGISTRATION N° 896 1174 90



INCLUDING A KANGAROO AND BISON

I. [ALPHABETIC PANORAMA]. ALPHABET UNIVERSEL D'HISTOIRE NATURELLE FRANÇAIS ET ANGLAIS. [Paris: Kaepelin & Cie, 20 rue du Croissant. 1840]. £ 1,500

CONCERTINA-FOLDED PANORAMA. 12mo, [135 mm high, opening out to 1,800 mm in length]; hand coloured lithographic panorama in 23 section, (I & J; X & Y are here together with W omitted), captioned beneath in French and English; original cloth backed boards, the upper cover with a colourful Himalayan monal clutching a scroll containing the title.

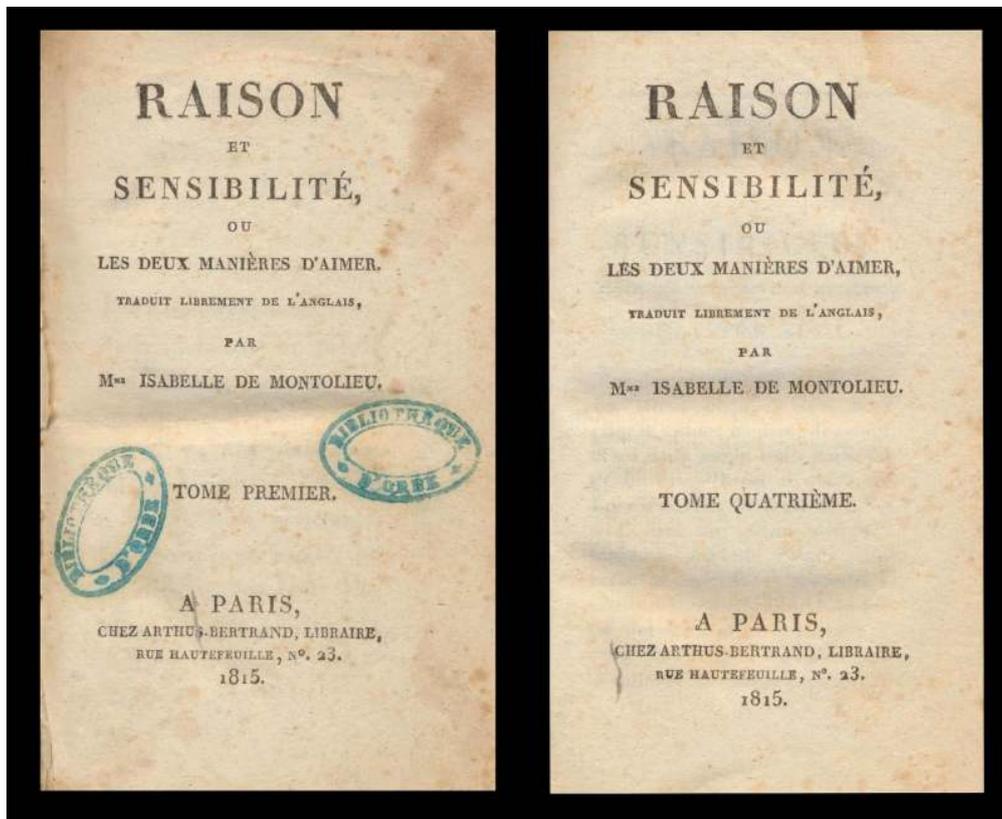
A more unusual *Alphabet* with each letter including a butterfly, plant, bird, mammal, and at the foot of each letter - on a light blue background - the fish and mammals of the sea.

Quite a few exotic creatures taken from every continent are given a place in this alphabet, the American Bison, Canadian Mole, and Australian Kangaroo, together with a wide selection of butterflies from South America, exotic birds from the Far East, plants of the useful and pretty kind. At the date of publication all these could be found settled or stuffed, pinned or pressed in the Jardin des Plantes of Paris which had until recently been under Cuvier's stewardship, and thus very nearly at the very apex of such a botanical and zoological collection.

We do not know who the artist is but it has distinct similarities with the somewhat mysterious 'H. Dura' who was known to have been producing similar illustrated works and prints for children throughout the 1840s. We can be more certain on the publisher and date, for the *Alphabet* appears with a group of similar publications in the 1840 volume of the *Bibliographie de la France*.

See *Numéro Bibliographie de la France* 1840 p. 118 No. 246; not in OCLC.





FIRST FRENCH EDITION OF *SENSE AND SENSIBILITY*
THE FIRST FULL TRANSLATION OF ANY OF AUSTEN'S WORKS

2. [AUSTEN, Jane]. RAISON ET SENSIBILITÉ, ou, Lex deux manières d'aimer. Traduit librement de l'Anglais, par Mme. Isabelle de Montolieu. Tome Premier [-Quatrieme]. A Paris, chez Arthus-Bertrand, Libraire, rue Hautefeuille, No. 23. 1815. £ 2,850

FIRST EDITION IN FRENCH. *Four volumes bound in two, pp. [ii], xii, 324; [iv], 310; [iv], 263, [1] blank; [iv], 275, [1] blank; without the half title, and missing 6mm from head of title in vol I; with expert repairs to pp. 49/50 in vol. I, and pp. 163-168 in vol. II, also with pp. 195-202 supplied in sympathetic facsimile, some staining and foxing in places throughout; with library stamps of the Bibliotheque D'Orbe on title of vol. I (2) and half title of vol. 3 (3), one over stamped with 'L.S.K.B.T. Fetscherin'; bound in half calf over boards, spines missing gilt (but lettering, numbering and ruling visible in blind), library labels at foot of spines (lettered in mss.), vol. I with library number also lettered directly in ink, boards rubbed; overall a good set.*

Rare first French translation of *Sense and Sensibility*, Austen's first work, and the first full translation of any of her works.

The translation begins with a particularly interesting and revealing twelve page preface by the translator. Isabelle de Montolieu (1751-1832), a French speaking Swiss sentimental novelist made famous by *Caroline de Lichtfield* (1786), and translator of German and English fiction, certainly contributed to making Austen's fiction better known. In 1815, as her preface makes clear, she was not aware of the identity of the author of *Sense & Sensibility*, though she was in no doubt that it was a woman. The preface differs in emphasis from the two contemporary British reviews of the novel, Montolieu commenting that it this is of a new kind ('d'un genre nouveau') of novel and though it has come out of Britain, it is not a novel of 'terror.' This to Montolieu was a relief; indeed she feels, it is of a kind which may have gone to the other extreme, by depicting events that might happen to any of its readers, by a focus on trivial concerns and rivalries. This slight reservation is offset by her praise of the plausibility of events, the consistency in the behaviour of characters, simplicity of the style. Montolieu also singles out Austen's truthfulness in depicting manners.

A full and thorough discussion of the present French translation is provided in Chapter I "The Reception of Jane Austen's Novels in France and Switzerland: The Early Years, 1813-1828" by Isabelle Bour included in *The Reception of Jane Austen in Europe*, edited by Anthony Mandal and Brian Southam, and excerpts from that are provided below:

'The first full French translation of Austen was of SS, entitled *Raison et sensibilité, ou les deux manières d'aimer* (Reason and sensibility, or the two ways of loving), published in Paris by Arthus Bertrand in 1815; the title page announced that this was 'a free translation from the English, by Mme Isabelle de Montolieu'. Unlike Noel King ['Jane Austen in France', Berkeley, Los Angeles, 1953-54, p. 6], I do not think the fact that Montolieu may have resorted to amanuenses to polish her translations is the reason why they were loose renderings of the originals (see Cossy ['Jane Austen in Switzerland: A Study of the Early French Translations of Jane Austen's Novels in Switzerland (1813-1830)'] 1996, pp. 150-51). It is much more likely that, as a practitioner of the novel of sensibility, she must have felt, at least in 1815, that Austen was too unromantic. She perceived that the framework of SS was still basically that of the novel of sensibility, and chose to enhance that aspect; this meant undercutting Austen's critique of sensibility, which was mostly left standing, but weakened by the very addition of pathetic scenes. It is precisely because hers is a loose translation that it is particularly interesting, as it illustrates the aesthetic gap between such an innovator as Austen and a routine sentimental novelist...

'Montolieu's changes to SS highlight Austen's originality and exemplify the resistance to it. First, there are changes to the plot: a significant deviation occurs when Montolieu makes Maria's illness (Marianne becomes 'Maria') largely consequent upon her seeing Willoughby and his wife go by in his curricle. There is a pathetic scene in which Brandon, closely followed by Elinor, finds Maria apparently lifeless on the steps of a Greek temple. (This scene is illustrated in the frontispiece to vol. 3 of the 1828 edition of *Raison et sensibilité*.) The biggest alteration to the plot, however, is the introduction of a Madame Smith, a Methodist, who has taken under her protection a remote relative, Madame Summers, and her young son. Madame Summers turns out to be Brandon's ward, Caroline Williams (the younger Eliza in the original), whom Willoughby had seduced; the identity of the child is unmistakable, as he is 'a Willoughby in miniature' (Montolieu 1815, 4: 248). Under the same impetus, Montolieu further alters the end of the novel, making it more sensational and more reliant upon hackneyed sentimental patterns...

'It is quite clear from all this that Montolieu resorts to situations and peripetia that are the stock-in-trade of the novel of sensibility. The tampering with the ending of the novel is worst, as conventional morality is made to triumph, with Maria explicitly renouncing her love for Willoughby and the dishonoured Caroline Williams being restored by marriage to her seducer. Montolieu wants vice to be squarely renounced, whereas Austen makes it clear that Willoughby was not unhappy all of the time with his wife, and could get engrossed in sport...

'Montolieu also tends towards amplification and explication, where Austen chooses understatement, or leaves it to the reader to deduce certain conclusions. This is how Austen introduces the character of Marianne: 'Marianne's abilities were, in many respects, quite equal to Elinor's. She was sensible and clever; but eager in every thing; her sorrows, her joys, could have no moderation' (SS, 1.1:6) Montolieu spells out the excesses in Marianne's nature:

In intelligence, sense and talents, Maria was in no way inferior to Elinor; but her restless sensibility was never reined in by reason. Without measure or restraint she yielded to her every impression; her sorrows, her joys were always extreme...

'Finally, Montolieu makes some significant lexical choices: she uses the words *sensibilité* and *sympathie* much more often than Austen does 'sensibility' and 'sympathy'. When she employs the word *sympathie*, it is usually to spell out the nature of love: for Montolieu, sympathy is principally an irresistible and reciprocal predisposition. As for her frequent use of the word *sensibilité* (where Austen might use 'feeling' or 'tenderness'), it is a tangible sign that to Montolieu sensibility remains the defining characteristic of a truly noble human being, rather than a dangerous faculty that must be kept in check by reason. This reading of Montolieu's attitude to sensibility is confirmed by her hesitation in the translation of 'sense' and 'sensible'.' (pp. 22-25).

In his *Bibliography of Jane Austen* (1997), David Gilson notes: 'We postulate the existence of three states of this edition: one with all four volumes dated 1815 but with no translator's preface, a second with all four volumes dated 1815 and with the translator's preface inserted, and a third with Vol. 1 dated 1816, Vols. 2-4 dated 1815, half-title verso in Vol. 1 blank, 8(1) in Vol.2 not signed '8', variation in watermarks in Vols. 3 and 4, a reset heading to Chapter 39, Vol. 3, and with translator's preface inserted (p. 153). The copy offered here conforms to the second state. It is clear from the entry in Gilson that all issues are scarce: 'I have traced only one copy as appearing at auction in England or America (Sotheby's, 6 December 1933)', he notes, with few copies seen or known in libraries (see below).

Gilson C7; OCLC records eight complete copies world-wide, at the BNF and Strasbourg in France, BL and Cambridge in the UK, Gotha and Goettingen in Germany, Cornell in the US, and one in the National Library of Poland; Gilson locates two further copies, at Nantes and the Bodleian.

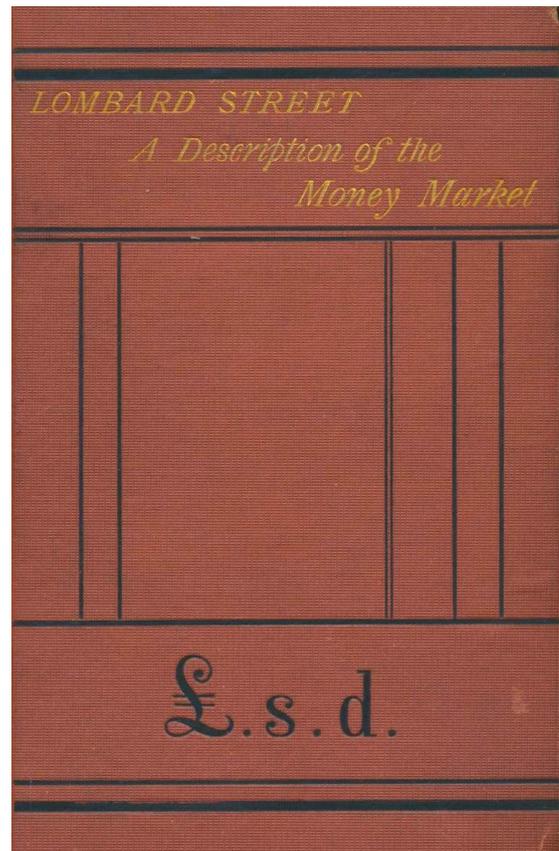
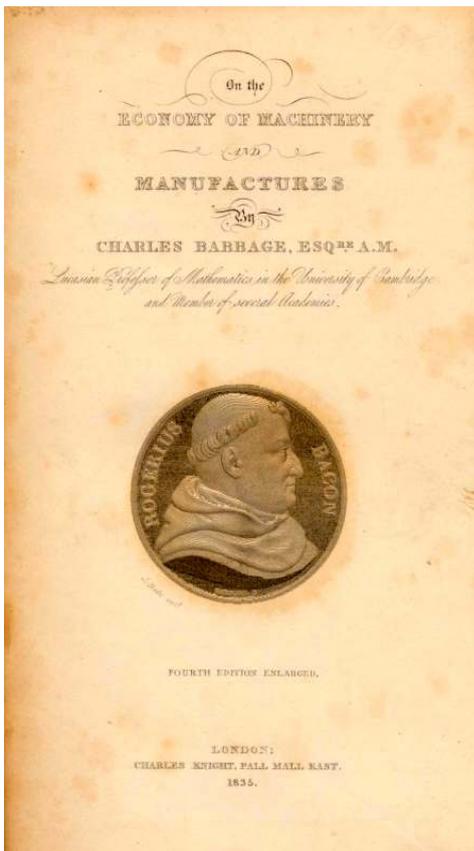
'A BRILLIANT AND UTTERLY ORIGINAL FORAY INTO POLITICAL ECONOMY'

3. **BABBAGE, Charles** ON THE ECONOMY OF MACHINERY AND MANUFACTURES...
Fourth edition enlarged. London: Charles Knight... 1835. **£ 450**

THE DEFINITIVE EDITION. 32mo in eights, steel engraved title and pp. iii-xii, [ii], xiii-xxiv, 408; original brown moir, grained cloth, spine lettered in gilt, lightly sunned, but still a very good copy.

The definitive edition, containing the text of the third edition printed from the same setting of type, with the addition of a preface to the fourth edition, some additional notes on pp. 393-99 taken from Friedenbergs German edition of 1833, and an index (for the first time) on pp. 400-408. The dedication leaf which was p. i in the third edition is omitted, presumably to make way for the extra leaf of preface.

'A brilliant and utterly original foray into political economy... Adam Smith had analysed the sources of increases in labour productivity to be found in the division of labour: Babbage took this fundamental principle of economic growth and applied it to the individual firm' (Maxine Berg).



CLASSIC ON THE MONEY MARKET

4. **BAGEHOT, Walter.** LOMBARD STREET: A Description of the Money Market. New York: Scribner, Armstrong, & Co. 1873. **£ 850**

FIRST AMERICAN EDITION. 8vo, pp. viii, 359, [1] blank, [4] advertisements; pp. 345-348 torn (and repaired, without loss), otherwise a clean copy throughout; apart from minor foxing to endpapers a clean fresh copy throughout; in the original publisher's pictorial red cloth, gilt, cloth very lightly dust-soiled, chipping to head and tail, two corners bumped, but still a very appealing copy.

A very good copy of the first American edition of Bagehot's brilliant classic on the money market. 'No more vivid picture of 'what they do in the City,' - no more perfect description of a 'Single Case,' was ever given, the author is 'in the secret' and can vouch for the facts at first hand. The wonderful clearness of Bagehot's power of statement, his exact knowledge of the subject treated on, together with his firm grasp of economic theory have caused this volume to exert an influence which few books on a subject naturally so dry have possessed' (Palgrave).

Batson, p. 90.

UNRECORDED LATE WORK BY
THE ELDERLY ARCADIAN

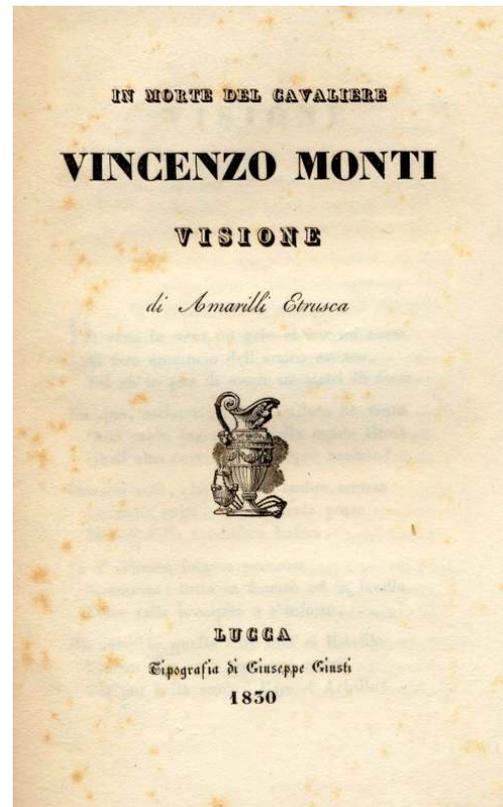
5. [BANDETTINI, Teresa]. IN MORTE DEL CAVALIERE VINCENZO MONTI. Visione di Amarilli Etrusca. Lucca, dalla Tipografia di Giusti, MDCCCXXX [1830]. £ 125

FIRST EDITION. 8vo, pp. 10, [2]; uncut and stitched as issued in the original printed wraps, some discolouration to extremities, but still a very good copy.

First edition of this poem on the death of the Italian poet and dramatist Vincenzo Monti (1754-1828), by the Lucca poet Teresa Bandettini (1763-1837).

Monti became official historiographer of the Italian kingdom under French rule, and is also remembered as the translator of a much admired version of Homer's *Iliad* (1810), whose quality seems unaffected by Monti's acknowledged ignorance of Greek.

Not in OCLC.



FIRST HORSE RACING PRINT

6. **BARLOW, Francis.** THE LAST HORSE RACE run before Charles the Second of Blessed Memory by Dorsett Ferry near Windsor Castle... Drawn from the Place and Design'd by Francis Barlow. 1687. [London] Sold by P. Tempest over against Somerset House Water Gate in the Strand, and S.Baker at the White Horse in Fleet Street. 1687. £ 37,500

Etching, 37 x 50.9cm, with English inscriptions above and below, lettered with title in cartouche above, and at the bottom in an oval 'Drawn from the place and design'd by Francis Barlow, 1687', with four columns of verse, and the address of the publisher below; cropped close in places, otherwise apart from some light dust-soiling, in very good original state.

The first known English print of a horse race: 'An etching of Charles II and his court viewing a horse race at Datchet Ferry from the royal box, protected by Yeomen of the Guard. In front of the box is a set of weighing scales to measure the weight of the jockeys'.

'The text on this print explains that the race itself was held on 24 August 1684, but that Barlow had only designed the print, drawing the scene on the spot, three years later in 1687. The claim to topographical accuracy is only partly justified: Windsor Castle in the background is more or less correct, but the view of the Thames and Datchett (not Dorsett as Barlow has it) Ferry seems to have been reversed in the etching. Charles was a great enthusiast for racing, and was the first monarch to run horses in his own name at meetings at Newmarket and Burford Downs.

'As Stephen Deucher ('Sporting art in eighteenth-century Britain', New Haven 1988, pp.37-8) points out, the print raises the question why it was etched three years after the event, when Charles himself had been dead for two years. He reasonably suggests that there was a political undercurrent, in which the verses praise the good old days and, by implication, contrast them with the unsavoury present under the Catholic James II. This hypothesis is supported by the fact that Barlow was the chief producer of Whig propaganda during the Popish Plot. But the full explanation remains to be discovered.

'This print has long been called the first racing print, and as long as only single-sheet prints are considered, and book-illustrations and series are ignored, this seems to be true. In the history of British printmaking this sheet stands out as something quite new and different, though there is a long gap before it was followed by Peter Tillemans (c.1684-1734), who advertised four prints of the Newmarket races and the fox chase in the Daily Post on 24 May 1725' (Antony Griffiths, *The Print in Stuart Britain*, BM 1998, cat.170).



Further information is provided on the copy held in the Royal Collection: 'Royal interest in horse racing can be traced to the reign of James VI and I, but the sport was outlawed by the Commonwealth. The first race of Charles II's reign probably took place at Epsom in 1661. Charles even competed in races himself, winning the Newmarket Town Plate in 1671 and 1675. Francis Barlow's etching records the final race to be watched by Charles II, on 24 August 1684 at Windsor (the title inscribed on the print mistakenly gives the location as Dorsett rather than Datchet.) Often considered to be the first racing print, it was used as the model for a painting of the same scene, which is also in the Royal Collection (RCIN 400612). Published in 1687, two years after Charles's death, this print has been interpreted as a commentary on the unhappy reign of James II, implicitly contrasting the turmoil of his day with the light-hearted diversions of his brother's reign. Text adapted from *Charles II: Art & Power*, London, 2017. Purchased by George IV when Prince Regent in 1819 for £10 10s (RA GEO/MAIN/28184) 'The last Horse Race run before Charles 2d by Dorset Ferry near Windsor Castle by Barlow extra rare & Curious' (see <https://www.royalcollection.org.uk> RCIN 602686).

Francis Barlow (c. 1626-1704) was an English painter, etcher, and illustrator, who ranks among the most prolific book-illustrators and printmakers of the seventeenth century, working across several genres: natural history, hunting and recreation, politics, and decoration and design. He is known as 'the father of British sporting painting' and was Britain's first wildlife painter, beginning a tradition that reached a high-point a century later, in the work of George Stubbs. Sadly, however, in spite of this legacy he died in poverty, Joseph Strutt recording 'notwithstanding all his excellency in design, the multitude of pictures and drawings he appears to have made, and the assistance also of a considerable sum of money, said to have been left to him by a friend, he died in indigent circumstances.'

BM 1972,U.941; RCIN 602686; our copy was included in the *Reign of the Horse: the Horse in Print, 1500-1715* exhibition at the Folger Shakespeare library in 1992.

'THIS ROCK IS TOO FORMAL'

7. **BASTIN, John. *Wood-engraver*. COLLECTION OF OVER 220 WOOD-ENGRAVED PROOFS for London Book Publications. London, [1840s and 1850s].** **£ 1,850**

Various formats, a few sheets mounted, apart from a light foxing mostly in fine condition with wide margins.

John Bastin was born around 1814 in Beenham, Berkshire and established himself in London as wood-engraver to the book industry. This collection of mostly India paper proofs, some with manuscript notes, signatures and corrections, contains works after the original designs by the foremost book illustrators of the 1840s and 1850s, including Edward Lear (13 sheets), John Tenniel (23), J. Bridges, J. Naysmith, F. Pollard, C. Ward, and G. F. Sargent.



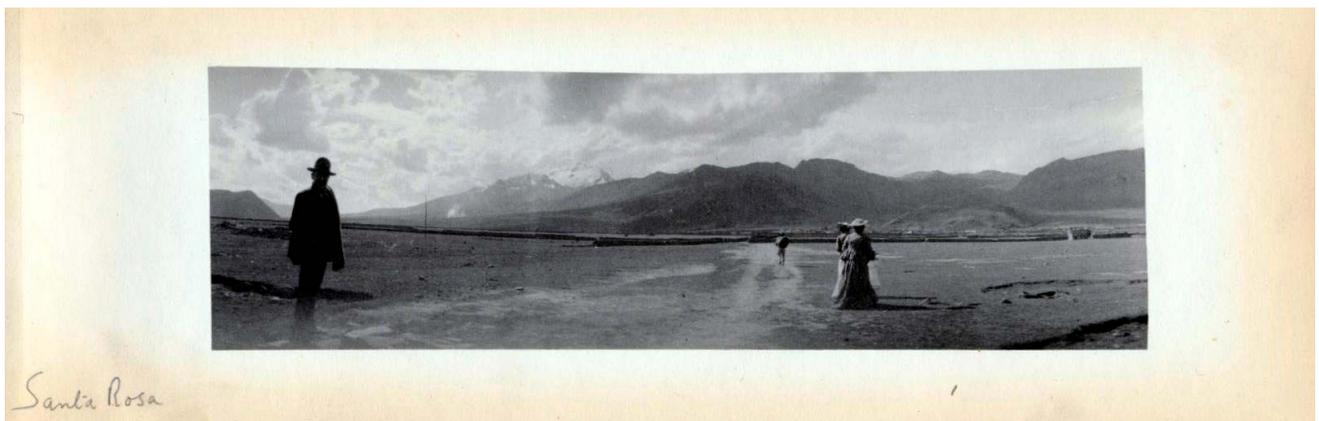
Also included in the group are a few proofs for De La Motte Fouqué's illustrated English edition of *Undine* after drawings by Tennai, which instigated the *Art Union* in 1847 to describe the artist as 'one of the best wood engravers of our time, whose productions comprise high finish with artistic skill and matured judgement'. Of particular interest are the pencil corrections and notes on some sheets. One wood-engraving for example, has the Alpine scenery partly highlighted in white and carries several annotations, such as 'this rock is too formal'. A series of other engravings include a number produced for a Great Exhibition publication illustrating glass, ceramic and metal vases and ornaments.

EARLY VIEWS OF PERU

8. **BERNACCHI, Louis Charles.** AN EXPEDITION TO TROPICAL PERU 1906 BY L. C. BERNACCHI [so titled in ink ms. on the title-page with the photographer's name added in pencil ms.]. London: James A. Sinclair & Co., Ltd. [1906]. **£ 1,850**

A collection of 23 platinum prints on thick paper each forming a panoramic view, various sizes measuring approximately 167 x 45 mm to 112 x 50 mm, pencil ms. captions on the mount under each image, (light spotting); bound into a contemporary green morocco album, g.e. measuring 265 x 105 mm, (joints cracking)

Bernacchi travelled to the primeval forests of Peru and the Upper Amazon Basin in 1906, with the present collection comprising images of Mollendo, Guano Islands, Jualia, Trapata Station, Snow Lake, Húmoa Alpaca, Llana and Rio Jambari. The photographer appears in at least three of the pictures at Colon, Santa Rosa and one on top of the Andes.



The photographs were processed by James A. Sinclair & Co., Ltd. Founded in 1903 at 34 Haymarket, London. Sinclair specialised in all the latest developments of photography including Lumiere Autocromes, cameras, fast speed shutters, together with a large department for developing, printing and enlargement. The platinum process used in these albums was at the height of popularity between 1910 and 1914. The process gave very good permanent prints with soft sheen that was ideal for small formats. Sinclair appears to have been active in producing such albums as these for their well heeled clients, outsourcing the binding work to Zaehnsdorf not far away at Cambridge Circus.

The platinum process was effectively killed by the enormous increase in the price of this precious metal in during the First War. These aesthetically pleasing albums were only produced by Sinclair for a short period for a sufficiently affluent clientele.



AN EXHIBITORS EXHIBIT?

9. **BERTHAUD, Michel.** EXPOSITION UNIVERSELLE 1878 B. H. Berthaud Photo-Lithographe 9 rue du Cadet. [1878]. **£ 2,850**

Oblong Folio, 30 Heliogravure plates [395 × 570 mm. image size 260 × 360 mm]; original pebble grain brown cloth, the upper cover lettered in gilt, some scuffs and abrasions

A superb album of large scale views of this important Paris Exposition.

In all probability the album was used as an Exposition piece by Michel Berthaud (1845-1912) for we have been unable to trace another copy or indeed examples of the prints in any public collection.

Michel Berthaud was active from 1864, and by 1870 he was head of the Maison Hélios at 9 Rue Cadet in Paris. Together with his brother he expanded the business and opened several more French branches to the business during the 1870 and 1880s. Michel Berthaud won a silver medal at the 1878 exposition and gold at the 1889 Exposition Universelle from which date the business was renamed Berthaud Frères.

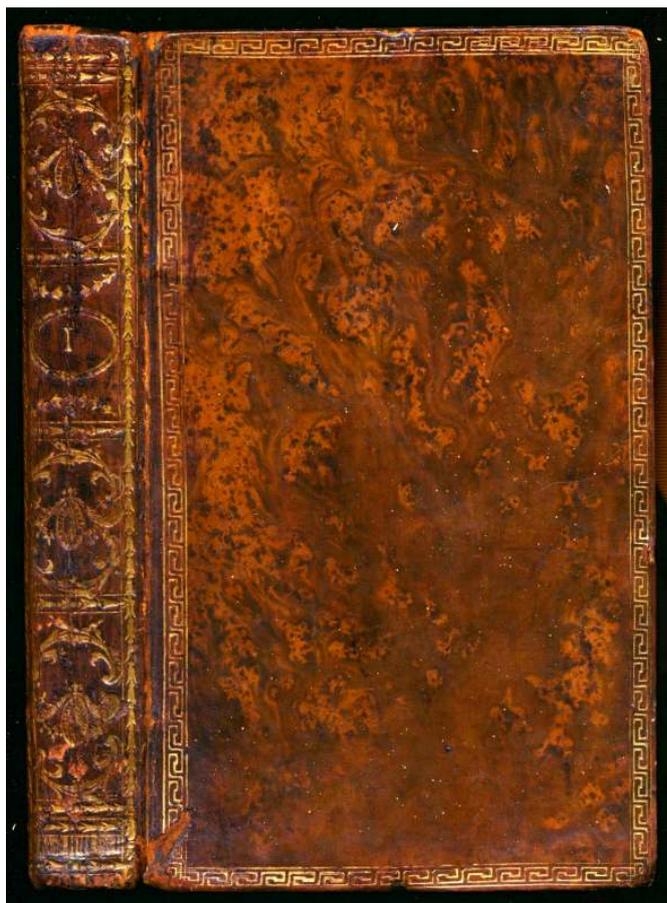
The plates are as follows: 1- Administration des Forest, Chalet Forestier; 2- Pavillon des Gardes; 3- Administration des Forest, Chalet Forestier; 4 - Pavillon des la Ville de Paris; 5 - Pavillon des la Ville de Paris ; 6 - Facade de la section Autrichienne; 7 - Facade du Pavillon de Beaux-Art; 8 - Pavillon des Beaux-Art; 9 - Entre du Pavillon des Beaux-Art; 10 - Panorama du Trocadero; 11 - Parc du Champ de Mars; 12 - Parc du

Champ de Mars; 13 - Palais du Trocadero; 14 - Palais du Champ de Mars; 15 - Palais du Champ de Mars; 16 - Façade de la Section Anlaise; 17 - Vue du Palais du Trocadero; 18 - Vue de la Rue des Nations; 19 - Façade de la Section Portugaise; 20 - Façade de la Section des Pays-Bas; 21 - Section Norvegienne; 22 - Façade de la section Belge; 23 - Façade de la section Americaine; 24 - Section Italienne Exterieur; 25 - Vestibule d'Honneur; 26 - Section Estrangeres; 27 - Section Espagnole; 28 - Section Italienne; 29 - Section Russe; 30 - Façade de la section Chinoise.

SCOTT OF EDINBURGH BINDING

10. **[BINDING]. SCOTT, James, of Edinburgh, binder.** THE HOLY BIBLE, Containing the Old and New Testaments: Testaments: Newly translated out of the Original Tongues; And with the former translations Diligently Compared and Revised, By His Majesty's special Command. Appointed to be Read in Churches. Edinburgh: Printed by Alexander Kincaid, 1772. **£ 450**

Volume 1 (of two only), 12mo, unpaginated (A-T12) bound by James Scott of Edinburgh in contemporary mottled calf, with several characteristic ornaments, including a Greek Key roll to boards, spine ornately gilt in compartments with various festoons, ovals, scrolls and flourishes, all edges gilt, lightly rubbed and faded, but still a good copy.



Tools of the binder James Scott of Edinburgh are known to have been used on other copies of the present 1772 Kincaid edition of the Holy Bible, and indeed one such example appears in J.H. Loudon's *James Scott and William Scott, Bookbinders*, though under 'Ambiguous Bindings' (AMB7). Although the present example is not as ornate as that one, all the tools used certainly belong to James Scott, and can be found illustrated throughout the same reference work.

The spine is numbered '1' and only constitutes the Old Testament and Psalms. The New Testament is not present, though alluded to in a late nineteenth century note on the front pastedown. Evidently it became separated some time after that, and perhaps during the ownership of Herbert Mount Somerby whose library label is pasted to the front free endpaper.

Unfortunately the whereabouts of the second volume, if still extant is unknown; the present volume ends at Ecclesiastes, chap. XII, verse 12.

The present binding is not in Loudon.

HARSH REALITIES OF BLACK HISTORY PLAYED WITH

11. **[BLACK HISTORY CARD GAME]. IN DIXIE-LAND.** The Fireside Game Co., The Cincinnati Game Co., copyrighted 1897. [c. 1900]. **£ 450**

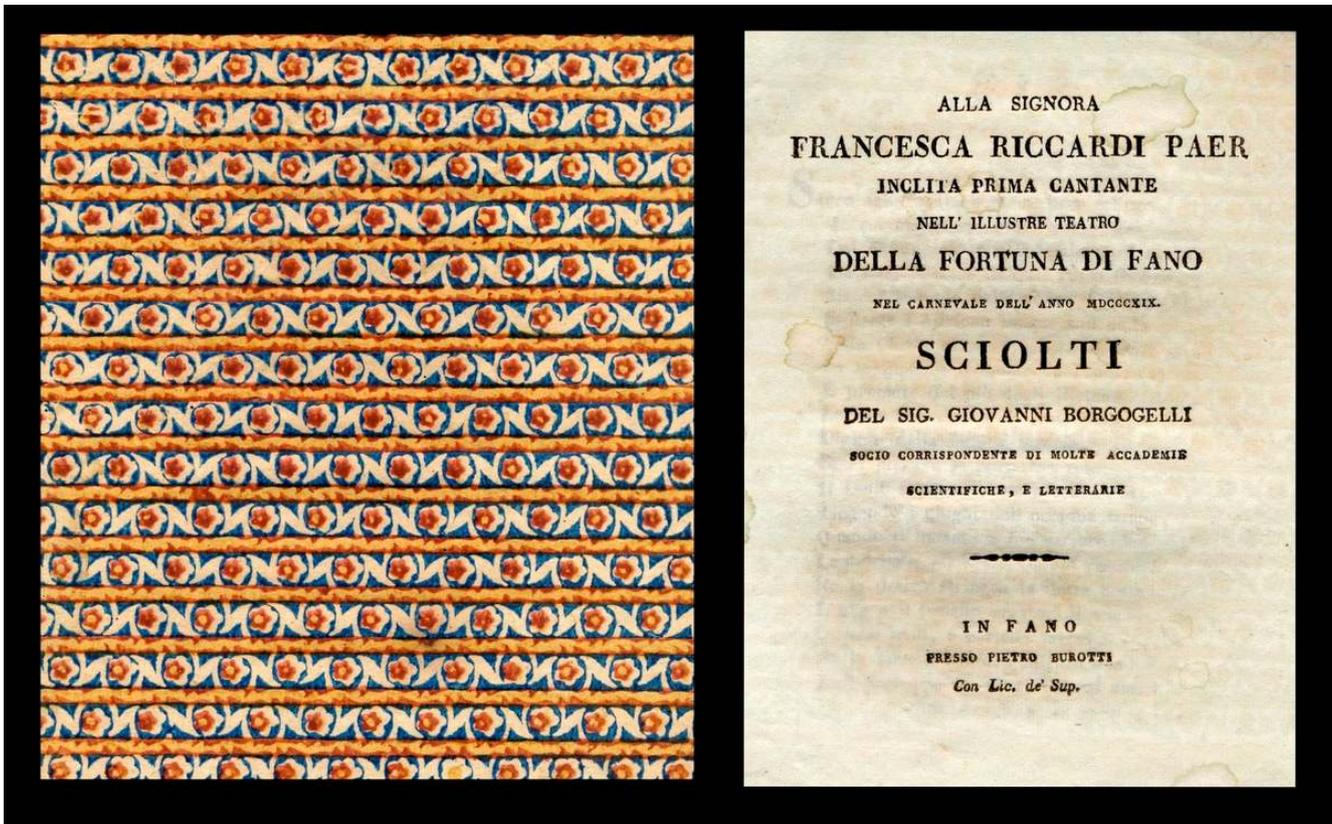
Complete deck of 52 cards, 9cm x 6.5cm, plus one 'Crown Card', each card with photogravure depicting poor back people in the American Deep South with captions beneath; housed in the original red box, upper box cover titled in black, original printed rules found adhered to the underside, overall rather rubbed and worn, with significant loss to the sides of the box, and rubbing to the bottom, but still in a good state.



An uncommon black history card game. *In Dixie Land* was manufactured during the final years of the nineteenth century and although it has milder and less overt racism than was usually prevalent in the genre, it is still a sad reflection on how the black population was generally viewed, depicting the hardships they faced.

"In Dixie-Land," according to the company, were "life-like reproductions of characteristic sketches from the Sunny South." The cards, however, depict the harsh reality of poor African American children and adults in the American Deep South along with messages – "Sure, boss! I didn't do it"... Take a Bite. In a Richmond Tobacco Factory. "Think you need a shine, Mister"... – printed beneath the sketches. On the backs are images of watermelons and cotton, synonymous with Black culture of the time, and a sketch of an alligator under a tree.

Fireside was a subsidiary of the United States Playing Card Co., which started to fill what it saw as a need for educational games. *In Dixie-Land* was one of more than 30 games made by the Fireside Games Co. of Cincinnati, OH, starting around 1895. The series was sold as educational games for 25 cents to 35 cents.



IN PRAISE OF A NOTED OPERA SINGER AND ACTRESS

12. **BORGOGELLI, Giovanni.** ALLA SIGNORA FRANCESCA RICCARDI PAER inclita prima cantante nell'illustre teatro della fortuna di Fano nel carnevale dell'anno MXCCCXIX.... In Fano, presso Pietro Burotti, [1819]. **£ 300**

FIRST EDITION. 4to, pp. 11, [1] blank; some patches of dampstaining, but otherwise clean; in splendid contemporary patterned wrappers.

First edition of this ode in praise of the noted operatic soprano and actress Francesca Riccardi, the wife of the composer and librettist Ferdinando Päer, who became *Hofkapellmeister* at Dresden in 1804.

Borgogelli was a native of Fano, where Riccardi performed in 1819 and again in 1821, was the author and editor of several collections of poems, including, in the same year as the present work, an *Antologia poetica ed oratoria*. The present poem, written to mark Riccardi's performance at the 1819 *carnevale*, is of particular interest thanks to its allusions to performance practice and early nineteenth century set design, including scented gardens and artificial staircases.

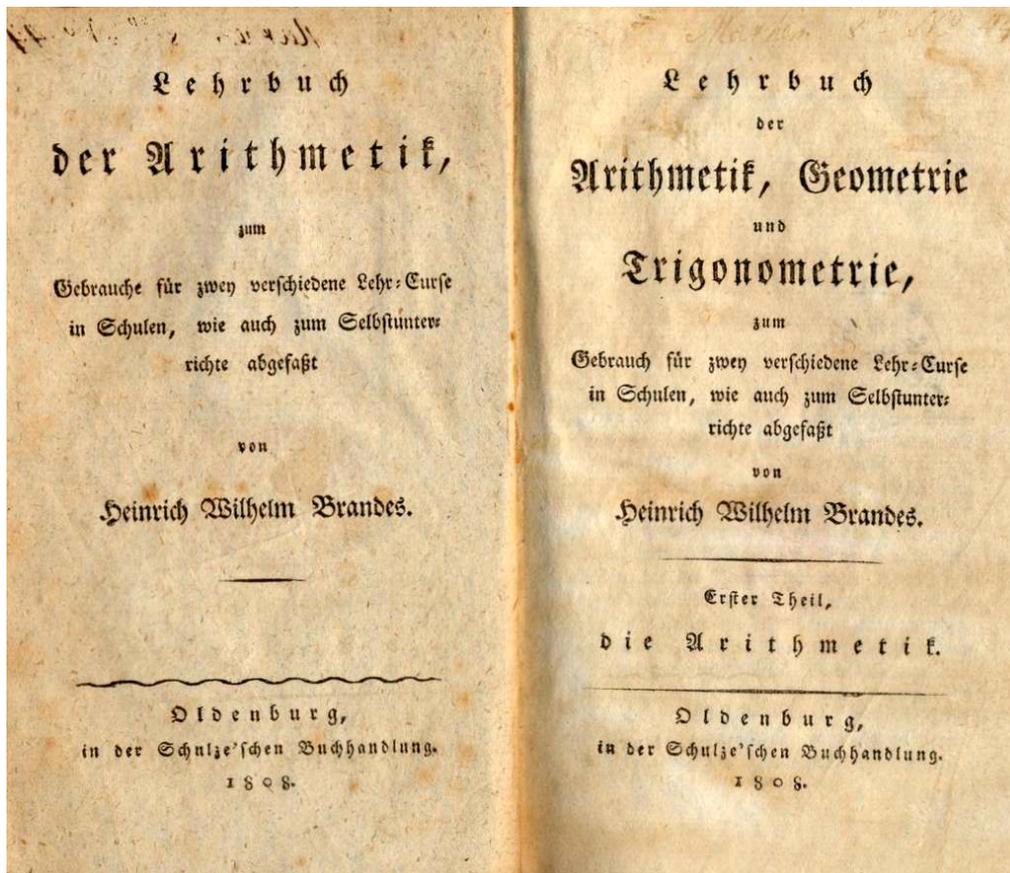
Not in OCLC or ICCU.

TEACH YOURSELF MATHEMATICS

13. **BRANDES, Heinrich Wilhelm.** LEHRBUCH DER ARITHMETIK, GEOMETRIE UND TRIGONOMETRIE, zum Gebrauch für zwey verschiedene Lehr-Curse in Schulen, wie auch zum Selbstunterrichte abgefaßt... Oldenburg, in der Schulze'schen Buchhandlung, 1808-1815. **£ 375**

FIRST EDITION. Three parts in one volume, 8vo, pp. xii, 209, [1] blank; xii, 472, [1] errata, [1] blank; 36, [7] errata, [1] blank, with nine folding leaves of plates; some browning throughout, but never heavy; in contemporary boards, with gilt-lettered skiver label on spine; spine rubbed and worn, with traces of paper label at foot, boards worn, but still a good copy.

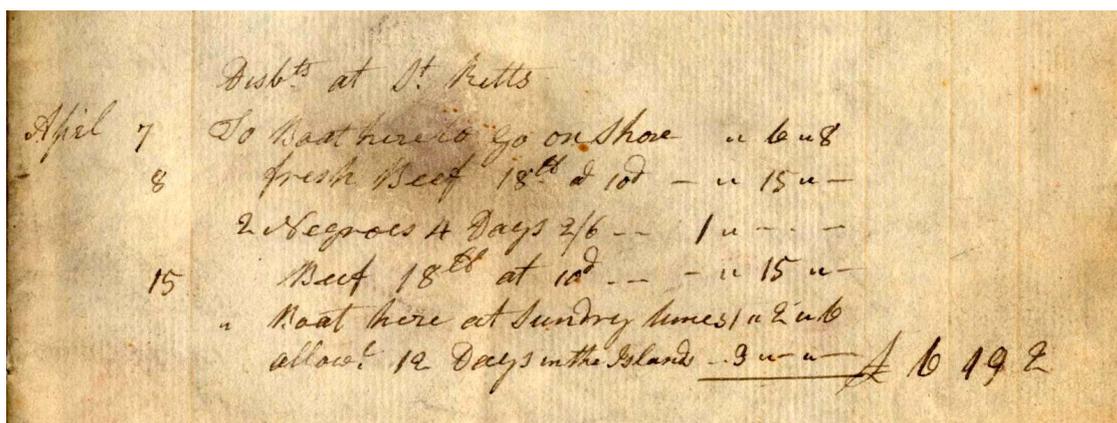
First edition of this rare course of mathematics by the prolific German astronomer and physicist Heinrich Wilhelm Brandes (1777-1834).



Brandes studied at Göttingen (Gauss was a fellow student) before entering into a number of careers, as teacher, inspector of dykes, and then, from 1811, professor of mathematics at Breslau. The present work, published over seven years, attempts to provide a complete course of mathematics both for school use and for those who wished to teach themselves, and is divided into volumes on arithmetic (1808) and geometry and trigonometry (1810); and an appendix (1815) which deals with spherical trigonometry.

In addition to his mathematical work, Brandes had a keen interest in meteorology, and published the first weather charts in 1820.

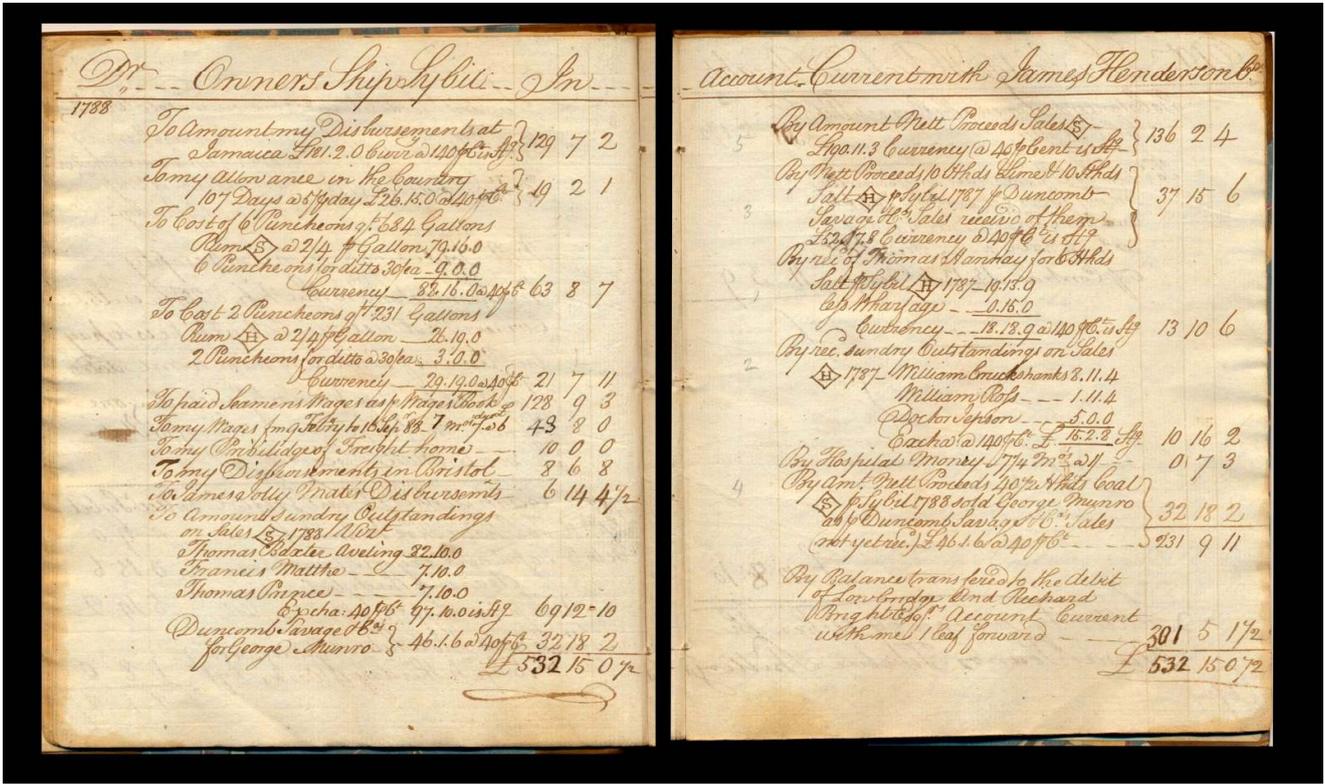
OCLC records just one copy outside Germany, at Columbia.



PLYING TRADE BETWEEN BRISTOL AND JAMAICA

14. [BRISTOL AND JAMAICA TRADE]. HENDERSON, Captain James. ORIGINAL MANUSCRIPT ACCOUNTS OF THE BRITISH SHIPS SYBIL AND DRUID, plying the West Indian trade between Bristol and Jamaica. [Jamaica & Bristol 1787-1790]. £ 1,650

MANUSCRIPT IN INK. 4to, pp. 34; in modern half calf over marbled boards.

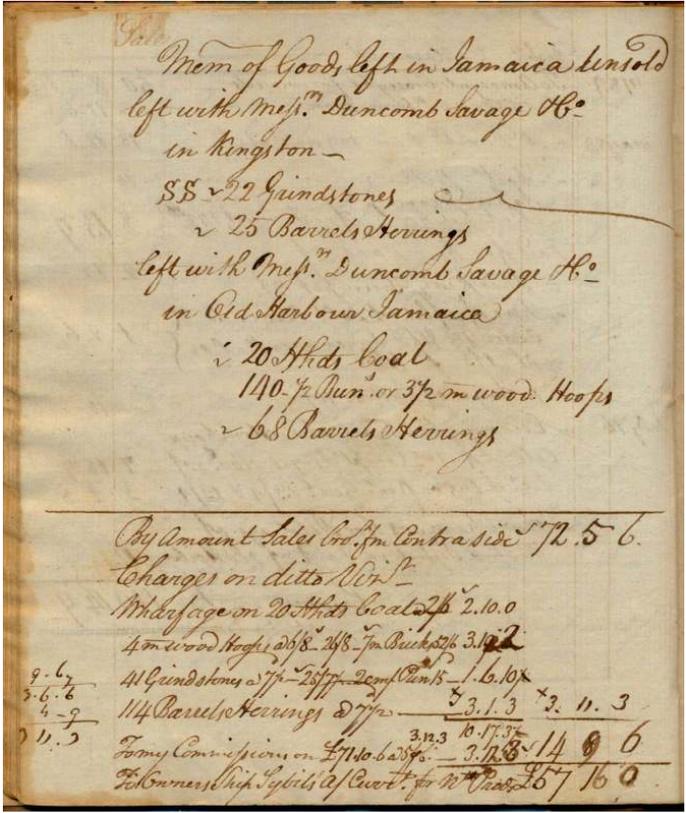


While some ships from Bristol were engaged in unsavoury but profitable triangular slave trade, either via Africa or North America, many ships however sailed directly from Bristol to the West Indies with supplies not available there.

There was something of a marked decline in trade during the early 1780's as the commerce with America dried up, however, all the West Indian islands fell within Bristol's orbit with Jamaica dominating Bristol's West India interests. Molasses, rum, cotton, dyewoods and other products found their place in this trade but chief amongst them was sugar, which was refined in the twenty or so sugar houses in Bristol.

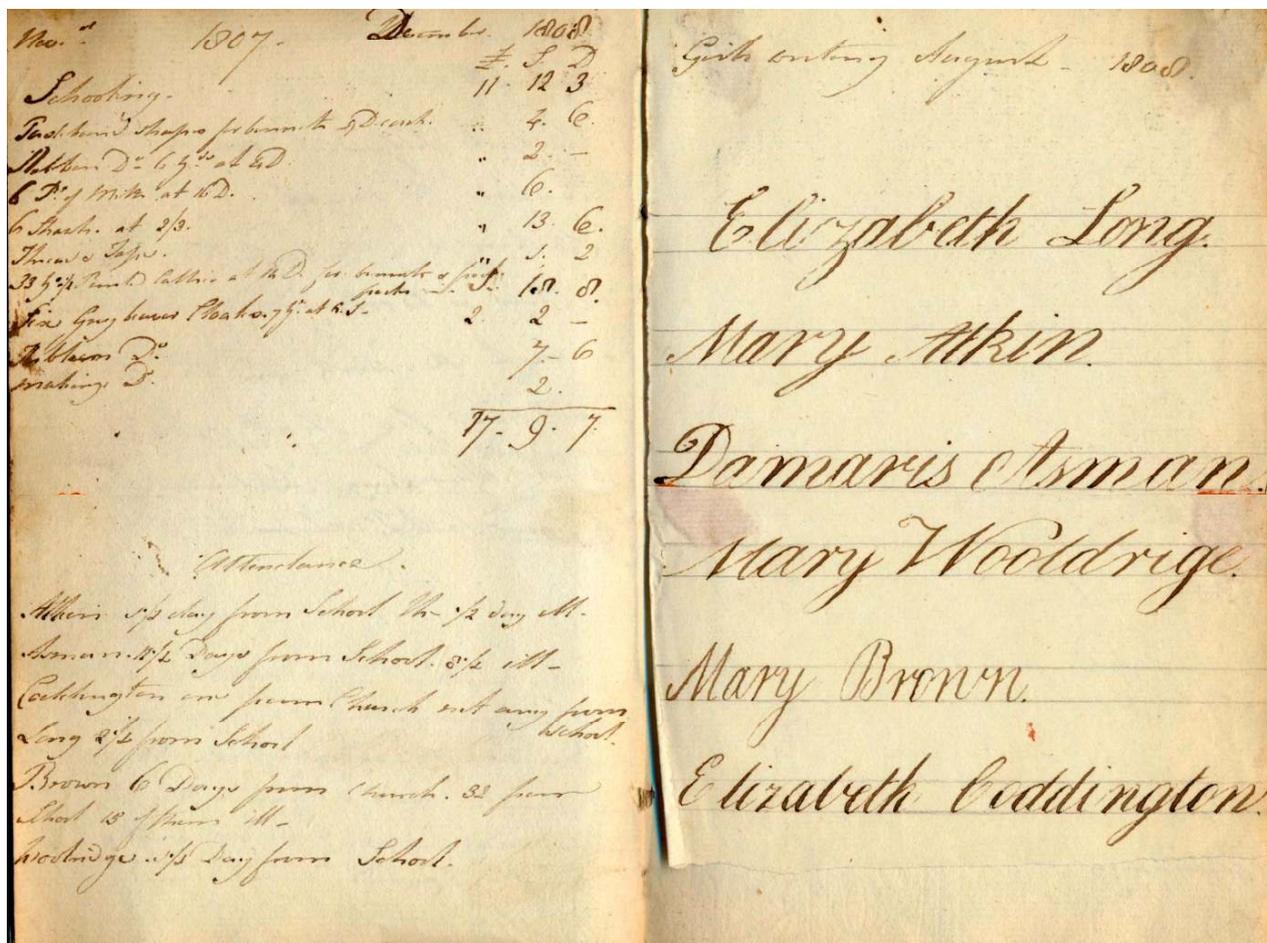
These accounts are unusual as they show the outward bound trade of two ships under the command of James Henderson. Both were 300 ton copper sheathed single-deckers that plied the route during the 1780's. We know that the earliest accounts refer to the 6th, 7th and 8th voyages of the Sybil to Antigua and Jamaica for the years 1787 to 1789, and for the Druid it was presumably the 1st voyage. Some accounts for the 4th voyage of the Sybil, then under a different commander, survive and were transcribed by the Bristol Record Society vol. XX *The Trade of Bristol in the Eighteenth Century* 1957. From this we can piece together that this was a regular run, managed under the control and joint partnership of Lowbridge & Richard Bright in Bristol and Messrs Duncomb Savage & Co. in Jamaica.

Clearly the some of the same materials were being plied across the Atlantic as in earlier voyages including hogsheads of salt, hogsheads of lime, thousands of brick, bundles of hoops for barrel making: barrels of porter, barrels of herring, grind stones, paving stones and several other such commodities that also acted as ballast on the outward voyage. These were tough voyages for we know from other records that it was usual for half the crew to either die or run away and never return to Bristol.



The profit generated, if not substantial, did at least provided money for seaman's wages, copious quantities of rum, various landing charges, horse hire, postage costs, clearing duty, doctor's bills and of course the cost of unloading - there is only passing acknowledgement that slavery was present at Jamaica, the accounts giving the occasional mention of 'Negro hire' for unloading.

Doubtless other arrangements and accounts would have been made-up for the return voyage to Bristol with such freight as sugar that the merchants who had an interest in this voyage were mainly concerned. We do not believe that either the Sybil or Druid were ever directly used for slavery, but there is no doubt that slavery was the ultimate source from which these voyages made their profits.



PHILANTHROPIC COUNTESS

15. [BUCKINGHAMSHIRE, Eleanor Agnes, Countess of]. RECIPE BOOK AND SCHOOL ACCOUNTS [Nocton Hall, Lincolnshire], [circa 1805-1816]. £ 2,000

8vo, approx 160 pages, partly paginated with pp. 80 devoted to recipes and pp. [14] to 'Schooling Accounts'; bound in original green vellum ruled in blind, marbled endpapers and edges; a very appealing item.

No name or place is given in the manuscript but there is undeniable evidence that it was kept by Eleanor Agnes, Countess of Buckingham (1777-1851), second wife of Robert Hobart, 4th Earl of Buckinghamshire.

Bound in rather a durable and expensive green vellum, together with the distinguished source of a number of recipes, and with the rather unusual 'Schooling Accounts' at the end of the volume, all point to a person of property and influence living south of Lincoln at Nocton.

The recipes include a Ginger Souffle provided by Sir J. Banks - this can be none other than the famous naturalist Sir Joseph Banks who had become High Sheriff of Lincolnshire in 1794; also Lady Grantham, who lived south of Nocton, provided Chicken a la Provençal and then there is 'Ldy. B.' who we are sure is Eleanor's rather scandalous mother-in-law Albinia Hobart (1737/8-1816) Dowager Countess of Buckingham then living 'quietly' a few miles away at Dunstan. Her contributions include recipes for Blancmange, Beef Tea and Mushroom stewed thick. Other fare in the recipe section includes Oyster sauce, Fish sauce, Barley water,

Current pudding, Common Bread Pudding, Tunbridge Cake and even Boiled Potatoes. This is not quite a working recipe book for the kitchen but more a collection of favourite recipes that were found to be good and tasty. Eleanor appears to have brought the recipes together for her convenience and the volume has no signs of ever having seen a kitchen, more likely a copy of any recipe being dispatched to the cook of the house when the need arose.

The manuscript volume had a dual purpose, for something at first completely unconnected is found at the end of the volume. On the death of George Hobart, 3rd Earl of Buckinghamshire in 1805, Eleanor and her husband succeeded to Nocton Hall and decided on some improvements. Possibly having both a mother like Albinia and a rakish and notorious father, the 4th Earl set about making some amends and improvements including the draining of the local fens and his lady helping in her bolstering of the local school.

The school at Nocton was set up in 1793; first as a private enterprise by John Brackenbury of Gedney. In Lady Eleanor's time it was an elementary school but apparently with no provision for girls education, Eleanor decided to support and help finance six girls to attend, the blank pages at the end of her recipe book were now pressed into service to manage some rough and ready accounts for this venture. The general terms were outlined on the first page 'Six Girls to be put to school to remain 3 yrs. to be taught reading, working first yr. writing Figures & marking besides. The next two years. Payment 4d per Week at first, 6d afterwards. Sundries besides on Entrance. Firing - Books - Paper, Ink &c. 6 first Girls list Novr. 1805. Elizabeth Coddington 8 yrs. at Candlemas - [Elizabeth] Long 10; Mary Atkins, 11; [Mary] Woolridge, 10; Damaris Asman, 8; [Mary] Brown 7. To attend Church every Sunday.'

Shooling Accounts.

Six Girls to be put to school.
to remain 3 yrs. to be taught
reading working. first yr. writing
Figures & marking besides.
The next two yrs. Payment 4d per
week. at first 6d. afterwards.
Sundries besides on Entrance.
Firing - Books - Paper. Ink &c.
6 first Girls list Novr. 1805.

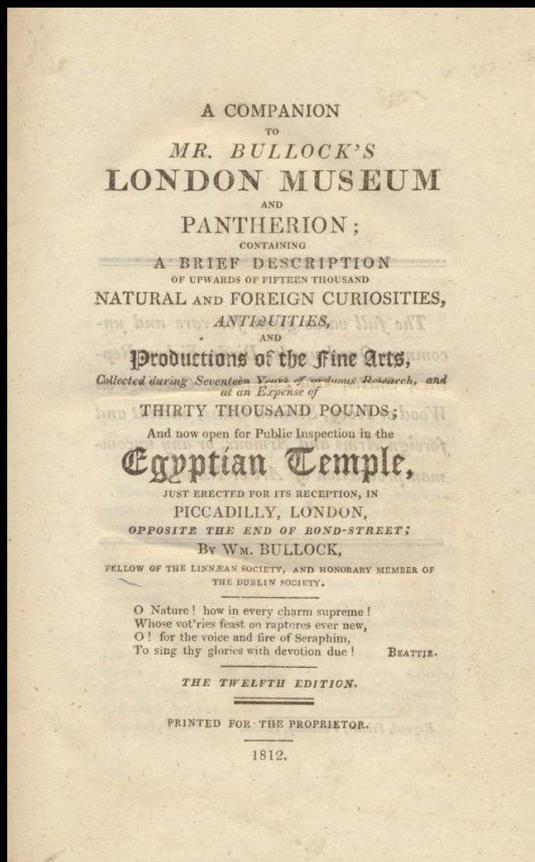
<i>Elizabeth Coddington.</i>	<i>8 yrs. at Candlemas</i>
<i>— Long —</i>	<i>10</i>
<i>Mary Atkins.</i>	<i>11</i>
<i>— Woolridge.</i>	<i>10.</i>
<i>Damaris Asman.</i>	<i>8</i>
<i>— Brown —</i>	<i>7.</i>

To attend Church every Sunday.
Divine service a yr.

Each year new entries are provided, expenses for the period November 1805 to November 1806 include: 'Schooling with Sundries £7 4s 1d; Flannel petticoats 14s; Black hose 11s; Piece of Blue Calico, 9yds at 20d; Frocks & bonnets £2 8s 4d; 6 Shawls at 2s 6d each 15s; bonnet shapes 6d; Given to each Girl a Psalter & explanation of the Lords Prayer.' Thereafter is a report from Mr Brankenbury for each child's attendance and the reasons given for being away. On one of the pages is pasted a leaf with an example of the girls writing skills, each carefully crafting their name in long hand. For the next several years until 1815 there is yet more expenditure on stockings, shawls, petticoats, and bonnets with a lesser amount on copy books and Prize Bibles purchased and then given out. Books in general are rather severe: Bibles, Prayer books, Psalters, Abridgement of Scripture History, Daily Devotion and *The Young Woman's Monitor* are some of the titles taken into the school.

More personal are some of the notes at the end of each year: Ann Barker had in August 1810 'left school, her mother being helpless to manage at home without her' and in 1811 'dismissal of Rebecca Nobbs for pilfering, taken back her cloths. Now taken in her place Ann Weston aged 9 yrs (of Dunston).'

In 1816 the 4th Earl died after a fall from his horse, the Buckingham title then went to a nephew but the estate at Nocton passed to his and Eleanor's daughter, Lady Sarah Albinia, who in her turn carried the estate to Frederick John Robinson, who was to become a Prime Minister. Lady Sarah continued the work of supporting and managing the school but all records of this association are probably now lost for Nocton Hall burned to the ground in 1834. Curiously no mention is made in the account book that John Bracknebury died in 1813 or that he was succeeded by his daughter Justinia, who happened to continue as the school mistress for the another forty-six years.



FIRST ILLUSTRATED GUIDE AVAILABLE AT THE EGYPTIAN HALL

16. **BULLOCK, William.** A COMPANION TO MR. BULLOCK'S LONDON MUSEUM AND PANTHERION; containing A brief Description of upwards fifteen Thousand Natural and Foreign Curiosities, Antiquities, and Productions of the Fine Arts, Collected during seventeen Years of arduous Research, and at an Expense of Thirty Thousand Pounds; And now open for the Public Inspection in the Egyptian Temple, just erected for its reception, in Piccadilly, London, opposite end of Bond-Street... The Twelfth Edition. [London], Printed for the Proprietor. 1812. **£ 950**

FIRST ILLUSTRATED EDITION. 8vo, pp. xii, 57, [3] blank; vi, [ii] blank; 136; with 30 etched plates, some foxing and water stains to the edge of a few plates; early nineteenth century green cloth, rebacked preserving the spine and red label lettered in gilt.

A large paper illustrated copy of this important catalogue, produced to coincide with the museum removal to and re-opening in their newly opened Egyptian Hall situated on fashionable Piccadilly.

The Museum may still have been 'on the move' when this catalogue came to be published, for the first section describing the contents of the Pantheon is followed by a curiously placed six page advertisement describing William Turton's edition of Charles Lynne's *A General System of Nature* before continuing with a separately paginated *A Companion to Mr Bullock's London Museum*. Contemporary advertisements placing the publication date to March, 1812 when the catalogue could be had at 2s 6s or as here printed on large paper with illustrations by Howett, at the substantially greater price of 14 shillings. Howett would be painter and etcher, Samuel Howett (1756/7–1823) who 'seems to have had an innate capacity for drawing animals, from commonplace hare and deer to exotic species that he studied in menageries.' [ODNB].

Bullock accumulated a large collection of artefacts, antiquities and stuffed animals, which in the late 1790s which he exhibited at Sheffield in a *Museum of Natural Curiosities* before being moved to Liverpool in 1801. In 1808 Bullock (1780s-1849) published a descriptive catalogue of the collection, including exhibits which had been brought back by members of James Cook's expeditions. The continued success of the Museum took the museum and its contents to London in 1809.



The exhibition catalogue opens with a list of ladies and gentlemen who presented curiosities to the Museum; followed by a description of Quadrupeds including the difficult to classify Platypus from New Holland. The *London Museum* section begins with a detailed description of artefacts from Captain Cook's South Sea voyages, all assembled in the Sandwich Island Case and two smaller subsidiary cases. The small glass case C contained a right jumble of objects, a North American belt, an African cap, Chinese coins, clear plates of natural mica and lumps of asbestos. After the description of King James the First's silk stockings follows cases of various nations and continents. The collection continued to be on exhibition for a few more years before the 32,000 items were disposed of by auction in 1819.

OCLC records eight copies in North America, at the Smithsonian, Michigan, Missouri Botanical Museum, Ringling Museum of Art, Peabody Essex Museum, Royal Ontario Museum, Toronto, and the National Gallery of Art in Washington; See Altick, *The Shows of London*, chapter 18 (pp. 235-252), *William Bullock and the Egyptian Hall*.

THE WORK AND LOVE OF A V.A.D. AND AN ARMY DOCTOR

17. **CAMPBELL, Captain R W. DOROTHY V.A.D. AND THE DOCTOR...** London: 38 Soho Square, W.1., W & R Chambers, Limited. Edinburgh: 339 High Street. 1918. £ 175

FIRST EDITION. 8vo, pp. 96; a clean copy, in the original pictorial wraps, lightly rubbed and with minor tape repair at foot, otherwise a good copy.

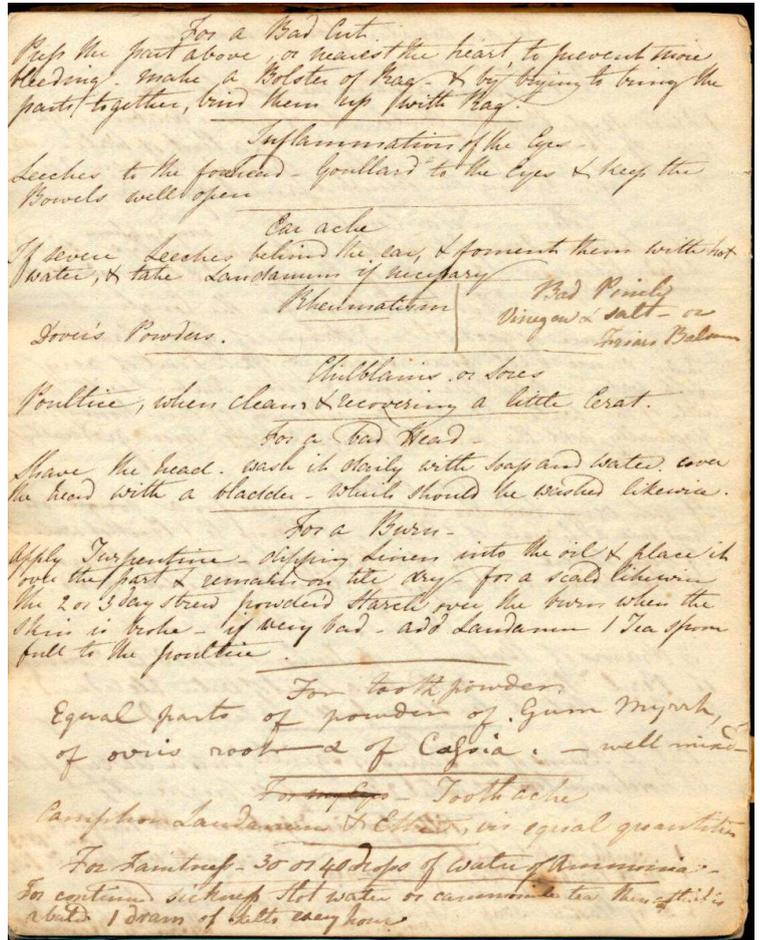
First edition of 'this little story, told in letters, [Over ten chapters, each addressed to 'My Dearest Topsy' and signed 'Your Dearest Friend, Dorothy Deene'] descriptive of the life of a voluntary nurse in a military hospital. She is attracted by one of the medical officers, and the regard is mutual' (Athenaeum).

'Then there's the etiquette of the business. The matron, I understand, must not be addressed as 'sister' or 'nurse'. She receives the salaams of meek and lowly, and its quite a good tip to tremble when in the presence of the All-Powerful... The sisters come next in the business. I believe they boss, and we (the V.A.D.'s) do all the slogging. Margaret says the sisters are jealous of the V.A.D.'s, because of their youth and beauty, but hope they'll be nice to me. I can't help being good-looking. The V.A.D.'s are the next link in the chain, and after us come the charwomen. We have the honour of being designated 'nurse', while the char-ladies are called Ann, Lizzie, or Missis, according to their category. There's the whole scheme. Isn't it funny' (pp. 13-14).



otherwise, delicacies as 'Dr Grahams Broth', 'Raspberry Cakes', 'For Green Gooseberry Cheese', 'Scotch Marmalade', 'Rich Plumb Pudding', 'Cabinet Pudding, Mrs G.A.', 'Nassau Pudding', 'Chinese Pudding or Creams', 'The Queens favourites', 'Mrs Caves Biscuits', 'An Indian Pelaw, Miss Betts', 'An Excellent Curry, Mrs Major Boddam, 1852' and 'Linseed Tea'.

After the food comes more practical cares including 'Marking Ink', 'Lavender Water', 'Artificial Mahogany', 'Washing Bombazines, Mrs Belfrils', 'For Washing Marble' etc. before the usual mixture of healthful receipts based on the time honoured kill or cure ingredients: 'For Tooth Ache, Miss Haynor, 1851', 'For Weakness', 'Dr Steven Remedy for Cholera, Mr Bellet June 16/49' and also three other remedies for Cholera are included for good measure later in the manuscript, 'Uncle C.L. for Coughs & Colds to be taken at nights', 'Hooping Cough', 'For an Emetic for the Family', 'To pop an Infants Bowels', and 'For myself, weakness, Novr. 1823'.



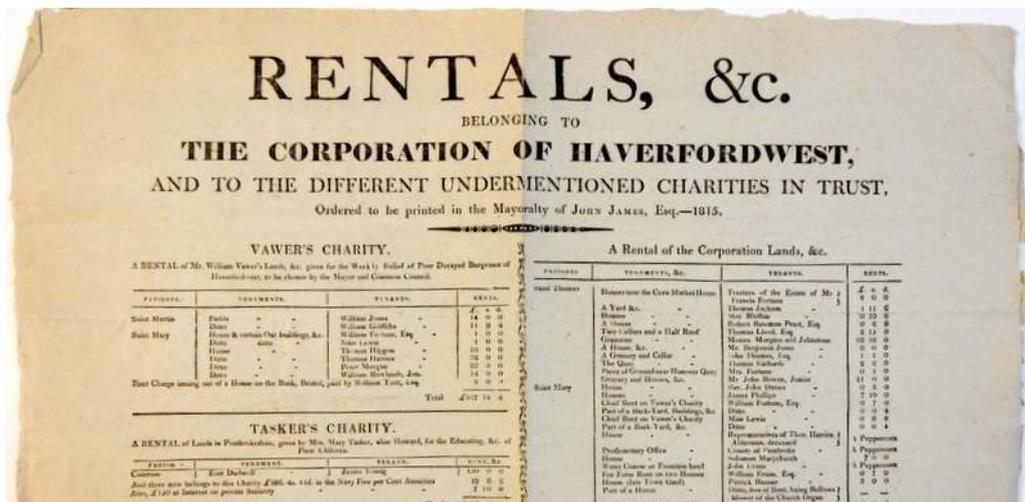
CHARITABLE INCOME

19. [CHARITY]. RENTALS, &C. BELONGING TO THE CORPORATION OF HAVERFORDWEST, and to the different undermentioned charities in trust. Ordered to be printed in the mayorality of John James, Esq. - 1815. Haverfordwest, John Potter for Mayorality of John James. [1815]. £ 285

Large broadside (54 x 44cm); creased where folded but generally in very good condition.

This large printed sheet contains details of the rent received for Vawer's Charity, Tasker's Charity, and Howard's Charity for the poor of Haverfordwest, a small town in central Wales. Further information is given to the public on the properties of the corporation with the names of the tenants and an account of the land tax, the rents for tolls of wool and flesh etc., and the amount of the tolls for the six cattle fairs held in 1815.

Not in OCLC or COPAC.





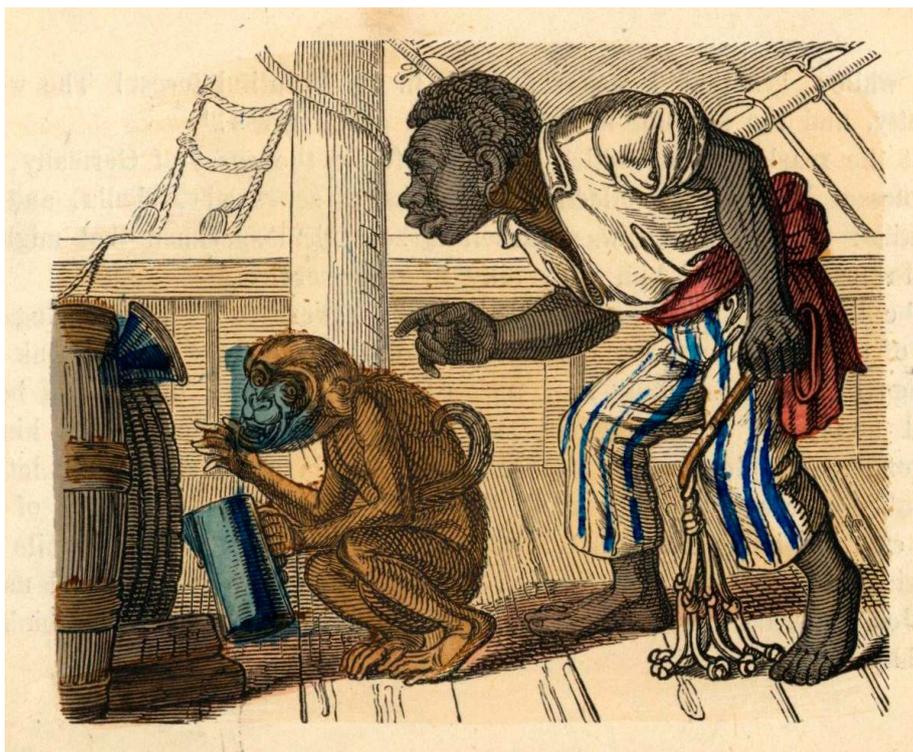
NEW ADAPTATION, BY A LADY

20. [CHATELAIN, Clara de.] JOCKO, THE BRAZILIAN APE. Adapted from the German by Madame de Chatelain. London: Joseph Myers & Co., [1848]. £ 550

FIRST EDITION THUS. *Oblong 8vo, pp. 32; with 14 handcoloured woodcuts within the text; lightly dust-soiled in places; in the original printed boards, upper and lower covers with handcoloured vignettes of anthropomorphic animals, rebacked, boards lightly dust-soiled, and corners rubbed, blindstamp on upper board, and another on title, with new endpapers; a good copy.*

Scarce first edition of this new adaptation of *Jocko, The Brazilian Ape*, the story of a monkey who leaves the forests of Brazil to see the world, before eventually returning home - in this version at least.

'On reaching the outskirts of the forest, Jocko was quite delighted to see how big the world was; for tho' he thought the horizon was the end of everything, still he fancied he might be tired before he reached even that' (p. 6).



The work is adapted from *Jocco, oder Lebenslauf eines Affen* (1852) 'erzählt von August Schrader', which in turn is taken from the original, *Jocko, anecdote détachée des Lettres inédites sur l'instinct des animaux* (1824), by Charles De Pougens (1755-1833), though the present version is considerably altered from the original, not least as Jocko survives the Atlantic crossing (in the original he save's the child of his rich Portuguese captor after the ship founders, but dies doing so), albeit having been flung overboard and having to swim to the shore in Germany.

Clara de Chatelain (1807-76), author, composer and friend of Victor Hugo, wrote a number of books for children in English. In 1852 she made an English translation of Andersen's fairy stories.

OCLC records one copy of this edition, at Princeton, a second appeared in 1870, of which there are four copies recorded (Toronto, McGill, Indiana & Pennsylvania).

BY A NOTORIOUS CROSS DRESSER

21. [CHOISY, François Timoléon de]. LE PRINCE KOUCHIMEN, Histoire Tartare, Et Dom Alvar Del Sol, Histoire Napolitaine. A Paris, chez Jacques Estienne, 1710.

[bound with:] [JACOBISM]. MEMOIRES DU CHEVALIER DE ST. GEORGE. Traduit de l'anglois. A Cologne, chez Pierre Marteau. 1712.

[bound with:] [ANON]. LES PROMESSES DU ROI DE FRANCE au Pretendant. Avec des Reflexions, traduit de l'Anglois. A Cologne, chez Pierre Marteau. 1712. £ 550

FIRST EDITIONS. *Three works in one volume, 8vo, pp. 150, [2] Privilege du Roy; [ii], 160, with engraved frontispiece; 48; [iv], apart from some minor foxing and light browning in places, clean copies throughout; bound in contemporary vellum, spine titled in ink, a little dust-soiled, but still an appealing item.*

First edition of this uncommon novel by the notorious cross-dressing François-Timoléon de Choisy (1644-1724), in which he experiments with having a female narrator in his stories, that are, according to the *avertissement*, "entirely true, and happened a few years ago; the principal characters are still alive".

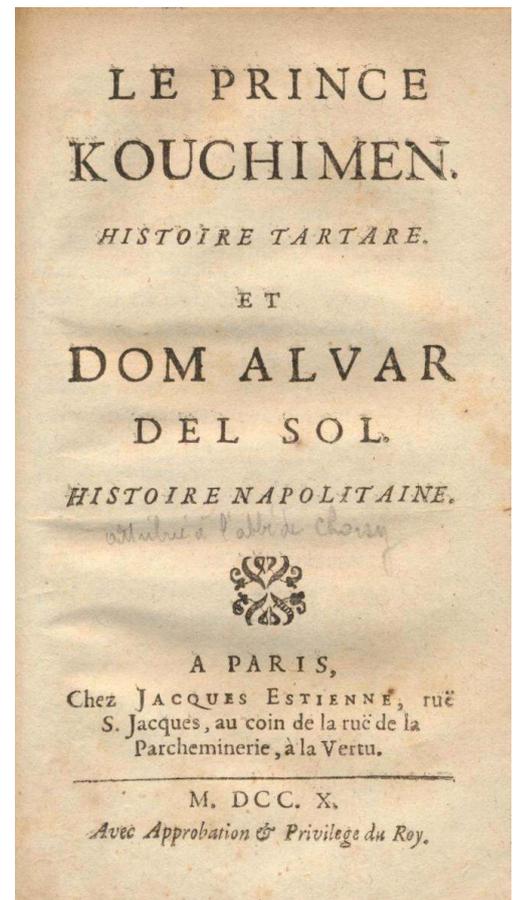
There are two other works bound in, the first is an anonymous memoir of the Chevalier de St George, son of James II of England, published four years after his failed attempt to invade by landing at Leith in 1708. The work paints James in a rather more favourable light than is often the case. The second work, similarly rare, details the promises made by the King of France to the Old Pretender.

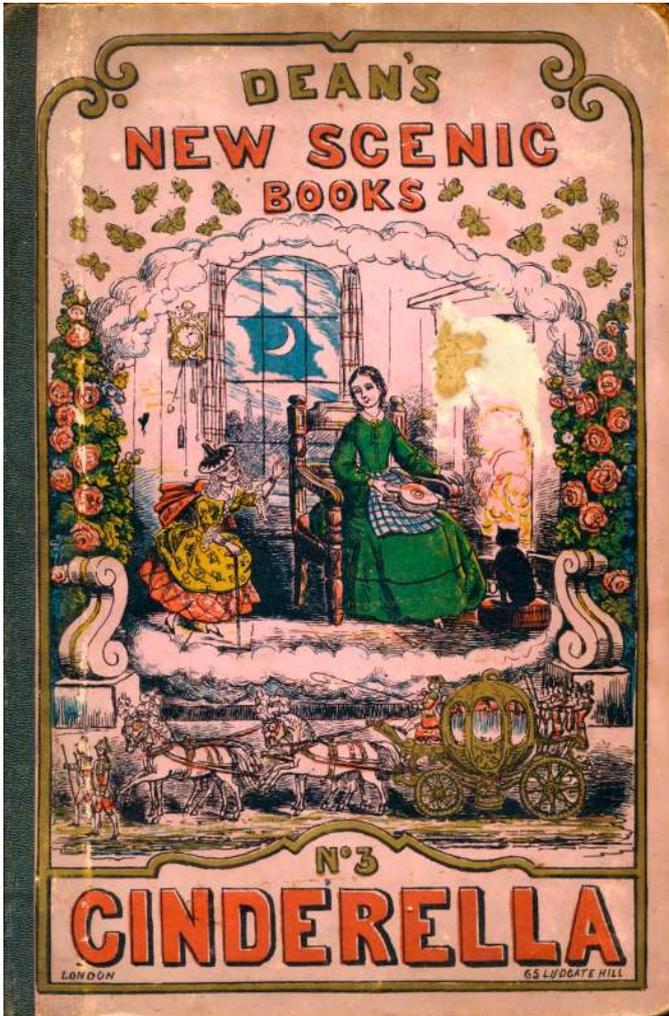
I. OCLC records three copies in North America, at Harvard, Wisconsin Madison and Montreal; II. & III. OCLC records one copy only in North America, at UCLA.

EARLY 'POP-UP' BOOK

22. [CINDERELLA POP UP]. DEAN'S NEW SCENIC BOOKS NO. 3, CINDERELLA. London: Dean & Son, 65 Ludgate Hill [n.d., c. 1867]. £ 3,250

Small folio [25.5 x 17.5 cm], 8 leaves each with a chromolithograph pop-up scene of three sections contacted by silk ribbons (expertly repaired in places), heads of the twin sisters and Cinderella expertly replaced in facsimile in second scene, part of Cinderella's arm missing in the scene where the glass slipper is fitted, and slight loss to text in gutter of p. 8; endpapers with advertisements printed on blue paper (some skilful and incidental repairs); original cloth backed pictorial paper boards the upper cover with a framed and titled scene depicting Cinderella sitting by a fire conversing with her Fairy Godmother, some slight abrasions and dust-soiling, and small loss of paper to upper cover, otherwise, a very good copy.





A rarely found example of an early 'pop-up' book.

For Christmas 1866, Dean & Co. released the first two of his *New Scenic Books*. These are now considered to be the first true pop-up books, a market that Dean was to be leader in for the next several decades.

The scenes in the books were crafted in a 'peep show' style. Each was illustrated on at least three cut-out sections. The sections were placed one behind another and attached by a ribbon running through them, when the ribbon was pulled the scene displayed 'lifelike effects of real distance and space.' This way, they could stay together and be folded flat as flaps, face down against a page. When readers lifted a flap, a three-dimensional scene would pop-up.

The pop up scenes were chosen for their dramatic effect and in the present example begin with Cinderella sitting alone, looking forlorn, beside the fire in a kitchen; 2) the two Ugly sisters in their boudoir, with Cinderella looking on 'dressed in coarse clothes' and cleaning; 3) Cinderella resplendent in ball gown, being led to an awaiting coach by her Fairy Godmother; 4) Cinderella at the ball, dancing with the handsome Prince; 5) Cinderella running from the ball and losing a glass slipper, as the clock strikes twelve; 6) a Royal equerry announcing to the town folk the intention of the Prince to track down and marry the owner of the glass slipper; 7) the glass slipper fitted on to Cinderella, to the delight of the equerry, as the disappointed ugly sisters look on; 8) Cinderella marrying her Prince charming to the delight of all those attending, including the ugly sisters, the concluding paragraph stating that 'although Cinderella had been so ill-used by her two step sisters, she felt no wish to punish them: on the contrary, she sent for them to court, and by her influence, they were married to two noblemen. Cinderella lived a long and happy life, an example to all of the reward which awaits good conduct'.

These were rather delicate productions so it is not surprising that the books have not survived well and are consequently difficult to find complete or indeed even incomplete. Only four titles were issued by Dean & Co.: No. 1 Little Red Riding Hood; No. 2 Robinson Crusoe (issued for Christmas 1866); No. 3 Cinderella, and No. 4 Aladdin (probably for Christmas 1867).



WITH ANECDOTES CONCERNING MOLIERE

23. **CIZERON-RIVAL, François Louis.** RECRÉATIONS LITTÉRAIRES, ou Anecdotes et remarques sur différents sujets, recueillies, par M.C.R. ***. A Paris, chez Dessaint, Libraire, rue du Foin. A Lyon, chez Jacques-Marie Bessiat, Libraire rue Merciere, pres de la Mort qui trompe. 1765. £ 285

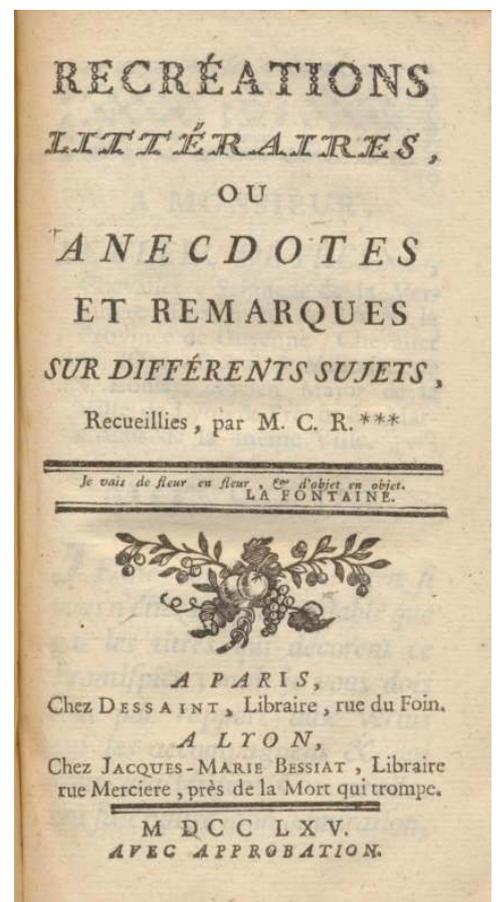
FIRST EDITION. 12mo, pp. [vi], 264; four leaves expertly encased in protective archival material, otherwise, apart from a few minor marks, a clean copy throughout; in recent marbled boards.

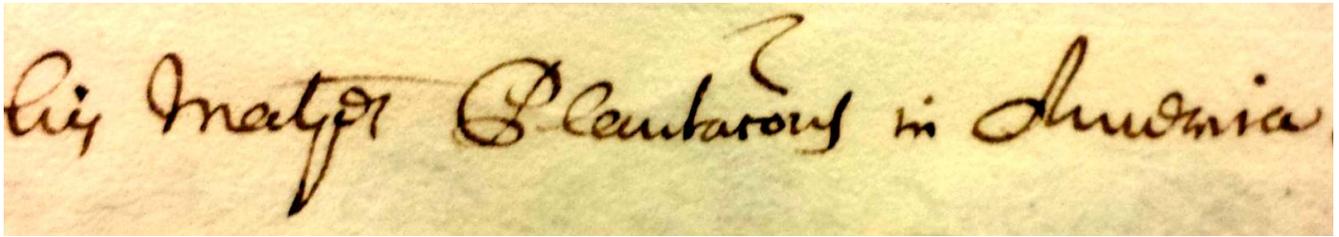
Uncommon first edition of this collection of literary anecdotes and stories, compiled by the French *littérateur* François Louis Cizeron-Rival (1726-1795).

Much of the work consists of a number of anecdotes concerning Molière, together with an analysis of some unpublished works by the playwright, and many of the other stories centre on theatrical characters, both playwrights and actors, along with “quelques gens de lettres, vivantes en 1762”, and two “Mémoires historiques”, on Destouches and Claude Brossette, with a catalogue of the latter’s works.

In addition to the present work, Cizeron-Rival published a number of works on contemporary writers, as well as editing the correspondence of Boileau and Brossette.

OCLC records six copies in North America, at the University of Maryland, Princeton. State University of New York, Chicago and the Newberry Library.





THE PREVENTION OF CLANDESTINE TRADING,
AT HOME AND IN THE AMERICAN COLONIES

24. [CLANDESTINE TRADE]. BILL FOR THE EFFECTUALLY MORE PREVENTING & PUNISHING UNLAWFUL AND CLANDESTINE TRADING. [London]. Circa November, 1699. £ 1,500

MANUSCRIPT IN INK. Folio, (approx. 315 x 392mm), pp. 12 written on recto's only; paper watermarked with the Arms of the City of London and countermarked with the name 'Elliston Basket'; with docketed title to outer sheet; a few tears and very small loss to final sheet, otherwise complete, and overall in pretty good order.

This draft Bill is first alluded to in the speech by William III on the opening of parliament on the 16th November 1699, vested interests however, meant it was never to pass into law.

In his speech before parliament William III stated 'the Nation is already sensible of the good Effects of Peace, by the manifest Increase of Trade; which I shall make it My Business to encourage by all Means in My Power: Probably it might receive an Advantage, if some good Bill were prepared for the more effectual preventing and punishing unlawful and clandestine Trading; which does not only tend to defraud the Public, but prejudices the fair Merchant, and discourages our own Manufactures.'

There is some reason to believe that the Bill is connected loosely with the Board of Trades resumption of Colonial Charters between 1699 and 1702. Reference is made to Quakers in clause 4 'Quakers to be admitted to give their solemn affirmation of the Law...' and later the Clause 21 '... regulating the abuse in the Plantations trade requiring the registration of all ships leaving to, from or in any of his Majtys Plantations in America shall to ofload to English Shippes heading to any part beyond....'

This may have been included simply as a general catch-all in re-enforcing control abroad and keeping the colonies in order and the French at bay, however the Board of Trade at this time was determined to regain its influence over the colonies in America.

This neat manuscript with 31 separate clauses, the last few later additions crushed onto the last sheet, also has a number of blanks where a final form of words had still to be decided. The Bill is certainly comprehensive and this is possibly why it failed to become a fully fledged Act. Just too many vested interests were at stake. Certainly most contemporary broadsides and pamphlets make it clear that the Bill was not liked. All selectively quote sections and most commenting on the dire consequences to trade. The titles of these contemporary publications give a fair summation of this opposition.

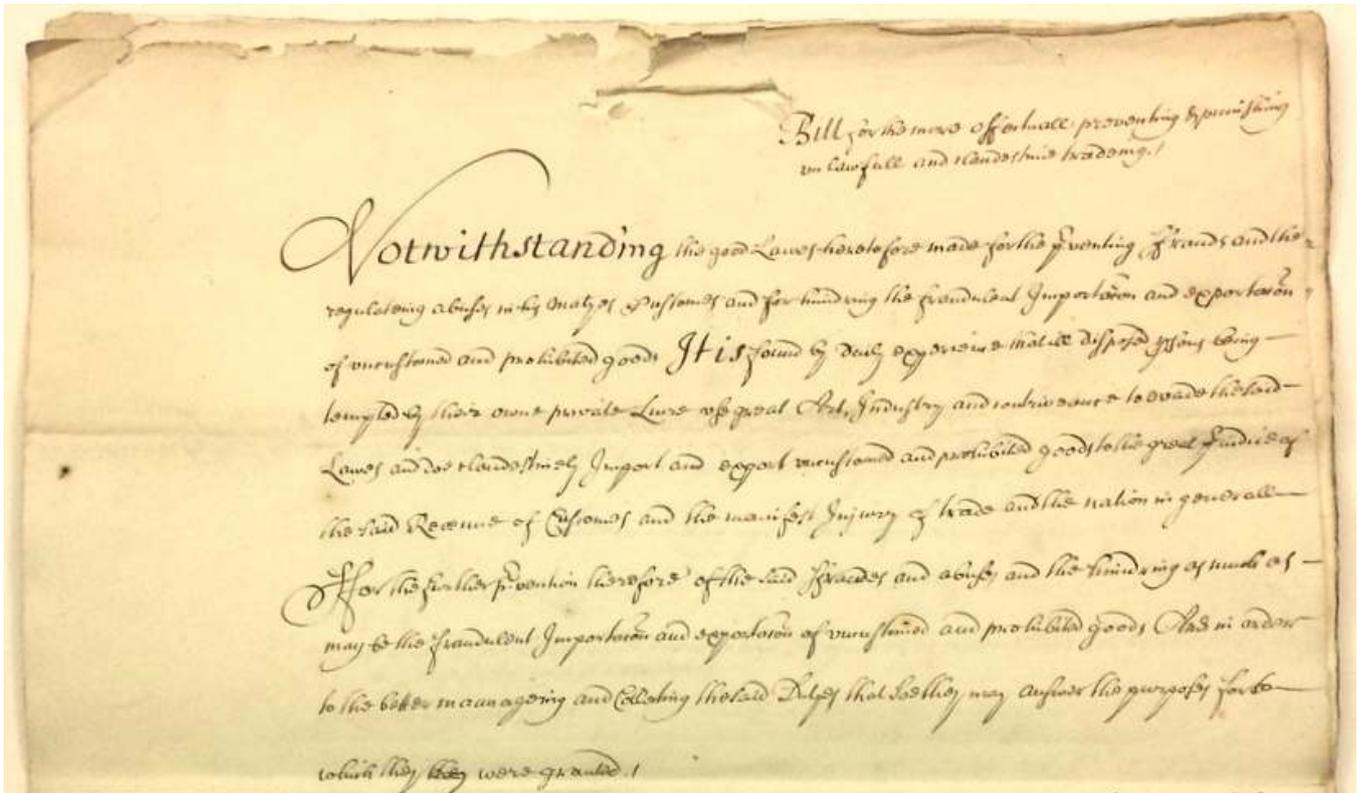
The substance of the Bill against clandestine trade which concerns merchants [London : s.n., 1699?].

Fair trade, besides the heavy duties it lies under, suffers yet more from the frauds of smugglers and the exactions of officers, for preventing both which, the bill before the House is calculated so that 'tis no wonder if the private interests of clandestine traders and officers, should unite in raising a clamour against it. [London? : s.n., 1700?]

The fair traders objections; against the bill, entituled, a bill for preventing clandestine trading, as it relates to the plantations of Virginia and Maryland. [London? : s.n., 1700?]

Reasons humbly offer'd against several clauses in the bill. This is humbly conceived to be against the law of nations: and if it be consider'd, how frequent it is for foreign ships to lie in the Downs, and other limits of our ports, for other reasons than being wind-bound, viz. for orders, and many other accidents that shipping is lyable to; the question need not to have been (if they had foreign goods on board) as if the clause intended to ease some foreign ships;... [London? : s.n., 1700?]

Letter to a Member of Parliament concerning clandestine trade. The mismanagements of the customs considered, as the only means promoting clandestine trade. In a letter to a Member of Parliament. London : [s.n.], Printed in the Year 1701.



The broadside mentioned above which is defending the interests of 'Virginia' and Maryland does appear to support the idea that the Board of Trade had some hand in drafting the text. The 'plantations' however were not so easily fooled.

Apart from the printed and manuscript Journals, all the records of the House of Commons before 1834 were destroyed in the fire of that year which burnt down the old Houses of Parliament. Our manuscript having served its failed purpose was probably retained in the papers of one of the Bill's proposers.

INCLUDING DIRECTIONS FOR THE 'JENNY LIND EDGE'

25. **COOPER, Marie Jane.** THE NEW GUIDE TO KNITTING & CROCHET... J. & D.A. Darling, London: J.S. Cooper, Marine Library, Hastings. [n.d., c. 1848]. £ 185

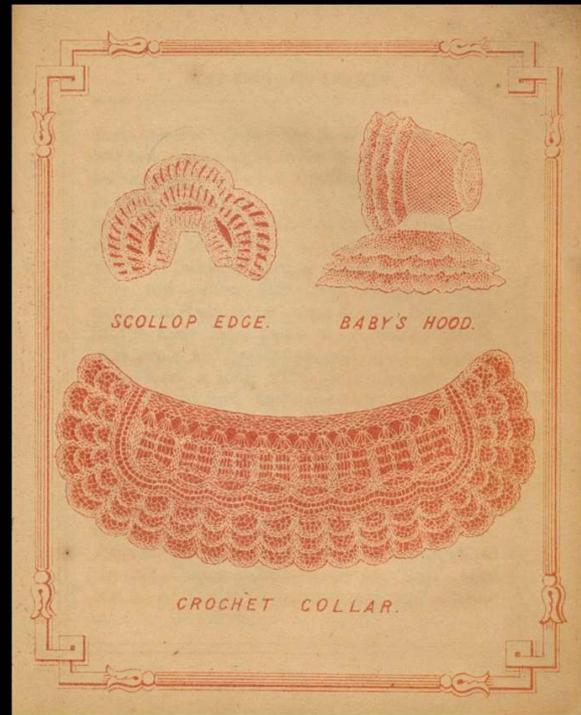
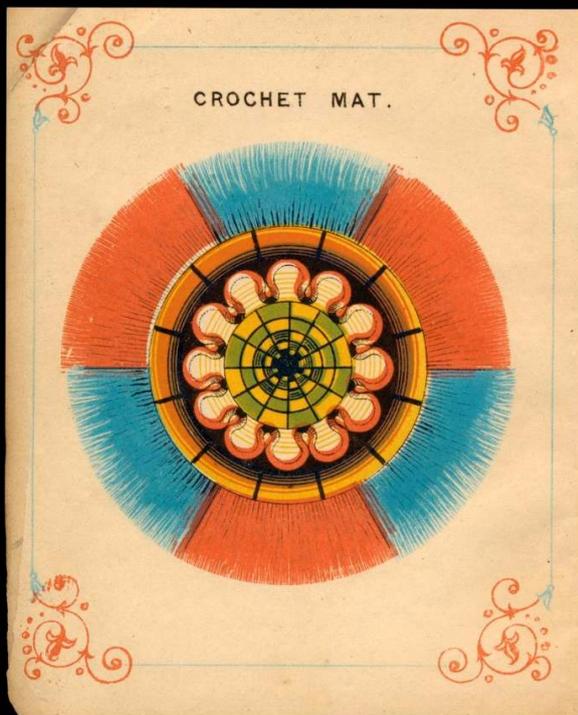
FOURTH EDITION. 12mo, pp. [iv], 68, [4] advertisements; with printed colour frontispiece and one plate printed in red; bound in the original limp red blindstamped publisher's cloth, upper board blocked in gilt.

Scarce instructional manual on knitting & crochet work, by Marie Jane Cooper of Hastings, with detailed instructions for numerous items including the 'Shetland Shawl', 'Opera Cap', 'Toilet Cushion', 'Cheese Cloth' and the 'Jenny Lind Edge'.

'So fashionable is the art of Knitting and Crochet, that almost every lady either has, or seems willing to become acquainted with the pursuit: a fair idea may be formed of this, when as many as twenty or thirty ladies have been observed sitting together in or about the pleasant and shady nooks, at the watering places, with this truly fashionable *ouvrage* for their pastime: presenting, in many instances, to the passer by, the appearance of an adult school. The present publication then is one of merit, which we shall recommend to the notice of our fair readers, combining all the novelties of the art, besides the usual instruction, which is laid down in such a concise style, that it comparatively requires but a glance to become acquainted with the manoeuvre' (*Blackwood's Lady's Magazine*, October 1847).

The world had gone Jenny Lind mad during the late 1840's, her appearance in London in 1847 and 1848 produced all kinds of spurious merchandise, one hopes the edging described in the present guide had some legitimacy.

This Fourth edition, like the third, appears to be unrecorded, with only three copies of the first edition (at the BL, Bodleian and NYPL) and the same number of the second (at BL, NYPL and Germantown Public library) recorded by OCLC.



D'ALEMBERT'S MOST IMPORTANT ESSAYS,
SOME PREVIOUSLY UNPUBLISHED

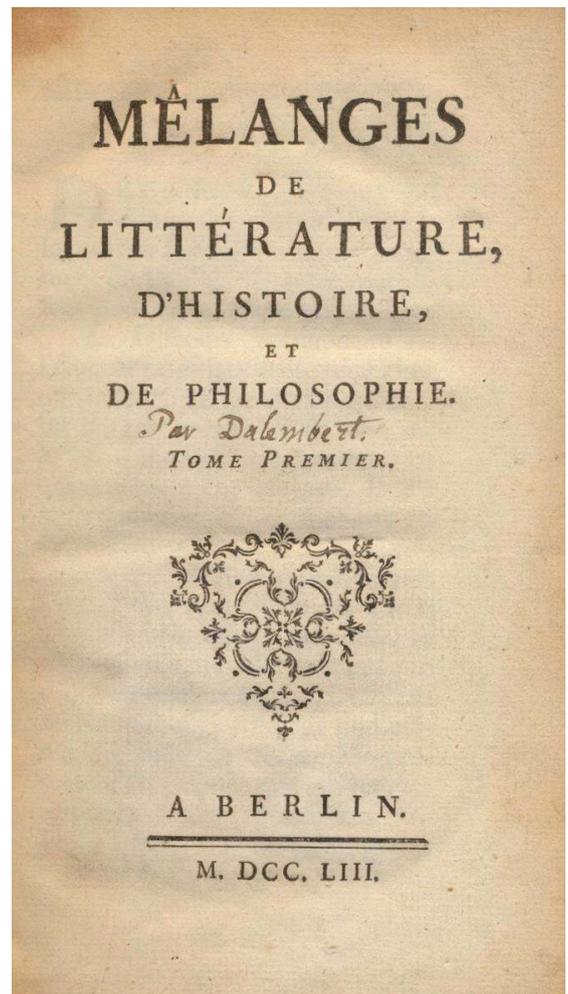
26. D'ALEMBERT, Jean le Rond. MÊLANGES DE LITTÉRATURE, D'HISTOIRE, ET DE PHILOSOPHIE. Tome Premier [-Second]. Berlin, MDCCLIII [1753]. £ 450

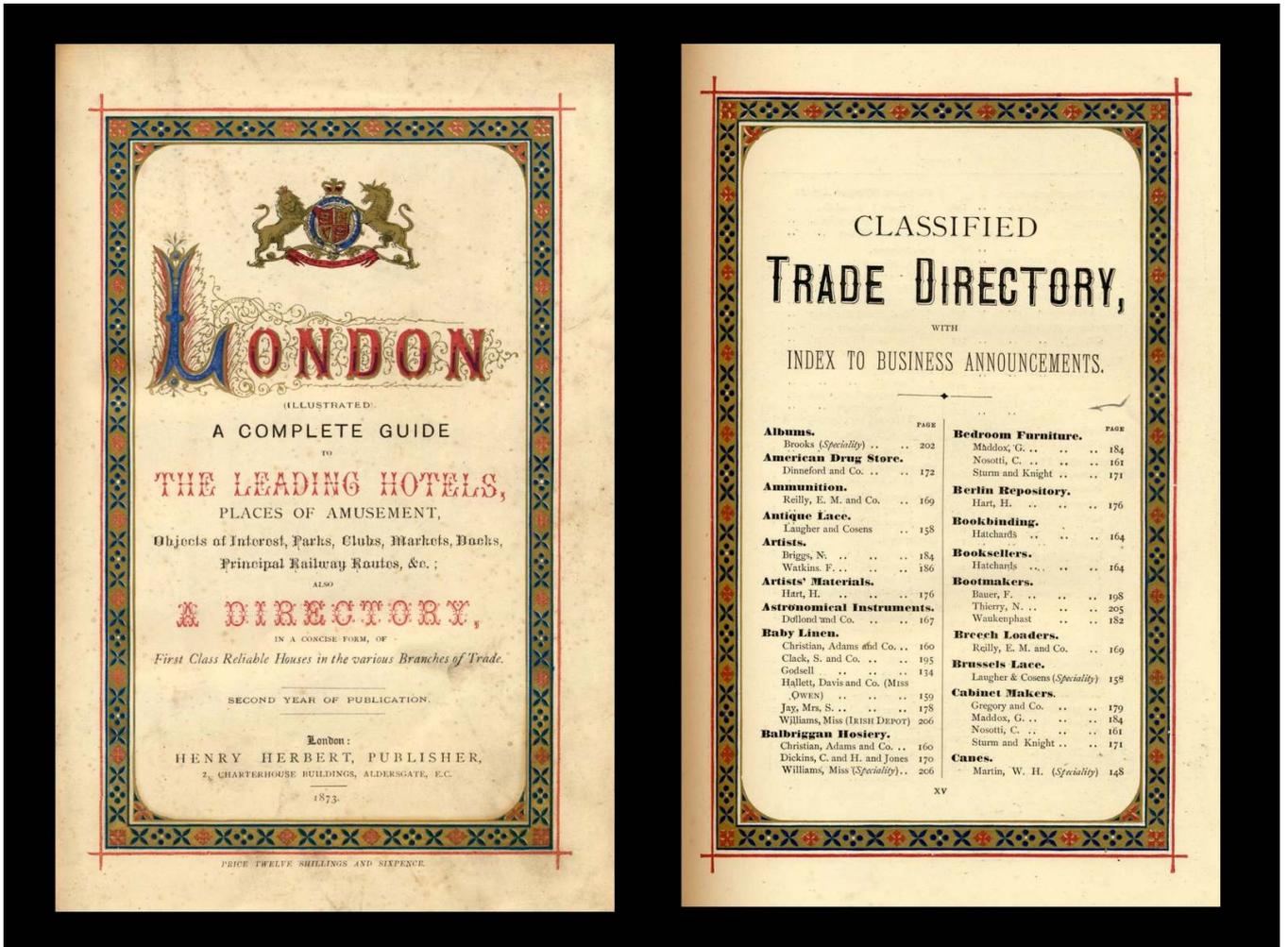
FIRST EDITION. *Two volumes bound in one, 12mo, pp. [ii], xiv, [ii], 320, with one folding table; [ii], 359, [1] blank; some spotting and soiling in places, and 4 inch tear to table, but otherwise fresh; in contemporary sheep, rebacked with spine in compartments, and morocco label lettered in gilt; boards rubbed, corners bumped.*

Uncommon first edition of this collection of d'Alembert's writings, including some of his most important essays, and some previously unpublished.

Included are the *Discours preliminaire des editeurs de l'Encyclopedie*, the *Explication détaillée du systeme des connoissances humaines*, *Eloges historiques* on Bernoulli and Terresson, *Reflexions et anecdotes sur Christine, Reine de Suede*, *Essai sur la société des gens de lettres et des grands*, and some translations of parts of Tacitus, with the Latin and French texts in parallel. These last three works (the contents of the second volume) appear here for the first time.

OCLC records copies at Göttingen, Indiana, Harvard, Dartmouth, Vanderbilt, Oxford, Keio, Strathclyde, and the National Library of Quebec.





EARLY DIRECTORY OF 'THE' PLACES TO GO IN THE METROPOLIS

27. [DIRECTORY]. LONDON (ILLUSTRATED). A Complete Guide to the Leading Hotels, Places of Amusement, Objects of Interest, Parks, Clubs, Markets, Docks, Principal Railway Routes, &c.; Also a directory, in a concise form, of first class reliable houses in the various branches of trade... London: Henry Herbert, Publisher. 1873. **£ 650**

Large 8vo, pp. xxii, 206; printed within decorative chromolithograph border throughout (pattern in gold, red and blue), with 17 engraved plates, and a map; minor light dust-soiling in places, but generally clean; in recent half morocco, spine ruled and lettered in gilt; a very appealing copy.

The very rare second year of what in time became the 'go to' directory for guidance on 'Leading Hotels, Places of Amusement, Objects of Interest, Parks, Clubs, Markets, Docks, Principal Railway Routes, &c.' in London and vicinity.

As one might expect the first hotels listed are the Langham, Claridge's and Charing Cross, who evidently paid a significant sum for the best advertising space, this is then followed by a 'general description' of London before leading in to the 'Objects of Greatest Interest' (such as the Tower of London, British Museum, Royal Academy etc.), 'Places of Amusement' (Theatres, Concerts, Exhibitions etc.) and finally 'Government & Other Institutions (Docks, Markets, Clubs, Steam Ship lines and Railway Stations).

The guide is particularly useful for containing a 'Classified Trade Directory' with all manner of trades listed, including Bootmakers, Fancy Goods, Eagle's Feathers, Indian Carpets, Harmoniums, Travelling bags and an American Drug Store for good measure.

Continued annually well in to the twentieth century we have handled a number of different years but none this early, as one might expect from the changing times, trades and exhibitions, the contents vary considerably.

Recorded on OCLC, but without library locations.



LOCAL ARCHAEOLOGY

28. [DUNKIN, Alfred John]. TWELVE PENNYWORTH OF REFRESHMENT FOR THE VISITORS TO SPRINGHEAD; or notes upon the Antient and Modern History of its Neighbourhood. Gravesend: Newman, High-Street. [1848]. **£ 150**

8vo, pp. 42, [4] advertisements; five plates printed on pink paper; uncut as issued in green wrappers.

A rare and nicely produced local history replete with plates of excavations, including spearheads, skeletons and pots on vivid pink paper. The author was an amateur historian whose principle occupation was with Dunkin & Co., 'Decorators, Paper Hanging, Manufacturers, and Importers of Paris and Lyons paper hangings.'

OCLC recording one copy (without the adverts.) at Leicester University; COPAC adds further copies at Cambridge, Lambeth Palace and the Guildhall library; apparently no copy in the British library.

KIDS GETTING INTO TROUBLE

29. [FAIRY TALE PANORAMA TOY]. SPROOKJES-PANORAMA. WETTIG GEDEPONEERD. [Berlin: Published by Adolf Sala], [n.d., c. 1900]. **£ 3,250**

Model theatre housed in box 33 x 39.5 x 105. mm. The actual item measures [31 x 38 x 9cm], and consists of a cardboard proscenium and wooden 'backstage' the proscenium is protected by two side-wings, these are held in place when open by the insertion of a pediment into a slot provided at the top of each wing; the 'backstage' is equipped with a winding mechanism and the panorama, made up of several conjoined strips, unrolls from left to right, from one wooden roller onto another that are held in place by two wooden stabilisers; this mechanism also activates a musical box housed in the base of the toy; a string pulley to the right of the 'backstage' facilitates the raising of the curtain; Also included are a small bell and a winding handle.



A delightful Dutch toy theatre showing the fairy tales of Hansel and Gretel, Snow White; and Little Red Riding Hood.

Accompanied by a booklet, *Tekstboek voor het Sprookjes-panorama* which supplies the stories of Red Riding Hood and Snow White in verse but not that of Hansel and Gretel - this may not be so odd as the manufactures, having a nose for topicality, may have added the story as a direct consequence of the enormous popularity of Engelbert Humperdinck opera during the 1890s and for ever after.

The box-lid design consists of the title with a crown and garter trade mark of the Berlin maker Adolf Sala; also shown is an illustration of a fairy shaking hands with a gnome in the centre and them observed by a rabbit on the left and a seated gnome on the right. When closed, the illustrations on the backs of the side-wings depict the theatre curtains closed but with the orchestra already playing. In other words the show is about to commence.

When the side-wings are opened the illustrations on each serves to present a theatre box occupied by children. The one on the right is a mirror image of that on the left. To keep the theatre rigid, a pediment is provided which has to be clamped into place over the proscenium and into slots at the top of the side-wings. To draw back the curtains one tugs a pulley to the right of the backstage.

Compare with copy in Devanter Toy Museum (<http://www.historischmuseumdeventer.nl/collectie>).

POCKET GUIDE FOR THE ASPIRING FRENCH LAWYER

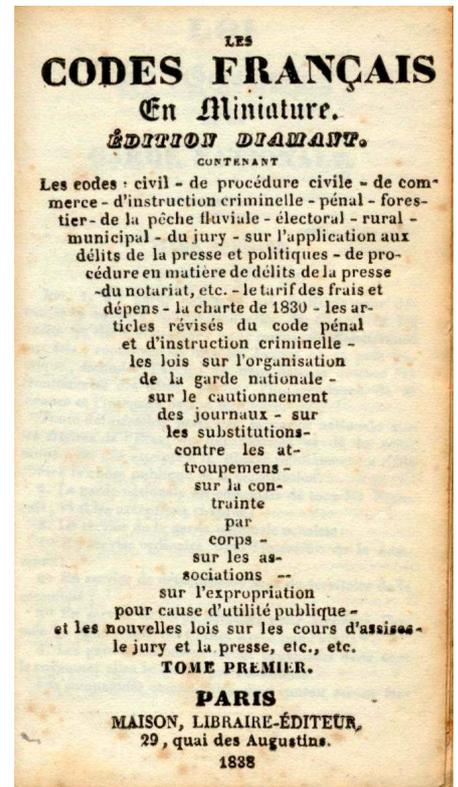
30. [FRENCH LAW]. LES CODES FRANÇAIS en miniature. Paris: Maison, Libraire-Éiteur, 25, quai des Augustins. 1838. £ 285

Two volumes; 32mo in 16s [108 x 16 mm.], pp. 230, [2] blank, 344, 164, 102; [iv], 112, 96, 55, [1] blank, 89, [1] 'Table', 46, 285, [1] blank, [8] adverts; original 'Spanish' calf, as issued, spines with black labels lettered in gilt.

Handy legal pocket guide, but equally useful as a desk compendium, of this neatly printed work, distilling into a remarkably compact format, everything needed by the aspiring French lawyer; also one must add that was sold at a fraction of the price of more ponderous tomes.

The work was based on similar titled works of a larger format, but here without the notes or additional apparatus, this copy has the last pages extended past the general index so as to include the most recent laws promulgated up until the 6th June 1838.

OCLC records a single copy, at Leipzig.



WITH A BANDIT, A HUSSAR, NAPOLEON AND A FARMER IN A BOX

31. [GAME - "RIDING SCHOOL"]. DIE REITBAHN FÜR KNABEN. LE MANÈGE POUR GARÇONS Guben: F. Fechner, [c. 1850]. £ 1,850

Nine hand-coloured lithograph horses and nine interchangeable riders, heightened in gum-arabic together with three wooden mounting blocks; contained in the original box [220 x 280 x 40 mm], the upper cover illustrating the nine riders and horses within scrolls; some slight wear to box edges.

The idea of the toy is to match the riders to the horses, the lid of the box acting as a key to the correct association although the fun of the game would be the mismatch of riders and horse.

The subjects are each numbered on the back and include; 1. A Hussar, 2. The Country Gentleman, 3. A Lady, 4. An Arabian Bandit, 5. The Town Gentleman, 6. The Field Marshal, 7. The Hunter, 8. A Farmer 9. Napoleon.

Friedrich Fechner (d. 1882) apparently began his career as a lithographer sometime in the 1820s. However it was in 1832 that his first known illustrated children's book was issued, so it was only a matter of time before he also entered the toy market. Guben being well placed for distribution his products, were sold Germany, France, Austria, Switzerland, England and the United States. Fecher appears to have had some joint business dealings with Joseph, Myers & Co. of London in 1861.

RECIPES FOR ICECREAMS, SIRUPS AND SORBETS

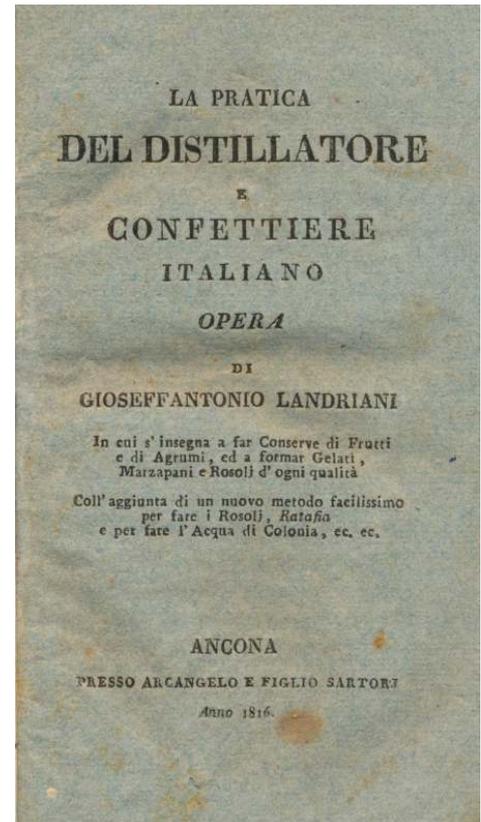
32. **[GASTRONOMY]. LANDRIANI, Gioseffantonio.** LA PRATICA DEL DISTILLATORE E CONFETTIERE ITALIANO. Ancona, presso Arcangelo e figlio Sartori, 1816. **£ 650**

12mo, pp. 95, printed on blue paper; title and final leaf a little spotted, pp. 23/4 with paperflaw resulting in the loss of a few letters; partly uncut in contemporary blue boards, spine a bit worn and with worming to hinges.

Contrary to the title the recipes given in this book are not for distillates, but for sirups, ice cream, sorbets, fruit confections, caramel, cordials, ratafias, and *Eau de Cologne*. Detailed instructions are given for the production of *gelati* in the shape of various fruits - still a mainstay of the elegant Italian gelateria. The second part is devoted to various recipes for marzipan, and the manufacture of marzipan fruits and vegetables. Smaller sections deal with liqueurs and flavoured drinks. First published in 1785 in Pavia, this little handbook for confectioners was reprinted with alterations and additions up to 1827; all editions are rare.

The author was chef to the Count Vistarino near Pavia. The family introduced the Pinot Noir grape to their vast estate Rocca de'Giorgi and are still among the leading upmarket wine makers of Northern Italy.

B.IN.G number 1084 ('1a edizione'); this edition not in OCLC or ICCU; OCLC locates one copy of the first edition in New York Public Library, a copy of the Milan 1820 edition at UCLA, and a Naples, 1823 edition, in the Wellcome.



ATTACK ON THE HOUSE OF HANOVER

33. **[GILLRAY, James].** MONSTROUS CRAWLS, at a New Coalition Feast. London: S. W. Fores, Piccadilly, Pubd. May 29th. 1787. **£ 3,850**

Hand-coloured etching and aquatint, 469mm x 368mm, lettered with title and publication line; in fresh original state, mounted and ready to frame.

A satire on the quasi-reconciliation between the Prince of Wales and his parents that took place when Pitt recommended to Parliament a vote of £161,000 to pay the Prince's debts, £20,000 for completing Carlton House, and an increase of £10,000 to his annual income of £50,000 with revenues from the Duchy of Cornwall.

'The King, Queen, and Prince of Wales, seated round a bowl of guineas, ladle coins into their mouths with both hands. The King (right) and Queen (left), three quarter length figures, sit facing each other, supporting on their knees the bowl, which is inscribed 'John Bull's Blood'. The Queen is grotesquely caricatured as a lean and avaricious hag, eagerly cramming the contents of two ladles into her mouth; the King is dressed as an old woman. The Prince (centre), scarcely caricatured, sits full-face behind the bowl, wearing a fool's cap trimmed with three ostrich feathers. All three have throats terminating in long pelican like pouches; that of the Prince is empty, the other two are full. The King's ladles are much larger than those of his wife and son. The Prince's ladles are inscribed '£10000 pr An' and '£60000 pr An'. They are seated outside the gate of the 'Treasury', represented as usual by a spiked gate across a stone archway, but the gate is open behind the head of the Prince.' (BM online)



BM Satires 7166; Wright & Evans 24.

SATIRISING CONSCRIPTION IN FRANCE

34. [GILLRAY, James]. FRENCH VOLUNTEERS, MARCHING TO THE CONQUEST OF GREAT BRITAIN. Dedicated (by an Eye Witness) to the Volunteers of Great Britain. C.L.S. London, Pubd. Octr. 25th 1803, by H. Humphrey 27 St. James's Street. [1803]. **£ 2,250**

Hand-coloured etching, 220 x 605 mm, some light soiling to edges, and minor tears, later laid down on card; in very good state, from the Renier collection with signature on verso.

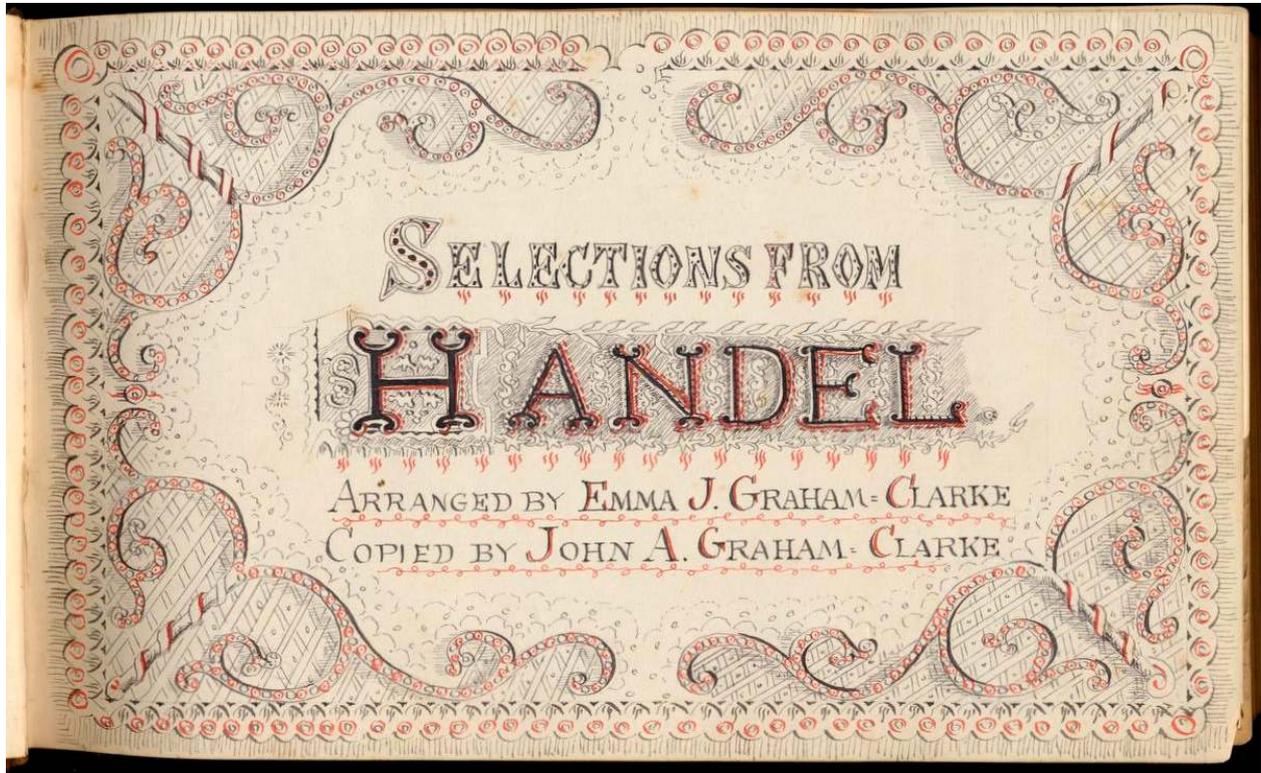
Rare French invasion caricature attributed to James Gillray, satirising 'the reported eagerness of the people of France to serve in the threatened expedition against Great Britain' (Wright p. 225). An officer on a white



horse leads a string of pathetic starving and ragged conscripts, chained to each other by the neck like African slaves, with birds hovering in the sky.

The BM's on-line catalogue attributes the print to James Gillray. The initials 'C.L.S.' had been erroneously assumed to belong to Charles Loraine Smith (1751-1835), the sportsman, artist and politician.

BM Satires 10117 (another version of the print with the same image but with a non-panoramic format is described in BM Satires 10117A); Wright, *Historical and Descriptive Account of the Caricatures of James Gillray*, 277.



HANDEL ARRANGED BY AN AMATEUR FEMALE VICTORIAN MUSICIAN

35. **GRAHAM-CLARKE, Emma J.** SELECTIONS FROM HANDEL, ARRANGED BY E.J. J.A. G-C. arranged by Emma J. Graham-Clarke, copied by John A. Graham-Clarke. [England, c.1870 onwards].

£ 1,500

NEAT MANUSCRIPT INK ON PAPER. *Oblong 4to (154 x 250 mm), ff. [26], pp. 390, [1] (p. 358 to the end with ruled staves only); attractive decorated title, in red and black, thumb-indexed contents section (paper watermarked 'A Pirie & Son Register Paper 1894'), arranged alphabetically; corrected staves pasted to some pages Selections from Handel, arranged by E. J. J. A. G-C.), all edges gilt; cloth chemise.*

Apparently unpublished: around 200 compositions by Handel (operas, oratorios, instrumental works), arranged for the piano by a prolific and very accomplished female Victorian amateur musician. The manuscript, lovingly executed by her husband, was subsequently bound up and furnished with a thumb-indexed contents. A number of arrangements are initialed by the copyist, and dated, e.g. Glanrhos [Anglesey], May 1870; December 1882; but most are undated.

Emma Jane Eagles (1811–1904), of Clifton, had married John Altham Graham-Clarke (1813–1897), a magistrate (matriculated at Brasenose College, Oxford in 1833), at Bedminster, Bristol in 1840. They lived on an inheritance from his father at the Manor House, Frocester, just outside Stroud (where he became High Sheriff of Gloucestershire in 1865.). They lived a comfortable life as John, who was a cousin of Elizabeth Barrett Browning, had derived a reasonable inheritance from the government compensation his father had received from his slave estates in Jamaica. Emma's artistic bent probably derived from her father the English artist and author John Eagles (1783–1855) although she was more inclined towards music. Her name is associated with the Three Choirs Festival at Gloucester and amateur concerts in Cheltenham and very probably came up to London for the great Handel Festivals at Crystal Palace.



GRAVE DESIGNS

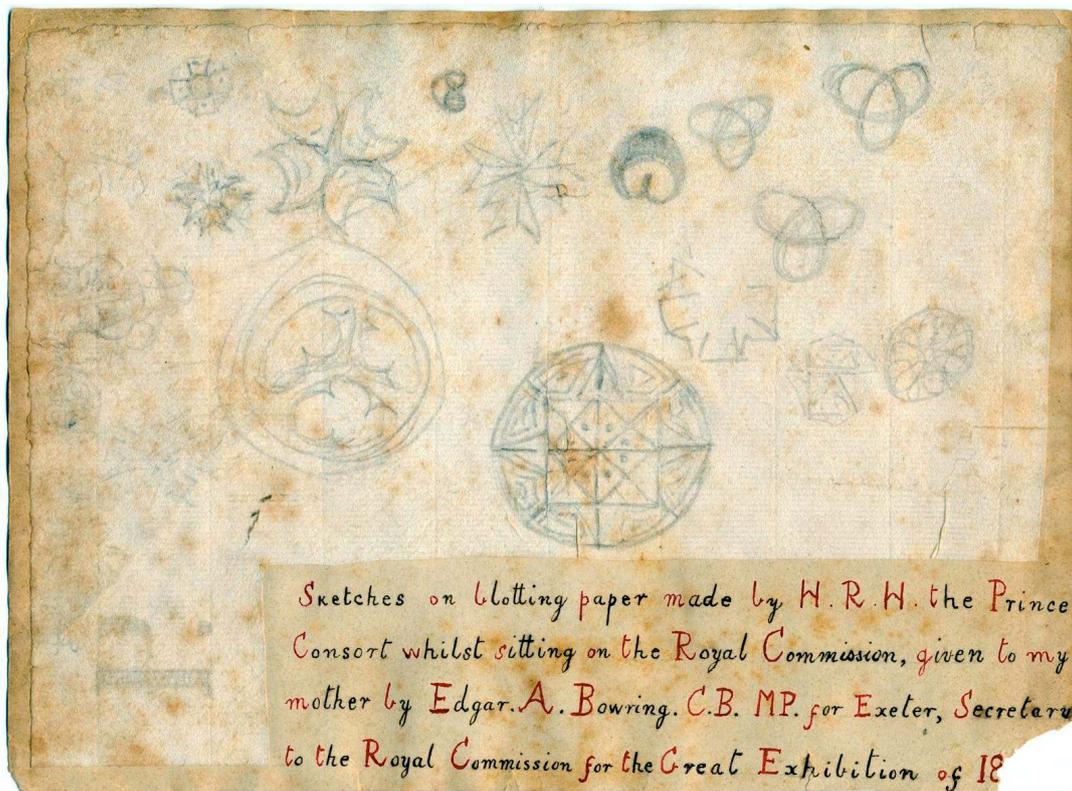
36. [GRAVE MONUMENTS]. MONUMENTA; or, Designs for Tombs, Wall Monuments, Head-Stones, Grave Crosses, &c. London, J. Hagger, [c. 1867-1868]. £ 1,100

4to, pp. [4], iv, with additional lithographic title and 101 (92 tinted, several in in two colours) lithographic plates; a few text leaves with short marginal tears; modern brown half-morocco over cloth-covered boards, spine with raised bands and gilt-stamped red morocco lettering-piece.

The designs are by various architects, stonemasons and artisans, such as Henry Jarvis *junior*, W. N. Lockington, his companion Henry Shaw, and J. Nisbet. All historical styles are presented here in this pattern book for funerary architecture. The compiler of this work was obviously a practitioner, who in the preface on the *Choice and Preservation* of the stone opines: 'Many a thousand pounds has been thrown away in building with friable stone. which, instead of lasting ages, as was intended, has crumbled away before the edifice it composed was finished. Our New Houses of Parliament furnish an expensive proof of it'.

OCLC: I008372141.





PRINCE ALBERT'S DOODLINGS

37. [GREAT EXHIBITION]. ALBERT, Prince Consort. MANUSCRIPT PENCIL SKETCHES BY PRINCE ALBERT, on blotting paper, while chairing a meeting of the Royal Commission for the Great Exhibition. [London, c. 1851]. **£ 350**

Single sheet of blotting paper [260 x 190mm.], mounted on a sheet of thin card probably extracted from an album,

The contemporary rubricated note on which the blotting paper has been mounted states that these 'Sketches on blotting paper made by H.R.H the Prince Consort whilst sitting on the Royal Commission, given to my mother by Edgar A. Bowring. C.B. MP. for Exeter, Secretary to the Royal Commission for the Great Exhibition of 18[51].'

For the most part Prince Albert doodled gothic window roundels and a succession of medals that include a Maltese star - a four crescent device and a form of the cross of St. George together with the royal arms and a large capital 'P'. Clearly some of these meetings must have dragged on the Prince just doodled unconsciously on topics of discussion and maybe one of the meetings did indeed talk of medals and gothic forms.

Bowring acted as one of the three secretaries to the meetings of the Royal Commission, so had the opportunity to take this piece of ephemera away as a souvenir.

SHORT LIVED RECIPE BOOK

38. GRISSELL, Mary. ORIGINAL MANUSCRIPT "RECIPE BOOK. MARY GRISSELL. A.D. 1828" [London?], [1838 and later]. **£ 550**

8vo, 70 pages written in a neat legible hand, with a further c. 200 pages left blank; contemporary calf, covers and spine decorated in blind and gilt, in very good original condition.

Curious manuscript recipe book, compiled by the short lived wife of an 'Eminent Victorian'.

The recipe book is divided into section's viz. Meat and fish; Pastry; 'Family Recipes' [i.e. home remedies]; and 'Miscellaneous' [i.e. beers and vinegar's]. It appears that Mary was at first a very diligent collector of recipes for the contents have all the appearance of being written down 'at one fell swoop.' Many of the recipes have their provenance cited in pencil at a later time and just a very few additional items appear in another later hand at the end of the sections.

RECEIPT BOOK

Mary Grissell.

A. D. 1828.

Bowel Powder
 $\frac{1}{4}$ ^{oz} Rhubarb $\frac{1}{4}$ ^{oz} Ginger
 $\frac{1}{4}$ ^{oz} Magnesia $\frac{1}{4}$ ^{oz} Camomile

In the Buckets
Take a little vinegar and if too strong add a little sugar

Short Paste

Put in half a pound of butter, two pounds of flour wet it with water, and two eggs, work it to a good stiffness, and roll it out for use

Cheesecakes

Turn a quart of new milk, with a table spoonful of Rennet, strain it through a coarse cloth - Put into the curd a quarter of a pound of butter, the same quantity of sugar & $\frac{1}{2}$ of Currants the yolks of four eggs, and the white of one half a pintney, and a table spoonful of Brandy

Lemon Cheesecakes

Melt four ounces of butter, mix it with the yolks of four eggs, and the white of two, four ounces of loaf sugar, the juice of a large lemon, and a table spoonful of Brandy

Leicester Puffs

Melt $\frac{1}{2}$ lb of butter in hot water, mix with it the yolks of three eggs, after which add $\frac{3}{4}$ lb of flour when well worked together, add a pint

The first few sections open with some 'General Observations' which herald lots of good solid looking preparations 'Ox Tail Soup', 'Flemish Soup', 'Fried Potatoes', 'To Fry Oysters for a Dish' 'To Pickle Tongue' with several curry based dishes in what is possibly a nod to her fathers East India exploits. The pencilled names to a number of recipes include 'Mrs Birkett' or Capt Smith' confirming something of a general gathering up of favourites from friends and family.

The largest section is on 'Pastry' a section that includes anything that looked like a cake or pudding. Here we have in abundance 'Lemon cheesecake,' Leicester Puffs,' 'Rock Cakes,' 'Gingerbread,' 'Sponge cake,' 'Nottingham Pudding,' and 'A Marrow of Fat Pudding.' Some of these recipes are plundered from Dr Kitchener's *Cook's Oracle* but most are from acquaintances such as 'Gauffers...from Mrs Taylor of Lincolnshire.' The Family recipes have the de rigueur cures for cholera, but also much more practical potions and cures for chilblains with several for toothache. The 'Bowel Powder' looks formidable and from the tabulation and quantities of ingredients, alarmingly effective.

Mary Grissell (1810-1842) was a daughter of Thomas De La Garde Grissel and his wife Ann. Thomas worked for East India Company at the time Mary turned 18 in 1828, the year in which the blank notebook was inscribed with her name. The presentation of such notebooks was almost a prescriptive stage in the time honoured preparations before marriage. For Mary, her wedding day was not to far distant, for in 1831 she married Morton Peto. Peto who came from fairly humble origins, was then beginning his relentless rise to prosperity, in 1830 he went into partnership with Mary's brother Thomas Grissell to form the company of Grissell & Peto. This partnership became one of the major nineteenth century building and railway contractors, with Peto later receiving the accolade of a Baronage.

Mary, alas, was not to see her husband's rise for she died relatively young at 32 after having produced four children in quick succession. A recently born child had expired only a few month before Mary's own death so there may have been 'complications.' Peto does not seem to have been too perturbed by this family setback for he married his second wife the following year who proceeded to present him with another eleven children.

GOVERNESS IDENTIFIED?

39. [H., E. W.]. *LITTLE ANNIE AND HER SISTERS*. By E.W.H. London: Published by J. Masters, 1839. £ 300

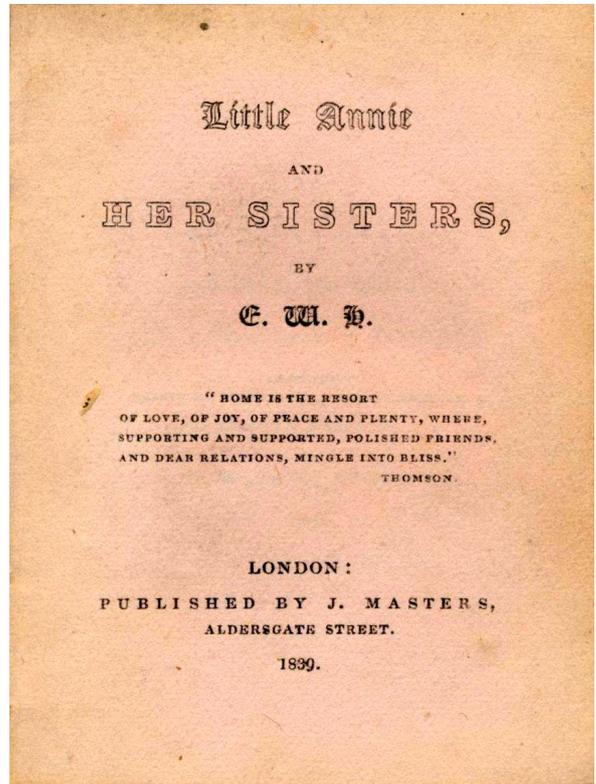
FIRST EDITION. 24mo, pp. 98 [i.e. 108], [4] blank; with engraved frontispiece; text printed on pink paper; in the original blindstamped publisher's cloth, spine and upper cover lettered and tooled in gilt, lightly faded and with short split in the front inner hinge, but still an appealing copy.

First and only edition of this charming collection of 20 short stories for little girls, printed on pink paper.

The text is more than of just passing interest for the chapter on William Penn and Philadelphia Hannah, Viscountess Cremorne (c.1740-1826) are clearly based on some family knowledge; 'The Dumb Child at the Infant School' also has the feel of an eyewitness account at a school in London and in the chapter 'Private theatricals' we have some indication of the philosophy behind the author's ideas on education when she sets about trying, and she admits, failing to do justice over a performance of 'the French play Agar, from the 'Theatre d'Education of Madame de Genlis.'

Throughout the chapters the author uses as a foil 'Miss Wilmot' signing the last page 'Aunt Ellen' this could infer that the authors first names could be Ellen Wilmot, but a stronger hint to E.W.H.'s identity can be found in the dedication to Georgiana Gore. She was wife to Vice-Admiral Sir John Gore and held the position of Lady of the Bedchamber to Queen Adelaide during the 1830's, something confirmed by the frequent descriptions of Windsor and Windsor Castle where Georgiana Gore would have waited on the queen. Further confirmation of this idea is the record of the Gore's having brought into the world a son and six daughters. The eldest daughter, who later became Anne Frances Curzon-Howe, Countess Howe, is in all likelihood the 'Annie' of the title, the author of course being her governess.

OCLC records six copies, at UCLA, Toronto, Bryn Mawr, Princeton, Florida and Suny at Albany (NY).



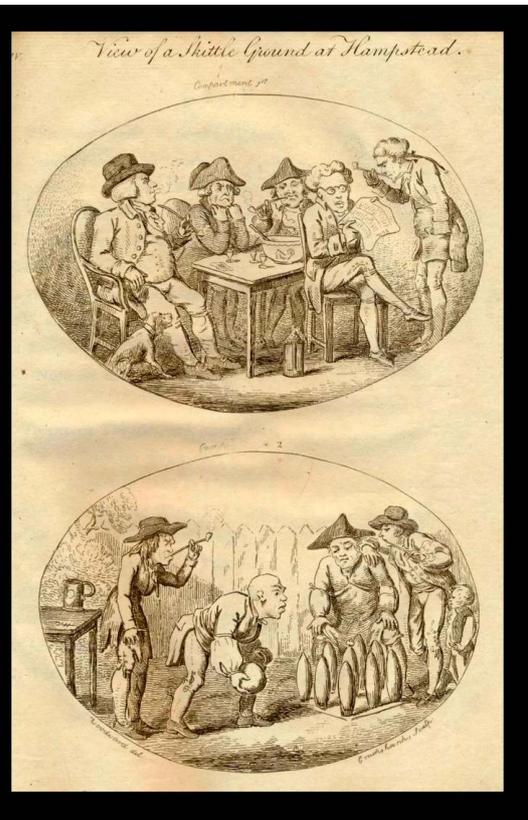
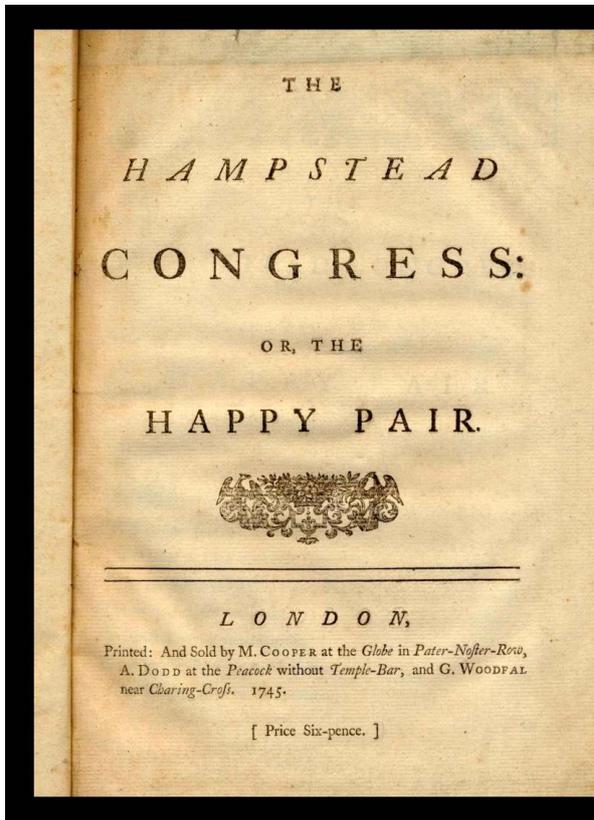
TOWN OR COUNTRY?

40. [HAMPSTEAD]. *THE HAMPSTEAD CONGRESS*: or, the happy pair. London: printed, and sold by M. Cooper; A. Dodd; and G. Woodfal [sic], 1745. £ 1,250

FIRST EDITION. 4to, pp. 23; with two engraved plates (one folding - see below); repairs to verso of title and final leaf, otherwise apart from some light foxing, a clean copy throughout; in nineteenth century dark brown skiver, a little rubbed and worn, but still a good copy.

A light-hearted tale in which Hampstead is chosen as neutral territory for a debate between a newly married couple, about whether they shall live in town or country; Sir John prefers the country, his wife the town: "High on her hill where Hampstead stands, / And all the subject plain commands; / For healthfull springs, and air admir'd; / While from her clear and lofty brow / The great Metropolis below, / The wond'ring eye surveys; the fair, / Of either sex, hither repair." The Hampstead conference is inconclusive. Then, upon the news of her husband's untimely death from disappointment, the wife rushes down to the country full of regret and self-recrimination. But hearing her outpourings Sir John rises from the floor, brushes the flour from his face, and the pair are joyfully reunited.

The plates present in the present copy are later additions; that by Cruikshank is marked "Plate IV View of a Skittle Ground at Hampstead" published August 1796 by Allan & West. The Bickham plate is numbered 15 and contains a tune set by Mr. Wichello.

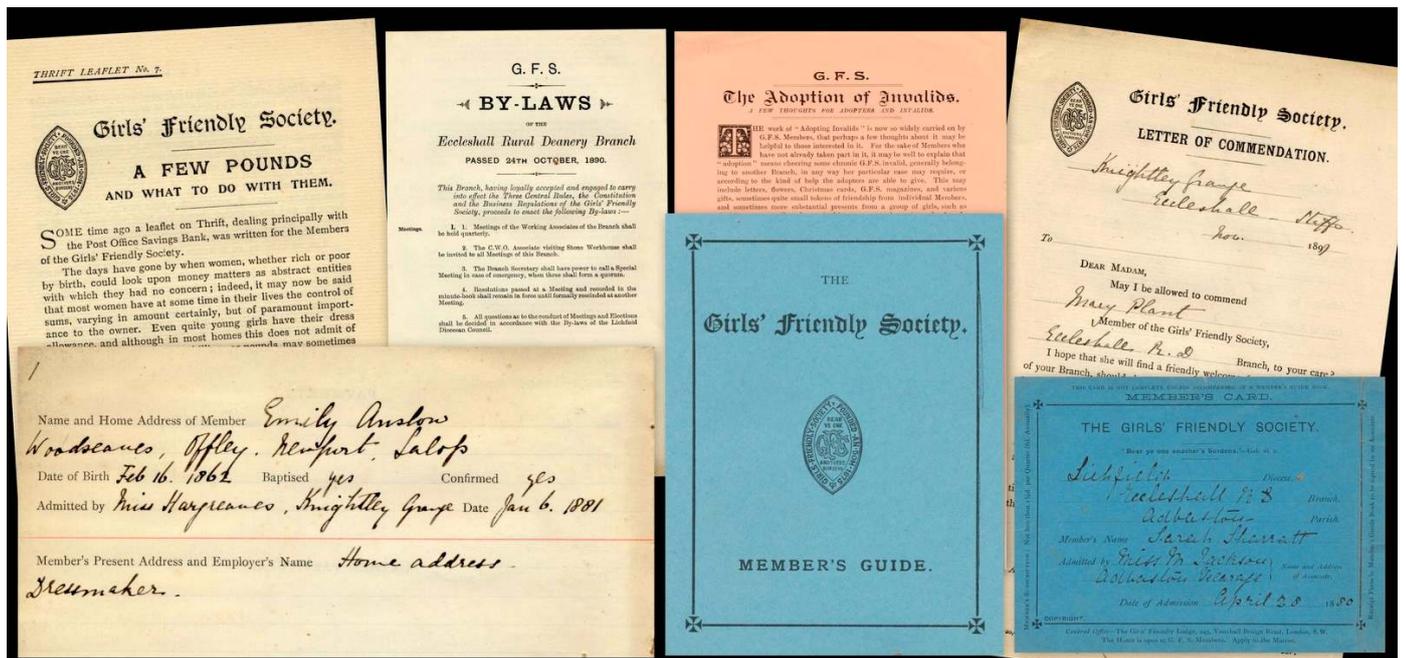


Foxon H30; OCLC records five copies worldwide, at BL and NLS in the UK, and UCLA, Illinois and Minnesota in North America; ESTC adds two further copies at the Brotherton Collection and the California State library.

THE WORKINGS OF A GIRLS FRIENDLY SOCIETY

41. [HARGREAVES, Mrs. Rose Harriett]. GIRLS FRIENDLY SOCIETY ECCLESHALL R[URAL] D[EANERY] BRANCH ASSOCIATES BOOK. c. 1880-1901. £ 550

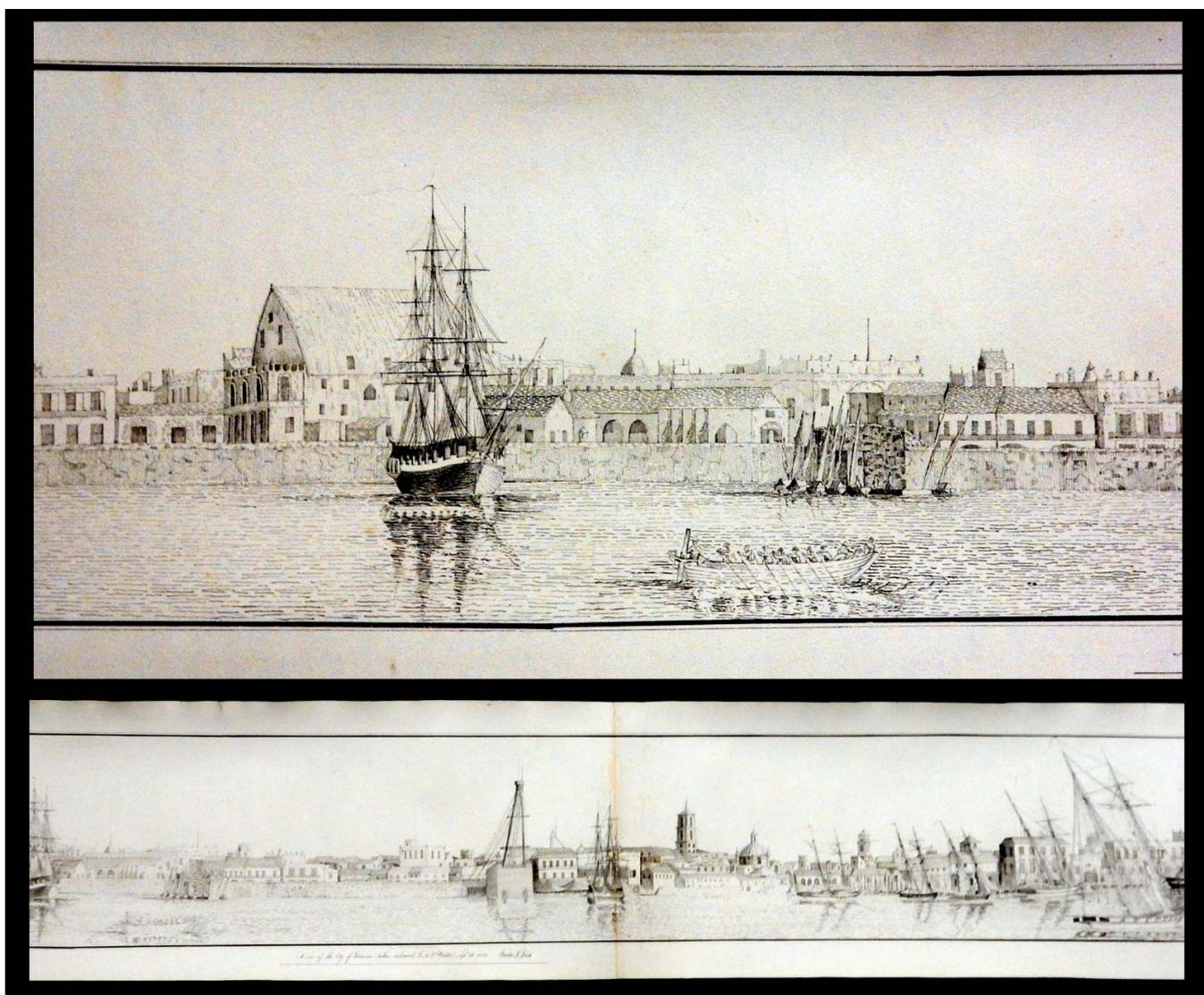
4to, approx, 100 pages, pre-printed with columns and headings for entering members names, addresses employers and other information together with room for notes and payments to the society coffers, bound in roan backed marbled boards, upper board titled in ink on printed form, spine defective with loss (and just holding), with much further printed ephemera and mss. letters loosely inserted.



This early surviving 'Associates Book' for the Girls' Friendly Society at Eccleshall in rural Staffordshire was very naturally kept by one of the local landed gentry, Mrs Hargreaves of Knightley Grange.

The society, founded in 1875, had three main aims 1. 'To band together... for mutual help (religious and secular), for sympathy, and prayer.' 2. 'To encourage purity of life, dutifulness to parents, faithfulness to employers, temperance, and thrift' and 3. 'To provide the privileges of the Society [and] an introduction from one to another.'

Mrs Hargreave was possibly one of the first organizers although this particular account book covers only the period from 1892 to 1900. Her longest surviving member was Emily Anslow who joined in 1881 at the age of 19, her occupation being a dressmaker in nearby Newport. Each member contributed threepence quarterly receiving 'seven year' cards for continued membership. The book follows the members as they changed employment, some are described as domestic servants or housemaids or have just the name of their employer with no details given. Marriage, and in one instance death, appears to have been the usual reason for discontinuing membership. There is also much further interesting ephemera loosely inserted, including such printed items as Member's Admission Slip; Members Prayer; By-Laws and some correspondence from other branches, and a few letters from members including one returning her membership book and declining to continue her association with the Girls Friendly Society.



ORIGINAL PEN & INK PANORAMIC VIEWS OF HAVANA,
LIKELY THE EARLIEST DELINEATED SERIES EXTANT

42. [HAVANA PANORAMAS, 1823]. HEAD, Horatio Nelson. A VIEW OF THE CITY OF HAVANA TAKEN ON BOARD H.M.S. PHAETON SEPT. 1823. *Rolled panorama measuring 310 x 3940 mm, consisting of four sheets conjoined. Pen and ink.*

[with]: A SKETCH OF THE ENTRANCE TO THE [SIC] HAVANA, MAIDEN PAPS, TABLE LAND AND SADDLE HILL, TAKEN WHEN DISTT. FROM THE ENTCE. ABOUT 4 MILES. Horatio N. Head [del.], Phaeton. [c.1823]. *Rolled panorama measuring 388 x 1320 mm. Pen and ink. Title and artist in margin.*

[with]: THE ENTRANCE OF THE [SIC] HAVANA TAKEN WHILE STANDING IN UNDER THE MORO. Horatio N. Head [del.], Phaeton, 1823. *Rolled panorama measuring 332 x 1000 mm. Pen and ink and pencil. Title and artist in margin. .* **£ 30,000**

An unrecorded, and probably the earliest accurately delineated series of panoramic views of the Cuban port of Havana.

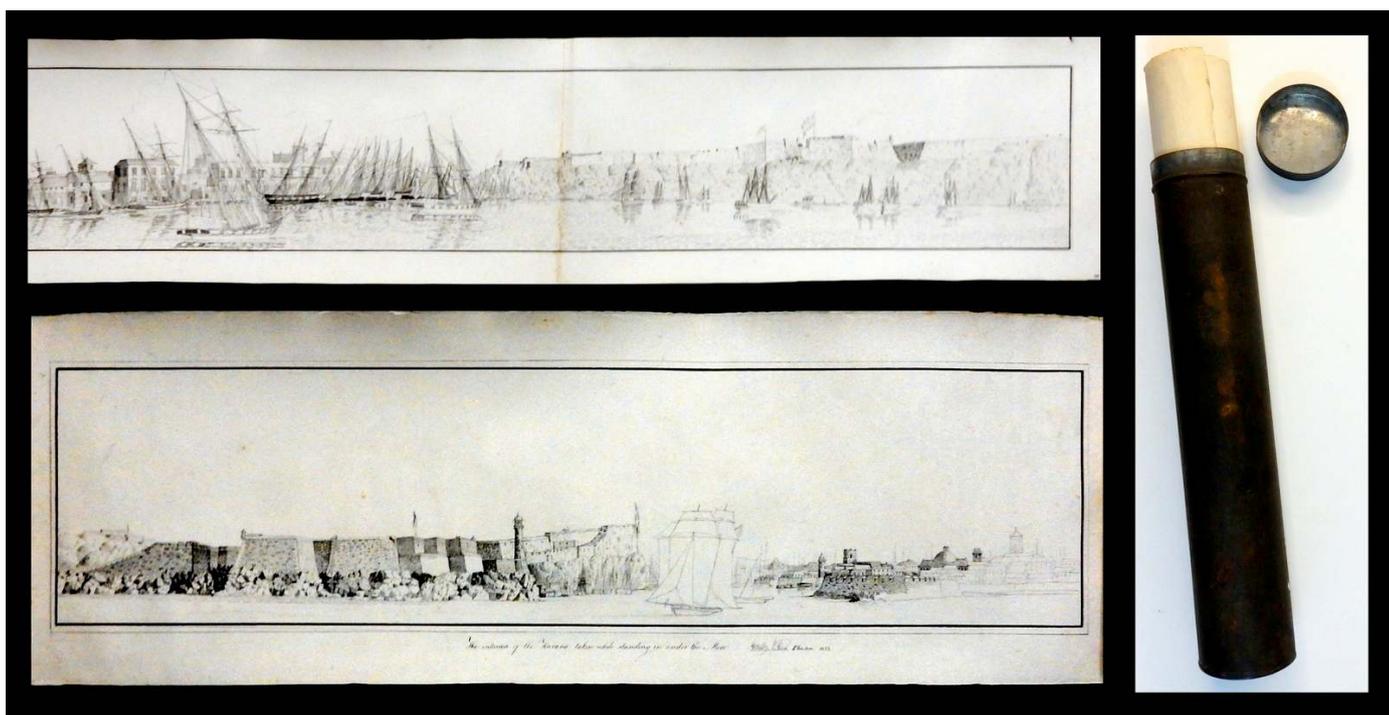
Horatio Nelson Head (d. 1829) was a midshipman draftsman for the Royal Navy during a voyage to the West Indies in 1823.

It is difficult to judge today where the views have been taken, such have been the changes to the waterfront of Havana. However it clear that HMS Phaeton was anchored off shore from the port at a vantage point from which Head could pen a remarkably fine view looking from Castila de la Cabana in the east in a panoramic sweep all the way round to the Castila de Atarese in the south; this needed four sheets for Head to complete and it would appear that the ship was moved along the coast to find the best vantage point for the artist to make his survey.

Head's second view is taken looking towards the other side of the bay, again from the Castila de la Cabana in the east to Rio Luyano in the south – these two panorama, although each is to a different scale, cover an almost 360 degree prospect from a good vantage point in the bay. The third panorama is a view from the sea looking down the Canale de Entrata with the Calstila de Moro to the east.

Clearly these three plans would have been of the utmost importance should any attempt at a blockade or assault being made by the British Navy.

We know something of the voyage through the reports in *Lloyds Weekly* of 1823. HMS Phaeton left Plymouth and arrived in Barbados on the 2nd Feb 1823 then at 'Monte Video' on the 8th February 1823 and left Monte Video arriving at 'St Maloes' on the 5 May 1823. The next entry of the ships progress was reported on the 18th of November issue, luckily more fulsome: '15 November 1823. Arrived HMS Phaeton, from Vera Crux and Havana: sailed from the latter Port 28th September, and has brought three millions of dollars, and a quantity of cochineal. Having experienced very tempestuous weather, she put into St Michael's, on the 1st Instant, where she remained four days, and learnt that Lord Cochrane was cruising off the Western Islands, in the Don Pedro, of 78 guns, Capt. Crosby, and had taken several Portuguese Vessels.' One gathers from this that the silver dollars may have been some sort of booty.



HMS Phaeton is recorded as a 38-gun, Minerva-class fifth rate of Britain's Royal Navy, being most noted for her intrusion into Nagasaki harbour in 1808. Laid down in 1792 she was nearing the end of her life when this voyage to the West Indies took place under Captain Henry Evelyn Pitfield Sturt. The voyage is not well documented but from the class of ship was likely to be looking out for pirates, protecting the colonies and doing a bit of espionage.

The following biography of Head and his contribution to Royal Naval draughtsmanship is taken from an online article by Graham Thompson, Archives Assistant at the Royal Maritime Museum, (<http://www.rmg.co.uk>).

'Horatio Nelson Head was born in Italy, during or soon after the period when his father - the artist Guy Head - had a studio in Naples. Two of the paintings attributed to his father at this time are portraits of Rear-Admiral Sir Horatio Nelson, one of which is currently on display at the National Maritime Museum. Nelson had received a joyful welcome in Naples, following his victory over the French fleet at the Battle of the Nile in August 1798 ... There are newspaper references to Nelson Horatio Head being a godson of the naval hero, but this is difficult to authenticate. There certainly is evidence that Nelson helped Guy Head and his family return to England after the French army had installed a republican government in Naples. At Palermo on 8 May 1799, he sent orders for them to be given a passage home on HMS Haerlam (captured 1797).

'In following a career at sea, Head probably found it hard to live up to the expectations associated with the name-giving at his birth. However, the drawings in [the Royal Maritime Museum Collection] demonstrate that he excelled at the careful observation and draughtsmanship necessary to survey work. During his training, he may have received instruction in navigation from Edward Riddle of the Royal Naval Asylum, Greenwich, because Riddle was later one of the executors of his will.

'Most of the drawings in the [RMM] collection come from Head's service as a midshipman on the survey brig HMS Protector (1805) in the Scottish islands and then the frigate HMS Phaeton (1782) in the West Indies. A small number of the drawings relate to his appointment as draughtsman on HMS Hecla (1814), which together with HMS Fury (1815) set off on Captain W.E. Parry's third expedition to find the North-West Passage. Head's illustrations and charts made in 1824-25 were later used for some of the plates published in the official account of the voyage ... Sadly, after returning from the expedition, Head suffered from a fatal illness and was buried at St James Church, Piccadilly, in September 1829. His death was seen as a consequence of the severe cold he had experienced in the Arctic, hence obituaries in *The Times* newspaper and *The Gentleman's Magazine* suggested he could be considered 'a martyr to his zeal for his profession'. Engravings made from the drawings of H.N. Head appear in the folio volume *Journal of a Third Voyage for the Discovery of a North-West Passage from the Atlantic to the Pacific; performed in the Years 1824-25*, published by John Murray, London, 1828.'

A few further plans by Head are held at the National Maritime Museum dating from 1823 and taken during this same voyage. These include drawings and charts of the West Indies and of Panama including one titled 'Plan of the Port and City of Porto Bello and situation of Fort St Geronimo.' Nothing however is recorded of Cuba or of Havana.



bend his leg at the knee and show him sit or stand in rather awkward poses, often with a walking stick for supports. Sydney was transferred at the end of 1916 to the Appleyard Ward of Halifax Royal Infirmary but his was a slow recovery as another year passed before he was allowed to return home. Several group photographs, fancy dress parties and many portraits of fellow patients and nurses are carefully mounted in the album with names and dates. The photographs of Sydney at first appear to show him looking rather gaunt, even shell shocked and we speculate that his long recovery may have been more than just physical and the camera was allowed as a source of distraction.

Later in the album Sydney is shown with the Silver Badge awarded to wounded soldiers with two photographs of an Armistice dinner he attended on the 21st of November 1918 with other soldiers at City Road, London. With before and after images, the formal start of the celebration developed into something more convivial and at least some of the soldiers were going to have sore heads the following morning.

The album continues until 1922 with more family photographs, including his old army uniform pressed into use as a fancy dress outfit, and three photographs of the Royal Infirmary at Halifax during Christmas 1921 showing that Sydney kept contacts with the nursing staff there. The album concludes with usual photographs of weddings, growing children and normal life, if not in the same carefree manner as before the War, of the family life of this ordinary soldier.



REJECTED

44. **HOPPER, Thomas.** DESIGNS FOR THE HOUSES OF PARLIAMENT. Dedicated by Permission, to His Royal Highness, the Duke of Sussex. London: Published for the author, and sold by Mr. J. Weale; Roake and Varty; Boone's; Mr. Hogg; and Mr. John Williams. [1839-1840]. **£ 5,850**

FIRST EDITION. *Large oblong folio [57 x 83.5 cm], pp. [10] title, dedication, Introduction and subscribers (watermarked 'J. Whatman, 1839'); 32 lithograph plates including 4 plans (3 mounted) and 5 tinted lithographs by I. Harris, C. Burton, G. Hawkins and others after Hopper's designs and printed by Graf, Day & Hague, Alvey and others (some marginal tears and chips, neatly repaired); preserved in a later red cloth portfolio upper side with an original original red cloth and lettered label.*

A magnificent work illustrating a rejected and derided design.

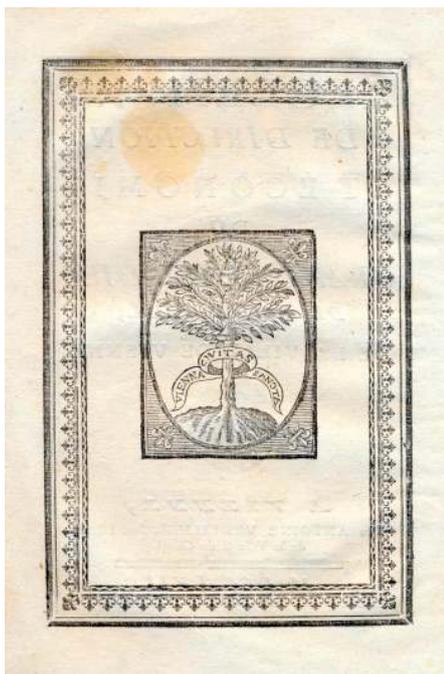
'In the competitions for public buildings that formed such a significant feature of late Georgian architectural activity, however, Hopper was almost uniformly unsuccessful. Disappointment at failure in that for a new General Post Office, 1819–20, turned to resentment when the building erected to Robert Smirke's design 1824-28 emerged from its hoarding bearing, to Hopper's eyes, a close resemblance to his own entry. Defeated by Barry in the Houses of Parliament competition, 1835–6, Hopper was one of the most persistent and percipient critics of the competition judges, setting out detailed grounds for objection in his *Letter to the ... First Commissioner of his Majesty's Works* (1837); pursued the controversy in *Hopper versus Cust, on the ... Rebuilding of the Houses of Parliament* (1837); and eventually went to the considerable expense of publishing his own, amended, designs of the "Gothic of the pure English of Edward III's time" in elephant folio (1840) - a showy, coarsely detailed work that drew on a wide selection of ecclesiastical architecture: 'Nearly every ancient edifice has been pressed into his service' (*Gentleman's Magazine*, 5, 1836, 525).' [ODNB]

OCLC: 7793738.



SAVED FROM THE FLAMES

45. [HOSPITAL REGULATIONS]. REGLEMENT DE DIRECTION ET ECONOMIE du Grand Hotel-Dieu de Saint Paul, de la ville de Vienne. A Vienne, chez Antoine Vedeilhie, Seul Libraire de la Ville & du Clerge. 1757. £ 650



FIRST EDITION. *Small folio, pp. xiv, [ii] contents, 70, [2]; minor stain at foot of early gatherings, and just visible at head of gatherings C & D, otherwise clean throughout; in nineteenth century morocco backed mottled boards, spine lettered and ruled in gilt, minor chipping at head, otherwise a very good copy.*

Rare first edition of these thorough regulations and directions for running the Grand Hotel-Dieu de Saint Paul in south-eastern France, printed shortly before it's destruction by fire in January 1758.

The work opens with a introduction of the history and founding of the Hospital followed by fourteen chapters on the regulation and running of the establishment. After several chapters on administration comes 'Chapitre VIII De l'Economie' generally aimed at the relief of the poor. They were to be fed eggs, biscuits and fresh plums, a dress code was organized and registers for 'Enfants legitimes, & un pour le Bâtards, & pour les Enfants exposés aou abandonneés.' Further chapters tabulate the role 'Des Sœurs Hospitalières' 'Du Médecine de l'Hôtel-Dieu' 'Du Chirurgien de l'Hôtel-Dieu' 'De la Pharmcienne' with a final chapter 'Des Pauvres de l'Hôtel-dieu' reiterating the Christian duty of looking after the poor.

Although reconstruction work commenced almost immediately after the fire work was not completed until 1816. This may account for the rarity of the *Reglement de Direction et Economie* many copies would have been consumed by the flames, those that did survive became rather useless.

Not in OCLC; we have located one other copy, held at LeTrente, the public library in Vienne.

A MAGNIFICENT EXAMPLE OF VICTORIAN COLOUR PUBLISHING

46. [HUMPHREYS, Henry Noel, *illustrator*] & JERRARD, Paul *publisher*. THE FLORAL OFFERING. London, Paul Jerrard, Lithographer & Print Colourer, [1851]. £ 1,350

FIRST EDITION. *Small folio [27.5 x 19cm], 16 leaves printed in gold and colours and heightened in gum arabic including, title, contents, 12 leaves coloured plates of each 'offerings' and 2 leaves with advertisements; original panelled cloth, the covers inset with Jerrards patent binding; the upper cover with the title in gold and colours the lower panel plain (rebacked to style, some abrasions and wear), original decorative gilt endpapers on a yellow ground, gilt edges ; inscribed on front free endpaper 'Maria S. Gunner, January 1855.'*

One of the great beauties, and at the same time rarities of sumptuous Victorian book production.

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

Although uncredited we know from diary of Henry Noel Humphreys son that the artist had a extensive and in some cases a comprehensive involvement in the books published by Jerrard; the plates for *The Floral Offering* were all executed by the artist and in all probability the text too.

'More dazzling effects on the front cover were achieved by means of paper onlays. These were usually lithographed in black and gold, and then brightly coloured by hand and glazed. This was the technique adopted for *The Floral Offering*. Young Noel [Humphreys] stated in his journal on 22 November 1851 that it was designed by his father, along with 'all twelve plates.' Jerrard's advertisements proclaimed that 'The Book is executed in a chaste and beautiful binding peculiar to itself, the style of which is entirely novel.' The title-page repeated part of the illustration laid down on the front cover.' [Leathlean]



Jerrard who styles himself on the plates. 'lithographer and print colorer' published books of the richest quality, from the advertisement he states that the work was available 'In imperial 8vo, price £1 1s; or, extra bound in Patent Binding for Special Presents [as here], price £1 16s 6d,' our example clearly includes the special patent binding. Jerrard published an 'Elegant Suite of Table Books. Most appropriate for Marriage, Birthday, and Festive Presents' that included works mainly on exotic, birds, flowers and historical scenes. Jerrard's publications, however are something of a swan song for this type of colour plate work, already photographers had begun to make serious inroads into the market of topographical material, which spelt the end of this form of luxury item.



Apparently not present in all copies are to be found the gold-printed advertisement leaves for other publications by Jerrard our copy has two leaves extolling *Gems for the Drawing Room*, and *The Floral Offering*. Few copies of Jerrard's books appear to have survived complete as fashion and book breakers have taken their toll.

OCLC records copies in North America at the Library of Congress, Delaware, Illinois, Princeton, NYPL, Texas and Toronto; see Paul Leathlean, *Paul Jerrard, Publisher of 'Special Presents'*, in: *The Book Collector*, vol. 40, no. 2, pp. 169 -183.

WWI NURSE'S AUTOGRAPH ALBUM

47. **HUNTER, Florence L.** AUTOGRAPH ALBUM FROM A NURSE AT THE BATH WAR HOSPITAL. [Bath]: 1912 & 1914-1919. **£ 400**

4to, approx. 80 leaves of thick coloured paper with 43 entries penned or illustrated by convalescents; original padded black calf, upper cover with 'Album' blocked in gilt, gilt edges; lacking backstrip

A charming album of amateur drawings and verses by convalescing soldiers, collected by nurse Hunter at the Bath War Hospital.

Unfortunately we have been unable to find any information about Florence although we are quite sure she was a Nurse as Rifleman P.J. Smith wrote some dedicatory verses to her: 'A little nurse walked passed my bed / Throw this look at me and said/ Put something in these that's nice and sweet / Well, I have no chocolates so I put my[feet].

The album's beginnings predate the war as it contains very few items from 1912, the great majority of the entries however date from Florence's time in Bath between 1916 and 1919. The hospital catered for soldiers chiefly from British regiments but also a few from the Empire and one soldier William L. Reese, 105 M.G. Ban. housed in UI Tent was from the U.S.A. From him we learn what Florence chief work at the hospital was 'of all the English Ladies my Masseur stands out as the one who has done most to speed my recovery. She has had to be cruel to be kind at times....'



A lot of the poetry is, of course, doggerel, and the sketches are only of passing merit, however such albums were seen as a way of keeping the recuperating soldiers busy and also went some way to encouraging them to better health by and distracting their attentions from their often too obvious wounds. Several nurses would have owned such albums at the hospital for another very similar example from 1917 is noted by Bath Archives.

As the casualty rate from the Great War increased the military and public hospitals became inadequate to meet the needs of the wounded. In 1916 Combe Park was chosen to construct a new hospital in Bath, opening in May 1916 the Bath War Hospital had 500 beds housed in a single storey wood build on a grid system. The site was to continue growing with marquees housing a further 600 beds by the end of the war. When the armistice was called in 1918 the hospital continued to tend to the wounded until 1920, the original structures were eventually replaced with today's Royal United Hospital.

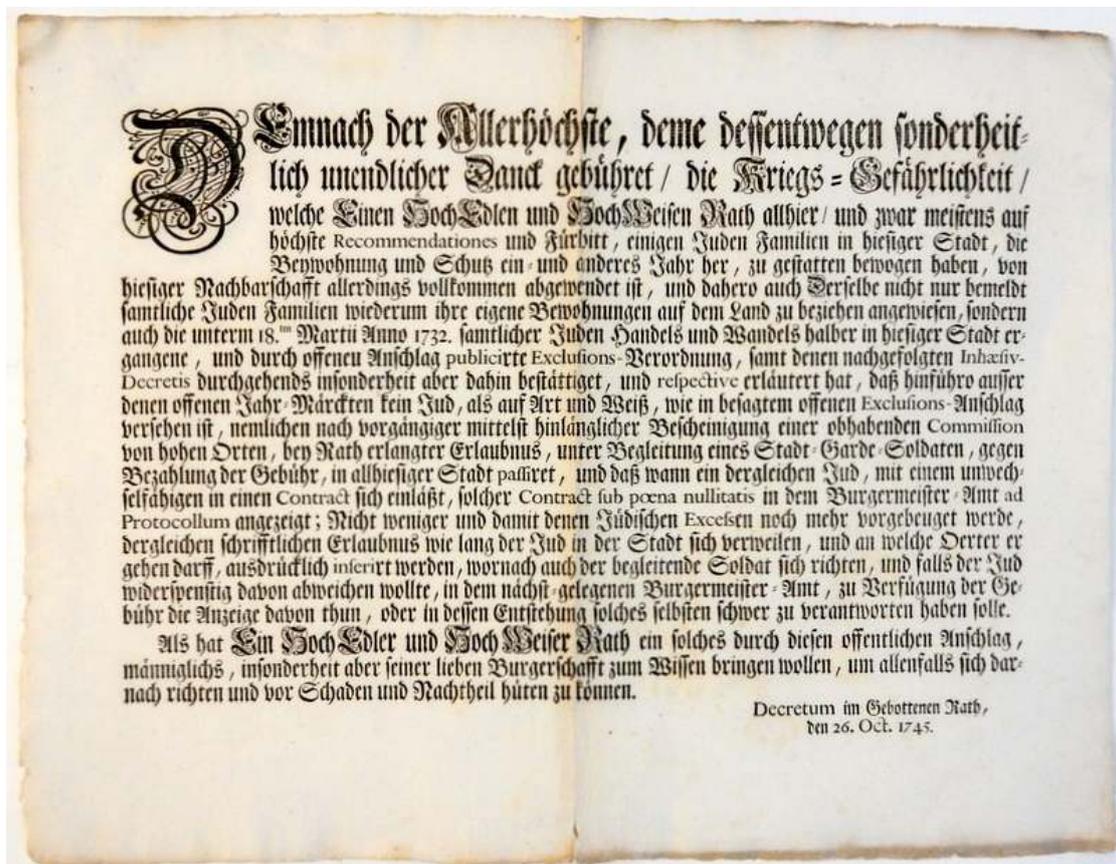
EXPULSION OF THE JEWS IN AUGSBURG

48. [JEWISH HISTORY]. DEMNACH DER ALLERHÖCHSTE, deme dessentwegen sonderheitlich Danck gebühret, die Kriegs- Gefährlichkeit, welche Einen Hoch Edlen und HochWeisen Rath allhier, und zwar meistens höchste Recommendationes und Fürbitt, einigen Juden Familien in hiesiger Stadt, die Beywohnung und Schutz ein- und anderes Jahr her, zu gestatten bewogen haben, von hiesiger Nachbarschaft allerdings vollkommen abgewendet ist, und dahero auch Derselbe nicht nur bemeldt samtliche Juden Familien wiederum ihre eigene Bewohnung auf dem Land zu beziehen angewiesen... [Augsburg], October 26, 1745. £ 850

FIRST EDITION. *Broadside, large oblong folio, printed in large fraktur on good Dutch laid paper; one vertical fold; entirely uncut, clean and fresh.*

Public decree preventing Jews from trading in the town centre of Augsburg and to live outside the city walls in the surrounding villages.

'During the Thirty Years' war some Jews came to Augsburg. These were officially plundered from time to time under threat of being expelled; in 1649 they were again driven out; and in 1680 the former edicts of expulsion were revived and intensified. While the War of the Spanish Succession raged, a few Jews again ventured into the city; and in 1704 there were 62 families resident there. In 1718 even their temporary sojourn was again forbidden. From 1741 to 1745, Jews were again permitted to dwell in Augsburg on account of the War of the Austrian Succession. In 1742 they were 36 families; but they were driven out again in 1745. The council made an agreement with the Jews of the surrounding villages in 1751 to the effect that for the yearly payment of 1,100 gulden they might have free admission to the city for trading-purposes. In the years following, the council endeavoured to restrict their commercial undertakings; but in 1791 edicts were issued, protecting the



Jews against ill-treatment and pillage. They were again in the city during the French war of 1796.' [Jewish Encyclopaedia]

A rare survival in fine condition.

OCLC records one copy, at the University of Pennsylvania.



PHOTOGRAPHS OF A MAPMAKERS HOME IN EDINBURGH

49. **JOHNSTON, Thomas Brumby.** PHOTOGRAPHS OF 9 CLAREMONT CRESCENT. [Edinburgh, c. 1897]. £ 750

Oblong folio [370 x 460mm] 8 mounted photographs each 233 x 290mm and smaller; contemporary black half calf over cloth, upper cover lettered in gilt.

The house depicted in the photographs belonged to Thomas Brumby Johnston (1813-1897), a senior partner in the famous Edinburgh publishers and cartographers W. & A. K. Johnston Limited.

The photographs were most probably taken very soon after Johnston's death, as shortly afterwards the house was vacated and the contents dispersed. Images include the front elevation and back elevation of the house; two views of Johnston's study or office; two of the main dining rooms and one of the drawing room.

The study was clearly a working room, the walls with high fitted mahogany bookcases, the cornices supporting flags, old armour and busts, a large oval dining table with a writing slope and all the accoutrements of a workspace; the walls of the dining room contain a number of paintings with Scottish landscapes and a view of Venice; the drawing room contained a Collard & Collard grand piano, an ottoman and sofa with needlework showing the Johnston winged spur chrest. The rooms containing a crowded assemblage of ornaments typical of the period.

Thomas Brumby Johnston was head of the firm of W. and A. K. Johnston at the time of his death in 1897. He was author of the *Historical Geography of the Clans of Scotland*, and edited several editions of the *Royal Atlas*, first compiled by his brother, Dr. Alexander Keith Johnston. He was appointment of geographer to the Queen, in 1877.

GRIMM ADAPTATIONS, BY A LADY

50. **[LADY, by a].** TWO FAIRY TALES, arranged in a dramatic form. By a Lady. London: Arthur Hall, Virtue & Co., 1851. £ 250

FIRST EDITION. 12mo, pp. [iv], 84, [16] advertisements; with errata slip tipped in between half-title and title; minor stain affecting gutter of first three leaves, and at head and foot of the advertisements, otherwise clean throughout; stitched as issued in the original limp publisher's cloth, upper wrapper lettered in gilt, with stain to lower wrapper and just touching the upper wrapper, consequently affecting the endpapers; nevertheless still an appealing copy.

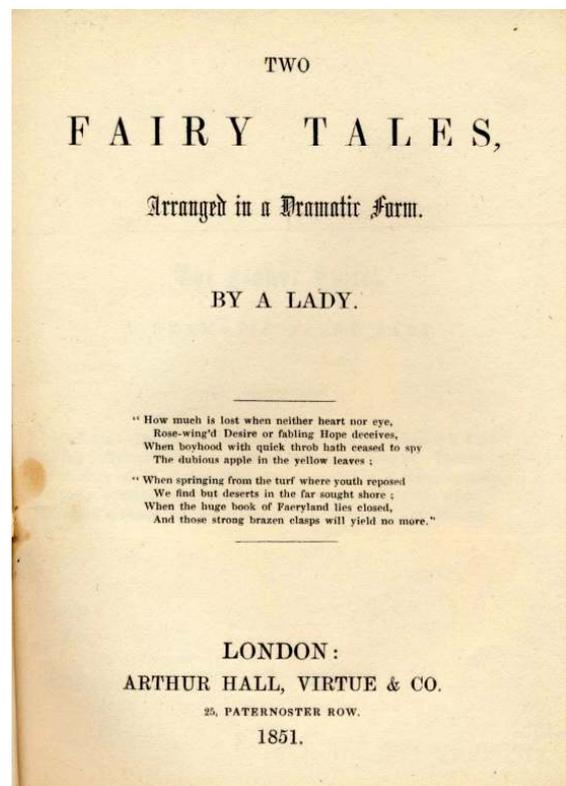
Rare first edition of these two fairy tales 'arranged in dramatic form', the plots taken from Grimm's Fairy Tales (no's 69 & 146) founded upon *Jorinda and Jorindel* and *The Turnip*,

Amateur juvenile theatricals were a popular pastime for middle-class families during the nineteenth century. Part of the fun was the preparation of sets, costumes and converting household items into props. No doubt the children had to be drilled into learning heir lines, although it has to be admitted that the sophistication of these two plays, each of nine scenes divided into three acts, would mean that adolescents and adults would need to take on most of the parts.

Both dramatisations give plenty of opportunity for morals and effect. The first including witches, a giant and a good fairy, the second a rich miser, a poor gardener, a Prince, a demon and, of course, 'a fair daughter'.

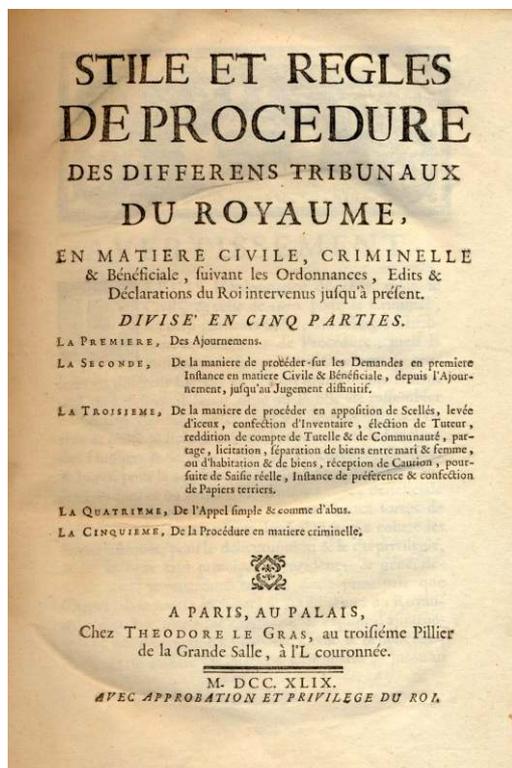
Unfortunately no one has yet been able identify who the lady author of this neat work is, although one the stable of female authors, including Mrs Catherine Crowe, Mrs Newton Crosland, Mrs Henry Lynch, Mrs Thomas Geldart, in the publishers employ, shown in the advertisements, may be pointers to an attribution.

OCLC records three copies, at the BL and Cambridge in the UK, and Florida in the US.



51. [LAW]. STILE ET REGLES DE PROCEDURE des Differens Tribunaux du Royaume, en Matiere Civile, Criminelle, & Bénéficiale, suivant les Ordonnances, Edits, & Déclarations du Roi intervenus jusqu'à présent. Divisé en cinq parties. La premiere, Des Ajournemens. La seconde, De la maniere de procéder sure les Demandes en premiere Instance en matiere Civile & Bénéficiale, depuis l'Ajournement, jusqu'au Jugement diffinitif. La troisieme; De la maniere de procéder en apposition de Scellés, levée d'iceux, confection d'Inventaires, élection de Tuteur, reddition de comote de Tutelle &

de Communauté, partage, licitation, séparation de biens entre mari & femme, ou d'habitation & de biens, réception de Caution, poursuite de Saisie réelle, Instance de préférence & confection de Papiers terriers. La quatrieme, De l'Appel simple & commun d'abus. La cinquieme, De la Procédure en matiere criminelle. A Paris, Chez Theodore le Gras, MDCCXLIX [1749]. **£ 875**



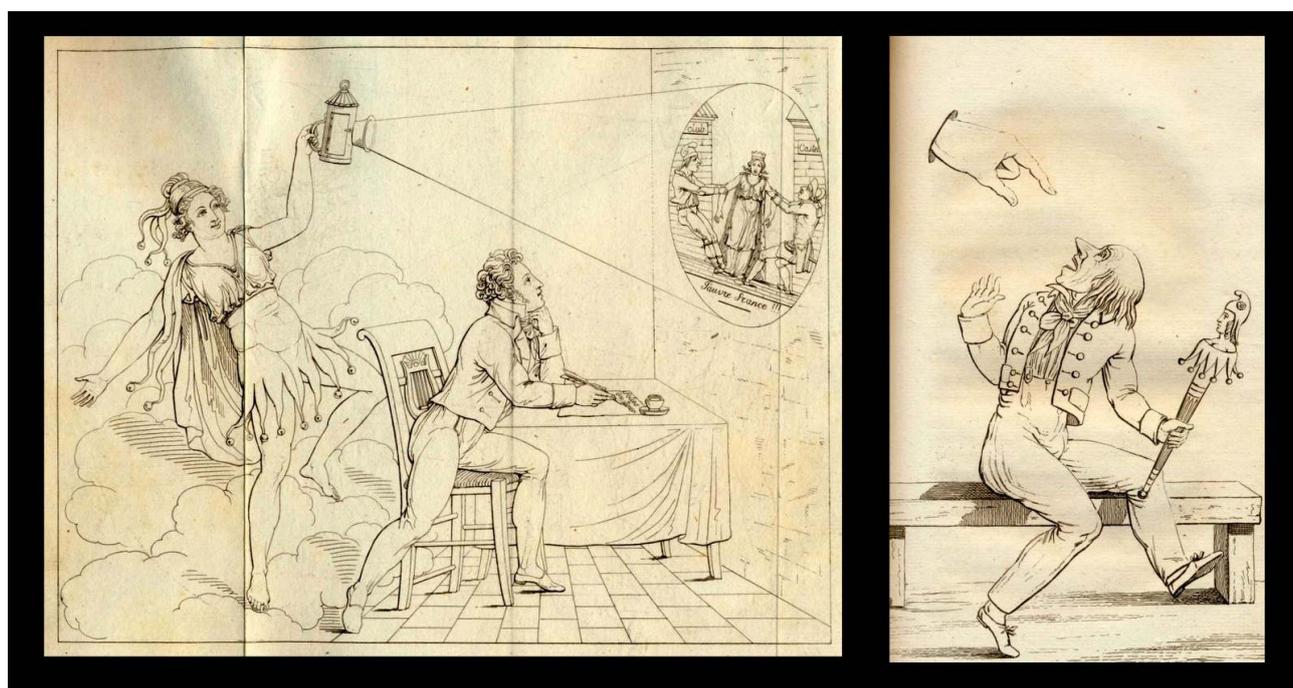
FIRST EDITION. 4to, pp. xviii, [ii], 616; some marginal dampstaining in places, not affecting text, and occasional light spotting, but otherwise clean and fresh throughout; with contemporary ownership inscription on front free endpaper; in contemporary mottled sheep, spine in compartments tooled in gilt, with gilt-lettered morocco label; some wear to boards and joints.

First edition of this comprehensive guide to legal styles and procedural regulations in the different courts of France.

The *Avertissement* notes that following the civil ordinance of 1667, and its criminal counterpart of 1670, different rules and styles of procedure appeared throughout the country in such a large number of different books that it became greatly inconvenient for judges and lawyers. The present work is

designed to “collect in a single volume all the essentials regarding universal judicial style and order concerning the functions of bailiffs, police, prosecutors, court clerks, and judges, for the conduct of procedure in trials, hearings, and tribunals...”. In the five parts, the work covers adjournments, the stages up to and including the definitive judgement, various aspects of family law, appealing sentences, and criminal procedure.

OCLC records one copy outside Continental Europe, at Harvard.



POLITICS IN A FRENCH MADHOUSE

52. [LOURDOUEIX Jacques-Honore Lelarge, *Baron*]. LES FOLIES DU SIECLE. ROMAN PHILOSOPHIQUE. Par M. ***. Paris: Chez Pillet, 1817. £ 450

FIRST EDITION. 8vo, pp. [iv], 299, [1] 'Table'; folding engraved frontispiece and six plates; contemporary calf, spine decorated in gilt with lettered label, sprinkled edges; bookplate 'Ex Libris G.H.'

This political novel dressed in the form of a dialogue was initiated by Élie Decaze to flatter the current ruling French ministry and show that they were the only serious contenders to rule France.

The work describes the return of a young man after his travels full of progressive German ideas. His family, all good honest citizens of Paris, are unable to understand him, and at last believe that he has lost his senses. The family doctor persuades the young man's father to have him committed to a private madhouse. There he finds several lunatics, which of course give the author an opportunity of painting the different parties which divide France as various forms of madness.

The frontispiece displays a woman dressed as folly casting an image from a magic lantern, from this image the young man is inspired to write.

OCLC records North American copies at Stanford, Berkeley, Florida State, Princeton, NYPL, Newberry library and the University of Kansas.

THE DANGERS TO A TRAVELLING WOMAN

53. MACKNEY, C.H. & WILLIAMS, Watkin. THE KISS IN THE RAILWAY TRAIN. London: published by B. Williams, 11 Paternoster Row. 1864. £ 125

Folio, chromolithograph sheet music cover, pp. 7 music, [1] advertisements; lightly foxed, minor repairs to extremities, spine rehinged.

A mid-Victorian Music Hall song that relies on a double-entendre to suggest something more salacious.

The song describes a situation in a railway carriage on a train to Brighton. A young lady travelling to the coast when she met a gentleman in the carriage. She was distracted by his good looks, most especially his handsome moustache! As the train entered a tunnel she felt a 'strange sensation on her lips' and was surprised to discover that the gentleman's moustache was attached to her lips! He turned out to be a thief who stole her belongings.

The title of the book in her lap is called *The Heir Apparent* suggesting something more than just a kiss. The Victorian press became fixated on the the railway carriages as a place of particular danger to travelling women at this time.



DARWIN LAMPOONED

54. [MAGAZINE PROSPECTUS]. ORIGINAL PROSPECTUS FOR THE SOCIAL ZOO. Satirical and Humorous Sketches of the Human Carnivora ... [London, Vizetelly], [1883]. £ 175

Single sheet, printed on both sides in red and black [23.5 x 17cm]; minor repairs to top edge.

The Social Zoo was a provocative monthly aimed at the mores of 'High Society.'



5
Here are Men of the Law—'cute, wary sages—
In wait for shoddy Financiers, who
With other folks' money, build golden cages,
And strut about the SOCIAL ZOO.

6
Here's a lot who the flame of Science kindle,
And out of the old keep evolving the new;
Of course you'll find both Darwin and Tyndall
In the monkey-house of the SOCIAL ZOO.



The illustrated paper briefly cut a dash but failed to be profitable for Vizetelly, after a run of five monthly numbers he gave up the publication with the November 1883 issue. Remaining copies in hand being bound up and sold off in book form the following year, this is the form in which the few copies extant seem to derive.

The prospectus is probably just as rare, if not rarer, than the surviving copies of the magazine. It depicts a neat panorama of the 'high society' in the form of a frieze, printed in bright red and interwoven with 13 stanzas of descriptive verse on papers proposed content.

The figures are only lightly caricatured so in most cases it is quite easy to make out such political figures as Disraeli, Gladstone and Salisbury. They, and members of the peerage, are generally not named in the verse but easier targets are identified in stanzas 6 and 7: 'Here's a lot who the flame of Science kindle, And out of the old keep revolving the new; Of course you'll find both Darwin and Tyndall / In the monkey-house of the Social Zoo. // as to the Poets, 'tis no use frowning, / We've a Zoölogical duty to do, / And Tennyson, Tupper, Swinburne, Browning, / Will show in the Social Zoo.'

Other leading lights such as Ellen Terry and Arthur Sullivan appear, although others as 'Manœvering Matrons and Spinsters blue, Rinkers, Bohemians, Turfites, Sharpers' are less identifiable and may be 'types' rather than people.

Not in OCLC.

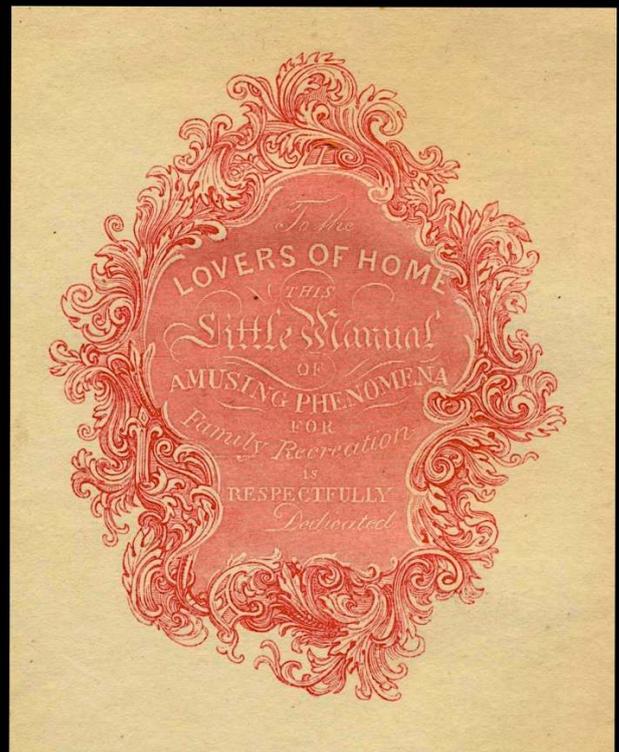
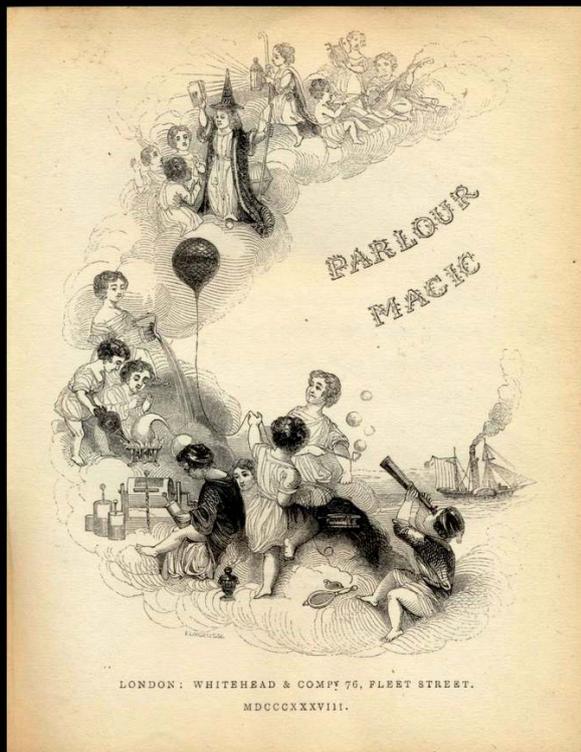
MAGIC FOR RICH KIDS

55. [MAGIC]. PARLOUR MAGIC. London: Whitehead & Compy. 76, Fleet Street. MDCCCXXXVIII. [1838]. £ 550

FIRST EDITION. *Square 12mo, pp. vii, [1], [1], iv-viii, [1], 2-183, [1] imprint, [2] advertisements; frontispiece printed in pink and numerous wood engraved text illustrations; original brown cloth blocked in blind and gilt with a cartouch enclosing cherubic children at play; spine sunned.*

Produced for the more expensive end of the market, *Parlour Magic* includes a great variety of experiments under the headings of Transmutation; Sight and Sound; Light and Heat; Gas and Steam; Fire, Water, and Air; Sleights and Subtleties; and Melange.'

Published at 5 shillings in August 1838 the preface explains that the work was 'To furnish ingenious youth with the means of relieving the tediousness of a long winter's, or a wet summer's evening - to enable him to provide, for a party of juvenile friends, instructive as well as recreative entertainment, without having recourse to any vulgar modes of killing time....'



Something of a new scientific age is engendered in the work, as another object of the author 'is to inform without being dryly scientific, by imparting interesting facts, to stimulate the young experimentalist into the laws that regulate them, - by aiding him to acquire dexterity of practice, to smooth the road to the development of principles, - and, above all, to enable him to escape an imputation which every boy of spirit would consider the depth of disgrace, - that of being "No Conjuror!"'

The publisher George Whitehead went to the trouble of having the work neatly illustrated with wood engravings by Ebenezer Landells, a noted pupil of Bewick; not that it did him much good for Whitehead was to go bankrupt the following year with his stock and printing presses being sold to cover his debts.

OCLC records copies in North America, at the Library of Congress, Stanford, UCLA, Texas, Illinois State, and Toronto.

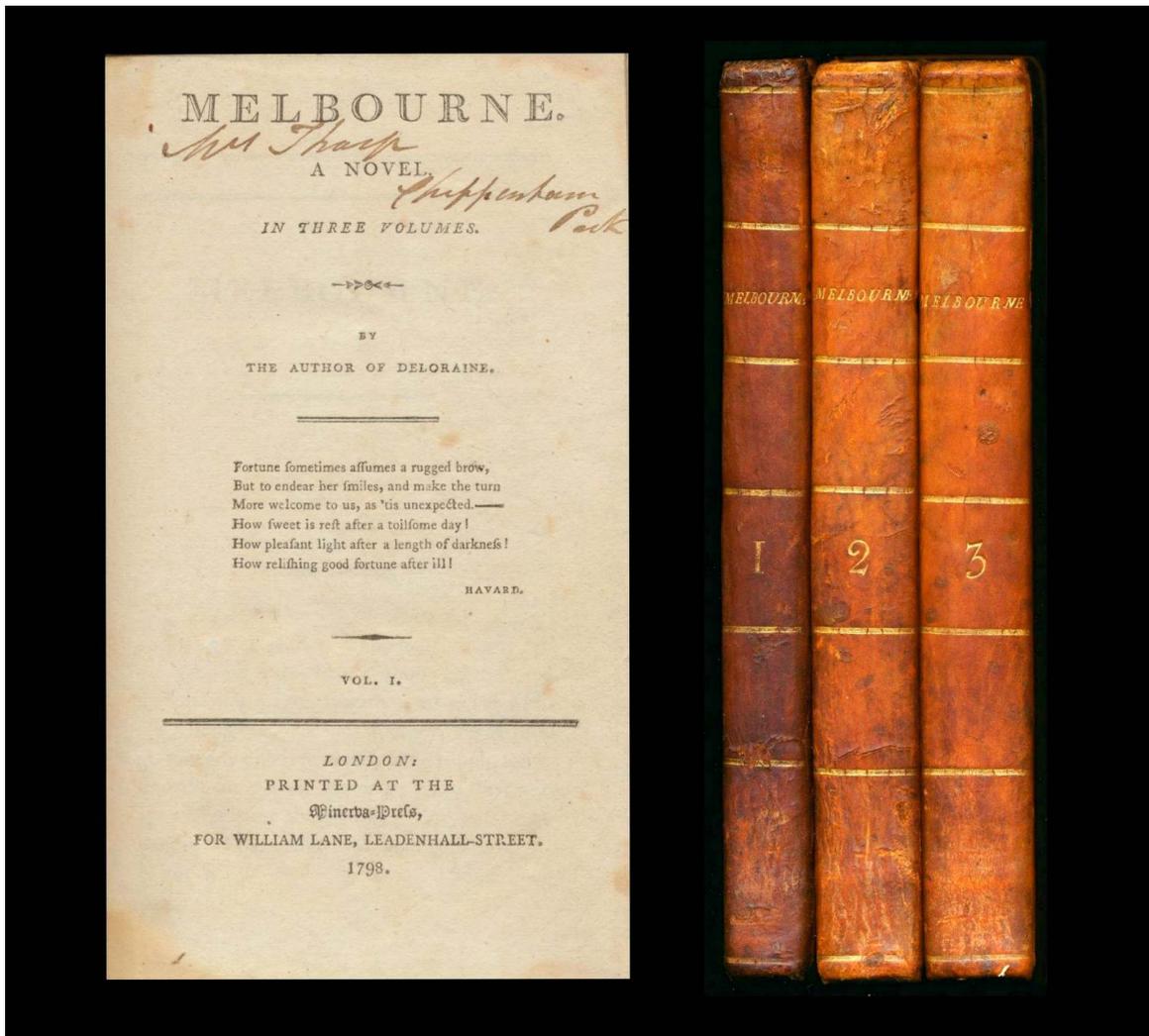
'MELBOURNE DESERVES THE APPLAUSE OF CRITICISM'
RARE NOVEL FROM THE MINERVA PRESS

56. **[MARTIN, Mrs]. MELBOURNE.** A Novel. In three volumes. By the author of Deloraine. Vol. I [-III]. London: Printed at the Minerva Press, for William Lane, Leadenhall Street. 1798. **£ 3,850**

FIRST EDITION. *Three vols, 12mo, pp. [ii], 227; [ii], 300; [ii], 310; without the half-titles; minor stain in lower margin of vol. I throughout, and in places at head (not affecting the text), otherwise clean throughout; in contemporary half calf over marbled boards, spines ruled, lettered and numbered in gilt, some surface wear and rubbing to extremities, but still a very good copy; ownership inscription of Mrs Tharp, Chippenham Park' at head of each title.*

First edition of this rare novel from the Minerva press, attributed to a Mrs. Martin by an 1814 Minerva library catalogue (cf. Blakey).

'The hero of this tale, though apparently the son of a poor peasant, discovers many shining qualities, recommends himself to splendid patronage, and ultimately finds parents high in the scale of rank and opulence:- so far does 'Melbourne' exhibit the features of an ordinary novel: it would, however, be unjust to dismiss it without observing that its characters are interesting if not original, and that many of its sentiments inculcate the soundest principles of moral utility, and are illustrated by an ingenuity and strength of reasoning, worthy of the grace and dignity of virtue. The contrast of disposition which is often exhibited in young



persons of the same age, is well painted by the author of this novel, a part of which reminds us of Mr. Day's Sandford and Merton. There are also some excellent thoughts on education in general, and on the particular subject of public schools and colleges. Upon the whole, if an interesting story, a moral tendency, and much useful delineation of character and manners, can recommend a novel, Melbourne deserves the applause of criticism' (*The Critical Review*, vol. 27, 1799, p. 115).

'*The British Critic* also commented on Mrs Martin's other works: 'The writer before us is known by several productions, all of them deserving the praise of excellent intention and not inadequate execution'. *Jeannette*, written in 1800, did receive a positive review in *The Critical Review*, with praises similar to that of *Melbourne* and *The Enchantress*. However, *Deloraine*, Mrs Martin's first novel published in 1798, received a relatively negative review. It is criticised for mediocrity, feebly sketched characters and for containing improbable events. These aspects are exactly what Mrs Martin's subsequent novels are praised for. She obviously learnt from her mistakes, therefore carrying on to produce novels of a much higher quality, which were commended by the critics. As *Melbourne* and *The Enchantress* received such positive reviews, it is likely that they were also well received by the reading public' (See Corvey 'Adopt an Author' by Laura Martin, at <http://extra.shu.ac.uk/corvey/corinne/2Martin/Martin%20critical%20reception.htm>).

Mrs Martin, writing in the late eighteenth and early nineteenth century, was the author of five Minerva novels published over four years from 1798 to 1801. As with most Minerva authors, she wrote anonymously, except for *Deloraine*, which she wrote under the pseudonym, 'Helen of Herefordshire'. Little else, however, is known about her life or personal characteristics. In a review of *The Enchantress*, a critic speculated on the type of character he thought she might be: 'an amiable and unassuming female, whose life was passed in the tranquil pleasures of retirement, and, the gentle exertion of intellectual ability' (*The British Critic*, April, 1801). This review also states that Mrs Martin's character may be comparable to that of the author of *Hermesprong* (Robert Bage), Madame La Fayette and Ann Radcliffe. It is apparent from her literary style that she was an intelligent and well-read woman. She quotes various philosophers, prolific authors and dramatists, such as Shakespeare and Coleridge, within her novels. It is also likely that she was quite out-spoken for the period,

judging by the tone of her discussions in both *Melbourne* and *The Enchantress*. Overall her novels were well received by contemporary critics and as Virginia Blain describes, she was the author of 'intelligent, stylish, Minerva novels' (Blain, *The Feminist Companion to Literature in English*, 1990, p. 721).

Garside, Raven & Schowerling 1798:47; Blakey p. 185; ESTC records four copies, at the BL in the UK, and Harvard, Pennsylvania and NY Society library in the US; OCLC adds no further copies.

MARXIST CRITIQUE OF MARX

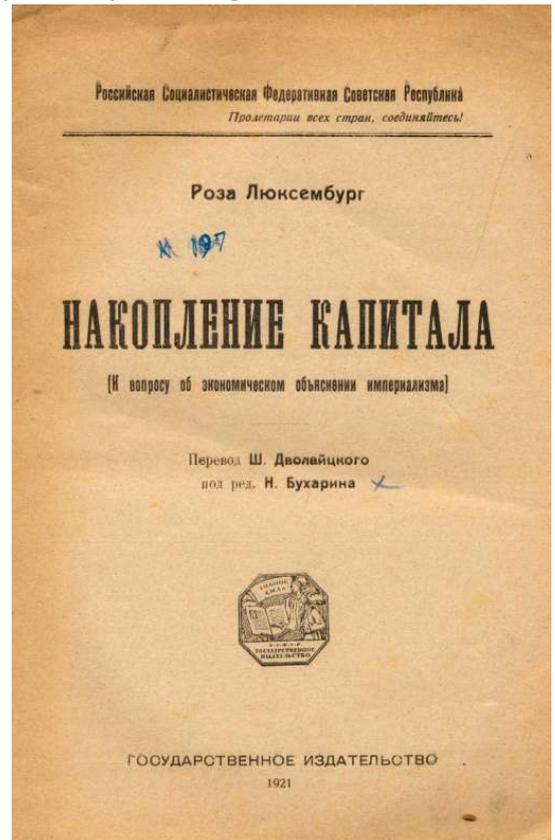
57. [MARX]. LUXEMBURG, Rosa. NAKOPLЕНИЕ KAPITALA (K voprosy ob ekonomicheskom obiasnenii imperializma). Perevod SH. Dvolaitskogo pod red. N. Bukharina. [Moscow], Gosudarstvennoe izdatelstvo, 1921. **£ 650**

FIRST EDITION IN RUSSIAN. *Large 8vo, pp. viii, 336; evenly browned, due to paper stock; entirely unopened and uncut in the original printed wrappers, a little shaky and frayed to edges, bound in to modern boards for preservation.*

Written, translated and edited by victims of totalitarianism, this is Rosa Luxemburg's main work in Russian (*Akkumulation des Kapitals*, 1912), translated by Sholom Moiseevich Dvolaitkii. The book is a Marxist critique of Marx, as well as of Lenin and the bureaucratization and centralization of the party machinery. It marks the beginning of the second phase of Marxist political economy after Marx's death, dealing with problematic points in Marx's own theory of accumulation. Rosa Luxemburg tried to prove that accumulation is largely determined by expected market growth.

The translator Dvolaitkii is considered as one of the few Russian Luxemburgist economists. He was born in Lithuania in 1893, became a follower of Plekhanov in 1911, was banished to Tomsk in 1916 for revolutionary activity and, after the October Revolution, became a lecturer of economics at various Soviet universities and published some 15 works during the 1920s. In 1936 he was reprimanded 'for the lack of political vigilance and a liberal attitude to the Trotskyists'. He was arrested, shot and cremated in 1937, a similar fate the editor Bukharin was to share a year later.

OCLC locates copies at the Hoover Institute, University of Illinois, Berlin and the National Library of Sweden.



BOWDLERIZED FOR WOMEN

58. MAXWELL, Caroline. BEAUTIES OF ANCIENT ELOQUENCE... London: Printed and Published by J. M'Gowan, 1823. **£ 1,250**

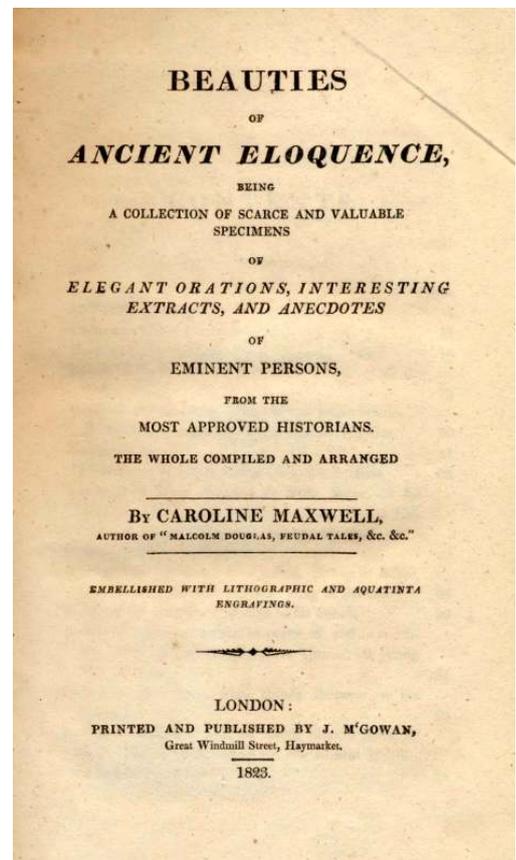
FIRST EDITION. *8vo, pp. xv, [1] blank; 464; with eight aquatint and lithograph plates, the latter signed 'D. Dighton lithog. Printed by C. Hullmandel' in contemporary half calf over marbled boards, spine ruled in gilt with red morocco label lettered in gilt, joints cracked but holding firm, some surface wear with occasional loss of paper, but still a very appealing copy.*

Very rare first edition of this work in which the author gives 'corrected' and slightly bowdlerized extracts for women 'who, admiring the beauties of education, have not had, nor ever can have, from their situation in life, the advantage of general reading.'

'Seventy or Eighty Years ago, females of the highest rank (in general) were but superficially accomplished ... Swift's continual satires on ladies of England's writing and orthography, are well known to readers ... as Fielding and Smollet [sic], and others, appear to join in the same censure and ridicule, by making their old ladies speak and write bad English ... As our most ancient English authors' works are not likely to fall into the hands of the generality of readers of a small volume like this, in preference to the trouble of turning over a folio to arrive at it.' (introduction)

Caroline Maxwell's career as a writer was divided into two quite distinct literary spheres, first in a series of novels and then, after a break of a few years, as a compiler of 'elegant extracts.' In 1808 she issued her first novel *Alfred of Normandy* followed in quick succession by such titles as *Lional* (1809), *The Earl of Desmond* (1810), and *Laura, or the Invisible Lover* (1811). Maybe her fiction was on the wane, but Caroline came back into the literary mellue with a number of compendiums of which *Beauties of Ancient Eloquence* was the first. Later titles included *Beauties of Ancient English and Scottish History* 1825; two 'abridgements' of the Bible 1827, and her last known work *Juvenile Edition of Shakspeare: Adapted to the Capacities of Youth*, 1828. Her name, together with some bias towards Irish and Scottish subjects appear to indicate her origins in one of these countries.

The May 1823 issue of the *Gentleman's Magazine* provides a fairly complete review of the work: 'The celebrity of Mrs. Maxwell is chiefly founded on the novels and romances which have issued from her pen. She now leaves the fields of fiction, in which fancy and imagination love to range; and, with a resolution not always characteristic of her sex, boldly enters the arcana of ancient lore and historic truth. This volume is compiled from the scarce and valuable works of our earliest and most eminent writers. It consists of curious specimens of ancient orations, anecdotes, &c. of some of the most celebrated persons recorded in history; occasionally accompanied by appropriate remarks. The principal authorities are Tacitus, Stowe, Camden, Speed, Matthew Paris, Hollinshed, Walsingham, and such other scarce works as the generality of readers may not have opportunities of consulting. It is but candid to state, that these selections may not present much novelty to those of extensive reading, who possess the means of attending public libraries, or consulting the originals; but to those individuals who are deprived of these advantages they will afford an amusing fund of interesting information. Indeed, the compiler, in a forcibly written introduction, very properly admits that the work is "more particularly intended for the use of those, who, admiring the beauties of education, have not had, nor ever can have, from their situation in life, the ad-



The Triumphal entry into Rome of Valerius Aurelianus with the captured Queen Zenobia.

-vantage of general reading. Such, therefore," continues the writer, "will peruse with pleasure the entertainment I have provided for them from the old English school, which shall occasionally be accompanied by curious poetry, scarce inscriptions, amusing and illustrative anecdotes, and other interesting subjects." Enthusiasm is quelled by the reviewer when describing the lithographs as 'miserably executed; they are certainly disgraceful to the Arts.'

The work may have been chiefly purchased by circulating libraries and likely to have suffered the same depredation in numbers as their stocks of novels, we are slightly at a loss to otherwise explain the rarity of the quite dumpy octavo.

Not in OCLC or COPAC, no copy in the British library.

MARATHI PRINTING

59. [MITCHELL, Rev. William]. NO. 14. ON PRAYER. Bombay: T[ract] & B[ook] Society. [circa 1831]. £ 350

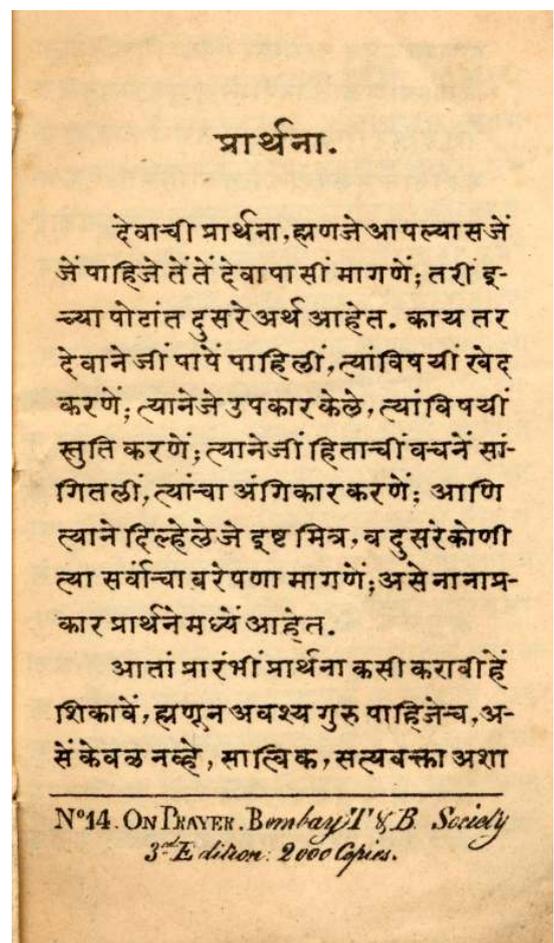
THIRD EDITION 2000 COPIES. *Small 8vo, pp. 38, printed in lithograph throughout; stitched as issued in green wrappers (upper wrapper detached).*

Although this tract was recorded in a nineteenth century reference source, the survival rate of such early works from this press in public collections is next to nil.

'The Bombay Auxiliary Religious Tract Society was established in 1827 (renamed the Bombay Tract and Book Society in 1832) with the avowed objective of presenting 'to the Natives of [India], in languages they understand, the truth of God's word in forms adapted to arrest their attention, enlighten their understandings, and affect their hearts'. To this end, it published innumerable tracts in all the local languages of Western India, chiefly Marathi and Gujarati. It also published a series of textbooks for use in schools conducted by Christian missionaries. George Bowen was its Secretary for a long period in the mid-1800s. It continues to function from an old church near the Azad Maidan in Mumbai, albeit in a more circumscribed manner.' [Narayan]

The text very probably hints at the idolatry of the heathen religion and the correct path to true salvation, some 7,500 copies are recorded to have been printed in three edition with another issued by the American Tract Society. Of this generous print run no other copies appear to have survived. The missionary Rev. William Mitchell (1803-1870) was born in Ireland, his first missionary work took him to India between 1826 and 1834, although his chief work lay in the Swan River Colony of Western Australia where he lived out the rest of his life.

Not found in OCLC; see *Govind Narayan's Mumbai: An Urban Biography from 1863*. Anthem South Asian Studies, 2008.



WITH ORIGINAL CONTRIBUTIONS BY JAMES MONTGOMERY AND SUSANNA WATTS

60. NEALE, Mary Anne. MANUSCRIPT ALBUM OF POETRY. Leicestershire, [1834-1850]. £ 950

8vo, 140 leaves, unpaginated including verses, watercolours, drawings, music etc; original purple morocco decorated in blind, contents loose.

Mary Anne Neale (1792-1861) was a minor poet who lived both at Skeffington near Leicester and also at Bron Seiont Caernarfon. What make the *Album* unusual is the inclusion of many local contemporary poets. These



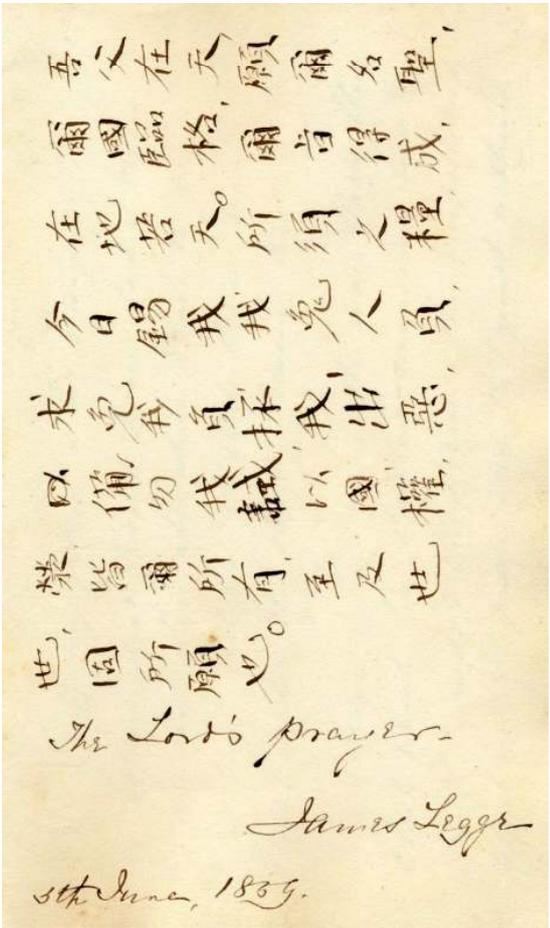
entries are mostly of an evangelical, anti-slavery or missionary type, but some interesting names do appear to have been persuaded to help fill her *Album* with their suitably devout verse.

Her own volume of poetry *Smiles and Tears* had gone on sale in 1834, quite possibly well wishers and other poets contacted her thus began the process of adding material for her *Album*. Some fifteen minutes of fame were accorded to Mrs Neale when Queen Victoria accepted the third edition of her poems, apparently then somewhat augmented by new verse as it included a 'beautiful and touching address to our young and beloved Queen' (*Leicester Mercury*).

The abolitionist, chimney sweep protector and poet James Montgomery at Sheffield, penned for the album his 'Heaven in Prospect' on December 20th 1834; John Gregory Pike (1784-1854) of Derby who founded the General Baptist Missionary Society that promulgated so much 'good work' in America, contributed on the March 2, 1835 'Lines written after reading some verses entitled "Time's Changes", in which an interesting girl is described as becoming successively a wife, a mother, a widow and a corpse!, before concluding in mood of sceptical gloom.' Another interesting contributor is Susanna Watts (1768-1842), she was a strong abolitionist who was want to go head to head with Wilberforce when he commented that anti-slavery campaigning was not a suitable activity for women, she has copied into the *Album* albeit in a rather shaky hand, 'Turn to the Light.'

Many lesser lights contributed what they could for Mary Anne Neale enjoyment, such effusions as 'To a withered Rose' by A.F Taylor; 'A Mme Neale' by Lucien de Rudellet; and 'The Missionaries adieu' by Charles Dresser abound, some of it quite frankly dreadful stuff, but all having that zeal and passion in the cause of both abolition and conversion. A few missionaries pen such as the Lord's Prayer in Chinese and the more artistic talents provide watercolours and drawings to the album.

Not much is really recorded of Mary Anne Neale, although we know her maiden name Cowdell and John Neale of Skeffington and that she was clearly a woman of property and independent views and means.





TWO BY TWO

61. [NOAH'S ARK - MOVING PANORAMA TOY]. L'ARCHE DE NOÉ. Paris, Saussine-Editeur. [n.d., c. 1890-1900]. £ 1,750

The panorama is printed on tracing paper and measures approximately [180 x 2610 mm,] consisting of five sheets conjoined, the first and last sheet being blank, and rolling from right to left with winding mechanism consists of two cranks projecting through the backstage that directly connects to the two rollers; together with single sheet of silhouettes, several animals already cut out and included as part of the 23 loosely inserted animals facing in both directions, and equipped with two wire rods for manipulating the animals behind the blank sheets on the panorama during performance; housed in original box made of wood, measuring [270 x 350 x 43 mm], box lid showing a group of animals, with Noah's Ark in the background, and title above.

Rare French shadow theatre, in remarkable original condition, depicting the animals entering Noah's Ark, two by two.



The animals on the panorama advance from right to left, and are identified across the bottom as follows : 'Cerf', 'Chevreuils', 'Chamois', 'Ours', 'Ourse', 'Hyènes', 'Lamas', 'Chacals', 'Éléphants', 'Rhinocéros', 'Boef', 'Vache', 'Poneys', 'Porc truie', 'Yacks', 'Antilopes', 'Gazelles', 'Girafes', 'Zébres', 'Âne', 'Ânesse', 'Dromadaires', 'Cheval', 'Jument', 'Bisons', 'Buffles', 'Mouton', 'Brebis', 'Loup', 'Louve', 'Australiches', 'Canards', 'Adjudants', 'Oies', 'Flamants', 'Grues', 'Lion', 'Lionne', 'Tigre', 'Tigresse', 'Jaguars', 'Tapirs', 'Hippopotames'. The procession concludes with a monkey holding a scroll on which is inscribed 'Bonsoir'.

The proscenium front label design consists of a lyre and comedy and tragedy masks, this element being supported on either side by a winged female figure wearing a laurel crown, curtains appearing on either side and in the pit an orchestra plays, the conductor's music headed 'Faust'.



FOR THE USE OF VISITORS

62. [PALAIS ROYAL]. LISTE DES TABLEAUX DU PALAIS ROYAL 1751. [Paris? 1751]. £ 650

MANUSCRIPT IN INK. *Small 4to, pp. [ii], 33, [1] blank; lettered in red and black ink within ruled red ink border; bound in contemporary green vellum, some uneven discolouration due to sunning, and lightly dust-soiled, nevertheless, still a very appealing item.*

This interesting manuscript follows closely the tabulation of paintings as given in Annibale Antonini's 1749 edition of *Mémorial de Paris et de ses environs*, except that the salons and cabinets are arranged in a different sequence.

We have located another manuscript copy, somewhat larger but also of 33 pages, at the Bibliothèque centrale des musées nationaux in Paris, this as our copy also bound in green vellum.

We think it is highly likely a number of such manuscripts were produced for visitors to use whilst perambulating the rooms, probably the publication of Annibale's *Mémorial* caused a flurry of visitors and some form of handbook was needed, but not in enough numbers to necessitate going to the cost of printing copies. Maybe a thin sturdy hand book written in a neat hand and stoutly bound in vellum served the purpose, lent out on production of some gratuity these guides were meant to be returned on exiting the building, a few probably surreptitiously or otherwise left the Luxembourg with their visitors.

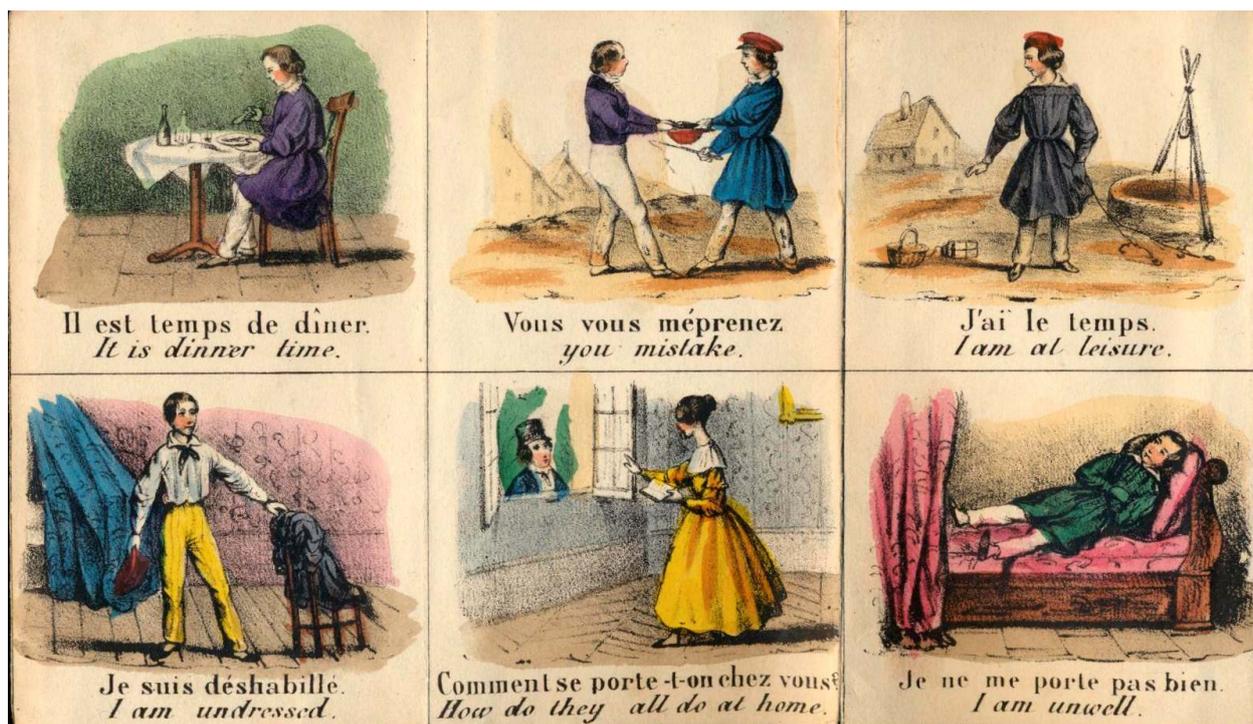


PANORAMIC PRIMER

63. [PANORAMA]. DUAL LANGUAGE PANORAMIC PHRASEBOOK, with charming handcoloured scenes. [Paris]. [n.d., c. 1835]. £ 1000

CONCERTINA-FOLDED PANORAMA. 12mo, hand-coloured lithographic panorama, 135mm high, opening out to 1,650mm long; with 46 scenes each with the text in French with English translation below; folding into the original green publisher's boards, discreetly rebacked, with a hand coloured printed label on upper cover, covers rather worn and dust-soiled, but still a very appealing item.

A rare and quite delightful panorama intended to be used as an English primer for young French children and vice versa, comprising a rather eclectic collection of scenes, each including young adolescents either in conversation, play, or in contemplative moods.



Such useful day to day phrases as 'Venez jouer/Come and Play' illustrating a boy and girl with rackets and shuttle cock; 'J'ai Chaud/ I am warm' having a girl in a striped dress, fan in hand; 'Prêtez-moi un sou/ Lend me half a penny' the girl looking rather threatening towards the somewhat impecunious lad; or 'Je suis 'shabillé/ I am undressed' the boy more clothed than he thinks. A few scenes are loosely paired 'Vous êtes mechant/you are naughty' with 'Ne pleurez pas / Don't cry' others are rather severe with 'Apprenez votre leçon / Learn your lesson' having the boy admonishing a young girl; others include such everyday and useful phrases as 'J'ai le temp/I am at leisure' or 'Je ne me porte pas bien / I am unwell', the latter with some poor child prostrate on a couch, of 'Il est temps de dîner / It is dinner time' the boy having his supper, replete with a bottles of water and another that looks to be wine!

Quite apart from the useful phrases for each of these neatly delineated scenes, the panorama shows the children in the context of the activities of home, play and everyday events. This of course allows the artist to introduce such everyday objects as toys, musical instruments, furniture etc. in each of the scenes too.

Not in OCLC.



SORTING SANGUINE, CHOLERIC AND PHLEGMATIC PERSONS

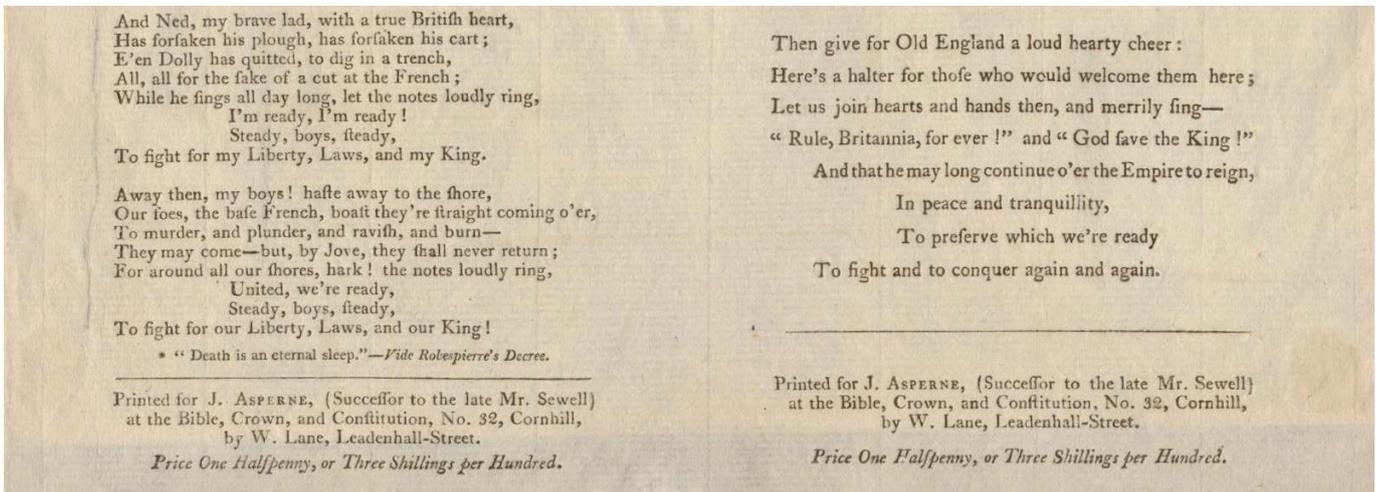
64. [PARLOUR ENTERTAINMENT]. THE CHINESE SENSITIVE LEAF; or, every day her own fortune teller. W. Glendenning, Printer, 25, Hatton Garden, London, c. 1815. £ 285

Single sheet, 167 x 130 mm, with single old horizontal fold, together with two printed 'sensitive' leaves, of a harlequin, and a lady in roman costume, both missing feet.

Rare survival of this broadside describing the parlour entertainment which swept through the drawing rooms of England and America following the discovery of this sensitive plant 'on the mountains of China, near the beautiful River of Long Foo'.

Unusually two of these sensitive leaves still accompany the broadside. By laying the leaf on a person's hand, its movement and position shows their virtues and character, such as 'If on the hand of a choleric person the leaf runs towards the arm, such a person is of a brave and courageous temper, they cannot bear to be contradicted or put out of the way, but soon forgets and forgives, they are studious, partial to reading in particular, but in love are rather fickle, though they in general accept of the first order' or 'if on the hand of a phlegmatic person, they leap from hand to the height of a foot, sometimes more, such a person is of a hasty and irregular disposition...' etc.

Various suppliers sold the leaves unadorned or over-printed in colours; larger leaves for gentlemen and smaller ones for ladies. "Mr Meason is the embellisher of them with his elegant figures in various devises in colours."



RARE BROADSIDE PRINTED BY WILLIAM LANE, FOUNDER OF THE MINERVA PRESS

65. [PATRIOTIC SONGS]. LOYAL SONGS... Printed for J. Asperne, (Successor to the late Mr. Sewell) at the Bible, Crown, and Constitution, No. 32, Cornhill, by W. Lane, Leadenhall Street. [1802].

[*Together with.*] No. 2 LOYAL SONGS... Printed for J. Asperne, (Successor to the late Mr. Sewell) at the Bible, Crown, and Constitution, No. 32, Cornhill, by S. Rousseau, Wood Street, Spa Fields... [1803]. **£ 650**

Two sheets, 405 x 205mm and 388 x 258mm, evidence on verso of having once been mounted in an album, otherwise, apart from a few minor marks, in fine original state.

Rare survival of these two broadsides, particularly appealing for one being printed by William Lane, the founder of the Minerva Press.

The four patriotic songs were published at the height of wars with the French, evidently to counter the threat of an invasion, and engender support at home for Admiral Nelson during his campaigns. The final 'Song of the Highland Armed Association' is particularly rousing example with verses such as:

'While from Nile's fertile Banks Nelson's Glories resound;
While Duncan resistless, with Victory is crown'd;
On th' Atlantic while Jervis triumphantly rides,
And the Genius of Howe o'er the Ocean presides.'

supplemented with an equally rousing chorus...

'So strong our love of Liberty, our Country, and her Cause,
From French destructive Novelties we'll guard our ancient Laws;
In solemn Plight, we here unite, to live with them or die,
Assur'd the Patriot's hallow'd Meed awaits us on high.'

It is interesting to note that William Lane published one of the broadsides at the height of his time at the Minerva press, perhaps a sign of his own worries of a threatened French invasion.

I. ESTC records one copy only, at the Bodleian; OCLC adds four further copies in North America, at Harvard, McGill, North Carolina and the Massachusetts Historical Society; II. OCLC records one copy, at the BL.

RARE RUN OF A RUSSIAN ILLUSTRATED PERIODICAL, PUBLISHED DURING WW I

66. [PERIODICAL]. OGONEK. A collection of 33 issues. Petrograd, [S. M. Propper], November 16, 1914-February 26, 1917. **£ 450**

Folio, each issue with 16 pages, highly illustrated; a little browned due to paper stock; original illustrated wrappers; stapled as issued; occasionally very little dusted or spotted, one issue with most of the front wrapper missing, three issues with marginal flaws or torn away corners.



A *Shimmer of Light* began in 1900 and ceased to exist in 1917. The present collection offers rich material - pictorial and as texts - on the Russian war effort and the last days of Tsarism, just before the February Revolution.

The collection contains the following issues: 1914: 46; 1915: 2, 3, 5, 8, 12, 13, 30-33, 35, 41, 42, 44-47; 1916: 1, 19, 20, 23, 25, 38-41, 43, 52; 1917: 1, 3, 8 and 9.

Not in BUCOP; OCLC locates sets of an undetermined number of issues at Carleton University and Berkeley, both in California, at Cambridge, University of Iowa and in the Hoover Institute of War and Peace.



RECORDING AN ARTISTIC FRIENDSHIP

67. POTTER, Susanna. WONDERFUL EARLY NINETEENTH CENTURY MANUSCRIPT ALBUM containing a series of illustrations connected with the Lewis family of artists. London and Ponders End, [1823 and later]. £ 2,850

4to [27 x 21 cm], pp. 220 mainly illustrated or annotated on the recto side only with drawings, watercolours, engravings, and some ephemera together with much original and some copied verse. contemporary burgundy straight grained morocco, rebacked preserving the original spine, gilt edges.



A interesting album illustrating friendship between the Lewis family of painters and engravers and the Potter family who both lived at Enfield, then something of a rural backwater some 11 miles north of London.

The Album was brought together by Susanna Potter (1802-1872) eldest daughter of John Dell and Martha Potter of Ponders End, Enfield. Her father John was originally a corn and coal merchant but changed career sometime early in the century to become a stockbroker 6 Throgmorton Street in the city of London.

What makes the album unusual is the close proximity of the Potter family living something over a mile away from the Lewis family of engravers and painters. Frederick Christian Lewis senior (1776-1859) and his wife Elizabeth moved in 1808 from central London to the Dower House, Forty Hill, Enfield. Here they lived with their children John Frederick (Spanish) Lewis (1804–1876); Charles George Lewis (1808–1880); Frederick Christian (Indian) Lewis, junior (1813–1875), Elizabeth Lewis (b. 1810); Mary Lewis.

‘On the evidence of one of an extraordinary and affectionate series of informal pencil sketches of his wife and children, now in the Victoria & Albert Museum, London, Frederick encouraged his own young children to draw, as his father had taught him. As the children grew up they (including his daughter Mary, a skilled etcher) had to learn drawing, painting, and printmaking, and eventually they formed a remarkable family business and a dynasty of artists. [ODNB]

We don’t know if it was for health or money reasons that the Lewis’s moved to Enfield but by 1814 the Lewis family moved back to central London but evidence from the album clearly indicates that the Potter’s and Lewis’s kept up their friendship.

The leaves are watermarked ‘1822’ a date that strongly indicates the album was gifted to Susanna Potter on her 21st birthday during February 1823. The ‘title’ is a leaf containing a design in watercolour emblematic of Art and Music to which Susanna has added her name within a cartouche. The next leaf has a rather jolly cherub amidst a rosy bowers and signed ‘Eliza’ this doubtless Susanna’s younger sibling, Elizabeth (1804-1884), following that is a leaf including affectionate verse, address ‘To Susanna’, and initialled J.D.P.

Soon after are a number of leaves contributed by Lewis’s contributed Frederick Christian Lewis senior - maybe Susanna was pressing on a friendship here between Frederick and her father. A few items are pulled from sketchbooks and although unsigned are obviously of a professional quality. these include a view of a cottage in a landscape (probably Devon) [10] and a seascape ‘Wisten [Dorset] Augt. 24th from the Window [54] One of the sketches [46] is of ‘Mary Tavy nr Tavistock’ and this would have been taken probably from an unused sketch for Frederick’s 1823 publication *The Scenery o the Rivers Tamar and Tavy*.

Other signed work has been contributed by Charles George Lewis, one of a rather plump Elizabethan lady dated 1824, like his brothers and sisters, he was taught drawing and engraving by his father and the sketches in the album which include 'Tiverton Church & Castle' Intriguingly there is a sketch of a ruined church signed 'Susan Lewis' [104] who we have not been able to trace; another outline in the German romantic style is signed 'E. Bird 1811' who must be the mother of Elizabeth Bird Andrews who married Frederick Christian Lewis in 1841.

Many of the leaves have poetical fragments both original and extracted from popular poets of the day Byron, Moore, Pope and Shakespeare, biblical texts with original works mostly initialled. With some genealogical dexterity some of the pieces could be traced from the initials.

The Cass name family also make an appearance and as they were the family of Susanna mother they came from Little Grove, Hertfordshire and make an appearance towards the end of the album.

A previous owner had thought the album once belonged to the Lewis family but we have not been able to establish any marriage between the Potter's and Lewis's, however as it stands they were clearly close allied through location, friendship and probably social status too.



RAILWAY MANIA

68. [RAILWAYS HANDKERCHIEF]. THE RAILWAYS IN GREAT BRITAIN. Also the Line of Navigation From the principal Sea Ports to both home and Foreign Stations. [Manchester? c. 1848].

£ 850

COMMEMORATIVE COTTON HANDKERCHIEF. *Fine cotton handkerchief, 600 x 600mm, printed in black with railways denoted in red on white cotton; some light staining and creasing to extremities, but otherwise very good, the edges expertly sewn to board.*

A fine handkerchief produced at the height of Railway Mania.

The title was clearly copied from the 1843 publication of *Bradshaw's map of the railways in Great Britain shewing also the line of navigation from the principal sea ports to both home and foreign stations..* The vignette in the top right hand corner shows a train steaming along a viaduct with factories in the background and a 'Railway Despatch' stagecoach in the foreground. There is some reason to believe the handkerchief was manufactured at Manchester The number of cotton mills in Manchester peaked at 108 in 1853 and the title of Cottonopolis was coined about this time.



BIRD'S-EYE VIEW OF THE RHINE

69. [RHINE]. DELKESKAMP, Friedrich Wilman. PANORAMA DES RHEINS VON MAINZ BIS CÖLN COVER TITLE. With folding hand-coloured panorama contained within.

[Together with:] THE TRAVELLER'S GUIDE Down the Rhine from Mayence to Cologne, with a Map Containing the Panorama of the Rhine and its Environs. Cologne: Printed for Friedrich August Mottu. 1825. £ 1,250

Hand coloured etched vertical panoramic strip measuring 2200 x 240 mm (300 mm at Seven Mountains), and consisting of six sheets conjoined, affixed to and folding out of thick green roan backed yellow boards, 242 x 190 mm., together with pp. 20 booklet; overall in very good original condition.

German river panorama consisting of a bird's-eye view of the Rhine from Cologne in the north to Mainz in the south, with identifications appearing in margins both left and right.

The panorama was produced in several versions and this example is a variant of that is described by Alfred Sattler, in his *Rheinpanoramen, Reisehilfen und Souvenirs: Katalog zu der Ausstellung in der Universitäts- und Stadtbibliothek Köln, 7 Mai - 24 Juli 1993*, pp. 19-21. That copy is stated to be by Friedrich Wilman Delkeskamp and to have been published in 1825 by him. There are, however, minor differences in the marginal identifications on that state and that described here, that said the engraved plate would probably have gone through several revisions over several years but as this copy still retains the accompanying booklet of 1825 it would appear to be an early or the earliest version.

The colouring is very vivid and the engraved lines still sharp, which would seem to confirm this suggestion. The text volume would have been issued in several languages and included in a bespoke way as here.

To confuse matters Kit Batten, 'Rhine Panoramas, or a Bridge too Far', *IMCoS Journal*, Autumn 2006, reproduces another (slightly later?) version that is printed from different plates, with a view of Cologne across the top and minor differences in the marginal identifications. He also states that it was engraved by F.W. Delkeskamp and published by Friedrich Wilmans in June 1825. (Could he be mistaken? And be describing some sort of plagiarized version.

This copy also with a second title in bottom margin: 'Panorama des Rheins und seiner nächsten Umgebungen von Mainz bis Cöln'.



DUAL PURPOSE CARD GAME

70. [ROBINSON CRUSOE GAME]. [AVENTURES DE ROBINSON CRUSOE] [Paris?] [circa 1810-1820]. £ 2,850

Boxed set of 25 hand coloured engraved cards [10.1 x 7.1 cm] each with an illustration of an event in Crusoe's adventure with supporting text below; contained in the original card box 12.5 x 7.5 x 2.0cm], the upper cover with a copy of card 7 'Robinson fait une Gibecièrre' for the cover illustration; the instructions on the underside of lid (extremities of box worn in places but overall in good condition).

A finely produced dual card game and moral story using the history of Robinson Crusoe, illustrated in a series of tableaux each with suitable and edifying text below.

The plot follows Defoe's original closely, each of the twenty-five cards picking out one of the more exciting or instructive elements in the tale. In these are to be found Crusoe leaving York, the shipwreck, building his dwelling, capturing a lama etc. From card 13 'Robinson voit des Sauvages' to 25 'Re tour de Robinson en Angletaire' are retold the rescue of the grateful savage Friday and his indoctrination into the mores of Western Civilization. Of note are the depiction, on card 13, of Friday as a naked savage, as he 'advances' through cards 14 to 20 he is supplied first with a fetching red loincloth, and then on salvaging stores and provisions from the wreck he is kited out as a fully clothed man. Later whilst Crusoe dons the uniform of a naval officer, very fitting for his station as ruler of the island, replete with a very Napoleonic bi-corn hat. More interesting are card 22 and 23 when the two men, very unexpectedly are shown as equals, although in the last card, and back in Civilization, Friday again becomes a servant servant.

The cards are numbered at the top left from 1 to 25. The 'Explication de jeu' on the underside of the box lid states that card 13 when Friday appears on the scene costs 3 tokens; and card 25 with Crusoe returning home costs 6 tokens.

The game could be played with either two or four players who were dealt an equal number of cards leaving one card spare. The object was to buy cards from each other using the cards with a higher numbers to buy those of a lower number, the player with the most cards winning. The instructions note that players could alter the rules to make the game more interesting but warns in a motto, printed length ways, that 'You can tell a lot about someone's character through a game: a good player never gets angry.' (free translation).



'INTRODUCING THIS PLEASING FEMININE ART TO BEGINNERS'

71. **RONALDSON, Miss.** THE LADY'S BOOK OF USEFUL AND ORNAMENTAL KNITTING AND NETTING WORK ... Thomas Nelson, London and Edinburgh. 1849. **£ 285**

FIRST EDITION, REISSUE. 12mo, pp. x, 176; with three plates; printed in blue within ornamental border throughout; in the original red blindstamped cloth, upper board lettered in gilt, later calf rebacked (lettered in gilt), cloth lightly dust-soiled, but still a very good copy.

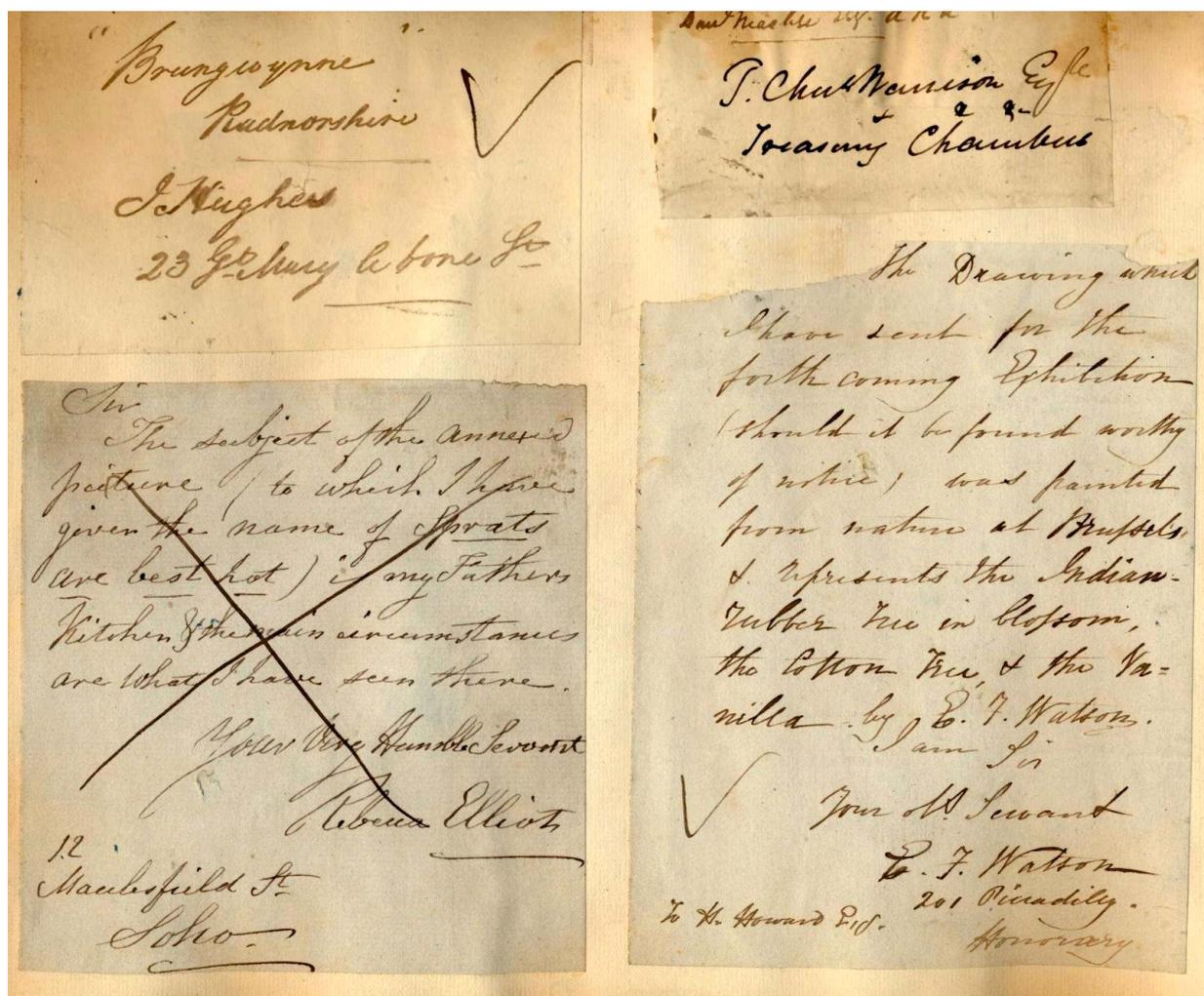
Reissue of the first edition of 1847, of this scarce instructional manual on ornamental knitting and netting work, by Miss Ronaldson, teacher of needlework at the Edinburgh Ladies' Institution.

Printed in blue throughout, the preface notes 'The experience of Miss Ronaldson, not only in teaching more advanced pupils, but in introducing this pleasing feminine art to beginners, has proved to her that the

assortment of Patterns in Fancy Knitting and Netting, and the method of executing them now detailed and recommended, will be found an easy key to their practice'. After a brief 'explanation of signs used in the knitting receipts' detailed instructions (some seven accompanying diagrams) for all manner of knitting work is provided, including a 'Wave Pattern for a Handkerchief', 'Honiton Lace Cape', 'Round Netted Wine-Rubber', 'Napkin for a Bread Basket', 'Lady's Cravat' and 'A Very Handsome Knitted Cover for a Music-Stool'. The work concludes with directions for washing both Shetland and Fleecy work.

Miss Ronaldson published two further works, a companion to the present entitled *The Lady's book of useful and ornamental crochet work* (1848) and *Gift book of useful and ornamental knitting, netting and crochet work* (1849). The Edinburgh Ladies' Institution for the Southern District, to give it its full title, was situated at 1 Park Place, and had sixteen teachers, with assistants, who dealt, in addition to the basic subjects, with natural history and physical science including a chemistry class, needlework, dancing and callisthenics.

OCLC records one copy, at the NLS, and three copies of the first edition of 1847, at the BL, Beverly Historical Society and the NYPL.

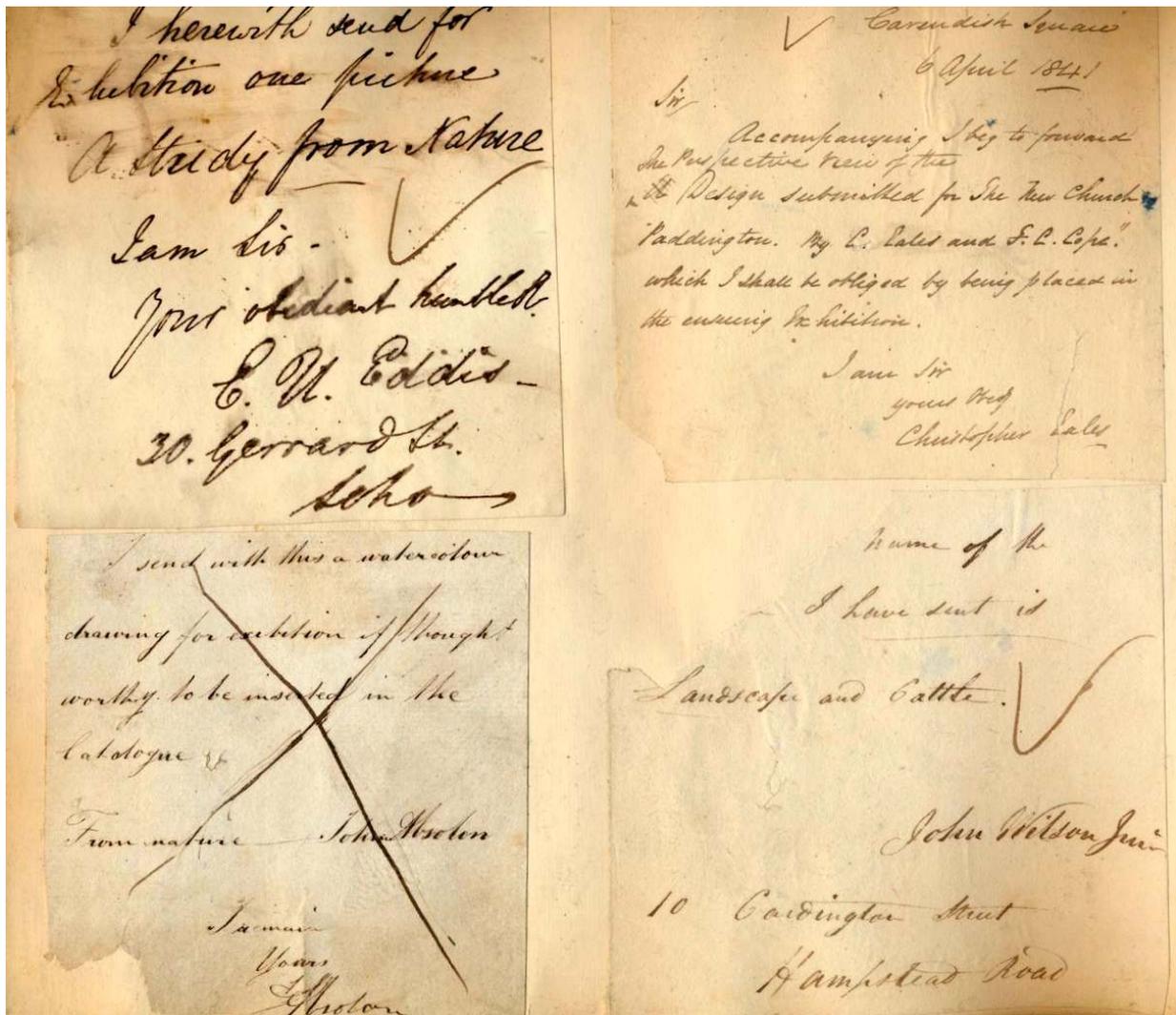


FASCINATING ARCHIVE OF LETTERS RELATING TO THE SUMMER EXHIBITION AT THE RA

72. [ROYAL ACADEMY]. SELECTION COMMITTEE. A series of 92 ALS to Henry Howard requesting works of art to be shown at the Royal Academy Summer Exhibition. 1828-1841. £ 850

92 Letters in ink, mostly in neat and legible hands, all pasted in to a late nineteenth century scrap album; original cloth, spine broken.

The archive of letters and notes, apparently all addressed to Henry Howard (1769–1847) painter and secretary to the Royal Academy, are all to do with requests for works of art to be exhibited at the annual Summer Exhibition; a few cases are on the return of items either rejected, or to be returned after the close of the exhibition.



It would appear that this group of truly ephemeral letters were to accompany the works of art as they were sent in for the various Summer Exhibition and chiefly concern the Selection Committee's decisions. Today the selection falls into three categories 'A' for accepted 'D' for doubtful and 'X' for turned down; however in Howard's time it seems a straight tick for accepted or 'X' for being turned down was the general procedure. Clearly in the first half of the nineteenth century quite a number of works approved by the Selection Committee were 'crowded out' during the hanging Committees work, and thus do not appear in the printed catalogues.

The archive also contains a number of requests for return; (one gentleman being twice sent the wrong painting!) and another wondering what has become of his work, with the curt pencil note '7d to Pay.' How this rather odd group of artists and years came to be placed in an album, or why, is something of a mystery. There are no famous names and artists who wrote these letters and notes have on the whole have dropped from general record.

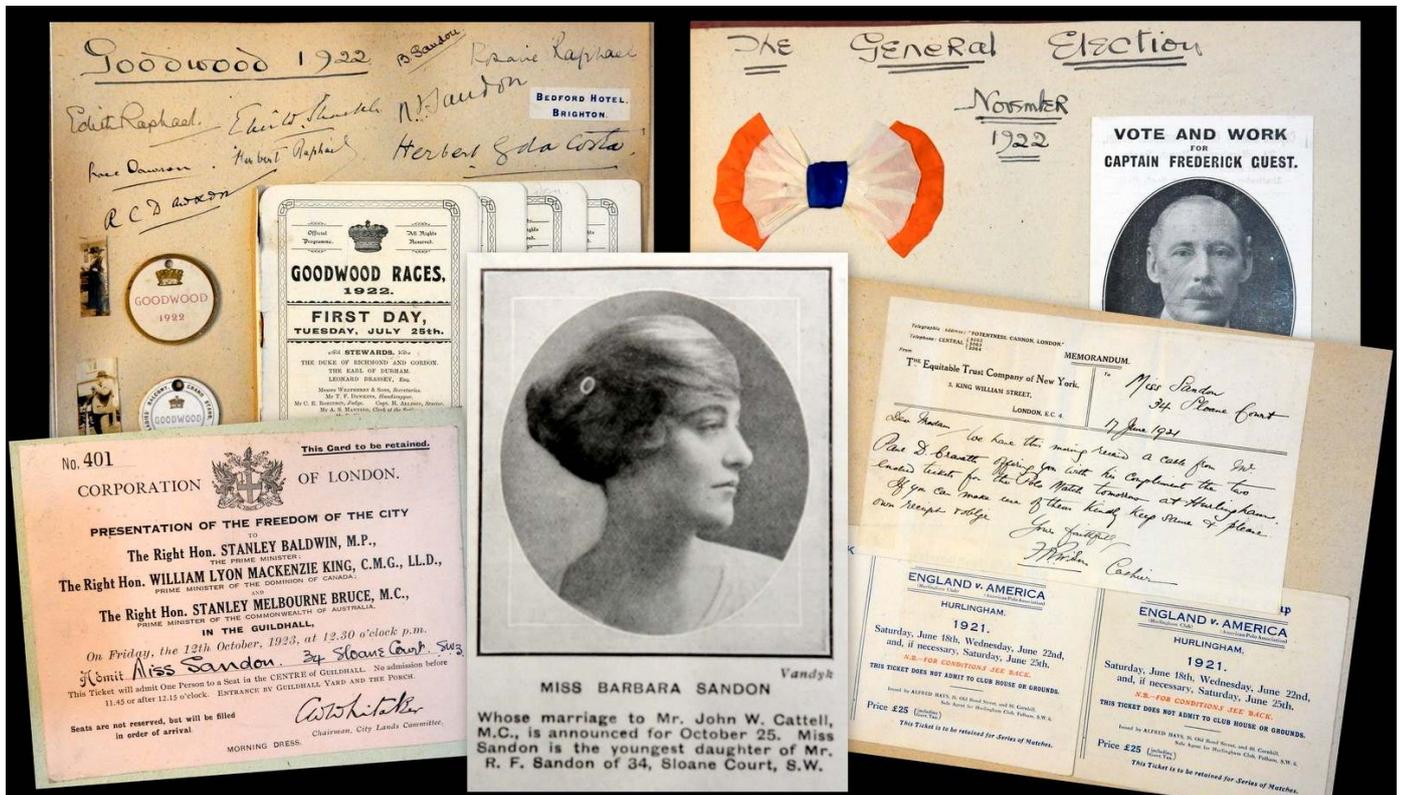
A list of the artist's, the year in which works were either accepted or rejected, and the published catalogue numbers, available upon request.

ALBUM OF A SOCIALITE AND BUSINESSWOMAN

73. SANDON, Winifred Ada. ORIGINAL PHOTO ALBUM. [Great Britain, Canada and USA]. [1921-1926]. **£ 350**

Oblong folio, [24 x 32cm], 24 leaves of thick paper containing photograph, ephemera and autographs; original two tone red cloth, slightly worn.

An unusual scrap album recording the travels of business woman and socialite Winifred Ada Sandon (1891-1959).



Winifred was the daughter of prosperous property agent and building contractor Robert F. Sandon. Her social life revolved around house parties, visits to, or holidays at Brighton, Folkestone, Lymington in Hampshire together with voyages to Lucerne, Canada and New Jersey in the USA. She appears to have lived with her father at 34 Sloane Court, London and unlike her siblings, does not seem to have been the marrying type, instead pursuing the career as a business woman in her own right, chiefly in coal and shipping.

From a newspaper cutting we also know that Winifred became secretary during WWI to the prominent Manhattan lawyer Paul Drennan Cravath (1861-1940). Cravath was highly influential in foreign policy as a leader of the Atlanticist movement which comprised of several influential upper-class lawyers, bankers, academics, and politicians of the Northeast, who were all committed to a strand of Anglophile internationalism. This must have propelled her career somewhat for the album, which covers the post First World War period, includes photographs not only of friends but of some of her business connections.

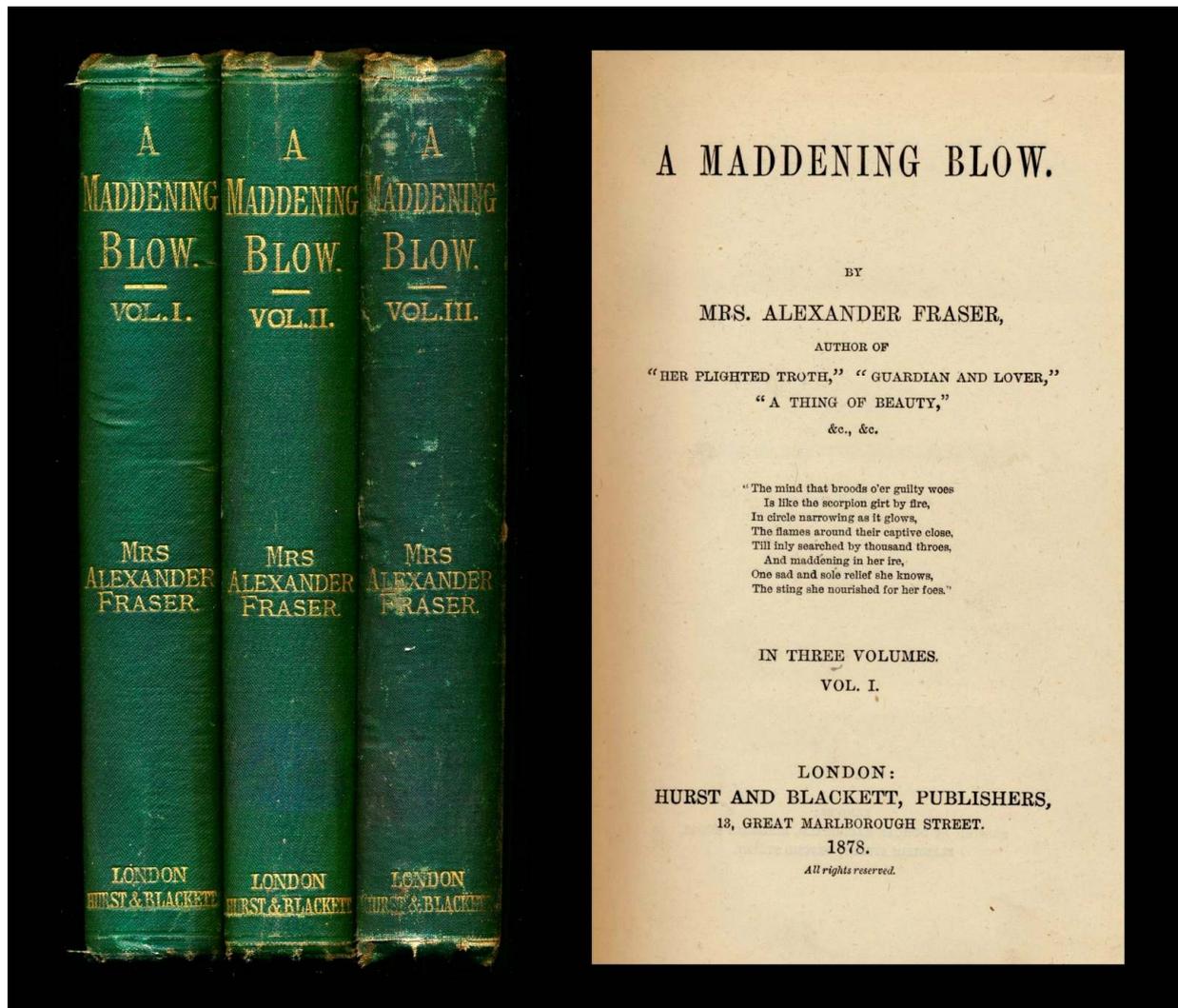
Sir Herbert Henry Raphael (1859-1924) of the banking family features in many of these photographs, the connection with Raphael may have been through the development of Romford Suburb and other similar projects that Winifred's father was very likely to have had an interest. Winifred was also keen on horse racing, she attended Goodwood for all four days on two successive years with her friends. Placed in the album are badges and programs from these races, including a prized entry to the royal enclosure.

In 1922 Winifred was actively involved in the failed re-election of Freddie Guest, Chief Whip of Prime Minister David Lloyd George's Coalition Liberal Party from 1917-1921, but was well trounced by Gordon Ralph Hall Cain. Her connection with the 'Atlanticist' movement, Lloyd George and the Liberal Party (and later the Conservative Party too!) links together the photographs, people and places entered in this unusual album.

'A DECIDEDLY REMARKABLE NOVEL, SO FULL OF FRESH AND VARIED INTEREST'

74. [SMALL, Caroline Rosetta]. FRASER, Mrs. Alexander. A MADDENING BLOW... In three volumes. Vol. I [-III]. London: Hurst and Blackett, Publishers, 1878. **£ 385**

FIRST EDITION. Three volumes, 8vo, pp. [vi], 311, [1] blank; [iv], 300; [iv], 283, [1] blank, [2], 16 advertisements; apart from a few minor marks, a clean copy throughout; in the original green publisher's cloth, spine's lettered in gilt, lightly rubbed and worn, vol. III recased, but still an appealing set, with the label of 'W.H. Smith & Son's Subscription Library' on front pastedown of each volume.



Scarce first edition of this novel by Caroline Rosetta Small (1829-1908), better known by her pen name Mrs. Alexander Fraser, a romance writer of some note during the latter Victorian era who was to have some 26 novels published.

'A decidedly remarkable novel, so full of fresh and varied interest, and so piquant, that no reader will willingly lay it down unfinished' (*Post*)

'A most interesting and fascinating hook, which fully sustains the author's high reputation. The plot is skilfully carried out. The characters are original and charmingly drawn' (*Court Journal*)

Caroline Rosetta Small was born in India on 10 February 1829 to English parents, Beaumont Dixie Small and Caroline Honors Pereira. Her father, an assistant surgeon with the East India Company's Bengal Light Infantry, died unexpectedly in 1831. Caroline's mother later married James Frushard on 1 March 1834.

With the exception of two years spent studying in Paris, Caroline spent most of her youth in India. There on the 11 March 1847 she married Alexander Fraser (1824-1898), at the time a Lieutenant in the Bengal Engineer Group, he was to have a long career as a civil engineer building numerous railroads and lighthouses throughout India

Although the couple were to have two sons, Alexander Bruce Siddons Fraser (1847-1933) and Campbell Edward Fraser (1850-1926), both born in India it would appear that Caroline's writing career coincided with the breakdown of her marriage. By the 1871 British Census, Caroline was living with her widowed mother and sons in England. English civil records indicate that Caroline applied unsuccessfully in 1867 and 1887 for a legal separation. General Fraser returned to England, living independently with a second family, including son Bruce Austin Fraser, 1st Baron Fraser of North Cape (1888-1981). It is curious to note, however, that she dedicates the present novel 'affectionately' to her husband, evidently still hopeful of reconciliation. Caroline eventually died in Steyning, Sussex, in 1908.

OCLC records one copy in North America, at UCLA.

SMITH'S MAGNUM OPUS

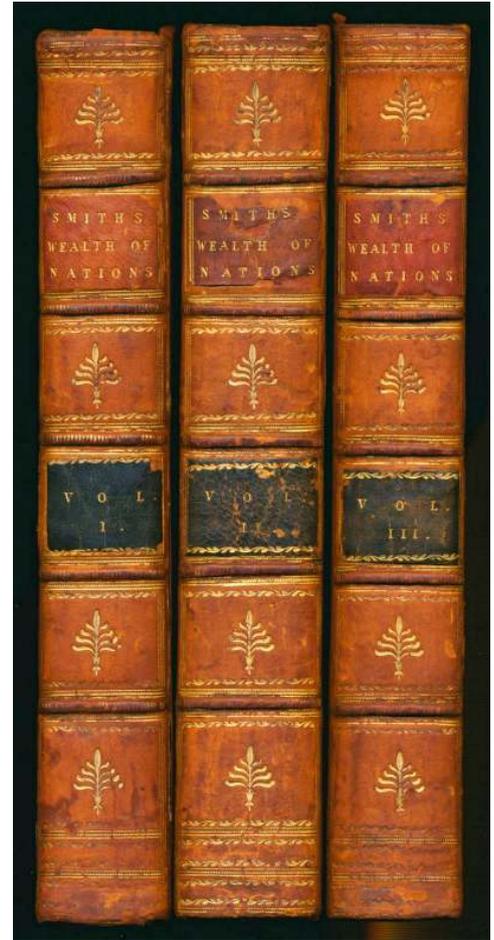
75. **SMITH, Adam.** AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS ... Vol. I [-III]... The ninth edition. London, printed for A. Strahan; and T. Cadell, in the Strand. 1799. **£ 1,250**

Three volumes, 8vo, pp. xii, 499, [1] blank; [ii] half title, vi, 518, [5] appendix, [1] blank; vii, [i] blank, 465, [1] blank, [49] index, [1] advertisement; apart from occasional light foxing text clean and fresh throughout; attractively bound in contemporary calf, spines tooled in gilt with contrasting labels lettered and numbered in gilt, upper joint of vol I cracked and vol. III starting (but both holding firm), some minor chipping to labels and rubbing to extremities, but not detracting from this being an appealing copy, with contemporary armorial bookplate of 'Thomas Hartley, Linethwaite' on front pastedown of each volume.

An attractive copy of *The Wealth of Nations*, 'the first and greatest classic of modern economic thought' (PMM).

This work was a milestone in the economic progress of Britain and subsequently the rest of the world. It developed the theory of *laissez-faire* and the right of individuals and states carry on their economic activity unimpeded. It ends with a history of economic development and a virtual demolition of the mercantile system; there are some prophetic comments on the limits of economic control.

Kress B3994; Goldsmith I7550; Vanderblue catalogue p. 4.



TASSIE BETTERED?

76. **SMITH, Adam.** A FINELY MODELLED WHITE GLASS CAMEO PORTRAIT OF THE SCOTTISH ECONOMIST ADAM SMITH, executed by Warner after the original by James Tassie. [n.p., n.d., c. 1790]. **£ 1,750**

Oval portrait measures 32 x 22mm, cast in white enamel on brown paste, depicting the sitter in profile, head to the right with full wig and high-collared coat, signed on the truncation 'WARNER Ft.'; contained in modern 22ct gold mount with integral loop for suspension.

Stunning rare white glass cameo portrait of Adam Smith by the gem engraver 'Warner', taken from James Tassie's original medallion of 1787, and likely reproduced to coincide with the great economists death in 1790.

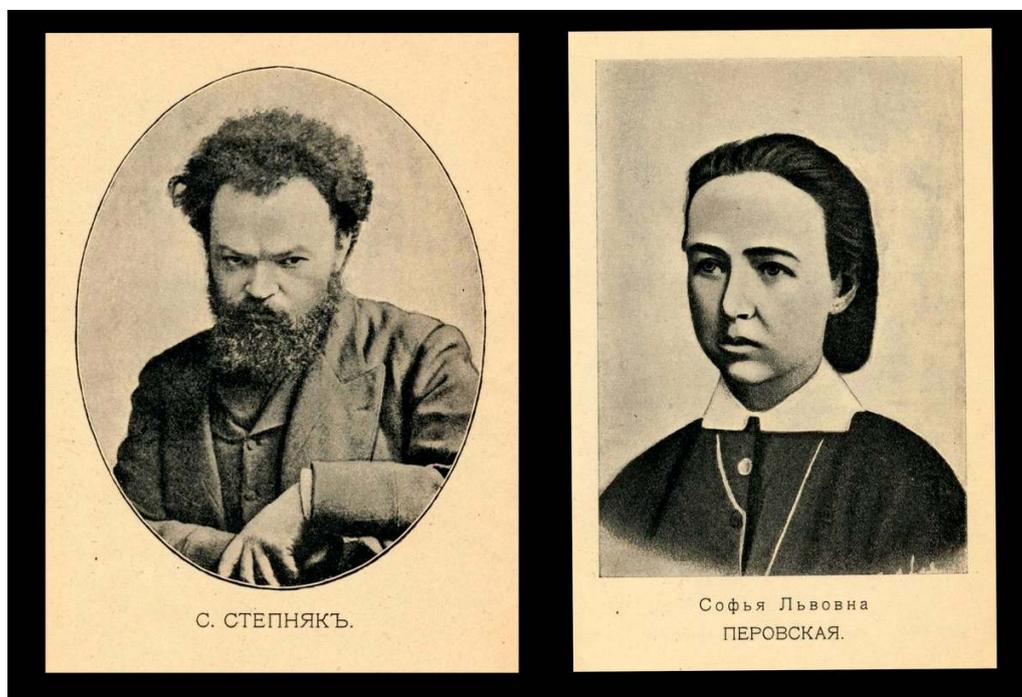
Warner is something of a mystery, for only our portrait of Adam Smith and a gem of Hannibal are known to be signed by him. It is very likely that Warner was the father and grandfather of two later medallist, gem, seal and latterly die cutters, namely William Warner (1794-1872) and his son Alfred E. Warner (b. 1844) who carried on business in the Soho area of London.

"Tassie (1735-1799) was a student at Foulis's Academy of Design in Glasgow College when Smith was there, and he may possibly even then have occasionally modelled the distinguished Professor, for we hear of models of Smith being in all the booksellers' windows in Glasgow at that time, and these models would, for a certainty, have been made in the Academy of Design. Raspe, in his catalogue of Tassie's enamels, described one of these in a list of portraits of the largest size that that kind of work admitted of, as being modelled and cast by Tassie in his hard white enamel paste so as to resemble a cameo. From this model, J. Jackson, R.A., made a drawing, which was engraved in stipple by C. Picart, and published in 1811 by Cadell and Davies. Line engravings of the same model were subsequently made by John Horsborough and R.C. Bell for successive editions of the Wealth of Nations, and it is accordingly the best known, as well as probably the best, portrait of the author of that work. It is a profile bust showing rather handsome features, full forehead, prominent eyeballs, well curved eyebrows, slightly aquiline nose, and firm mouth and chin, and it is inscribed, 'Adam Smith in his 64th year, 1787. Tassie F.'" (Rae, p. 438).

Tassie's medallion is probably the only portrait taken from life. It was appropriately executed in the year that Smith was appointed Lord Rector of Glasgow University whose reputation he had enhanced in the Chairs of Logic and Moral Philosophy. "The Medallion Portraits of James Tassie at once impress us with a sense of their truth, so full of individuality are they, so thorough in their modelling" (Gray).

Whether or not Warner had Tassie's permission to produce the present cameo copy is unclear, but the quality of the work is such that if, indeed, he was aware, he would surely have admired his fellow craftsman's work.

Leonard Forrer in his *Biographical Dictionary of Medallists* (1904) records that Warner produced the present cameo, taken from Tassie's original; see also Gray, *James and William Tassie* (1894) 356; Hollander 3877; see Rae, *Life of Adam Smith*.



'OF UTMOST HISTORICAL VALUE' (ELEANOR MARX)

77. STEPNIAK, Sergius [*pseudonym for: Sergius Mikhailovich Kravchinskii*]. PODPOLNAIA ROSSIIA [UNDERGROUND RUSSIA]. S portretami. Saint Petersburg, [L. V. Gutman] for V. Vrublevski, 1906. £ 850

FIRST ILLUSTRATED EDITION. 8vo, pp. 274, with seven plates of portraits; p. 129 a little ink-smudged during printing; only lightly browned; a very good copy in contemporary Russian green cloth, red sheepskin lettering-piece, patterned endpapers.

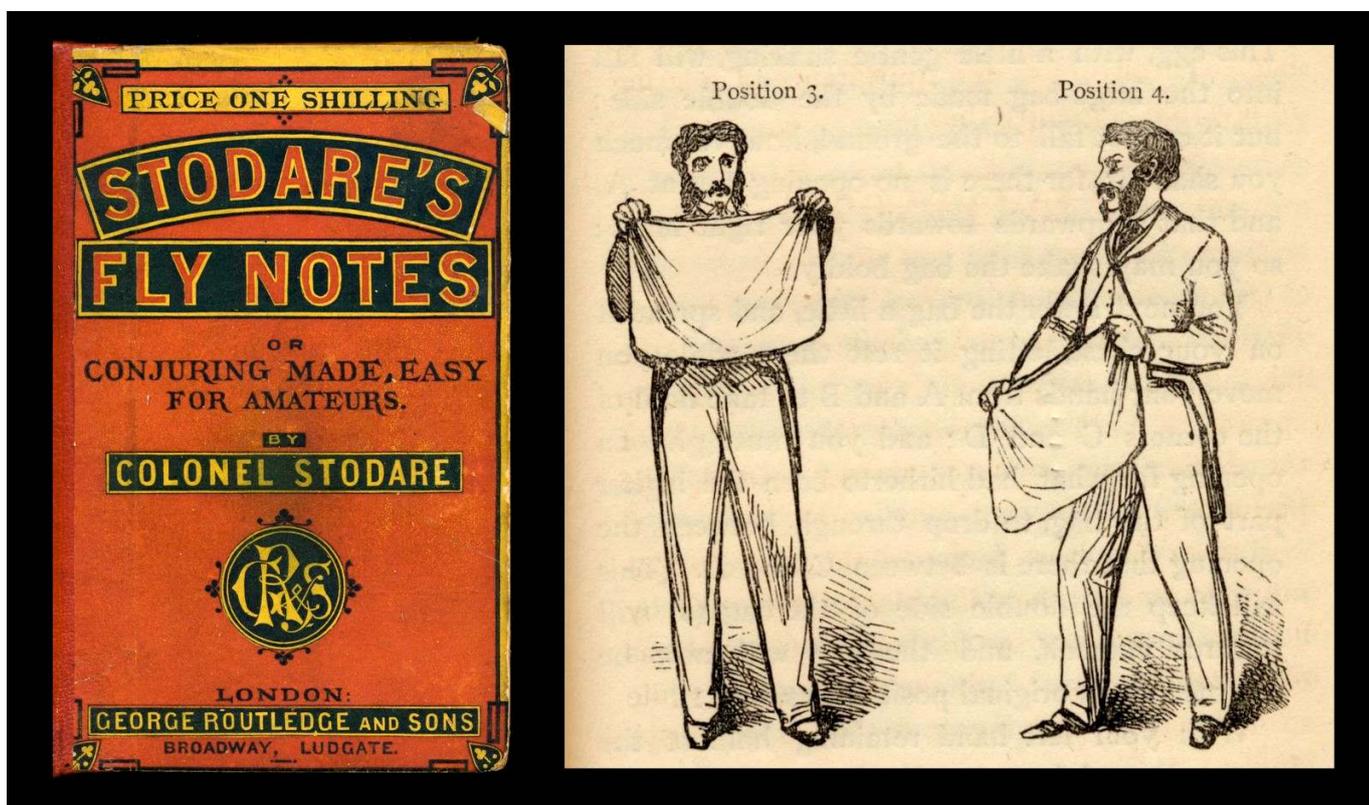
Privately printed, *Underground Russia* is apparently the first illustrated edition documenting the lives of nihilist, anarchist, communist terrorists and revolutionaries to be issued during the aftermath of the 1905 revolution.

Stepniak (the man of the steppe) was a famous political activist who in 1876 joined the rising against the Turks in Bosnia, in the following year he joined Errico Malatesta for the anarchist rebellion in Benevento in Italy, not content with this he in 1878 stabbed to death the head of the tsarist secret police, Mezentsev but somehow managed to evade his prosecutors. Naturally having run out of options he fled to London in 1885 where he was much celebrated by left-wing circles and the emerging Bloomsbury Group. Rather prosaically he was killed in a railway accident in 1895 with thousands attending the funeral which included orations by William Morris, Kropotkin and Malatesta. 'He was one of the few Russian exiles ever to have lived in Britain who attracted significant attention in both Anglophone and Russophone contexts' (David Saunders in Oxford DNB).

'The little volume which Stepniak calls a series of "Sketches and Profiles" is in reality a work of utmost historical value, for though written by an active Nihilist it is full of just appreciation and critical insight' (review by Eleanor Marx in 1883, online under www.marxists.org).

The first publication appears in 1882 at Milan in an Italian translation with the Russian *editio princeps* printed the following year in London with translations in other languages swiftly following. This St Petersburg edition has the added attraction of portraits of political activists (including that of the author) based on photographs and drawings.

See Fekula 2956 for the un-illustrated edition of the same year; we were only able to locate a single copy of this edition, at Texas University (collation: 272 pages, possibly incomplete); OCLC lists several copies of a 'second edition' of the same year printed in Saint Petersburg as well, apparently un-illustrated, with 239 pages. The Hoover Institute has a copy of a Saint Petersburg printing of this title dated 1905.



CONJURING FOR THE NOVICE MAGICIAN

78. [STODART, Joseph] STODARE'S FLY NOTES; or, Conjuring Made Easy. London: George Routledge & Sons, The Broadway, Ludgate; New York: 416, Broome Street. 1867. £ 350

8vo, pp. [2], 126; wood engraved text illustrations; original 'yellow-back' decorated printed boards, neatly rebacked in red morocco, lettered in gilt.

An uncommon and important work on nineteenth century conjuring.

In successively more difficult chapters 'Colonel Stodare' explains and illustrates the art of conjuring to the novice magician under such headings as: Palmistry and Passes; Tricks with and without Collusion; Practice; Tricks by Magnetism, Chemistry, Galvanism or Electricity, On the continuity of Tricks and a final chapter on Friendly Suggestions.

Joseph Stoddart (1831-1866) was a ventriloquist and magician who went to London in 1865 where he worked in opposition to John Henry Anderson. He first appeared at the Egyptian Hall, under the name Colonel Stodare, on Easter Monday, April 17, 1865 and was an instant success, even going on to entertain the Royal family at Windsor. Unfortunately for his career, Colonel Stodare died at the height of his success from tuberculosis, having succumbed after suffering a fatal haemorrhage of the lungs.

Much misinformation still exists in both contemporary and later literature because of confusion with his brother Alfred Stoddart (1840-1893) Alfred initially had performed as Alfred Inglis (English) and acted as stage manager for his brother at the Egyptian Hall in 1865-66, Alfred just before his brother's death then adopted the name of Alfred Stodare and began performing his brother's illusions, something that caused an irreparable rift between them. This evident confusion between the two brothers is compounded by their very similar features, which brother wrote *Stodare's Fly Notes* is also perplexing, although generally speaking historians of magic have sided with Joseph. The work was advertised for Christmas 1865 but some hiatus happened for it was again advertised in October, 1866 and hence the imprint of 1867. Alfred, continued on with his show, and Joseph's widow as also performed as "Madame Stodare", with the assistance of Firbank Burman (one of Stodare's pupils), and G. W. Jester (a ventriloquist).

OCLC records six copies in North America, at NYPL, Pennsylvania, Texas, California State, Brown and the Library of Congress.



CARDS ON THE TABLE

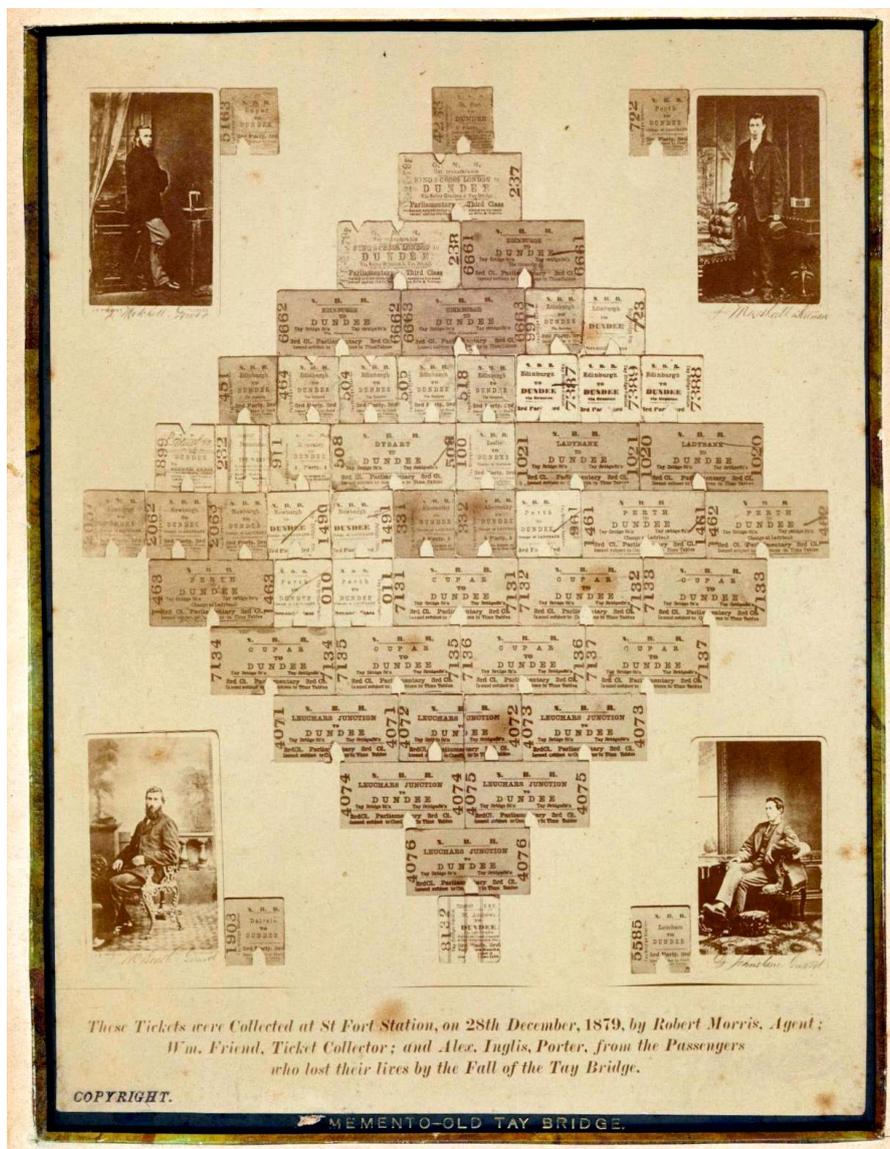
79. [SUFFRAGETTE PLAYING CARDS]. 'VOTES FOR WOMEN' Playing cards. London, De La Rue & Co., [n.d., 1910]. £ 1,250

Standard deck of 52 cards, plus joker and blank card, in the WSPU's adoptive colour scheme of purple, white and green, in fresh condition, with little signs of use; housed in the original two part green slip-box, inner part housing the cards in fresh condition, outer with spare card adhered to one side, some rubbing and dust-soiling and minor chip to one corner, but overall in very good original condition, and appealing as such.

Rare piece of Suffragette memorabilia sold at the height of the militant campaign, comprising a deck of playing cards produced around 1910 by De La Rue & Co., for the Women's Social and Political Union, and then offered for sale as part of their merchandising through their own shops.

'The Women's Social and Political Union's June 1908 Hyde Park demonstration introduced "the colours" to the country and launched a merchandizing offensive. Postcards, games, jewellery, badges, bags and belts quickly followed and it was natural that shops should be opened to channel these goods, together with the movement's proselytising books and pamphlets, to the public' (Crawford, *The Women's Suffrage Movement. A Reference Guide 1866-1928*, 1999, p. 634).

The backs of the cards have a design, with the phrase 'Votes for Women' in a central circle, and the 'broad arrow' typical of prison uniforms of the day; a representation that had the double meaning, especially for suffrage prisoners held at Holloway, as the symbol not only meant they were property of the government, but also that women were a type of property too.



Cabinet Photograph [21.2 x 16.2 cm] probably by J. Valentine, Dundee, mounted on black card, with gilt lettering; mounted at edge in a later frame.

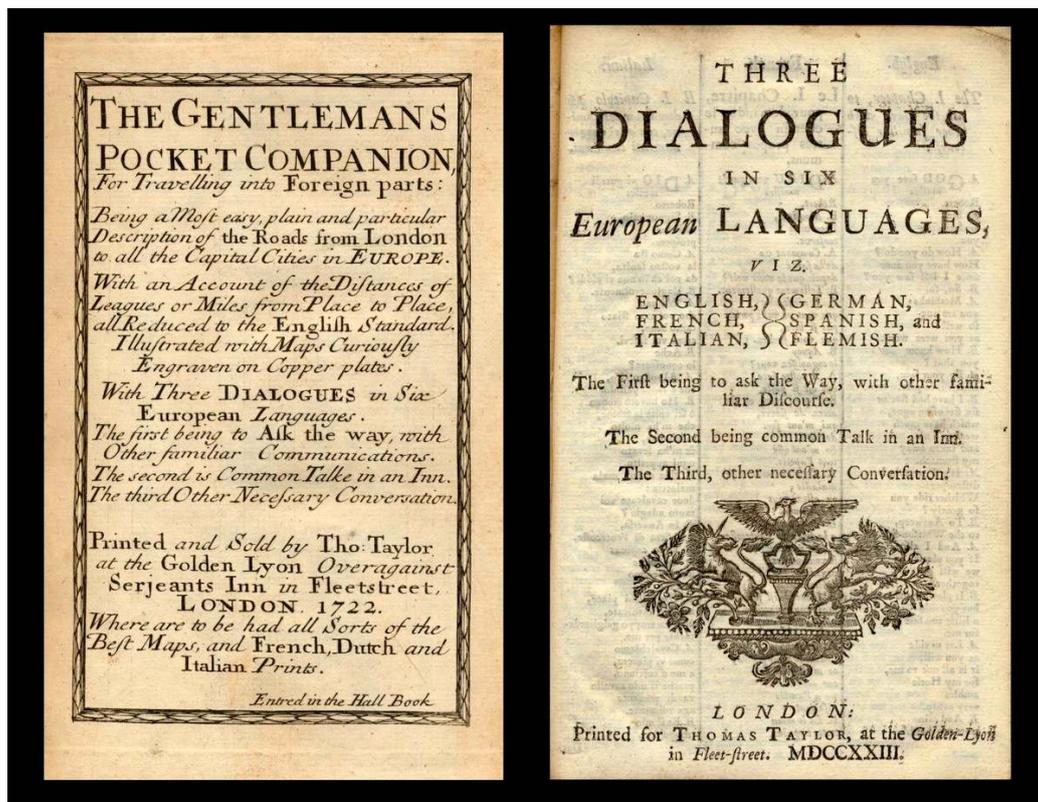
A somewhat morbid photograph reproducing the ticket stubs of passengers that died when the ill fated train made it plunge into the Tay Estuary.

The legend at the foot of the photograph states 'These Tickets were collected at St Fort Station, on 28th December, 1879, by Robert Morris, Agent; Wm. Friend, Ticket Collector; and Alex. Inglis, Porter, from Passengers who lost their lives by the Fall of the Tay Bridge.'

After the disaster the tickets and railway staff's statements were crucial in determining the number of passengers aboard the ill fated train. The company practice was to collect the tickets at St Fort, the station on the southern side of the Tay preceding the crossing of the Tay to Dundee station. The three representatives of the company determined that there were between 73 and 75 passengers on the train 'namely, 57 (including two half-tickets as one), four company's servants, two guards not on duty, one mail guard, five persons for Newport, and five or six for Broughty Ferry.' It was the rail company practice that the ticket stubs were tied into a bundle and preserved for accounting purposes.

The photograph dates from a later date when in September 1885 an advertisement appeared in the *Dundee Courier* 'Memento of the Old Tay Bridge.—A sad interest attaches to memento of the Tay Bridge disaster which has been issued. It takes the form of a cabinet-sized photograph of the tickets collected at St Fort Station from the passengers in the ill-fated train, the earners being filled in with portraits of the driver, fireman, and two guards. The whole is remarkably clear and distinct. Copies of the photograph are to be obtained from Mr Petrie, antiquarian.'

How the tickets came into the possession of antiquarian bookseller George Petrie after the inquest is unknown, although with the replacement bridge midway through construction he probably saw this as both a pathetic and profitable souvenir. Proof, should it be needed, that antiquarian booksellers are, and ever have been, an opportunistic lot.



EARLY GRAND TOUR GUIDE BOOK

81. [TAYLOR, Thomas, *Publisher*]. THE GENTLEMAN'S POCKET COMPANION, for Travelling into Foreign parts: Being a Most easy, plain and particular Description of the Roads from London to all the Capital Cities in Europe. With an Account of the Distances of Leagues or Miles from Place to Place, all Reduced to the English Standard. Illustrated on Copper plates. With Three Dialogues in Six



European Languages. The first being to Ask the way, with Other familiar Communications. The second is Common Talke in an Inn. The third Other Necessary Conversation. London, Printed and Sold by Tho. Taylor at the Golden Lyon Overagainst Serjeants Inn in Fleetstreet, London ... Where ar to be had all Sorts of the Best Maps and French, Dutch and Italian Prints. 1722 [-1723]. **£ 3,000**

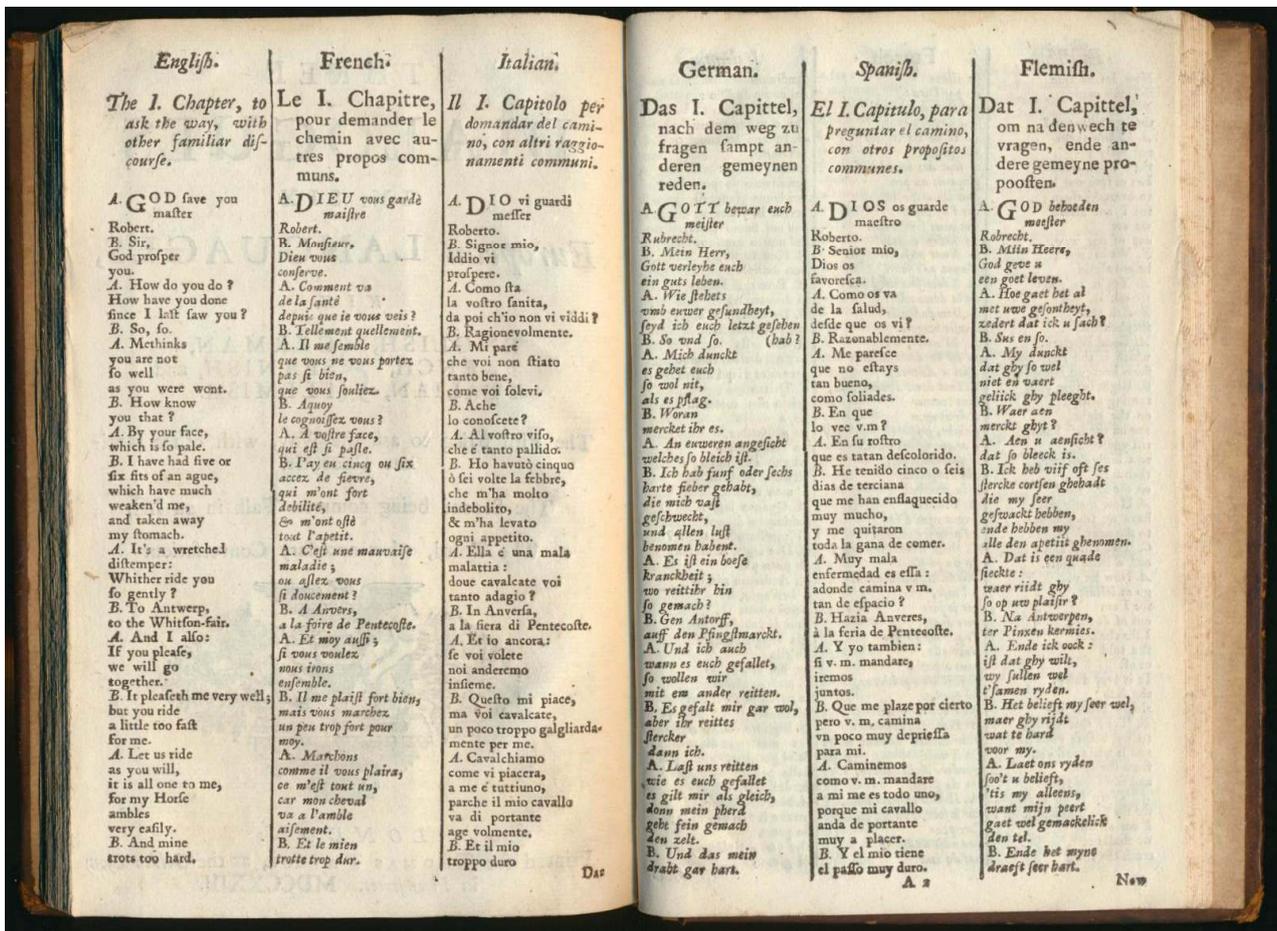
FIRST EDITION. *Two parts in one volume, 8vo, [16.5 x 11 cm.] engraved title, 19 tables of distances and nine folding hand-coloured engraved maps, with pp. 28 'Three Dialogues in Six European Languages' dated 1723 at end, contemporary sprinkled calf, spine gilt, rubbed, corners and spine ends worn, joints split, but still a very appealing item.*

One of the earliest guides adapted specifically for 'gentlemen' taking the Grand Tour.

The maps include a general view of Europe including the routes outlined to Stockholm, Lisbon through Spain, to Sicily by way of Paris, Lyon, Turin, Rome and Naples, but also for the really intrepid traveller yhe route to Constantinople via Vienna. The individual maps are of France; Spain & Portugal; Italy; Flanders and Holland; Germany; Turkey; and lastly 'Denmarck & Part of Sweden.' Each of these maps are accompanied by engraved leaves tabulating distances, although Vienna is the furthest east that distances are actually calculated too.

Quite apart from the delightful maps is the anonymous, yet very worldly *Three Dialogues in Six European Languages*. More than a few helpful hints at conversation are found in these parallel English, French, Italian, German, Spanish and Flemish texts.

In a suggested interchange between 'Sir' staying at an Inn and of Joan the maid is found this morsel: 'Sweetheart, is my bed made? Is it good, clean, warm?' / 'Yes, Sir, it is a good featherbed. The sheets are very clean.' / 'Pull off my stockings, and warm my bed, for I am much out of order. I shake like a leaf in a tree. Warm a Napkin for my head and bind it well. Gently, you bind it too hard. Bring my pillow, and cover me well; draw the curtains, and pin them together. Where is the chamber-pot? Where is the privy?' / 'Follow me and I will show you the way. Go strait up and you will find it on your right hand; if you see it not you will soon smell it. Sir, do you want anything else?' / 'Yes, my dear, put out the candle and come nearer to me.' / 'I will



put it out when I am out of the room; what is your will? Are you not well enough yet?' / My head lies too low, raise up the bolster a little. I cannot lie so low. My dear, give me a kiss, I should sleep the better.' / 'You are not sick since you talk of kissing. I would rather die than kiss a man in his bed, or any other place. Take your rest in God's name. God give you a good night and good rest.' / 'I thank you, fair maid.' Not much imagination is needed here for any 'gentleman' to extrapolate enough material for attempting seduction!

Other examples of useful dialogue include 'Go buy me a dozen of points; the oilet-holes of my hose are broken.' 'Air my shirt, that I may rise', 'What News in France?' 'I am so weary that I cannot go any further: and besides my horse is lame; I believe a nail pricks him, or he is hurt on the back; and then this causeway is so hard, that it bruise me very much.' All doubtless essential to make any European Grand Tour a success.

The publisher Thomas Taylor flourished between 1712 and 1724 producing a number of maps and atlases of various counties and towns of the United Kingdom together with some engraved views; the present work appears to be his only publication connected with Europe and 'Grand Tour.'

OCLC records copies in North America at McMaster, UCLA, Florida, Harvard, Princeton, Yale, the Folger and Bryn Athyn College.

ONE OF THE VERY EARLIEST BOOKS ON THE TELEPHONE AND PHONOGRAPH

82. [TELEPHONE & PHONOGRAPH]. ALL ABOUT THE TELEPHONE AND PHONOGRAPH. Containing descriptions of Bell's and Dolbear's Telephones and Edison's Phonograph. History of the Discovery. Details of construction and interesting experiments. London: Ward, Lock and Co., Warwick House, Dorset Buildings, Salisbury Square, E.C. [1878]. £ 1,500

FIRST EDITION. 8vo, pp. 99, [1], 24 'New Books', [4] (pagination inclusive of pastedowns); original 'yellow-back' binding, the upper cover depicting Queen Victoria using the telephone, title printed above (two letters expertly re-inked in); rebacked with some slight loss to upper and lower covers, but still a good copy.

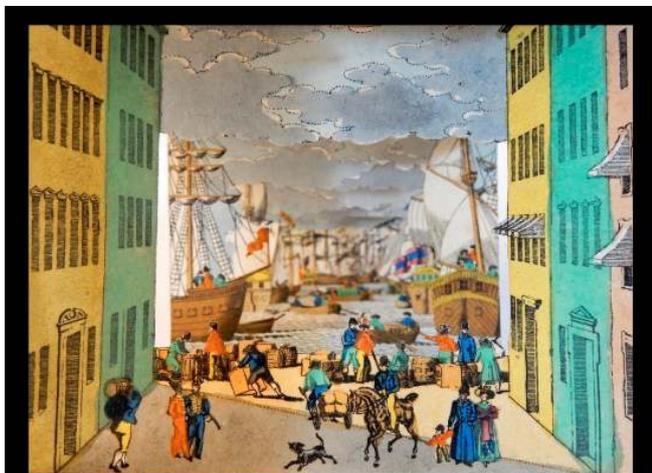
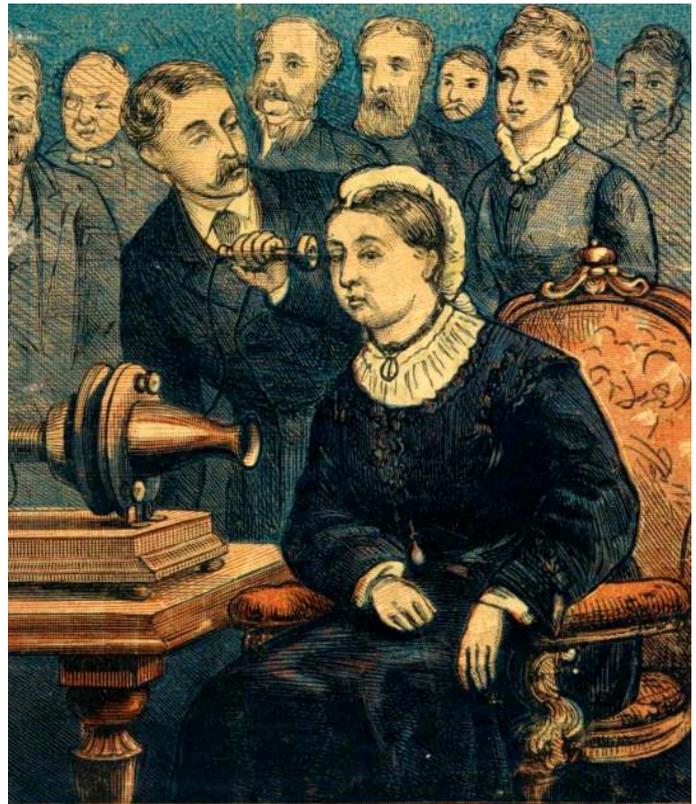
Ward Lock and Co. went into print after Graham Bell demonstrated the telephone to Queen Victoria at Osborne on the Isle of Wight on the 14th January 1878 and coincidentally after the first correct description of the Edison's Phonograph had appeared in the press the following day.

The publishers were probably working towards adding this work to their one shilling popular series for the Christmas 1877 market when Alexander Graham Bell met with Queen Victoria to demonstrate his telephone. Some sort of desperate effort to get the publication out must have ensued in January 1878, the scramble to print being upset when the first accurate account of Edison's phonograph crossed the Atlantic. An account from the 23rd January of this even newer wonder from 'Magician of Menlo Park' bereft of illustrations, being squeezed into the end of the work.

The Telephone is well described with woodcut illustrations, and, as the title suggests, a buyer of the book was at least given to thinking they could construct one for themselves. As for the phonograph, any diligent mechanic may have had more than a little trouble in making this latest scientific wonder work if they only had our text to go by as a guide. If only our anonymous author and publisher had waited another week as on the 1st February a working example was demonstrated publicly for the first time at the Royal Institution.

Somehow copies were on sale by the beginning of February, hopefully the effort was suitably rewarded, but the rarity of the volume and the competition of more developed texts later the same year go a long way to accounts for the works rarity today. Still, this does not take away the fact that this is one of the earliest, if not the very earliest book, to describe the telephone and, in a very imperfect form, the phonograph too.

OCLC records three copies in North America, at Yale, MIT and the Huntington.



RARE DOUBLE PEEPSHOW

83. [THAMES TUNNEL PEEPSHOW].
PERSPECTIVISCHE ANSICHT DES TUNNEL
UNTER DER THEMSE / VUE PERSPECTIVE DU
TUNNEL SOUS LA TAMISE. [Germany] circa
1830. £ 2,850

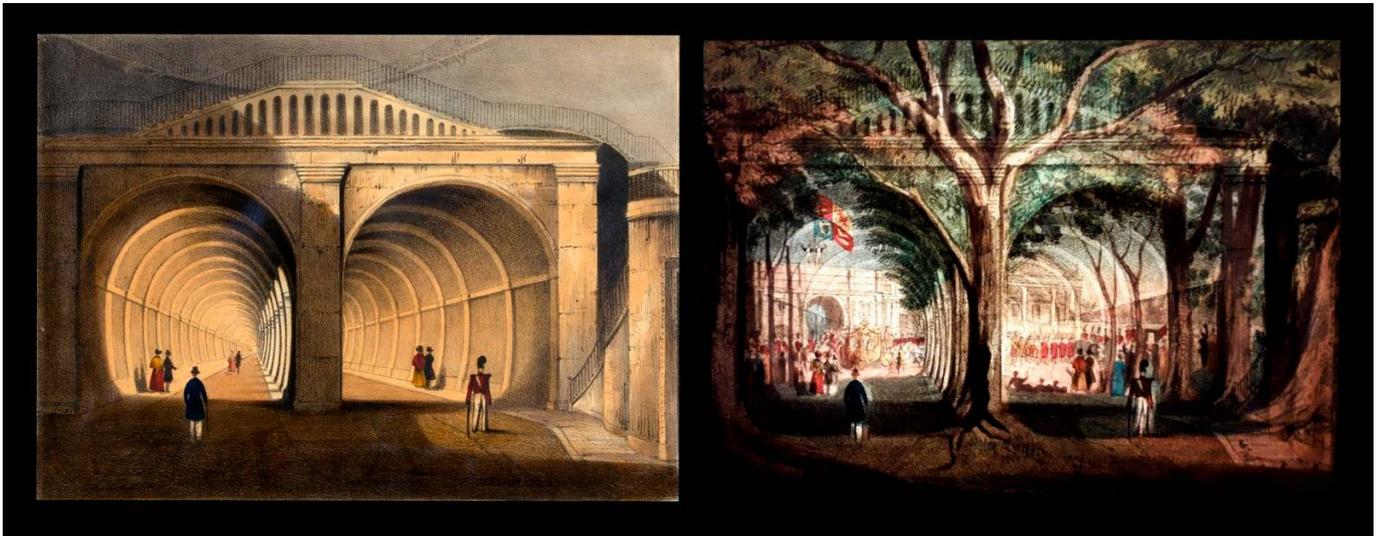
Hand-coloured etching concertina-folding peepshow, with five cut-out sections, the front-face measures 225 x 150 mm with two peepholes; the peepshow extends to approximately 600 mm; housed in original blue paper slip-case; the upper cover with two engraved labels.

An unusually fine copy of a rare double peepshow of the Thames Tunnel. The card slip-case carries two labels providing the two titles as above. The (maker's?) monogram ('JMB') within a small shield, appears on both.

The front-face is almost entirely covered by pink paper, with a black border and 'eyelashes' round the two oval-shaped peepholes. Each peephole is equipped with shutters that open when the peepshow is extended.

The first cut-out for the upper peepshow consists of a view on a quay, and the subsequent ones and the back-board show shipping on the river. The first cut-out for the lower peepshow shows the staircases for pedestrians and has two pointing men in the right hand bore. Pedestrians, equestrians, and vehicles make their way through the Tunnel.

Triumphant Bore 151.



NEARLY FINISHED

84. [THAMES TUNNEL]. SPOONER'S PROTEAN VIEWS, NO. 28. The Thames Tunnel. London, William Spooner, [c. 1840]. £ 350

Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), 135 × 180 mm, with printed mounted label beneath, as usual.

When held up to strong light the scene transforms to a view of the Coronation Procession from Buckingham Palace.

One of the more appealing of Spooner's protean views, depicting two great events of the time, Brunel's Thames tunnel, which was nearing completion, and Queen Victoria's coronation procession which had taken place in 1838.

'PHILOSOPHERS AND INFIDELS ARE NOW FAIR GAME' (CRITICAL REVIEW)

85. [THOMPSON, Thomas]. FRENCH PHILOSOPHY: or, a short account of the principles and conduct, of the French infidels... Hull: Printed by W. Cowley, White-Horse-Yard. 1798. £ 875

FIRST EDITION. *12mo, pp. 42; lightly browned due to paper stock, and margins cut irregularly (not affecting the text); in recent marbled wraps.*

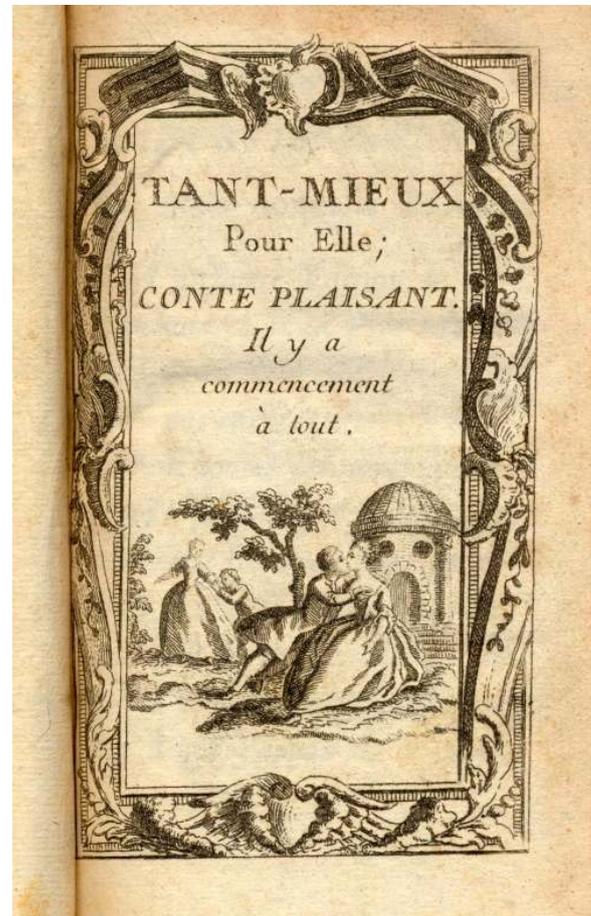
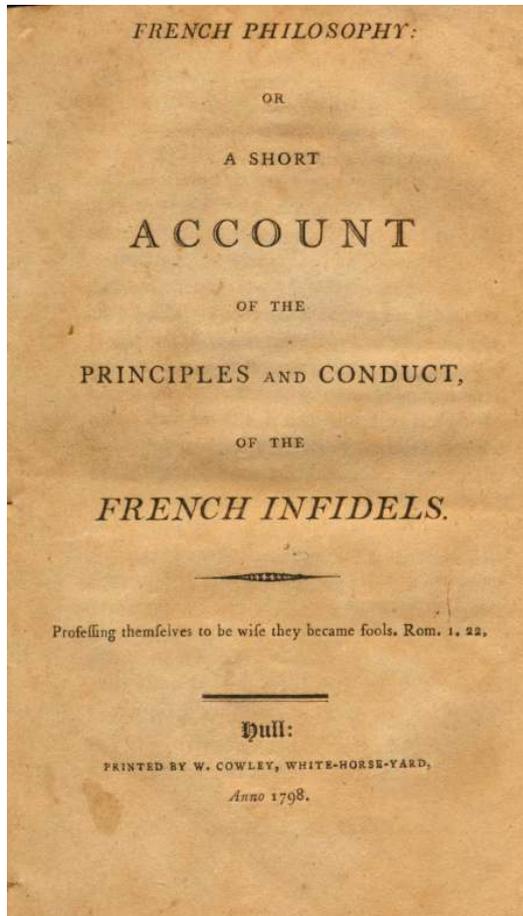
Unrecorded first edition of this attack on French philosophers, blaming their advocacy of atheism for the threat to social order.

'This is a useful little pamphlet, drawn up from the invaluable works of Barruel, Robison, and others, and concluding with a short view of the evidences of Christianity. The eyes of the lower orders should be enlightened by an extensive circulation of such publications; especially where, there is reason to fear, the poison of French Philosophy, that is, of atheism and profligacy, has been introduced' (*The Christian Observer... for the year 1804*, p. 239).

The work is from the pen of the Kingston upon Hull banker and Wesleyan preacher, Thomas Thompson (1754–1828). After working for fourteen years as a clerk to the merchants Wilberforce and Smith of Hull, Abel Smith, a partner of the firm made him manager of the Hull branch of his bank in 1784, and in 1788 he became a partner in the business. 'In 1807 Thompson became MP to the borough of Midhurst, a constituency controlled by Abel Smith's son Lord Carrington (Robert Smith, 1st Baron Carrington), in the role of MP he

followed the line of his promoters. He claimed to have been ill-suited for the role, affirming that Carrington had "... spoiled a very good banker and made a very bad MP". He resigned as an MP in 1818. He objected to slavery, and was an associate of William Wilberforce, and part of the Anti-Slavery Association, and a member of the Clapham Sect' (Wikipedia).

This Hull first edition not recorded by ESTC or OCLC, which both record the second edition printed in Sheffield in the same year, with different pagination (pp. 24) and locating copies at Duke, Drew, the Huntington and Ernest & Bernice Styberg library in the US, and at York Minster, BL, Leeds, the Bodleian and three at John Rylands in the UK.



THE SUPPRESSED FIRST EDITION?

86. [VOISENON, Claude Henri de Fusée de]. TANT-MIEUX POUR ELLE; conte plaisant. Il y a commencement à tout. [No place, printer or publisher, c. 1760]. £ 385

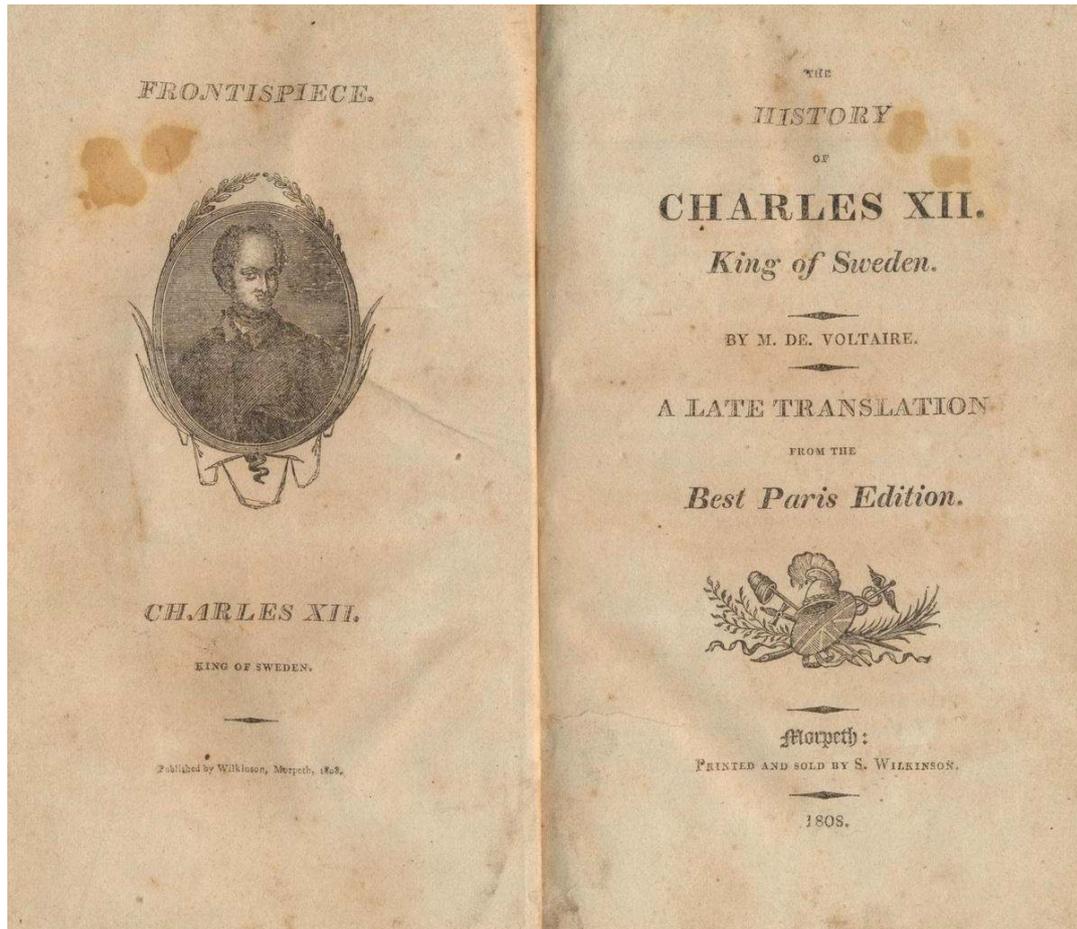
FIRST EDITION? 12mo, pp. [ii, engraved title], 137, [3]; occasional light spotting; contemporary marbled calf, spine ornamented and lettered in gilt; head of spine worn, lightly rubbed.

A lifelong friend of Voltaire, and acquainted with Madame de Pompadour, the Abbé de Voisenon had, according to Lemonnyer, written this 'debauche d'esprit' in his youth and the manuscript was in the possession of Favart, and an anonymous publisher stole it for publication. Voisenon tried to suppress the first - this? - edition, which is extremely rare. There are a number of undated printings, one with the imprint *A Ville-Neuve, De l'imprimerie de l'Hymen*. In the preface is stated that a first edition circulated in the provinces and that the French capital should no longer be deprived of this little work.

The story evolves around three characters, Prince Potiron (pumpkin), whose 'limbs where as short as his thoughts,' Prince Discret, who was charming and Princess Tricolore, 'more radiant than a beautiful day in spring'.

Horace Walpole, in a letter of 1760 clearly enjoyed the book: 'There is a delightful little French book come out, called "Tant mieux pour elle"'. It is called Crébillon's, and I should think was so. I only borrowed it and cannot get one; tant pis pour vous' (letter to H. C Conway, June 21, 1760; pulished in *The Letters of Horace Walpole* vol. IV, p. 67).

Barbier IV, col. 667 (this edition); Lemonnyer III, cols. 1177-8 (Villeneuve and other editions); OCLC records copies at UC Berkeley and the Bodleian.



VOLTAIRE IN NORTHUMBERLAND

87. **VOLTAIRE, Francois Marie Arouet de.** THE HISTORY OF CHARLES XII. King of Sweden. By M. de Voltaire. A late translation from the last Paris edition. Morpeth: Printed and Sold by S. Wilkinson. 1808. **£ 300**

8vo, pp. [viii], 388; with woodcut frontispiece portrait of Charles XII; a few unobtrusive stains to prelims, and some minor browning in places throughout, but generally clean; in twentieth century green morocco, spine lightly sunned.

Rare provincial edition, printed in Morpeth 'from the press of S. Wilkinson', of Voltaire's great historical biography of Charles XII of Sweden, first published in 1731.

OCLC records four copies worldwide, at the National Library of Sweden, BL, Otago and the Insitut et Musee Voltaire; not recorded in Bengesco.

EARLY SETTLEMENT IN NEW ZEALAND

88. **WAKEFIELD, Edward Jerningham.** ADVENTURE IN NEW ZEALAND. From 1839-1844; with some account of the beginning of the British Colonization of the Islands... in Two Volumes. Vol. I [-II] London: John Murray, Albemarle Street. 1845.

[*Together with.*] ILLUSTRATIONS TO "ADVENTURES IN NEW ZEALAND" By Edward Jerningham Wakefield, Esqr. [lithograph illustration] lithographed from original drawings taken on the spot by Mrs. Wicksteed, Miss King, Mrs Fox, Mr John Saxton, Mr Charles Heaphy, Mr S.C. Brees and Captain W. Mein Smith, R.A. London: Published by Smith Elder & Co. Cornhill. 1845. **£ 3,850**



FIRST EDITION. *Three volumes, 8vo and Atlas folio [57 x 38.5 cm], pp. x, 482, 16 adverts dated 'April 1845' folding line engraved map in pocket at end; x, 546; Atlas with 20 tinted lithograph illustrations on 16 sheets of thin card including, lithograph title with tinted vignette, five tinted panoramas on joined sheets (slightly browned), 10 tinted illustrations printed two to a sheet, five tinted illustrations on single sheets and three sheets with five hand coloured botanical specimens; text volumes in original green cloth, spines lettered in gilt hinges of vol. 1 splitting and stamps removed from first gathering of text leaving marks, Atlas volume with original tinted lithograph upper-cover (as title illustration) backed in green roan, somewhat worn and browned.*

A good, if politically biased, account of the early British settlement in New Zealand.

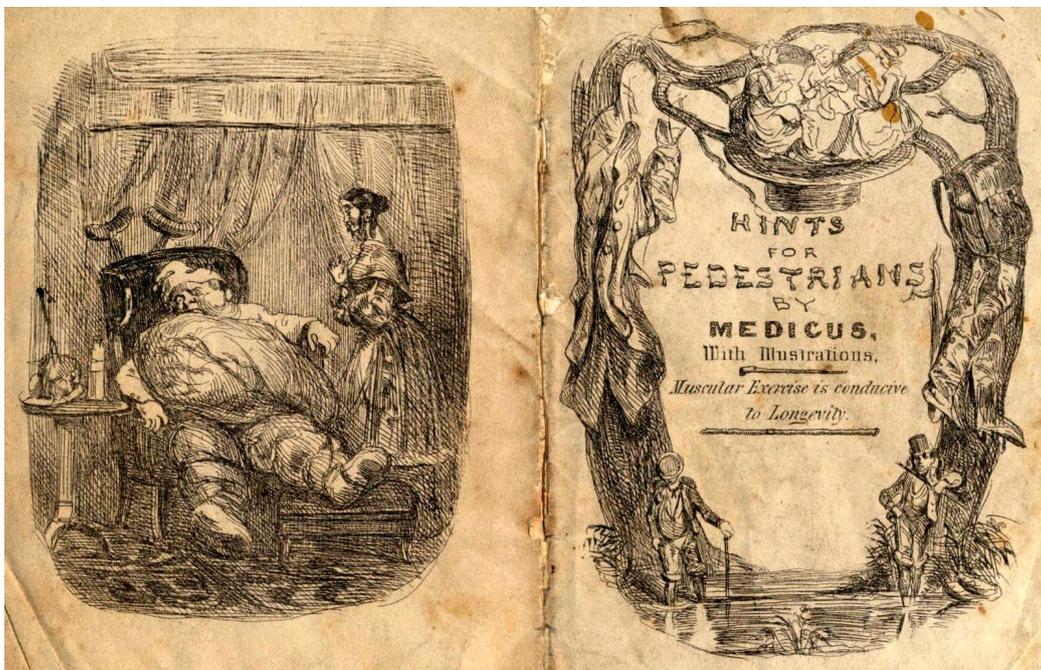
'Edward Jerningham Wakefield (1820-1879), settler in New Zealand, was born on 25 June 1820 in London. He received an unorthodox education, partly on the continent, partly in Newgate prison, and partly at Bruce Castle School, Tottenham. The castle curriculum was unusual in its emphasis on science and mathematics and its provision of a measure of student self-government. He attended King's College, London, 1836-8, before travelling, as his father's secretary, to Canada. The next year he sailed with his uncle to New Zealand to establish the Wakefield colony and remained there until reprimanded by Governor Fitzroy in 1844. According to his critics, most of his time had been spent in debauchery. His diary of these years, *Adventure in New Zealand*, and the accompanying *Illustrations* were published in 1845, timed to coincide with the New Zealand Company's campaign against the Colonial Office. It is well written and offers perceptive commentary on the flora and fauna of the islands as well as the Maori. The observations on the settlers and government are, as might be expected, heavily biased. Four years later he again departed for New Zealand with the Canterbury settlers, leaving behind large debts. The political contributions of this intelligent but unstable man were few: he was elected for a Canterbury constituency in 1854 and was member of the executive council from August to September of that year, being elected again to the house of representatives in 1876. He married Ellen Roe, the daughter of a Wellington printer, on 3 October 1863, and had three daughters. Alcoholism destroyed the marriage and he died in distressed circumstances on 3 March 1879.'

Curiously two different publishers were responsible for the text and the atlas volumes. John Murray II died in 1843 and left the business to his wife who was to die in 1845. John Murray III was in the process of buying her out so 1844 & 1845 were a difficult year for the publishing house and they were probably not able to accommodate the issue of the Atlas volume.



A note in the first text volume (p. 389) helps to confirm this supposition as Murray was quite happy to print Wakefield's notice of the another publishers Atlas: 'I must refer the reader to a series of lithographic plates from sketches by the draughtsman and surveyors of the New Zealand Company and other persons, which are published by Messrs. Smith, Elder, and Co., of Cornhill. I have selected them from the portfolios of the Company, kindly placed at my disposal for this purpose, as very correct Illustrations of many of the scenes described in this book.'

Abbey, *Travel*, 588; Bobins 344/345; Hockham p. 121 and p. 124.



PROOF ILLUSTRATIONS

89. [WATSON, George Bott Churchill]. HINTS FOR PEDESTRIANS by Medicus, with illustrations. Muscular exercise is conducive to Longevity. [London: Simpkin, Marshall & Co] [1843]. £ 75

12mo, 8 lithograph plates; stitched as issued, lightly dust-soiled.

The illustrations including the decorative title page, here printed before the publishers imprint were added. The lithographic stone would have been large enough to accommodate the eight illustrations and presumably this 'pull' was taken as some form of proof - in the normal course of events these would have been divided and placed in their positions within the published work but are here found stitched into a pamphlet form.

Most of the illustrations show the benefits of walking, with one, of a fat gouty man slumped in a chair showing what happens with lack of exercise. Watson's work was to go through three editions issued in 1843, 1844 and 1862. The author a doctor and apothecary working out of Chester got himself into financial difficulties in 1862, and this may have precipitated such a late reprinting, maybe it is from this period the proof dates from with the blank ready for a new publishers imprint.

Not in OCLC.

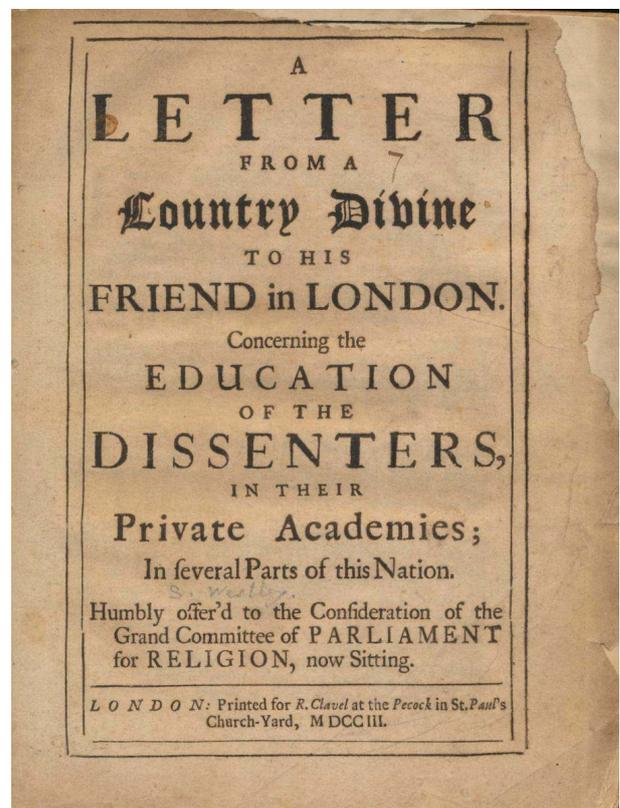
MILTON POPULAR WITH THE DISSENTERS

90. [WESLEY, Samuel]. A LETTER FROM A COUNTRY DIVINE to his friend in London. Concerning the education of dissenters in their private academies; In several parts of this nation... London: Printed for R. Clavel at the Pecock in St. Paul's Church-Yard. MDCCIII [1703]. £ 325

FIRST EDITION. 4to, pp. 15, [1]; with some damage to head and fore-edge of title with minor loss, and lightly browned in places, otherwise a good copy, in recent marbled wraps.

Uncommon first edition this pamphlet by the divine and poet Samuel Wesley (1662-1735), which having been published without his consent or knowledge led to a serious, prolonged, and ill-natured controversy.

'In 1703 there was published anonymously *A letter from a country divine to his friend in London* concerning the education of dissenters in their private academies. This was the letter written privately by Wesley in the 1690s to a friend, probably Charles Goodall; it was now published by Robert Clavel. Wesley claimed that it was originally provoked by a meeting he attended in 1693, where dissenters expressed scurrilous hostility to the church and to the memory of Charles I. (It was probably not, as is usually claimed, a meeting of the so-called Calve's Head Club, whose reputation in any case may owe much to tory propaganda.) Samuel denied that he had authorized publication, though in a somewhat equivocal fashion. Publication was timed to reinforce the current attacks on dissenters and especially on their academies. A pamphlet war ensued over the next four years, yet in the midst of this, in 1705, Wesley actually proposed to offer to serve as a missionary overseas' (Oxford DNB).



The pamphlet also contains an interesting postscript where Wesley comments that Milton's works - particularly the anti-monarchical tracts - were popular with the students at Charles Morton's Academy at Newington Green, which he had attended between 1680 and 1683.

OCLC: 31694876.

WOLLSTONECRAFT'S RESPONSE TO THE FRENCH REVOLUTION

91. WOLLSTONECRAFT, Mary. HISTORICAL AND MORAL VIEW OF THE ORIGIN AND PROGRESS OF THE FRENCH REVOLUTION and the Effect it has Produced in Europe. ... Volume the First. London: Printed for J. Johnson, in St. Paul's Church-yard. 1795. £ 1,850

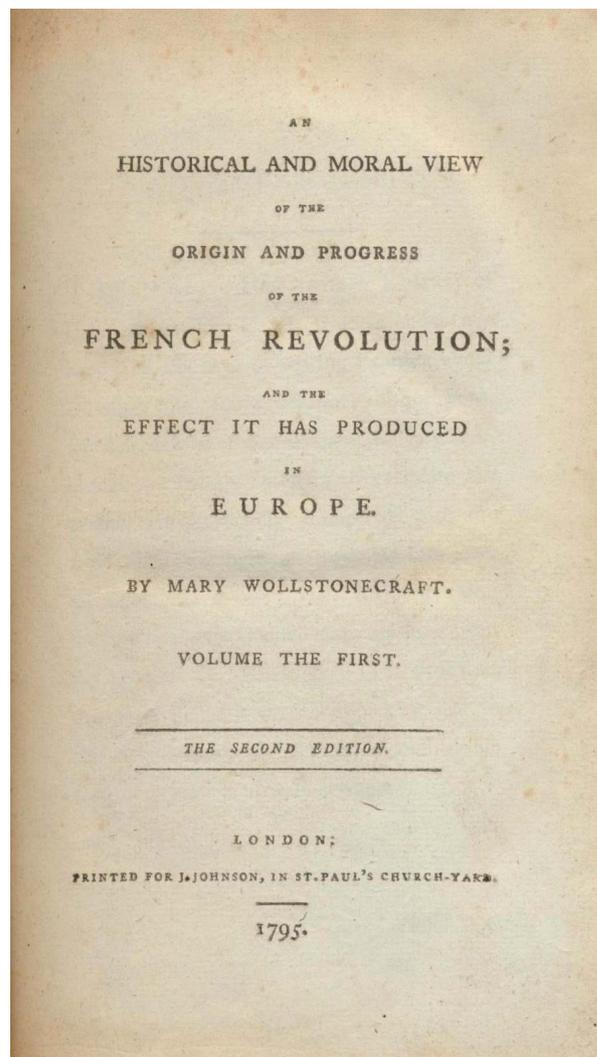
SECOND EDITION. 8vo, pp. xvi, 522, [1] advertisement, [1] blank; apart from a few minor marks, a clean copy throughout; bound in contemporary speckled calf, spine tooled in gilt, with recent morocco label lettered in gilt, head and tail chipped, some surface wear and rubbing to extremities, but still a good copy.

Second edition, the year following the first, of Wollstonecraft's response to the French Revolution and its aftermath, written while living in France firstly in the village of Neuilly, then Paris, and finally in Le Havre.

The present volume is all that ever appeared of the work. Wollstonecraft reflects on the fact that 'the revolution was neither produced by the abilities or intrigues of a few individuals; nor was the effect of sudden and short-lived enthusiasm but the natural consequence of intellectual improvement, gradually proceeding to perfection in the advancement of communities, from a state of barbarism to that of polished society, till now arrived at the point when sincerity of principles seems to be hastening the overthrow of the tremendous empire of superstition and hypocrisy, erected upon the ruins of gothic brutality and ignorance' (pp. vii-viii).

The book itself is in many ways a straight forward history of the principal events of the Revolution and its aftermath, divided into five books, each of which concludes with a number of philosophical and cultural reflections on what has gone before.

Windle A6b; OCLC records copies in North America, at Stanford, UC Berkeley, Iowa, Columbia, New York and Wells College.



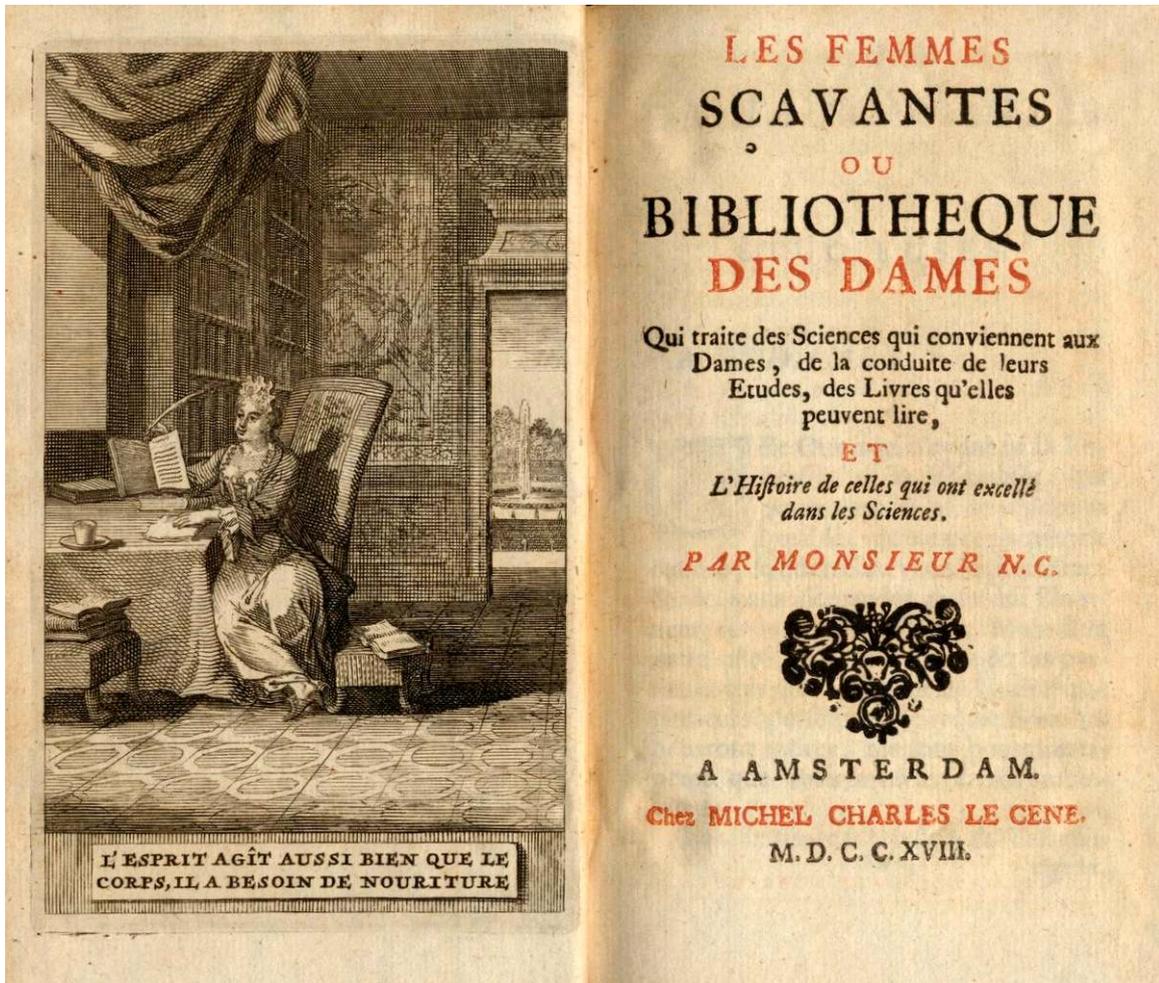
USEFUL ADVICE FOR LADIES IN FORMING A LIBRARY

92. [WOMEN]. N. C. LES FEMMES SÇAVANTES OU BIBLIOTHEQUE DES DAMES, Qui traite des Sciences qui conviennent aux Dames, de la conduite de leurs Etudes, des Livres qu'elles peuvent lire, et l'histoire de celles qui ont excellé dans les sciences. Par monsieur N. C. Amsterdam: Michel Charles le Cene, M.D.C.C.XVIII [1718]. **£ 1,500**

FIRST EDITION. 12mo, pp. [x], 348 (catalogue of books printed by Etienne Roger from p. 334); title in red and black engraved frontispiece 'l'Esprit agit aussi bien que le corps, il a besoin de nourriture'; contemporary sprinkled calf, spine gilt in compartments, upper joint cracked but holding firm, sprinkled edges, with armorial bookplate of 'Sr. Robt. Eden Bart.'

Scarce first edition of this unusual courtesy book for women written by the obscure "Monsieur N. C.," offering moralistic discourses on cultivating the intellect while dispensing useful advice on arranging, maintaining, and conserving a library of choice books. The twenty-nine chapters range from the edifying ("Vices and faults that a wise woman should avoid") to the practical ("On the ordering of books in a woman's library") (Grolier Club *Lasting-illmpressions*. No. 59).

There has been some speculation that Madame du Pompadour had the work to hand when forming her collection 'The comprehensive library prescribed by the author of *Les Femmes scavantes* - dictionaries, prints, poetry, drama, history, and books on science, rhetoric, geography, music, and painting—is strikingly similar to Mme de Pompadour's.' (Goodman, p. 45)



Provenance: One wonders if this copy has already had a travelled life as the original owner, the British colonial official Sir Robert Eden (1741-1784), was the last Royal Governor of Maryland (1768-1776) and although he resided in England during the revolution, returned to Annapolis after the war ended and died in the the United States in 1784.

OCLC records four copies in North America, at Cincinnati, Columbia, Wisconsin and the Grolier Club; see Elise Goodman: *The Portraits of Madame de Pompadour: Celebrating the Femme Savante* University of California Press, 2000, p. 45.

FORGOTTEN NOVEL BY THE GREAT AGRICULTURIST

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

£ 3,850

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.

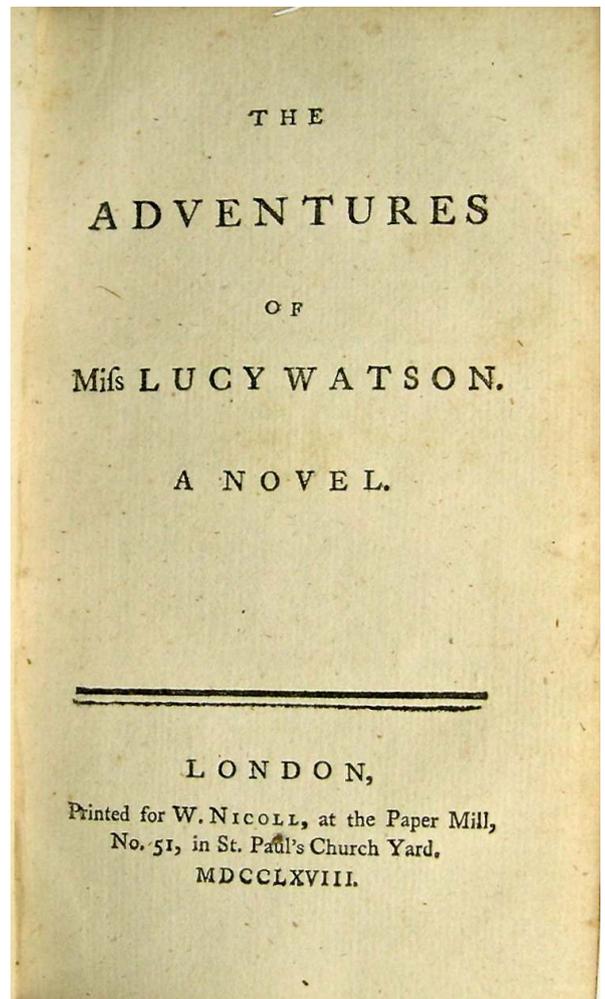
Although listed anonymously in the ESTC, *The Adventures of Miss Lucy Watson* is now generally attributed to the agricultural writer Sir Arthur Young. This attribution is confidently supported by Ruth Perry in her chapter on Arthur Young's fiction in *Novel Relations*, 2004.

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; 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."



The End

