

PAZZ



JARNDYCE

THE MUSEUM

Old Bailey Sessions, Trial

Of Edwards, Weedon,
and Lecassagne, for confining Mr. GEE,
in a Dreary Den in York Street,
Commercial Road.



MRS CANNING.

You Widows all both far and near,
My name was Mrs Canning as you shall hear,
This horrid Cave I will unfold,
I will your very blood run cold.

Mr Gee, he was a friend to me,
But a traitor to him I proved to be,
But O the care we did contrive,
Thus for to take away his precious life.

My husband died in respect you see,
Eighty-five pound a year he left to me,
But I to London then did go,
Which alas has proved my overthrow.

There with blind Edwards I did meet,
To marry me he did entreat,
At Whitechapel Church as you shall hear,
We both were married I do declare.

Then false letter to Mr Gee we sent,
To bring him to London was our intent,
We employed Weedon a cunning knave,
Who in a coach conveyed him to the cave.



LECASSAGNE.

This day the Sessions commenced when the following interesting Trial came on, the parties implicated were placed at the bar, for the following interesting subject, before the presiding Judges, and other Civic Authorities.

THE DEN.—This horrid structure, which has created so powerful a sensation in the public mind, occupies the greater portion of the back kitchen the house (which is the first on the right hand as you enter York Street West) is one of those small six-roomed houses with kitchen under-ground, and two chambers on the first floor, which is the general plan of building in the numerous streets running off the Commercial Rd.

The Den is built of stout, rough, unplanned deal boards, and measures 5 feet 4½ inches in length, 5 feet 6 inches in height, and 5 feet in breadth. It has a water closet seat, and is perfectly dark. An iron chain 3 feet long, a firmly fixed into the back by an iron staple; and to the right there is a padlock to secure it to another staple to the left, thus a person placed on the seat would behold tightly upright by this chain across the chest. To confine the feet, there is a gash line running through an iron staple in the floor; and to prevent the cries of the victim from being heard, the interstices between the boards at the sides having been closely stuffed with moid, and of those earth 6 inches deep. The roof of the den is slightly fastened, and



Mr. GEE in the DEN!

to this circumstance it is that Mr Gee owes his escape. The boards there are of the same thickness as in the other parts of the den, but they were slightly fastened down with small thin nails, which must have yielded easily to the strength of a man excited as Mr Gee most have been when he had freed himself from the chain and loosened the cords that bound his legs. It is also singular that the bolt which fastened in the door of the den, was placed so high up on the outside that a man's hand will easily reach over to it in examining the den; it is impossible not to be struck with the complete cleverness of the contrivance for the only ends we are at present warranted in supposing Edwards had in view—namely, terrifying his victim into compliance with his demands, and preventing his cries for relief from being overheard, and restraining him from exertions to escape. Violently hurried as Mr. Gee, was into this dark, low, narrow bog this literally pluck hole secluded from the light of day and feeling, as he must have felt, from the sound of his own voice, that he was closely pent in—it will not be surprising if his heart failed him. It is still more surprising, how, if the chain round his breast, and the cords of his feet were properly secured, he was able to burst his bonds, and make so clear an escape.

THE ESCAPE, and further Particulars.—Mr Gee, having secured a letter signed W. Heath, stating that the spirit wanted to convey



EDWARDS.

With chains we bound his body ten a
And fast'ned his feet unto the ground
With ropes his arms and legs did tie
And left him there alone to die,

A Cheque for £200 we made him sign
On Sadron, Walker bank was our design
For if the money we'd got with one heart,
From this land we meant for to depart.

But God who know'd our wicked heart
Gave him strength from the cave to depart
Ere his escape he made in time,
And we were taken for the crime.

What can my mother think of me,
Since they have heard of this cruelty,
For weeks to Mr. Gee's house I could go
But we tried to prove his overthrow.



WEEDON.

him professionally, he came to town and as soon as he entered the Bull Inn, Aldgate, a letter was put into his hands as follows:—Sir,—a sentence of severe imprisonment since Friday last, I find it quite impossible to wait upon you according to appointment; but trust you will be as much obliged to me, the distance being little more than a mile down the Commercial Road. Being now quite ready for you, your attendance will much oblige, yours respectfully, W. it a. r.

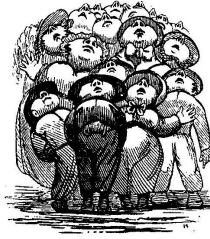
At 5 I sent a coach by the bearer to convey you there and back again.—London, May 7. When he arrived at the house, and on descending the stairs, he was laid hold of by the three men and dragged into the den, and was then told he should not be revealed from his present situation until he gave a check for £200 of Mrs Canning's moneys which he had in his hands, and an order for the delivery of the property in which the other £1200 was invested. In vain did he remonstrate. They said they were away what they where doing was not in accordance with law, but it was their law, and he should not be released until they had what they wanted.

They were about to leave him, when again reflection being apprehensive of further outrage if he persisted in refusal, he gave the check and order. After he had done this, one of the parties instantly left the house. Having been confined for 24 hours, he by a powerful exertion and a violent compression of his body, managed to shift the iron chains, which passed across his chest and bound his arms, a little upwards ultimately to work his head and heavy chains if he was then enabled to move the cords which bound the feet to the flooring and, using this fire, he pushed out of the back door, and after climbing over several All Parties were acquitted for being but an indicted for an assault.

Jarndyce

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CATALOGUE CCLXXIII

WINTER 2024-25

THE MUSEUM

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Production: Carol Murphy & Ed Nassau Lake

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THE MUSEUM
ISBN: 978 1 910156-65-0 Price £10.00

Outside covers: See item 198

Partners: Brian Lake Janet Nassau Ed Nassau Lake



POEMS BY THE AUTHOR OF MODERN COOKERY

1. **ACTON, Eliza.** Poems. Ipswich: Printed and published by R. Deck; sold also by Longman & Co Half title. xx, 140pp. Subscribers' list, largely from Suffolk, Norfolk & Kent, with slip pasted in after p.xx adding 17 additional names; some foxing. Uncut in orig. blue boards, pink linen spine, printed paper label, darkened; a little rubbed & dulled, boards lightly spotted. A nice copy in the original binding. Price 5/-.

¶ Scarce volume of poetry by Eliza Acton, 1788-1859, later to attain fame as author of *Modern Cookery for Private Families*, 1845, the first cookery book aimed at middle-class readers which remained in print until 1918. It contained the first printed recipe for 'Christmas Pudding'.

Eliza ran several boarding schools for girls in the Ipswich area with varying success; in 1827, the year of publication of *Poems*, her father John Acton, a brewer, was declared bankrupt and fled to France. Eliza's mother Elizabeth and the rest of the family moved to Tonbridge in Kent.

Her poems are romantic, many on the theme of unrequited love: she was abandoned by her fiancé.

In the later 1830s, Eliza offered another collection of poems to Longman who declined to publish them but suggested that she write a cookery book.

1826

£1,250

WORDS FROM KENT - DICKENS A SUBSCRIBER

2. **ADAMS, Henry Gardiner.** The Kentish Coronal; consisting of original contributions, in prose and poetry, by persons connected with the county of Kent. Simpkin & Marshall. Engr. front. Following f.e.p. removed. Orig. green cloth, blocked & lettered in blind & gilt; sl. rubbed, but overall a v.g. copy of a scarce work.

¶ A charming compilation of poetry and prose, inspired by and largely pertaining to the county of Kent. The editor, a chemist by trade, was a major contributor, the named author of 35 of the 100 or so pieces listed in the contents. Other contributors include the horticulturalist Anne Pratt who wrote on the cultivation of hops, the labourer poet Thomas Miller, and the cabinet-maker John Overs, in whose career Charles Dickens famously took great interest. Dickens himself was approached to contribute to the present volume, but in a letter written early in 1840, advised Adams that 'the pressure of other engagements' prevented him from obliging, but that he would happily be set down as a subscriber.

The allegorical frontispiece entitled 'Invicta' is an early work by the Chatham-born artist Richard Dadd, 1817-1886, who along with W.P. Frith, Augustus Egg, Alfred Elmore, and others, was a founding member in the late 1830s of 'The Clique', a group of like-minded artists who wanted to break with the restrictive traditions of the Royal Academy. Ironically, most members of The Clique went on to become Royal Academicians themselves, but not the ill-fated Dadd, who, suffering from paranoid schizophrenia, murdered his father in 1843, having become convinced he was the devil in disguise. Dadd attempted to flee to France, but was arrested en route and incarcerated, first at Bethlem, that at Broadmoor, where he continued to paint.

1841



£350

A HISTORY OF BURLESQUE - INSCRIBED COPY

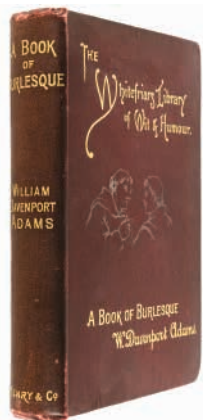
3. **ADAMS William Davenport.** A Book of Burlesque: sketches of English stage travestie and parody. FIRST EDITION. Henry & Co. (The Whitefriars Library of Wit and Humour.) Series title, 4pp ads. Orig. maroon cloth, pictorially blocked with an image of two friars, lettered in gilt; sl. rubbed. Inscription on verso of leading f.e.p.:

'To C. L. Graves with the sincere regard of the writer, June, 1891'.

¶ With chapters on the burlesque of Shakespeare, drama, opera, fiction and song, and the new burlesque, &c. Loosely inserted is a folded typescript menu signed on one side by 10 attendees with names including Hugh Whitefield, Stanley W. Collett, Cyril C. White and Cecil A. Parker.

1891

£85



3



4

STANLEY BRERETON

4. **AINSWORTH, William Harrison.** Stanley Brereton. FIRST EDITION. 3 vols. George Routledge & Sons. Sl. spotted & dusted. Original dark olive-brown diagonal fine-ribbed cloth, blocked in black, spines lettered in gilt; dulled, rubbed, & a little worn, faint signs of labels removed from front boards. Stamps of the Anderson Free Library, Woodside, on titles.

¶ Not in Sadleir; Wolff 74; Locke p.64. Ainsworth's last published novel, with a preliminary 31pp account of the Banquet to William Harrison Ainsworth, Esq., at the Manchester Town Hall 15th September, 1881. Wolff describes this as 'very useful for any account of his life and work'.

[1881]

£350

TOWER OF LONDON IN ORIGINAL PARTS

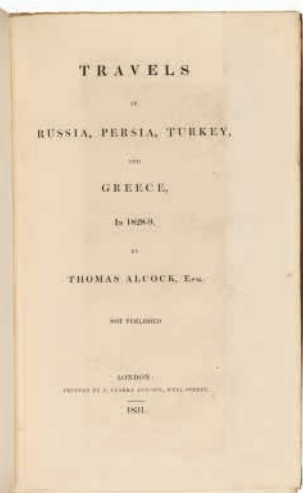
5. **AINSWORTH, William Harrison.** The Tower of London. A historical romance. Illustrated by George Cruikshank. THE ORIGINAL XIII PARTS IN XII, January to December 1840. Richard Bentley. Orig. pale yellow printed wrappers, with the front cover design by Cruikshank; some dusting, parts carefully respined with matching paper. In blue cloth wrapper, with bookplate of William Robert Mercer, in a very good quality full black morocco slipcase.

¶ See Cohn 14. This is a good-plus set with the earlier state of the three plates, but the plates generally quite browned. The ads collate with Cohn except for those omitted from parts I, IV, and X; Part XI lacks slip & has 8pp ads rather than 24pp. There is a notice slip 'Owing to an accident ...' in Part II not mentioned by Cohn, and in Part III there is an 'Opinions of the Press' leaf rather than 'Notice to Subscribers'. The back wrappers to Parts I & X are missing, replaced with suitable plain paper.



1840

£680



- RUSSIA, PERSIA, TURKEY, GREECE: 'NOT PUBLISHED'
6. **ALCOCK, Thomas.** *Travels in Russia, Persia, Turkey, and Greece, in 1828-9.* Not Published. Printed by E. Clarke and Son. Folding front. of the Cavern of Makoo, near Mount Ararat, drawn & engraved by Wm Daniel R.A. from a sketch by Col. Monteith, col. folding map at end. Orig. purple-brown glazed cloth, black label; spine faded, uneven fading to front board, a little wear to hinges, otherwise a nice copy as issued.

¶ Thomas Alcock, 1801-1866, progressive Liberal MP, firstly for Newton, Lancashire and after the Reform Act, for Ludlow, 1839-40 and again 1847-1865. After education at Harrow and a period in the 1st Dragoon Guards he travelled in southern Russia and the Middle East, this being a privately printed account of his journey. In his introduction Alcock remarks that his observations 'were made, on the spot, during a Tour of eighteen months, which comprehended the period of the late contest between Russia and Turkey. They also include a few remarks on Persia; and to these I have added notes, collected during a short stay in Greece, when that unhappy country had just ceased to be prey to spoliation and plunder, and when the negotiations with respect to her final settlement were pending'.

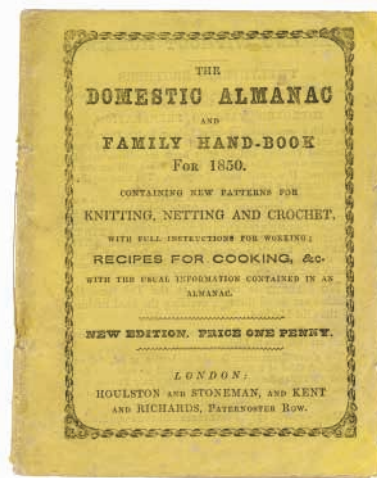
1831

£2,250

UNRECORDED DOMESTIC ALMANACK

7. **ALMANACK. DOMESTIC.** *The Domestic Almanac and Family Hand-Book for 1850,* containing new patterns for knitting, netting and crochet with full instructions for working; recipes for cooking, &c. with the usual information contained in an almanac. New edn. 16mo. Houlston and Stoneman, and Kent and Richards 6 illus. Orig. yellow printed wrappers; some sl. wear, v.g. as issued. 32pp.

¶ Unrecorded, even though 'new edition' indicates publication prior to this year. Price one penny. Patterns provided, with illustrations, for opera cap, crochet tassell bag, knitted lace, round crochet d'oyley, crochet cuff and netted ruff. 'Hints to Ladies' includes: 'How to distinguish a guy - look for a Gent with a head of long hair turned up at the ends, a pair of muchastois [sic], an imperial, and eye-glass; add to these a blue satin scarf, with a gold pin like a beadle's staff, braided coat, crimson waistcoat, ladies' boots, canary kids, a tremendous swagger, and a very small riding-whip.' The 'Column for Husbands and Wives' and 'The Servants' Assistant' both suggest that Twelvetrees' Washing Preparation (also advertised on the wrappers) can contribute greatly to domestic bliss. Two concluding sections provide 'Economical Hints' and 'Useful Practical Recipes'.



[1849]

£125

AMERICAN LITERATURE

See items 267-269, 241 & 299.

In 2025, Jarndyce will be publishing a catalogue of American Literature, including works by Frances Hodgson Burnett, James Fenimore Cooper, Bret Harte, Nathaniel Hawthorne, Henry James, Jack London, Edgar Allan Poe and Mark Twain, amongst many others. Please let us know if you would like to receive a copy.

ANONYMOUS

A VALENTINE TO THE LORD

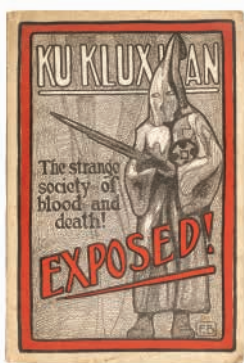
8. The Human Heart. Hand-coloured engraving on card, 9 x 12.5cm, in its original envelope, ms. inscription. v.g.

¶ A charming engraving with two illustrations of hearts, one encompassing a globe, the other the words 'Father, Son, and Holy Spirit, Tria juncta in Uno or'. 'The human heart is so capacious, that it can contain all the world; but the whole world will not fill its entirety; ... Alas for mankind what can fully fill the human heart? certainly not the Earth or its grandeur, its vanities or its pleasures. No, The Tria juncta in Uno, or Father, Son, and Holy Spirit can alone satisfy and fill the heart of man ...'



[c.1830]

£120 †



9



10

THE KLAN CONDEMNED

9. Ku Klux Klan Secrets Exposed. Attitude towards Jews, Catholics, foreigners and Masons. Fraudulent methods used. Atrocities committed in the name of order. FIRST EDITION. Chicago: Ezra A. Cook. Stapled & glued in orig. pictorial paper wrappers; a little dusted. 70pp.

¶ An exposé of 'the strange society of blood and death', comprising a brief history of that wretched organisation, an outline of the laws they have violated, their preposterous oaths, their various offences against minorities and the Constitution, and sections on their membership and recruitment. The anonymous writer is animated into poetic fury, calling them variously 'white robed knights of midnight', 'carpetbaggers', 'scalawags', and 'gun-toting ghosts'. The work's righteous anger does not compromise its clarity; it is a well-researched and informative document.

1922

£350

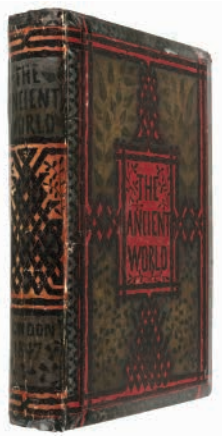
OLD ENGLAND FOR THE YOUTH

10. Thirty-Two Remarkable Places in Old England, for the instruction and entertainment of youth. With several copper-plates. William Darton. 12mo. Illus. with 18 full page engravings; small tear from upper corner of A2, not affecting text. Sewn as issued in orig. pink wrappers, printed paper label on front; sl. chipped at head & tail of spine. Ownership inscription, 1826. A nice bright copy.

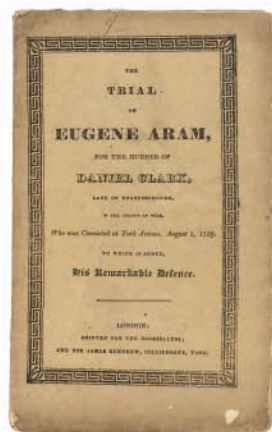
¶ A scarce title, first published in 1818. Only three copies of the work appear on Copac: BL (1818), Oxford (1820), and a second BL copy (1822?). The plates in all copies are dated July 1818.

[1822?]

£225



11



12



13

THE ANCIENT WORLD - IN PAPER BOARDS

11. **ANSTED, David Thomas.** *The Ancient World; or, Picturesque sketches of creation.* John Van Voorst. Half title, front., illus. Orig. patterned paper on heavy bevelled boards; expertly recased. Contemp. signature of Arthur Capel on leading pastedown & verso of leading f.e.p. Later labels of George Fleming & Robin de Beaumont.

¶ An interesting treatise, in an unusual binding, concerning 'the ancient history of the earth and its inhabitants'. The author, 1814-1880, was a professor of geology, and fellow of both the Royal Society and the Geological Society.

1847

£85

ORIGINAL WRAPPERS

12. **ARAM, Eugene.** *The Trial of Eugene Aram, for the Murder of Daniel Clark, late of Knaresborough, in the County of York, who was convicted at York Assizes, August 5, 1759.* To which are added the remarkable defence he made on his trial; his own account of himself, written after his condemnation ... Printed for the booksellers, & for James Kendrew, York. Engr. front. Partially unopened & sewn as issued in orig. beige printed paper wrappers, title within ornamental border, publisher's advertisement on back wrapper; small hole to margin of front wrapper; dulled but v.g. as issued. 36pp.

¶ Copac records six copies in the UK; OCLC adds a single U.S. copy at the LoC. A rare chapbook on the notorious trial of Eugene Aram, the English philologist, celebrated by Thomas Hood in his ballad *The Dream of Eugene Aram*, and by Edward Bulwer-Lytton in his 1832 novel *Eugene Aram*.

The back cover list Kendrew's latest publications of one shilling and sixpenny pamphlets.

[c.1820]

£150

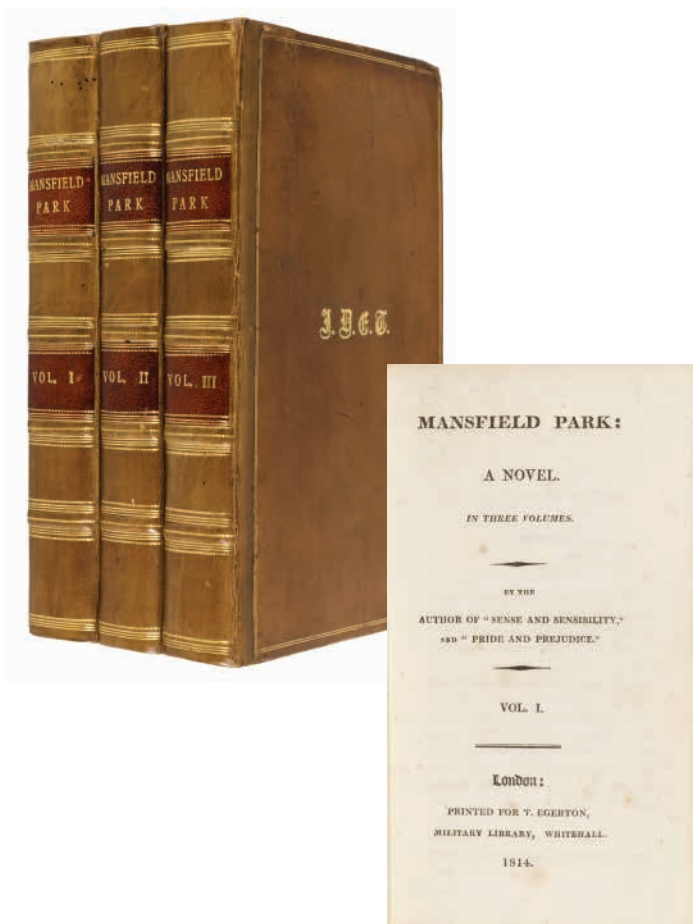
DIRECTIONS TO MIDWIVES

13. **(ARISTOTLE)** *Aristotle's Works: Containing the Master-Piece, Directions for Midwives, and Counsel and Advice to Child-bearing Women.* With various useful remedies. 12mo. Published for the Booksellers. 352pp. Half title, front., engr. title. Orig. dark olive green cloth, gilt spine; sl. edgewear otherwise a v.g. bright copy. All edges green.

¶ Not on Copac in this edition; printed by John Smith of Tooly [sic] Street. Similar to publications by Milner of Halifax. Primarily relating to pregnancy, labour, child-birth and dealing with the medical problems of women and children, concluding with venereal disease.

[c.1870]

£65

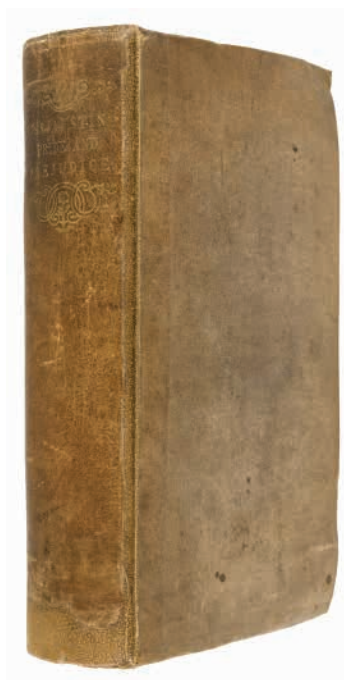
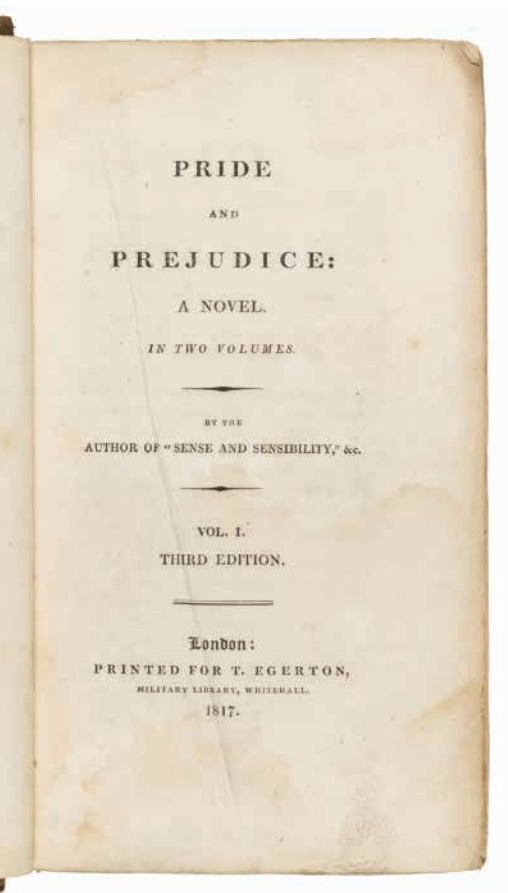


AUSTEN, Jane

FIRST EDITION OF MANSFIELD PARK

14. Mansfield Park: a novel. In three volumes. By the author of "Sense and Sensibility", and "Pride and Prejudice". FIRST EDITION. 3 vols. Printed for T. Egerton, Military Library, Whitehall. Bound without half titles. With a couple of minor internal flaws: Vol. I: G3 (p.129/130), paper flaw in inner margin resulting in small tear, without loss; K4 (p.203/204), short closed tear in outer margin, without loss. Vol. III: I2 (p.171/172), bottom outer corner torn with sl. loss, just catching the final letters of the last two lines, but not affecting sense. E.ps neatly replaced. Overall a very clean & pleasing copy, with only sl. spotting in places. Contemp. full tan calf, sympathetic later 19thC reback, spines ruled in gilt & with maroon morocco labels, boards with double-ruled gilt borders, & lettered in gilt at centres with the initials 'J.D.E.T.'; sl. rubbing to extremities of boards, one corner sl. knocked.

¶ Gilson A6. A very nice copy of Austen's third novel 'a milestone in the English novel', written between February 1811 and June 1813, and published in May 1814 in a run of around 1250 copies. It was the first of her works to be conceived and wholly written at Chawton, Austen's home from 1809. It had sold out by November of the same year, but a second edition did not appear until 1816.



PRIDE & PREJUDICE REMAINDERED

15. *Pride and Prejudice*: a novel. In two volumes. 3rd edn. 2 vols. 12mo. Printed for T. Egerton, Military Library, Whitehall. 2 vols in 1. Half titles; crease to titlepage vol. I. Uncut in orig. remainder brown cloth, spine dec. & lettered in gilt; rebacked retaining orig. spine except at foot of spine, dulled & a little marked. 20thC bookplate of Chris Viveash.

¶ Gilson A5. A fascinating copy of the third edition of *Pride and Prejudice* issued in a publisher's remainder 'brick' binding of plain brown cloth in a single volume. Gilson notes that little is known about the publication history of this edition which was published after Austen had sold the copyright. He does suggest however, that 'sales may not have been rapid' and that 'two copies have been seen in what appear to be a later remainder cloth binding'. We also know that the third edition was part of a collected edition of Austen's works issued following the publication of *Northanger Abbey* and *Persuasion* in 1818. Whether this is one of Gilson's two known copies in remainder binding is unknown. An interesting example of a bibliographical rarity.



ORIGINAL ILLUSTRATION TO PRIDE AND PREJUDICE

16. **BROCK, Charles Edmund.** Original Pen & Ink Illustration for the 1895 Macmillan Edition of *Pride and Prejudice*. Chapter LII: 'She held out her hand: he kissed it with affectionate gallantry'. Finished & signed pen & ink drawing on heavy cream art paper, signed & dated, marked up for printing & with the Macmillan stamp on verso. 28 x 22.5cm. Mounted.

¶ Wickham bends and kisses Lizzie's hand on the steps of her family home. Lizzie has just discovered through a letter from her aunt the role that Darcy played in maintaining Lydia's good name and ensuring that Wickham married the youngest Bennett sister. When he discovers her in the garden, her brother-in-law tries to provoke her but she eludes him and enters the house.

Charles Edmund Brock, 1870-1938, was commissioned by Messrs. Macmillan to illustrate a new edition of *Pride and Prejudice* (Gilson E.79), which was first published in 1895.

Brock was clearly inspired by Hugh Thomson, whose illustrations to *Pride and Prejudice* had appeared in the Peacock edition of 1894, but Brock's 'style has a theatrical and often comic dynamism Thomson's lack Brock often achieves a telling interaction between his characters where Thomson's are often, in comparison, listless.'

His brother, Henry Matthew Brock, later illustrated another edition of the novel, printed in colour lithography for J.M. Dent in 1899. Together the two brothers ran a studio in Cambridge where they assembled the necessary period 'props' (furniture, costumes) to assist them in their illustrations, with other members of the family dressing appropriately and posing.



PRIVATELY PRINTED

17. **BALLOONING. PE-GAS-US.** The Balloon to its Finder. (Great Totham Hall, Essex:) Printed at Charles Clark's Private Press. Single sheet broadside, illus., printed in blue on thin paper; sl. spotted. 29.4 x 9.5cm.

¶ No copies on Copac; a single copy on OCLC at McGill University. Handsomely illustrated (and finely printed) with an illustration of a hot air balloon with two passengers. A lovely illustrated broadside poem, written and privately printed by the balloon enthusiast Charles Clark, described by the 'Finding Charles Clark Project' as an 'antiquarian book-collector, amateur printer, and farmer' of Great Totham Hall, and Heybridge, Essex. Clark would often set off balloons accompanied with his details in the hope that the finder would reply alerting him to how far the balloon had travelled. The poem is a tribute to the balloon and a letter in verse to:

'GOOD FINDER, - in the boundless realms of space / Full high I've soared'; / I proved a *goer*, but ah! I could but fall - / When thus I'm *gored!* ...'

[c.1830s]

£150

PHARMACOPOEIAS COMPARED FOR THE FIRST TIME

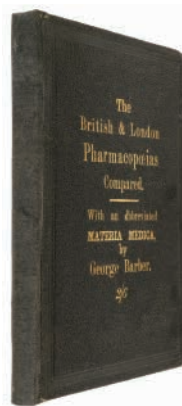
18. **BARBER, George.** The British & London Pharmacopoeias Compared. With an abbreviated Materia Medica. giving the chemical symbol, equivalent, natural order, botanical name, habitat, properties, strength, and dose of every article in the British Pharmacopoeia. 2nd edn., revised & enlarged. Simpkin, Marshall & Co. Orig. black cloth, at some time very neatly rebacked. Booklabel and stamp of the Bibliothek des Hamb. Geasundheitsrathes. A nice copy.

¶ The first edition is at BL, Oxford and TCD; this 2nd edition at Oxford, Cambridge and NLS only. George Barber describes himself as 'pharmaceutical chemist'. Both main sections are alphabetical, with amounts given in both pharmacopoeias. Includes a glossary of medical terms & a section on poisons and their antidotes. A 'universal pharmacopoeia for Great Britain' was proposed in 1844 and implemented in 1858.

Historically there had been separate London, Edinburgh & Dublin pharmacopoeias which varied in dosages recommended; Barber's work aimed to record the variations following the 1858 Act.

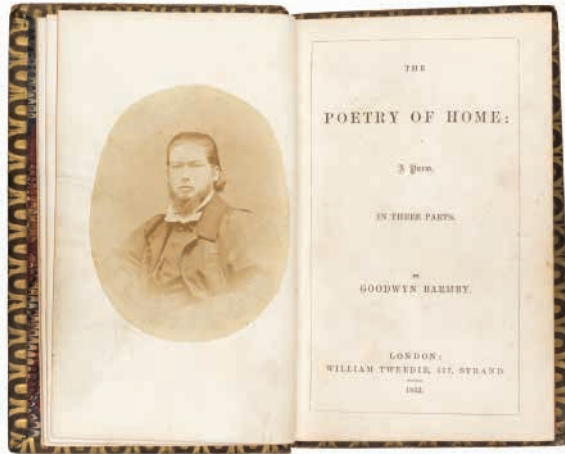
1864

£225

A PRESENTATION COPY FROM THE AUTHOR
TO HIS SECOND WIFE

19. **BARMBY, John Goodwyn.** The Poetry of Home: a poem, in three parts. William Tweedie. 52 pp. BOUND WITH: The Poetry of Childhood. A poem. 29pp. Photo front. port. to first title, the two titles interleaved with blanks, on which there are three pencil sketches laid down & one leaf of ink annotations, together with five additional pencil vignettes, 4pp ads. In a presentation binding of red-brown calf, elaborate dec. gilt borders, front board lettered in gilt, gilt spine; somewhat rubbed & worn but a lovely copy nonetheless. Presentation inscription on leading blank: 'A. S. from GB. "Oratepro pittore"'

¶ Four copies only of each title on Copac. No copies recorded at auction. Opposite the inscription, a pencil annotation by R. T. L. Parr notes that the presentation is from the author Goodwyn Barmby (he never used his first given name) to his second wife Ada Shepherd, most likely dated to their engagement in 1861. The volume is extra-illustrated with a photographic portrait of Barmby and a number of pencil sketches, most probably by Ada. Goodwyn Barmby, 1820-1881, was a Chartist and socialist. He was an elected delegate to the Chartist convention in 1840 and 1841, a correspondent of Robert Owen, founder of the Communist Propaganda Society and The Universal



Communitarian Association together with the monthly magazine *Promethean, or, Communitarian Apostle*, which promoted rational marriage and universal suffrage together with his communist ideals. Although strongly disputed, Barmby claimed to have originated the English term 'communism'. In 1842 he established the Moreville Communitorium at Hanwell and in 1843 issued his *Communist Miscellany* and founded the weekly *Communist Chronicle*. By the time of these publications Barmby had moved away from communism to sectarianism - the Communitorium had been renamed the Communist Church - and later to Unitarianism. After his return from revolutionary Paris in 1848, Barmby was a minister at Southampton, Topsham, Lymptstone, Lancaster, and Wakefield, the last being a post he held for twenty-one years from 1858. Barmby, whose first wife was the Owenite socialist and author on female emancipation Catherine Barmby née Watkins, married Ada Shepherd, daughter of the governor of Wakefield jail, on 20 July, 1861.

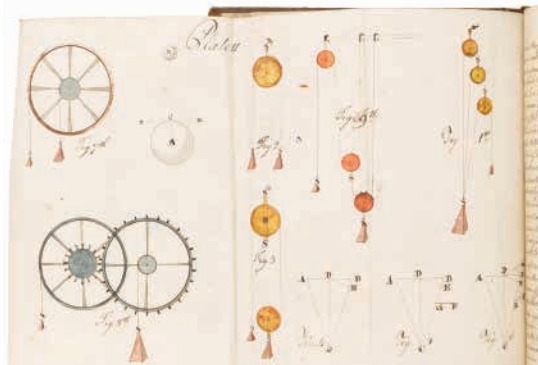
1853/1852 [c.1861]

£350

JAMES BEATTIE'S LECTURES ON PHILOSOPHY

20. **(BEATTIE, James)** Manuscript Notes from James Beattie's Lectures on Philosophy at Marischal College and University of Aberdeen, copied or transcribed by George Milne, Aberdeen. 3 vols, all approx. 260pp ms., vol. III with 5 hand-coloured plates (4 folding), in a neat and attractive hand; a few headings excised. 19thC full sheep by Seton & Mackenzie (Edinburgh), morocco labels; rubbed, one label defective. Pencil signature of George Milne in vol. I with additional ink signatures within text.

¶ A highly attractive manuscript transcribing the philosophy lectures of James Beattie at Marischal College and University of Aberdeen. The manuscript was either directly transcribed or copied by George Milne (who signs and dates the manuscripts in at least two places) between January 1774 and 1775. James Beattie, 1735-1803, born in Laurencekirk, Kincardineshire, was a Scottish poet and philosopher. Beattie's best known philosophical work, *An Essay on The Nature and Immutability of Truth in Opposition to Sophistry and Scepticism*, published in 1770, 'is a bitterly polemical attack on "sceptical philosophy"', in particular on David Hume, whose writings Beattie believed were undermining religion and morals. It presented a popularized version of the philosophy of Thomas Reid, to show that philosophical scepticism was contrary to 'common sense'. It quickly brought Beattie



celebrity, especially among those who saw it as a defence of religion ... It was also a controversial and contentious work, and Beattie became obsessed with the belief that he was the subject of malicious attacks by supporters of Hume'.

In October 1760, prior to the publication of *Truth*, Beattie was appointed Professor of Moral Philosophy and Logic at Marischal College ... He was a gifted and conscientious teacher, as shown by the surviving notes taken in his lectures by his students, by a journal he kept of exactly what he had taught in each session over a thirty-two-year period, and by testimonials from those whom he had taught. Beattie gave about 300 lectures annually to the arts class, in the final year of their four-year course, when the students were aged about seventeen. These discourses ranged widely over psychology, ethics, literary criticism, and natural religion. *Elements of Moral Science* (2 vols, 1790–93) is an abstract of his lecture course? (ODNB)

Rebound in the nineteenth century by the Edinburgh binders Seton & Mackenzie, the volume numbers are incorrect. Volume III, dated by Milne January 10th, 1774, should in fact be volume I. The Introduction, unattributed but most certainly by Beattie - it was published in *The Bunch of Keys* (1861) 'from the original manuscripts, as dictated by the Doctor himself' - sets out the nature of his course: '... Our present course therefore will consist of four articles in the following order viz. 1st. Psychology, 2nd Natural Theology, 3rd Moral Philosophy, 4th Logic ...' Volume II, which contains Psychology

and Natural Theology, is correctly numbered, with the final volume (dated 1775), containing Moral Philosophy and Logic, being incorrectly numbered volume I. Beattie concludes his course with great eloquence, suggesting to his students that 'the proper way of studying is to read all the best books, which are not a very great number, & to read them thoroughly & frequently'. Although he recommends modern writers (in addition to the classics), Hume is unsurprisingly conspicuous by his absence. 'I would earnestly recommend it to you all to study the English tongue, which is but imperfectly understood by the most part of those who speak it - Study it as it is to be found not in every English book, but in the best English books, viz. in our common translation of the Bible, in the works of Shakespeare, Milton & Dryden, but especially in those of Swift, Addison & Pope ... If you can have access to Johnson's Dictionary; for tho' not free from faults, it is a very learned, ingenious & useful work & will we hope, contribute something to one's fixing a standard of the English language'. 'Lastly', he concludes, 'remember that what you have already learned is only a foundation of knowledge & will be as useless, if you do not improve upon it as the foundation of a house on which no superstructure has been made. Remember also that man's chief end is not knowledge but action, that every useless pursuit is a pernicious thing, because it wastes our time & misemploys our faculties, & that every part of science is a useless pursuit which does not make us more useful to ourselves, our friends, & our country. The time is fast approaching when learning & all the ornaments of human life shall disappear for ever & when nothing shall be found to be of any real moment but the testimony of a good conscience and the divine approbation. To secure these ought to be the great end of every rational being, & if these are secure all is well'.

The opening volume (numbered volume III), includes, following Beattie's introduction, a 'Summary of the first book of Cicero's Offices by James Beattie LL.D.'. This is followed by an introduction to, and notes on, Natural Philosophy (including five hand-drawn plates; these are likely to be from the lectures of either George Skene, Professor of Natural Philosophy, or Patrick Copland, who succeeded Skene in February 1775.

The image shows a handwritten table of contents for a book titled 'Moral Philosophy'. The title is written in a decorative, calligraphic hand. Below the title, there are several entries, each followed by a page number. The entries are: 'Definition & division' (page 1), 'Simple Ethics' (page 3), 'Part 1st Of the nature & foundation of virtue in general' (page 3), 'Of the nature & foundation of particular virtues' (page 18), 'The duties we owe to God' (page 21), 'The duties we owe to our fellow creatures' (page 28), and 'The duties we owe to ourselves' (page 37). The word 'Part 1st' is written at the bottom right of the page.



GALLERY OF COMICALITIES

21. **BELL'S LIFE IN LONDON.** Bell's Life Gallery of Comicalities, which have appeared from time to time in that popular sporting Sunday paper "Bell's Life in London." Part 8. Published by the Proprietor, William Caffyn. 4pp large folio, 37 woodcut illus; some tears along old folds, extremities a little creased & worn, sl. age toned. A decent copy of a scarce item.

¶ Not in BL; Copac records a single copy at the University of Birmingham with OCLC adding no further copies. This is likely to be a variant title of *The Gallery of 140 Comicalities, which has appeared from time to time, in that most popular sporting Sunday paper, "Bell's Life in London."* The eight woodcuts on the front and back page illustrate 'Characters of the Multitude. By Charles Sloman, the only English Improvisatore'. Characters include: The Lady who has lost her reputation for virtue, The gentleman that knows "wot" life is, The Lady who,

like Othello, finds that her occupation's gone, and The Gentleman who took his friend's part and got jolly well whopped for his pains.

[c.1832]

£220

MURDER CHAPBOOK

22. **BIRMINGHAM, Thomas.** The Trial of Thomas Birmingham, at the Old Bailey, on Friday, June 12, 1829 ... For the wilful murder of Sarah Waite, otherwise Mary Ann Browne, at Kensington, on the night of the 13th, or the morning of the 14th of May ... Cowie and Strange. Printed by G.H. Davidson. 8pp chapbook, unopened as issued; fold partly split at spine.

¶ Not recorded by Copac. Spine title of 'The Universal Pamphleteer - No.16.'. Woodcut vignette to title of 'Mary Ann Brown, as discovered by the Watchman'. Only four other titles in this series are recorded, all in a single copy only. Cowie and Strange were publishing from Paternoster Row c.1827-1833. The victim, stabbed through the heart, is described as 'an unfortunate woman'. Birmingham was found not guilty.

1829

£150



BLANK BOOKS

Jarndyce, in collaboration with Ken Spelman Rare Books, will be offering for sale a collection of blank books dating from the early eighteenth century to the late twentieth century. The catalogue will be available in early 2025. Please let us know if you would like to receive a copy.

SCENES IN THE METROPOLIS

23. **(BLESSINGTON, Marguerite Gardiner, Countess of)** The Magic Lantern; or, Sketches of scenes in the metropolis. By the author of Sketches and Fragments, Journal of a Tour in the Netherlands, &c. &c.&c. 2nd edn. Longman, Hurst, Rees, Orme, and Brown. Titlepage a little browned. Contemp. full panelled calf; very neat recent reback using appropriate matching calf, black morocco label. Contemp. signature of Anne Vickers. v.g. 105pp.

¶ A scarce early work by Lady Blessington, containing four observations on London: The Auction, The Park, The Tomb (on the Egyptian Hall, an exhibition space in the 'Egyptian' in fashionable Piccadilly), and The Italian Opera.

1823

£225

BROADSIDE BALLADS

THE LUCKY FOOTMAN

24. The Blooming Lady And the Lucky Footman! H. Disley. Single sheet 4to broadside, large woodcut illus.; sl. marking in each corner, laid on to later paper. 25 x 19cm.

¶ Not in Bodleian Ballads Online; no copies on Copac or OCLC. NLS and Bodleian (Bod2683) record a variant of this song, published anonymously with the less salacious image of a large country house. The crude image in this example is of the bare chested 'Blooming Lady', in bed with the footman, being discovered by (presumably) her husband, the maid, and another gentleman who stands casually at the doorway with hands in his pockets. The National Library of Scotland suggests that the broadside is concerned with Edward Strathearn Gordon, Baron Gordon of Drumearn who was Conservative Member of Parliament for Thetford, Norfolk, from 1867 until the borough's disenfranchisement the following year. The illustration, quite scandalous for a song sheet of this type, and the chorus summarise the affair succinctly: 'She has five hundred thousand pounds / One of the richest in the land, / And she from her husband bolted, / With her fancy servant man'. It ends with a warning to all M.P.s: 'You British Member of Parliament / If you will banish strife, / When you go out on business / In the cupboard lock your wife; / Or with your handsome footman, They'll be sure to bolt away, / Then it will be, who'd have thought it? / Yes, and that the time of day'.

[c.1867]

£480

'ELIZABETH HODGES FROM PITTS'

25. The Boy Smoker. Fanny Frail. E(lizabeth) (H)odges (from Pitts) printer, toy & marble warehouse, 37 Dudley Street, Seven Dials. Single sheet 4to songsheet, poorly printed, with original printer's ink markings and dropped letters; uneven edges. Corners tipped on to later card. 26 x 18.5cm.

¶ Bodleian Ballads Online Bod7194. One copy only recorded on Copac, at BL, but miscatalogued as 'Fanny Trail' and not recording the printer. The only other record for Fanny Frail is the printing in 1860 of the music, BL only.

Elizabeth Mary Ann Hodges was John Pitts' housekeeper and inherited his business on his death in 1844, continuing at 31 Dudley Street (now Monmouth Street) until 1855, then at 26 Grafton Street, Soho, until 1861. This example of Hodges' handiwork was badly printed, with the actual imprint difficult to decipher and even the address number is misprinted as '37' Dudley Street; nevertheless a rare survival.

The Boy Smoker, celebrates his habit 'but mother doesn't know I smoke, Oh! That would be a choker,wouldn't she give me a poke; If she knew I was a smoker ...'

Fanny Frail is a Minstrel song: 'O, white folks, now I come down h(ere), I'll sing to you a lay, For I must lebe this country, I'm going far away ...'

[c.1850]

£120

TRAGEDY ON CRAWFORD STREET

26. Melancholy Copy of Verses on the Dreadful Fire in Crawford Street, Mary-Le-Bone. Paul, printer. Single sheet 4to broadside, illus. & four woodcut designs between the two columns of text; trimmed close at lower edge affecting imprint & two words in left hand column, laid on to card causing sl. creasing. 25 x 18cm. Incorrectly dated '1840' in pencil.

¶ Not in Bodleian Ballads Online; not on Copac or OCLC. A ballad relating the tragic tale of a deadly fire on Crawford Street, Marylebone, in March 1846, causing the death of four members of the Butters family. The fire was much reported in the London press with the coroner's inquest, on March 31st recording that although the fire was most likely caused by a gas leak, there was insufficient evidence to prove it.

[1846]

£150

BIG ILLUSTRATION SMALL TYPE

27. The Ploughman Sailor. J. Catnach, printer. Single sheet 4to broadside, unusually large woodcut illus., 15 x 15cm; sl. marking to corners, laid on to later paper. 26.5 x 18cm.

¶ Not in Bodleian Ballads Online which does record variant examples with the earliest dated 1792. This ballad sheet is notable for the size of its illustration, which takes up over a half of the sheet forcing the printer to use unusually small type.

‘I that once was a ploughman, a sailor am now,
No lark that aloft in the sky,
Ever flutter’d his wings to give speed to the plough
Was so gay so careless as I ...’

[c.1840s]

£120

‘PLEASE BUY THIS OF BLIND JOHNSON’

28. Two Bright Eyes. and Old and Blind. n.p. Single sheet 4to broadside ballad, illus. with a pair of eyes, text & illus. within decorative border; tear to right margin not affecting text or border. 24 x 17.5cm.

¶ Not in Bodleian Ballads Online; no copies located. Two ballads on blindness, the first an unknown original work, the second by Milton, published in aid of ‘Blind Johnson’. ‘Oh! costly jewels, who can rate / Thy value full, or estimate / The privilege of such a prize / As being blest with two bright eyes ...Though harps and lyres you might strain / To sweetest notes - ‘tis all in vain! / In midnight darkness loudly cries / The blind man for those two bright eyes’.

[c.1840s]

£250

BROADSIDES

SERVED WITH A BISCUIT

29. **BIDDENDEN MAIDS.** Short, but concise account of Elisabeth, and Mary Chulkhurst, who were born joined together by the hips and shoulders, in the year of our Lord 1100, at Biddenden, in the County of Kent; commonly called the Biddenden Maids. Biddenden: R. Weston. Single sheet folio broadside with woodcut illustration at head & 1 column of text, all within floral border; a few small tears but good & clean. Approx. 23 x 36cm. Beneath is a ‘roll’, or biscuit, with an impression of the Biddenden Maids; sl. cracked. Both items together in 20thC mount and frame. v.g.

¶ Not in the British Museum; Oxford only on Copac with one copy recorded in the Boston Medical Library; OCLC adds copies at Princeton and Harvard with two editions, [1805] and [c.1811] at Yale. None note having the addition of a Biddenden Biscuit. Mary and Elisabeth Chulkhurst, commonly known as the Biddenden Maids, were said to have been born in the year 1100. When one was taken ill and died (at the age of thirty-four), the other refused to be separated from her sister and died some six hours later. It was said that on their death, ‘they bequeathed to the *Churchwardens* of the Parish of Biddenden, and their successor *Churchwardens*, forever, certain pieces or parcels of Land in the Parish of Biddenden [known as the ‘Bread and Cheese Lands], containing twenty Acres, more or less, which now lets at £31 10s. per Annum’. To commemorate their



death, 1000 Rolls or Biddenden Biscuits were made every Easter Sunday to give away to strangers and help feed the poor.

In 1907, the Bread and Cheese Lands were sold and the resulting income allowed for a greater distribution of bread, cheese, and money to local widows and pensioners. Although there is considerable uncertainty about the accuracy or even reality of their story, the tradition of the Biddenden Biscuits continues to this day.

N.B. We do not recommend the consumption of the biscuit on the grounds of health and safety.

1808

£750 †

POSTMEN APPEALING FOR THEIR 'CHRISTMAS BOX'

30. **(COWLIN, Thomas & SPOONER, Joseph)** 'The Letter Carrier's Respectful Compliments of the Season. n.p. Broadside, 27 by 21cm, oval vignette of the postman within holly border, with two poems below: 'Let lofty themes sublimer poets choose ...' & 'Tell what events their varied circles yield ...', Christmas 1866 and the names. All within fancy border. On laid paper, light fold marks to verso.

¶ No publisher or place of publication; not recorded on Copac or OCLC.

Earlier than this, there are examples of bellmen soliciting a 'Christmas Box' with printed verses, but we have never seen anything similar distributed by postmen:

'... And at this genial season, dear to all,
On his behalf upon the generous call,
Say what we owe to his untiring zeal,
And how his task promotes the public weal'
How faithfully he serves us day and night,
No tempests scare him, and no storms affright ...'

1866

£75

MR. GEE IN THE DEN!

31. **EDWARDS, John, WEEDON, Jeremiah, & LECASSER, Peter.** Old Bailey Sessions, Trial of Edwards, Weedon, and Lecassage [sic], for confining Mr. Gee, in a dreary den in York Street, Commercial Road. Carpue, printer, Old Montague Street, Whitechapel. Single sheet folio broadside, printed on one side only, large central woodcut illus. of 'Mr. GEE in the DEN!' & with four woodcut portraits of the defendants and Mrs Canning; lightly creased, a few pin holes. v.g. 38 x 25cm.

¶ Not recorded on Copac or OCLC; no other copies traced. A wonderful broadside, cheaply and very quickly produced, strewn with errors, reporting on the sensational crime committed against Mr. Gee who was captured, held in a 'horrid structure' and extorted of £800. Mr Gee was employed to oversee the money bequeathed to Mrs Canning on the death of her husband. John Edwards, Mrs Canning's new husband, conspired to lure Gee to London and hold him in a secure 'cell' built by Lecasser (a carpenter) and Weedon (a blacksmith) and force him to sign a cheque for £800. The den, 'which has created so powerful a sensation in the public mind' is described here in great detail: It 'occupies the greater portion of the back kitcehn [of] the house ... The Den is built of stout, rough, unplanned [sic] deak viardsm abd neasyres 5 feet 4 1/2 inches in length, 5 feet 6 inches in height, and 5 feet in brenth [sic]. It has a water closet seat, and is perfectly dark An iron chain, 3 feet long, is firmly fixed into the back by an iron staple; and to the right there is a padlock to secure it to another staple on the left, thus a person placed on the seat wold [sic] beheld [sic] tightly upright by this chain across the chest ...' Despite this, Mr Gee was able to affect a remarkable escape. Edwards, Weedon and Lecasser were soon apprehended. Acquitted on the charge of felony due to a technicality but convicted for an assault, Edwards receiving a sentence of two years imprisonment (as the chief conspirator), Weedon twelve months and Lecasser six.

This broadside is a tremendous example of opportunistic printing by a local printer. Daniel Henry Carpue, recorded as trading between 1831-1838, worked from premises a matter of metres away from the scene of the crime just off the Commerical Road in East London. Perhaps having been tipped-off, he rushed

Old Bailey Sessions, Trial

OF EDWARDS, WOOD, and LEVINGS, for confining Mr. GEE, in a Drury, Den in York Street, Commercial Road.



MR. GEE
The witness in this case is Mr. GEE, who is a Drury, Den in York Street, Commercial Road. He is a man of about 40 years of age, of a fair complexion, and of a medium height. He is dressed in a dark coat and a white shirt. He is sitting on a bench in the dock, looking towards the court.



EDWARDS
The witness in this case is Mr. EDWARDS, who is a Drury, Den in York Street, Commercial Road. He is a man of about 40 years of age, of a fair complexion, and of a medium height. He is dressed in a dark coat and a white shirt. He is sitting on a bench in the dock, looking towards the court.



WOOD
The witness in this case is Mr. WOOD, who is a Drury, Den in York Street, Commercial Road. He is a man of about 40 years of age, of a fair complexion, and of a medium height. He is dressed in a dark coat and a white shirt. He is sitting on a bench in the dock, looking towards the court.



Mr. GEE in the DEN

LEVINGS
The witness in this case is Mr. LEVINGS, who is a Drury, Den in York Street, Commercial Road. He is a man of about 40 years of age, of a fair complexion, and of a medium height. He is dressed in a dark coat and a white shirt. He is sitting on a bench in the dock, looking towards the court.

EDWARDS
The witness in this case is Mr. EDWARDS, who is a Drury, Den in York Street, Commercial Road. He is a man of about 40 years of age, of a fair complexion, and of a medium height. He is dressed in a dark coat and a white shirt. He is sitting on a bench in the dock, looking towards the court.

WOOD
The witness in this case is Mr. WOOD, who is a Drury, Den in York Street, Commercial Road. He is a man of about 40 years of age, of a fair complexion, and of a medium height. He is dressed in a dark coat and a white shirt. He is sitting on a bench in the dock, looking towards the court.

On the Death of His Late Majesty,



GEORGE THE FOURTH

The death of His Majesty King George the Fourth, on the 29th of January, 1830, at the age of 70 years, has been a subject of general interest to the public. His Majesty was born on the 12th of October, 1762, at St. James's Palace, London. He was the fourth son of King George the Third, and of Queen Charlotte. He succeeded to the throne on the 29th of January, 1820, after the death of his father, King George the Third. His Majesty was a man of a mild and benevolent disposition, and was beloved by his subjects. He was a patron of the arts, and was particularly fond of music and painting. He was also a collector of books and manuscripts. His Majesty's reign was marked by peace and prosperity, and his death was a great loss to the nation.

A COPY OF VEISES for the Year 1837.

PARISH OF ST. GEORGE, BOROUGH, BY JAMES HANBY, Rector of St. Kent Street.








SUNDAY	MONDAY	TUESDAY
<p>SUNDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>	<p>MONDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>	<p>TUESDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>
<p>WEDNESDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>	<p>THURSDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>	<p>FRIDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>
<p>SATURDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>	<p>SUNDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>	<p>MONDAY The service is held at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The collection is taken at the end of each service. The offertory is sung at the beginning of the service. The choir sings the Gloria and the Credo. The sermon is preached at 10 o'clock in the forenoon, and at 4 o'clock in the afternoon. The service is concluded with the Lord's Prayer and the Blessing.</p>



CEREMONIES

To be Observed at the INSTALLATION of KNIGHTS of the BATH.



The ceremony of the installation of Knights of the Bath is one of the most ancient and honorable in the British monarchy. It is a ceremony which is performed in the Chapel of King Henry the Seventh, in which kneeling all the knights before the King's Highness, who sit upon a throne, and receive the investiture of the Order. The ceremony is performed in the Chapel of King Henry the Seventh, in which kneeling all the knights before the King's Highness, who sit upon a throne, and receive the investiture of the Order. The ceremony is performed in the Chapel of King Henry the Seventh, in which kneeling all the knights before the King's Highness, who sit upon a throne, and receive the investiture of the Order.

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LONDON BRIDGE,

OPENED BY

THE KING.

Commenced
June 16,
1825.

Finished
August 1,
1831.

TOWER OF LONDON



WATERGATE BRIDGE



WATERGATE BRIDGE



WATERGATE BRIDGE



WATERGATE BRIDGE



WATERGATE BRIDGE



Printed and Published by W. P. CHUBB, 25, Coventry Street, near Market Lane.

Word of Advice

LADDERING AND INDUSTRIAL INSURANCES
TOWN OF MANSFIELD AND ITS VICINITY.

ADVANTAGES
OF A
SAVINGS' BANK.

Savings Banks have been proved to be the best means for saving money, and the only means for accumulating it, and for securing it for the future. They are the only means for accumulating it for the future, and for securing it for the future.

The first of a Savings Bank is to be explained in four words. First, it is a bank where you can save your money.

Secondly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Thirdly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Fourthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Fifthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Sixthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Seventhly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Eighthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Ninthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Tenthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Eleventhly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Twelfthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Thirteenthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Fourteenthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Fifteenthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Sixteenthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Seventeenthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Eighteenthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Nineteenthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Twentiethly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Twenty-firstly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Twenty-secondly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Twenty-thirdly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Twenty-fourthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Twenty-fifthly, it is a bank where you can save your money. It is a bank where you can save your money, and it is a bank where you can save your money.

Account of the Calamitous Events of the late DREADFUL

Hurricane,

Which happened on Sunday last, Nov. 4th, 1821, in which a great many Ship were wrecked, many Lives were lost, Trees torn up by the roots, Houses demolished, by the dreadful Storm, &c.

ON Sunday week, a most violent storm was experienced at Greenwich, which did considerable damage to the roofs of houses, walls, &c. But the most melancholy accident occurred on the river: a vessel which was wrecked in the night, and the crew were all perished. The vessel was a large vessel which was near there, and it happened with a few additional hands to run the vessel ashore, and remain in the shallow water till the danger was over. When the men returned, he found the vessel already on shore, and the whole crew, consisting of the master, his wife, and four children, all drowned! The only child who met the poor man's eyes was horridly mangled, distorted. On the deck of the ship lay the master dead, with a child in his arms in the same situation; by his side lay his wife with another child in her arms, and a grown up daughter was also mangled to death on the deck. The fourth child, a boy about twelve years of age, was washed on board. We have not been able to learn the name of the unfortunate family.

NEAR BROMLEY, Nov. 4, 1821.—We have this day experienced a most dreadful storm, the sea raging with almost unintermitted fury, a and truly afflicting it is to relate, that two vessels in standing for the harbor, were down in sight of the shore, and all hands perished in the deep, one or two, so to speak, were preserved the crew owing to the rigging for some minutes before the wreck. It is supposed that one of the vessels in a packet, as a quantity of women's apparel has been washed on shore. Four other vessels have come on shore, which it is supposed have received considerable injury.—We have no information of the service of the life boat as the truly outlandish occurrence.

HASTINGS, Nov. 4.—During the gale of yesterday, several vessels were stranded on the coast, among whom were the Danish galley, Young Martin, from Bologna to Bourdeaux in ballast. Every exertion was made by three midshipmen and a party of marines, to get a boat off to their assistance, and they succeeded in reaching almost within half of the wreck; but unfortunately, they were driven toward by the heavy sea and tide, their boat was sprung, and they were obliged to swim for their lives. The vessel which followed was distressing in the highest degree; the main mast was carried away, carrying with it into the sea two women and three children, and two of the crew; they were seen for a short time struggling with the waves, but soon sunk to rise no more. Two of the crew still remained on the wreck, and were seen on the foremast, to which it appeared they had hoisted themselves, but as the gale increased, accompanied with a tremendous sea, every attempt to get to them proved in vain. These poor fellows remained in the situation for several hours, but the foremast being carried away at eleven o'clock, they must have been precipitated into the deep. The bodies of two women, two children, and one man have been picked up.

Copied from the Nottingham Review,—Gedroya, Printer, Nottingham.

TOWER OF LONDON!!

Which broke out at midnight on the 29th of October, 1821, and destroyed upwards of 100 houses of a MILLION OF RINGS!!



The Tower of London, one of the most ancient and most magnificent edifices in the world, was on the 29th of October, 1821, at midnight, destroyed by fire. The fire broke out at midnight, and in a few minutes the flames were seen to rise from the roof of the tower. The fire spread rapidly, and in a short time the tower was a mass of flames and smoke. The fire continued to burn for several hours, and the tower was completely destroyed. The fire was caused by a small fire in the kitchen, which had been left unattended. The fire was extinguished by the fire engine, but the tower was beyond repair. The fire was a great calamity, and it was a great loss to the nation. The tower was a great monument to the history of the nation, and it was a great loss to the nation. The fire was a great calamity, and it was a great loss to the nation. The tower was a great monument to the history of the nation, and it was a great loss to the nation.

to print this broadside, the first to report on this sensational case. There was certainly no time for proof reading with Lecasser spelled incorrectly twice (and in two different ways) in the title and text and with type-setting errors in almost every sentence. The main image is striking, depicting Mr Gee, chained at his chest and feet, fists clenched, attempting to break free.

[1834]

£1,800

UNRECORDED BROADSIDE ON THE DEATH OF GEORGE III

32. **(GEORGE III, King of Great Britain)** On the Death of His Late Majesty. Printed by P. White ... and sold by F. Collins, ... J. Nesbit, ... and J. Evans & Son. Single sheet folio broadside printed on one side only, illus. port. above three columns of text, all within mourning border; small tear to upper right hand corner, a few old folds & creases, two ink marks. 42.5 x 28.5cm.

¶ Not in the British Museum; no copies recorded on Copac or OCLC; no other copies traced. The portrait illustration was also used in an 8pp pamphlet with the same title printed for Collins and Evans.

[1820]

£250

A CHRISTMAS BROADSIDE

33. **HANNY, James.** A Copy of Verses for the Year 1837, humbly presented to all the worthy inhabitants of the Parish of St. George, Borough, by James Hanny, Bellman and Crier, 25 Kent Street. J. V. Quick, (successor to Mr. Clay). Single sheet folio broadside, three large and 12 smaller woodcut illustrations, text in three columns beneath title, edges tipped on to card; old folds. 55 x 45cm. v.g.

¶ No copies recorded on Copac or OCLC. It became the custom for local bellmen, town criers and beadles to visit their patrons at Christmas with printed copies of verses seeking a small gratuity. This is a particularly lovely example with three large woodcuts (one printed from a cracked block showing perhaps its constant use) and 12 vignettes illustrating biblical scenes.

1837

£420

UNRECORDED EDITION

34. **KNIGHTS OF THE BATH.** Ceremonies to be Observ'd at the Installation of Knights of the Bath. Folio broadside, with decorative initial. [London?]. First line of docket title on verso partially obscured from previous mounting Manuscript notes on verso detailing Installations from 1st in 1725, to 11th in 1812. 38 x 25cm

¶ ESTC T162872 records only a 4pp quarto version printed specifically for the 1725 Installation (Newcastle, Oxford; McMaster, UCLA, and Texas.) It is signed G.M. Montagu, with a drop-head title, and a colophon bearing the printer's name, J. Read, in White-Fryers, London. This broadside appears to be unrecorded. The Most Honourable Order of the Bath (formerly the Most Honourable Military Order of the Bath) was founded by George I on 18 May 1725. The majority of the new Knights Companions were knighted by the King and invested with their ribands and badges on 27 May 1725.

[1725]

£180

OPENING OF LONDON BRIDGE

35. **LONDON BRIDGE.** London Bridge Opened by the King. Commenced June 15, 1825. Finished August 1, 1831. Printed & published by W.P. Chubb, 25 Coventry Street, Haymarket. Folio broadside, 44 x 36cm, seven steel engravings, text in two columns. v.g.

¶ Not in BM; OCLC records one copy, at NLS. An attractive commemorative broadside celebrating the royal opening of New London Bridge by King William IV in the summer of 1831. The images are arranged on either side of the sheet, depicting scenes from the opening ceremony, including the royal flotilla. They are accompanied by a six-stanza song, The Opening of London Bridge, to be sung to the tune of 'Bow, Wow, Wow'. The Bridge was designed by John Rennie, and constructed between 1825 and 1831. It was famously sold in 1968 and rebuilt at Lake Havasu Arizona on a concrete frame with stones from the

old London Bridge used as cladding. It was replaced in London by the current London Bridge, built 1967-1972.

[1831]

£580

THE ADVANTAGES OF A SAVINGS' BANK

36. **MANSFIELD SAVINGS' BANK.** A Timely Word of Advice to the Labouring and Industrious Inhabitants of the Town of Mansfield and its Vicinity, on the Advantages of a Savings' Bank. Mansfield: Printed by Benjamin Robinson. Single sheet folio broadside, folio, printed on both sides; old folds & creases but a lovely copy. 43 x 26cm.

¶ Not on Copac or OCLC. Benjamin Robinson was in business c.1805-c.1816. Following the example of other towns, Mansfield 'has undertaken to frame one for the benefit of the labouring and industrious classes ...' The benefits are outlined under five headings. 'Remember that a Savings' Bank is not like a Lottery Office, an imposture upon the poor ... One shilling a week will make Twenty Pounds in Seven Years. On the verso is a table 'shewing the produce of weekly sums at compound interest at £4 percent ...' It took until 6th September, 1841, when the first stone was laid for the Mansfield Savings Bank offices.

A highly unusual example of a broadside printed on both sides of a single sheet. The verso is printed with a 'Table shewing the produce of weekly sums at compound interest, at £1. per Cent. supposing the interest to be added to the Capital annually'. The table, accounted up to the twentieth year, is printed within an attractive decorative border.

[c.1810]

£250

DREADFUL HURRICANE

37. **NOTTINGHAM.** Account of the Calamitous Events of the Late Dreadful Hurricane, which happened on Sunday last, No. 4th, 1821, in which a great many ships were wrecked, many lives were lost, trees torn up by the roots, houses demolished, by the dreadful storm, &c. Copied from the Nottingham Review. Nottingham: Ordoyno, printer. Single sheet small 4to broadside, 23 x 17cm, numbered '93'.

¶ Not on Copac; no other copies traced. Reports from Grimsby, Scarborough and Hastings.

1821

£125

THE TOWER BURNS - THE JEWELS SAVED

38. **TOWER OF LONDON.** Full Particulars of the Awful Fire at the Tower of London!! Which broke out at half-past Ten o'Clock on the night of Saturday, October 30, 1841, and destroyed property to the amount of a million of money! W. M. Clarke. Single sheet folio broadside printed on both sides, large woodcut illus. 19 x 33.5cm, above five columns of text with full page of text (also in five columns) on verso; tipped on to modern sheet at left margin. 50 x 36cm.

¶ Not recorded on Copac or OCLC; no other copies traced. A superb double-sided broadside with an unusually large woodcut illustration reporting on the fire at the Tower of London that destroyed the Storehouse, built in 1688, and caused great damage to other buildings and artefacts. 'An event which will be long remembered in the annals of English history, and which may be regarded in every respect as a truly national calamity, visited the metropolis on Saturday last, October 30 - viz, the entire destruction together with its contents, of that magnificent building, forming so prominent a feature in the far-famed *Tower of London*, denominated "The Grand Storehouses and Small Armoury," containing in addition to an almost innumerable quantity of trophies and other evidences of British glory, no less a number than 200,000 stand of arms, &c ...'

Discovered at 10.30pm, the fire was not brought under control until 3am. Although many artefacts were lost, the crown jewels were dramatically saved. Having discovered that the Keeper of the Jewel House had only the key to the outer room in his possession an attempt was made to bend the bars protecting the jewels with crowbars. A policeman bravely passed out the crown jewels, bearing heat so intense that his uniform was actually charred.

1841

£280

TRADE UNION PROTEST - MURDER OF AN INNOCENT MAN

- 39. **TRADE UNIONS.** Extraordinary Proceedings at Oldham. Seizure of the Books and Papers, and of two Members of the Trades' Union - one man killed - the two Unionists rescued, on Monday last, April 14th, 1834. Nottingham: Ordoyno. Single sheet folio broadside printed on one side only; laid on to later card.



¶ Not recorded on Copac or OCLC; no other copies traced. 'A most lamentable occurrence has taken place at Oldham, in consequence of the unexpected seizure of the books and two members of the Trades' Union ...' A sensational case, widely reported, of 'the unexpected seizure of the books and two members of the Trades' Union' in Oldham on the evening of April 14, 1834. 'The news of this seizure soon spread far and wide, and the town, on the mills ceasing to work, soon presented an astonishing increase of people. Nothing, however was attempted in the way either of intimidation or of insult during the whole evening; yet it was plain, even to the most superficial observer, that something was brewing in the minds of the multitude, which foreboded not peace nor yet goodwill to man'. Following the prisoners as they were marched to the house of the magistrates, the mass of workers were fired upon by the porter of a mill, killing one person. 'The multitude ... took instant resolution and demolished in a few minutes not less than 4000 or 5000 panes of glass and a great number of window frames, and a quantity of machinery' as well as ransacking the house of the occupier of the mill, Mr. Thompson, and throwing him over a wall. The final two paragraphs, in smaller type to fit on the page, report on the anticipation of the inquest into the death of the murdered

worker. 'There can be no doubt, from the many sources of the information received, that the attack first commenced with the porter and was followed up by the inmates of the factory [The knobsticks - men working for lower wages] ... The inquest will excite little less interest than the celebrated one of 1819 [the Peterloo Massacre] insasmuch as the same coroner, Mr. Ferrand, holds that situation. The sensation produced in Manchester by this occurrence is indeed great'.

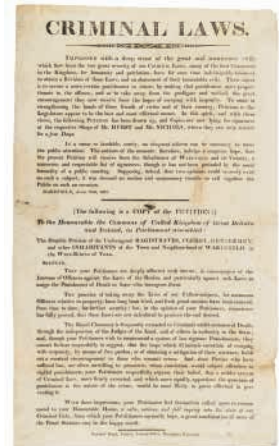
1834

£850

A PETITION CHALLENGING THE 'BLOODY CODE'

- 40. **WAKEFIELD.** Criminal Laws. 'Impressed with a deep sense of the great and numerous evils which flow from the too great severity of our CRIMINAL LAWS, many of the first characters in the Kingdom, for humanity and patriotism, have for some time indefatigably laboured to obtain a revision of those laws, and an abatement of their lamentable evils ...' Wakefield: Rowland Hurst, printer, Journal-Office. Single sheet unillustrated folio broadside, 37 x 22cm, printed in a single column; sl. creased & spotted.

¶ Not in BM or located on OCLC. A very scarce anonymously written political broadside, forming a petition to parliament calling for reform of overly punitive criminal laws. The petition in particular calls for a drastic reduction in the use of the death penalty, especially in cases where the offence is relative to property. It calls for 'a milder system of criminal law, more firmly executed, and which more equally apportions the quantum of punishment to the nature of the crime'. It recommends a 'calm, serious, and full inquiry into the state of criminal code, from which [the] petitioners earnestly hope, a great amelioration of some of the penal statutes may be the happy result'. This was part of an overall attempt to reduce the number



of crimes for which the death penalty was demanded by statute. The so-called Bloody Code had been in effect since the early 18th century, during which time large numbers of seemingly trivial offences carried mandatory (and wildly disproportionate) capital sentences. Calls for reform, driven by radical agitators, gathered momentum in the early nineteenth century, and in 1823 the Judgement of Death Act was passed, allowing for far greater judicial discretion in sentencing, and eventually helping reduce the number of capital crimes from around 200, to just five by 1861.

[1822]

£500



41

WINGED HORSEMEN

41. **BROWNE, Hablot Knight (Phiz)** Winged Horsemen. Original sketch. Pencil on paper, with pencil printer's notes at upper margin, unsigned. 11.5 x 17.5cm. Laid on to later paper. Mounted.

¶ A lovely sketch of three seemingly winged horsemen galloping, away from a town in the background, and with two dogs running beside them. *See also item 233.*

[c.1850s?]

£180 †

BROWNING'S BELLS AND POMEGRANATES
IN ORIGINAL CLOTH

42. **BROWNING, Robert.** Bells and Pomegranates (in eight parts). Edward Moxon. Half title. Largely unopened in orig. black vertical-ribbed cloth, boards blocked with geometric designs in blind, spine uplettered in gilt; expertly executed minor repairs to leading hinge & to head & tail of spine. Contemp. signature 'Woodhouse' on leading f.e.p. A v.g. bright copy.

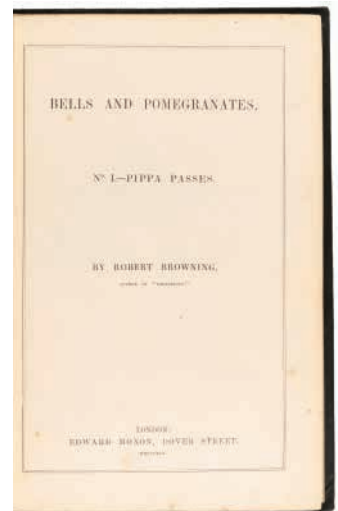
¶ A very nice copy of the first collected issue of the parts, containing the following:

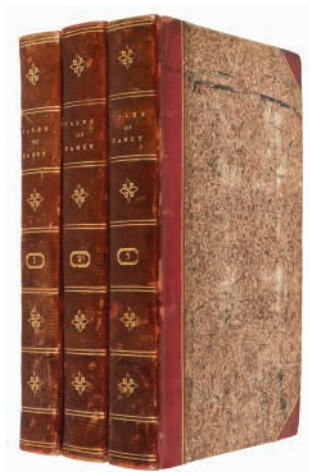
- I. Pippa Passes. 1841.
- II. King Victor and King Charles. 1842.
- III. Dramatic Lyrics. 1842.
- IV. The Return of the Druses. A tragedy in five acts. 1843.
- V. A Blot in the 'Scutcheon. A tragedy in three acts. 2nd edn. 1843.
- VI. Colombe's Birthday. A play in five acts. 1844.
- VII. Dramatic Romances & Lyrics. 1845.
- VIII. Luria; and a Sole's Tragedy. 1846.

The sheets are all first editions except for No. V. which is second edition.

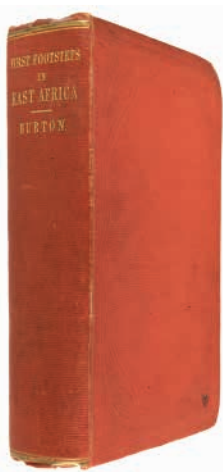
1841-46

£7,500





43



44



45

TALES OF FANCY

43. **BURNEY, Sarah Harriet.** *Tales of Fancy*. 2nd edn. 3 vols. Henry Colburn & Co. Occasional spotting or off-setting, small hole through first few leaves of vol. I, not affecting text. Nicely bound in contemp. half scarlet sheep, spines ruled & with devices in gilt, marbled boards. An attractive copy.

¶ Contains two novels: Vol. I, *The Shipwreck*; Vols II & III, *Country Neighbours*; or *The Secret*.

1820

£350

IN SEARCH OF THE SOURCE OF THE NILE

44. **BURTON, Sir Richard.** *First Footsteps in East Africa; or, An Exploration of Harar*. FIRST EDITION, 2nd issue. Longman, Green, Brown and Longmans. Half title, col. front., 3 col. plates, 2 maps; 24pp. cata. (November 1856). Brown e.p.s, ads printed on pastedowns. Orig. brick-red cloth by Edmonds & Remnants, boards dec. in blind, spine lettered and ruled in gilt. Small armorial bookplate of Edmund Wilmot and later ownership signature of Francis Ley, Epperstone Manor. Very sl. darkening of spine, tiny mark to front board. A v.g., bright & near-fine copy.

¶ Penzer, p.60. This is the second issue in red cloth, without imprint on spine; the first issue was in violet cloth 'now exceedingly rare and practically unobtainable'. Appendix IV on infibulation was omitted from all copies. Edmund Wilmot, 1809-1869, of Chaddesdon, Derbyshire and later Hopton Hall, was son of Sir Robert and Lady Lucy Wilmot. Sir Francis Ley, 1846-1916, industrialist, founded Ley's Malleable Castings Vulcan Ironworks in Derby. Keen on sports, he built facilities for football, cricket, and baseball - the last reintroduced to England by Ley, hence Derby County F.C.'s old ground being named 'The Baseball Ground'. His own cricket team in 1912 included three England football players, messrs Bloomer, Barnes and Bagshaw.

1856

£1,200

JOHN DOLLMAN ... PRESENTED TO HIM BY THE NOBLE AUTHOR'

45. **BYRON, George Noel Gordon, Baron.** *Childe Harold's Pilgrimage*. A Romaunt. (Cantos I & II.) 2nd edn. John Murray; Edinburgh: William Blackwood; Dublin: John Cumming. Half title, folding plate at end; some spotting throughout. Contemp. calf, spine lettered & ruled in gilt; excellent restoration of spine. Inscribed on the leading f.e.p.: John Dollman May 29 1812. Presented to him by the noble Author.'

¶ Wise I. p.52. This Second Edition (and First Octavo Edition) includes six new poems including Euthanasia, Stanzas [And art thou dead, as young and fair], Stanzas [If sometimes in the haunts of men], On a Cornelian Heart which was

broken, To a youthful Friend, and, To ***** [Well! thou art happy, and I feel].

This copy given by Byron to his fellow tenant at No. 8, St. James's Street, James Dollman.

The first two stanzas of *Childe Harold's Pilgrimage* were published in one volume, quarto, on March 3rd, 1812 in an edition of 500 copies - an edition which sold out in three days. As Byron later wrote: 'I awoke one morning and found myself famous'.

This second edition in octavo, with the added poems, appeared soon after the first.

A good (creative) description of this time comes from *The Secret Diary of Lord Byron* supposedly given to Christopher Nicole by a Greek Fisherman and published in 1978:

'My first indication of ... sudden fame ... arrived in the form of invitations. On a sudden, it seemed every hostess in London wished me in her drawing-room ... I had taken rooms at 8, St. James's Street, above a draper of the name of Dollman ...

There were days - I do not exaggerate - when the street outside my lodgings ... was crowded with carriages, from end to end, everyone bearing a delightfully scented envelope with a command to attend this soiree or that ball, this dinner or that reception ...'

On May 4th, Elizabeth, Duchess of Devonshire, wrote to a friend that Lord Byron 'continues to be made the greatest fuss with' and on May 12th 'he continues to be the greatest attraction at all parties and suppers. The ladies, I hear, spoil him, and the gentlemen are jealous of him. He is going back to Naxos, and then the husbands may sleep in peace.'

Byron rented his rooms in St. James's from 28th October 1811 until August 1812. No. 8 was owned by a Scotsman from Aberdeenshire, John Dingwall, 1724-1812, who was at one time a jeweller in Bond Street; he died the day before the inscription in this volume, 28th May. The shop at No. 8 was rented by Francis Dollman who in turn sub-let to John and Thomas Francis Dollman while Dingwall used the premises above ground floor and the 'back house' behind the shop.

John, 1784-1846, from Aston in Warwickshire, and his brother Thomas Francis were in business as hat-makers - the latter patented a design for a collapsible top hat in 1812 - and the partnership continued until it was dissolved in October 1815, with Thomas Francis continuing the business on his own account.

This gift is only recorded by the recipient; it is easy to imagine a meeting on the stairs, or over the counter while buying a hat, between Byron and John Dollman and the gift being made. Imagination can also picture Dollman asking Byron to add a presentation inscription politely refused.

As it is, this is the copy that Byron did indeed present to his fellow tenant, at the time he was enjoying the height of his fame.

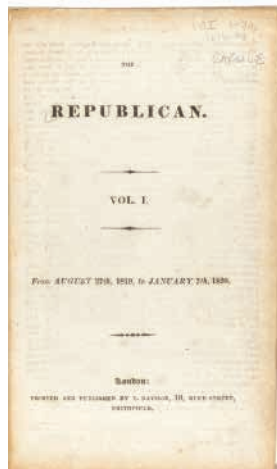
1812

£6,800

John Dollman
 May 29. 1812
 Presented to him by the
 noble author.



46



47

THE WORKS - IN BOARDS

46. **BYRON, George Noel Gordon, Baron.** The Works of the Right Honourable Lord Byron. 8 vols. John Murray. Half titles except in vols. II & VI; ads. in vols VI & VIII. Vol. VIII with damp stains to leading and following pastedowns & f.e.ps. Uncut in orig. blue boards, paper labels; spines sl. darkened, heads & tails of spines a bit bumped, tail of vol. I sl. chipped with some wear to lower margin of spine, labels on vols I, IV, & V sl. chipped affecting a few letters. Ink signature of 'Chas. Marriott' on leading pastedowns of each vol. A nice set as issued in boards.

¶ Volumes I and IV are Coleridge p.92/93 VII, dated 1817 with 'In Five Volumes' on the title pages; the other six volumes are Coleridge p.93 IX, which was a reprint and extension of the 1817 set in five volumes. *See also items 151 & 152.*

1817-1820

£580

CARLILE'S REPUBLICAN

47. **CARLILE, Richard, ed.** The Republican. Vol. I. T. Davison. Occasional sl. water damage to lower margins. Uncut in orig. boards, blank paper label on front board; hinges weak with some loss to head & tail of spine.

¶ With a collective titlepage, index & introduction. Issue numbers 1 to 20; August 27, 1819 to January 7, 1820. *The Republican*, written by the radical agitator and publisher Richard Carlile, was a continuation of *Sherwin's Weekly Political Register* which was forcibly closed by the government after it published Carlile's account of the Peterloo Massacre on August 16, 1819. Carlile was to have been, with Henry Hunt, one of the main speakers at the Reform meeting in St. Peter's Fields. The first number of *The Republican* demands that 'The massacre ... should be the daily theme of the Press until the murderers are brought to justice Every man in Manchester who avows his opinions on the necessity of reform, should never go unarmed – retaliation has become a duty, and revenge an act of justice'. In October 1819, Carlile was sentenced to three years in jail for the deemed blasphemy and seditious libel contained within *The Republican's* pages.

1819-20

£480

CHAPBOOKS

See also items 12 & 22.

THE WIFE OF ELEVEN HUSBANDS FINE COPY AS ISSUED

48. **ANONYMOUS.** The Princess of Bagdad; or, The wife of eleven husbands: containing an account of her shipwreck on the island of Majorca ... William Cole. Hand-coloured folding front.; some damp marking to lower margin of a few gatherings. Uncut and unopened, sewn as issued in orig. pale pink printed wrappers; sl.

fading, neat tissue repair to spine. A nice copy as issued.

¶ Oxford only on Copac; OCLC adds NLI, Yale, UNCG, Missouri-Kansas. The title imprint is William Cole of Newgate Street, but the front wrapper advertises 'Hodgson's List of Pamphlets, &c. 111, Fleet Street. William Cole was successor to Hodgson & Co. c.1825. A scarce chapbook narrating the tale of Princess Alathiel, daughter of Sultan Beninedab of Baghdad. The story is of an epic journey of sea voyages, battles, shipwrecks, imprisonment, and finally, her marriage to the King of Algarve.

[c.1825?]

£750



48



48

THE TRAVAILS OF GEORGE BARNWELL - MURDER AND A BROKEN HEART

49. **(BARNWELL, George)** The Life and History of George Barnwell; who, from the highest character and credit, fell to the lowest depth of vice, through the artful stratagems of a woman of the town: detailing his love for Maria; the steps which led to his own ruin, and ultimately to the murder of his uncle: his affecting execution; and the death of Maria through a broken heart. Dean & Munday. Hand-coloured folding front. Sewn as issued in orig. brown printed paper wrappers; split at spine, otherwise a decent copy as issued. 34pp.

¶ Dated 1820 by the BL. The story of George Barnwell, who robbed and killed his uncle to fund his relationship with a prostitute, was one of the most popular of the nineteenth century. His travails are first recorded ballad form in the 1650s, and in 1731 was turned into a play, *The London Merchant* which was performed over 100 times in its first run.

[1820]

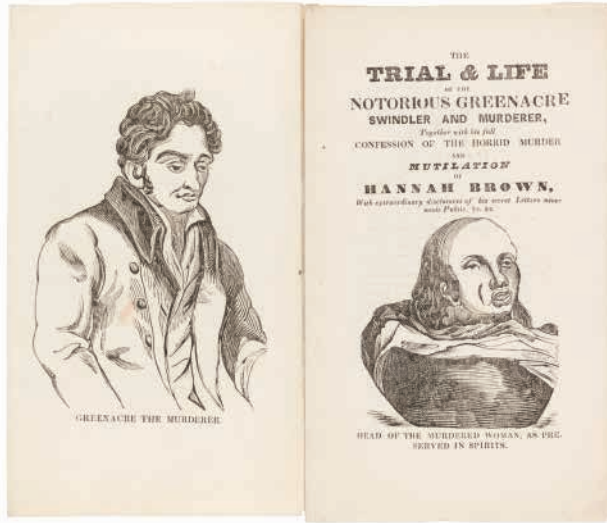
£380



49



49



THE SEVERED HEAD - ONE KNOWN COPY

50. **(GREENACRE, James)** The Trial & Life of the Notorious Greenacre, swindler and murderer, together with his full confession of the horrid murder and mutilation of Hannah Brown, with extraordinary disclosures of his secret letters never made public, &c. &c. (Printed by J. Thompson.) Front. port., vignette title illus. with the 'head of the murdered woman, as preserved in spirits'. Unsewn. In recent paper wrappers. 12pp.

¶ Not in BL; unrecorded on Copac; OCLC lists a single copy at the Los Angeles Central Law Library. The horrific murder of Brown and subsequent trial, conviction and execution of Greenacre was a huge Victorian sensation eliciting intense public interest. Greenacre murdered, decapitated and dismembered his fiancée, before planning to flee to Australia with his lover. 'Happily for the welfare of the whole human family, the crime of homicide is seldom allowed to go undetected or unpunished, however craftily devised, however secretly perpetrated ...' Greenacre was soon suspected, arrested, tried, and executed before a huge crowd in front of Newgate gaol.

This rare pamphlet is remarkable for the crude woodcut illustration on the titlepage depicting the gruesome image of Hannah Brown's severed head in a bowl of preserving spirits.

[1837]

£350



ENTIRELY UNCUT & UNOPENED

51. **(POCOCK, Isaac)** The Maid and Magpie, a pathetic tale, founded on fact. Together with Southey's poem on Mary, The Maid of the Inn. 24mo. Durham: W.W. Murray. Title vignette, with one further woodcut illus. An entirely uncut sheet, folded. a lovely copy. 24pp.

¶ Copac records copies at the BL, Durham and Oxford only; OCLC adds a copy at Newcastle but no copies in the U.S. Pocock's popular play was first performed in 1815.

1854

£75

CHARLOTTE'S FUNERAL
'SHOPS AND HOUSES BE CLOSED'

52. **(CHARLOTTE AUGUSTA, Princess of Wales) ANONYMOUS.** Wednesday Next Being the Day Fixed for the Interment of the Lamented Princess Charlotte, it is recommended to the inhabitants of Bridgnorth, that the shops and houses be closed on that day. Bridgnorth: from the printing office of G. Gitton. Single sheet, 12 x 20cm. Laid on to card.

¶ The sheet is inscribed in manuscript 'Novr. 17 1817. 500^r' but is partially trimmed through.

1817

£75 †



FINE COPY OF THE SHAKESPEARE HEAD CHAUCER

53. **CHAUCER, Geoffrey.** The Works of Geoffrey Chaucer. 8 vols. Folio. Printed at the Shakespeare Head Press Stratford-Upon-Avon and published for the Press by Basil Blackwell Oxford. Half titles, limitation leaf vol. I, printed in red, blue & black, hand-coloured woodcuts, illus., volume slips loosely inserted in all vols, & printed notification in vol. I. Uncut & largely unopened in orig. blue paper boards, cloth spine, paper title label printed in red & black. A FINE untouched copy.

¶ Copy number 98 of 375 of which 350 were for sale; with a further 11 copies printed on vellum. Edited by by Alfred W. Pollard, with headings and initials drawn in colour by Jocelyn V. Gaskin and with hand-coloured woodcuts in the text by Hugh Chesterman, all based on those in the Ellesmere manuscript. Printed in Caslon Old Face type on Batchelor's Kelmscott handmade paper by Bernard Newdigate. The Shakespeare Head *Chaucer* is one of the 'three great tasks by which the press is remembered - Froissart, Chaucer and Spenser ... Of the three notable Chaucer editions - placing this with Kelmscott and Golden Cockerel - [this edition] is strikingly the simplest. The illumination seems as fine as the old French work it imitates, and nothing in the private press movement gives quite such jewelled splendour as this'. The Shakespeare Head Press was established in Stratford-on-Avon in 1904 by Arthur Henry Bullen, 1857–1920. The founding aim was to produce a good edition of Shakespeare's works - his ten-volume Shakespeare was completed by 1907. After Bullen's death, the press was acquired by a partnership including the Oxford bookseller Basil Blackwell.

1928-1929

£2,800





54



55



56

CHILDREN'S LITERATURE

THE FIVE SENSES & THE FIVE DIVISIONS OF THE WORLD

54. **ANONYMOUS.** Which is Best: being stories about the five divisions of the world, and stories of the five senses. Thomas Dean & Son. Front., illus. title, plates, illus., final ad. leaf; occasional light foxing. Orig. pink cloth, horizontal blue lines, ruled & wavy, blocked & lettered in gilt, spine uplettered in gilt; sl. dulled. A v.g. attractive copy.

¶ BL, Oxford, Cambridge and National Trust only on Copac. The two sections are separately paginated. The five divisions of the world includes chapters on Australia and Polynesia, Omoko, King of Africa, The Elephant, and Little Dog of Asia, The American Slave Trade, and Europe - English Freedom.

[1849]

£150

MIDSUMMER HOLIDAYS

55. **BELSON, Mary, later Elliott.** Precept and Example, or, Midsummer Holidays. A new edn, improved. W. Darton. Front; occasional sl. foxing. Contemp. or sl. later half dark green morocco, spine dec. and lettered in gilt, marbled boards; sl. rubbed. A v.g. attractive copy.

¶ Includes *The Mother's Reward; or, Christmas Holidays*, without separate titlepage but with continuous pagination (118pp). The first edition was published by Darton in 1810; this 1812 edition being the second printing. Belson, later Elliott, 1794-1870, wrote exclusively for Darton.

1812

£150

JUVENILE TALES TRANSLATED FROM THE GERMAN

56. **CUNDALL, Joseph, pub.** The Little Basket-Maker, and other tales. Small 4to. Joseph Cundall. Chromolitho. front. & three further plates, vignette illus., headpieces & capitals. Orig. cream printed paper boards; dulled & a little rubbed. Inscription on title: 'Isabella Margaret Fletcher from Aunt Sophie Augt. 1845'. Bookseller ticket of T. Varty on leading pastedown. a.e.g. A nice copy of a fine production.

¶ BL, Oxford and V&A only on Copac; not recorded on OCLC. Only two copies have appeared at auction since 1973. Beneath the title on the front board is printed: 'A story book for holiday hours'. Seventeen short tales; 'The simple and instructive little stories in this volume, and its companion, "The Two Doves," are translated from the German. The author is a lady, who loves children'. Joseph Cundall, 1818-1895, known for his sumptuous children's books, was described by William Pickering as 'the publisher with the most devoted concern for book design in mid-nineteenth century England'. Cundall went on to be one of the twelve original members of the Photographic Club in 1847, and a founding member of the Photographic Society (later the Royal Photographic Society) in 1853.

1845

£380



The Basket-maker

EDUCATED CATS

57. **DAME WIGGINS.** Dame Wiggins of Lee, and her seven wonderful cats. A humorous tale. By a lady of ninety. Embellished with fifteen neatly coloured engravings. Thos. Dean & Co. Front., vignette title, & 13 additional hand-coloured illus., 4pp ads. Orig. green cloth, dec. in blind, lettered in gilt; faintly damp marked, otherwise a nice copy. Inscription on leading f.e.p.: 'J W Matthew a present from Mamma'.

¶ This edition not in BL; V&A only on Copac with OCLC adding six North American locations. First published by A. K. Newman & Co. in 1823. The kindly escapades of the educated cats belonging to Dame Wiggins of Lee.

[c.1850]

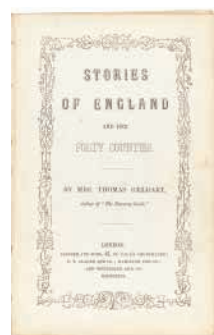
£280



58



59



59

58. **EDGEWORTH, Maria.** The Little Merchants. A new edn. T.J. Allman. (New Juvenile Library.) 12mo. Front. Orig. cream paper-covered front board, attractively lettered & patterned in maroon & gilt, following board printed in black on yellow paper, red cloth spine; a little rubbed. 72pp.

¶ A moral tale for children, issued as the sixth title in the series Miss Edgeworth's *Tales*, part of Allman's New Juvenile Library. First issued by Allman 1857.

1860

£75

STORIES OF ENGLAND

59. **GELDART, Hannah, Ransome, Mrs.** Stories of England and Her Forty Counties. FIRST EDITION. Jarrold & Sons. Half title, hand-coloured folding map, plates, illus.; sl. dusted, plates sl. foxed. Orig. green cloth, striped in black & green, decorated with black crosses & green dots; spine faded, a little rubbed & dulled. C. D. Mayne bookseller's ticket on leading pastedown with book label 'To My Book' on leading f.e.p. An attractive copy.

¶ Hannah Ransome, 1800?-1861, born to Simon Martin and Hannah Ransome, was the younger sister of the novelist Emma Marshall. Geldart wrote numerous books for children as well as a several fictional works aimed at young adult readers such as *Truth is Everything* (1849). She also contributed to religious periodicals including *The Monthly Christian Spectator*.

1849

£45

A RARE AND BEAUTIFUL JUVENILE SERIES

60. **GREEN'S JUVENILE LIBRARY.** Six titles From Green's Juvenile Library. 16mo. Benjamin L. Green. 6 vols. Orig. decorative printed paper boards; all a little dulled with some sl. rubbing to extremities. v.g.

¶ Six scarce titles in their original decorative paper boards from Green's Juvenile Library published c.1849-51. P.A.H. Brown records Benjamin Lepard Green as publishing between 1847 and 1856. Copac records just one other title in this series, *Grace and Clara; or, Be Just as Well as Generous*, by Aunt Kitty, recorded in a single copy at Cambridge. This beautifully produced, if ultimately unsuccessful, series was published in highly attractive paper-covered boards, each bound in a different colour with the same decorative design.



1. AUNT KITTY, pseud. (Maria Jane McIntosh) *Blind Alice*. Initial ad. leaf, front., vignette title, 4pp ads. Cream boards printed in red and gold. [c.1849] Not in BL; Oxford and Cambridge (two copies) only on Copac; OCLC adds no further copies
2. AUNT KITTY, pseud. (Maria Jane McIntosh) *Florence Arnott; or, Is She Generous?* Front., vignette title, 5pp ads. Cream boards printed in green & red. [c.1850] Not in BL; Cambridge only on Copac; no further copies on OCLC.
3. EDMONDS, Mrs Flora Mortimer; or, *Six Months in the Country*. Front, vignette title, final ad. leaf. Yellow boards printed in red. 1850. BL and Cambridge only on Copac; not on OCLC.
4. SARGENT, George Eliel. Charles Hamilton, or, *Better Rub than rust*. Initial ad. leaf, half title, front., vignette title, 4pp ads. Pink boards printed in red. [c.1851] Not in BL; Oxford and Cambridge only on Copac; not on OCLC.
5. SARGENT, George Eliel. Egerton Roscoe: a story for the high-spirited. Initial ad. leaf, half title, front., vignette title. Green boards printed in gold. [1851] BL, Cambridge and Oxford only on Copac; no further copies on OCLC.
6. KITTY, Aunt. Jessie Graham; or, *Friends Dear But Truth Dearer*. Front., vignette title, final ad. leaf. Cream boards printed in blue & gold. [c.1851?] Not recorded on Copac or OCLC; Copac records a single copy of this title (at the BL) published in 1853; the title is entirely unrecorded on OCLC.

[c.1849-51]

£950

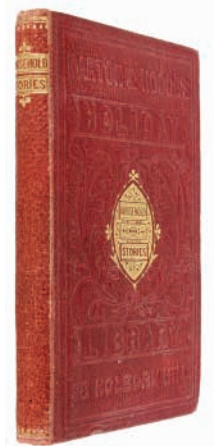
HOUSEHOLD STORIES

61. **(GRIMM, Jacob & Wilhem, & others)** Household Stories. Translated from the German. 18mo. Darton & Co. (Darton & Hodge's Holiday Library.) Front., additional illus. title, 36pp cata. Orig. red embossed cloth, dec. in red & gilt; sl. dulled. Inscriptions on leading endpapers: 'Mary Henrietta Dendy from her affectionate friend Amelia Jolson Carter, December 30th 1863' & 'Anne Catherine Meyrick Simpson Sepr. 28 1919'. v.g.

¶ Not in BL; Cambridge, Oxford and Nottingham only on Copac; OCLC adds a copy at Monash. 17 tales including *The Night-Witch*, *The Serpent and the Fox*, *The Dog and the Sparrow*, *The Flying Wheel* and *Goose-Warding*. Seemingly a later issue using the original Darton & Co. sheets but with 'Darton & Hodge's Holiday Library' on the front board.

[c.1850]

£220



ORIGINAL TALES

62. **HUISH, Robert.** Edwin and Henry; or. The Week's Holidays: Containing original, moral, and instructive tales, for the improvement of youth. To which is added a hymn for the morning and evening of every day in the week. 24mo. Printed in stereotypes, for D. Mackay, Bartholomew Close; Edinburgh, W. Blackwood; Dublin, J. Cumming. Front., 7pp following title have two woodcuts on each leaf (ignoring the placement instructions to binder on p.10). Without following f.e.p. Orig. drab boards, black sheep spine, lettered and ruled in gilt. Gift inscription on leading f.e.p. to Louisa Mashiter from Miss C. Fenning. v.g.

¶ The first edition was published in 1818, in 118pp, with differing imprint. BL & NLS only on Copac; OCLC adds UCLA & Toronto only. The BL dates this later edition [1825?]. Robert Huish, 1776-1850, a miscellaneous writer born in Nottingham, who specialised in books about the Royal Family. 'Price 2s. Half-bound.'

[1825?]

£150



62



63



64

SCARCE ILLUSTRATED SPELLING BOOK
IN DISTINCTIVE CLOTH BINDING

63. **ILLUSTRATED LONDON NEWS.** The Illustrated London Spelling Book. Illustrated London News. Front., illus. title, profusely illus., text within decorative borders. Orig. pink cloth, with straight & wavy vertical blue lines, blocked in blind with central gilt illustration of St Paul's, with lettering reverse in gilt; faded & a little rubbed & marked. Bookplate of Robin de Beaumont. An attractive binding.

¶ Not in BL; Cambridge only on Copac with other editions (also scarce) recorded for 1850, 1851 and 1852; OCLC records six further copies, including two in the U.S. A handsome production, with the contents including an illustrated alphabet, words on one to six syllables, reading lessons, and foreign phrases.

1849

£150

A WEEK IN WONDERLAND

64. **RAYMOND Rossiter Worthington.** A Week in Wonderland. Seven stories for seven days. T. Nelson & Sons. Front. & plates. Orig. green cloth, bevelled boards, pictorially blocked & dec. in black & gilt; sl. rubbed. Prize inscription on leading f.e.p.: 'Emily Probyn the third prize for juniors at the Ribston Hall Spelling Bee, March 15th 1876'. A v.g. attractive copy.

¶ First published in New York in 1871; first published in the U.K. in 1873 under the title *The Children's Week*. This edition not in BL and recorded in a single copy only at the NLS.

1875

£120



65



66



67

THE AMERICAN WEST

65. **TALES.** Tales of Enterprise; for the amusement of youth. Embellished with engravings on steel. Small 4to. Charles Tilt. Initial ad. leaf, plates, final ad. leaf. Orig. green cloth, borders in blind, pictorially blocked in gilt, spine dec. & lettered in gilt. a.e.g. Pencil inscription by Lilian Northcott 1922, on leading f.e.p. A near fine copy.

¶ Not in BL; Oxford and TCD only on Copac; OCLC adds copies at Roehampton, UCLA & Minnesota. A tale of adventure and adversity in the American West regaled by Mrs Meadows to her two children.

1839

£180

RARE 'CUT OUT' CAT PANORAMA - COMPLETE

66. **TUCK, Raphael (publisher)** The Three Little Kittens. Father Tuck's "Panorama" Series. Raphael Tuck & Sons Ltd. 'Designed in England. Printed in Berlin'. 12mo. 4pp text of the poem on thin paper followed by five fold-out pages of colour scraps and 1p consisting of 10 green 'stands'. Front cover only (as issued) printed in colour and embossed. Some sl. rubbing but a remarkable survivor, complete as issued.

¶ Unrecorded. The Opie Collection at Oxford holds a number of 'Father Tuck's Panoramas' (including a version of the Three Little Kittens) but these are larger - 11 by 15cm - where this is 12 by 7.5cm.

The page of instructions shows how all the figures should be removed and cut out, then fitted into the green 'stands' to create 'an immense variety of different tableaux.'

Tuck & Sons describe themselves as: 'publishers to their Majesties the King and Queen & T.R.H. the Prince and Princess of Wales.'

[c.1905?]

£150



FAIRY LAND

67. **(PAULDING, James Kirke)** *A Gift from Fairy Land*. Tales and legends. One hundred fanciful embellishments. Charles Tilt. Additional engraved title printed in sepia & black, plates (some in sepia). Orig. green cloth, borders in blind, central motif in gilt, spine lettered & dec. in gilt; sl. rubbed with minor wear to hinges & top & tail of spine. a.e.g. A nice copy of a scarce work.

¶ BL, Oxford, Cambridge and Leicester only on Copac; The sole U.K. edition; first published in New York in 1838. A lovely production illustrated throughout. The five tales and legends are: Florella, or, The Fairy of the Rainbow; The Philosopher and Fairy Ring; The Hunchback and Beauty; The Nameless Old Woman; The Fairy Experiment. The playful introduction, signed Simpson Fairlamb, pseudonym of James Kirke Paulding, remarks on the right to believe in fairies: '... But alas! seeing is not believing in this unbelieving age; and though the accumulated testimony of the existence of these little sprites, if brought to bear on a question of fact, would satisfy any court or jury in Christendom, still the skepticism of science, and the hardihood of philosophy, have at all times wilfully shut their eyes to a chain of evidence, which would be amply sufficient, to hang a hundred persons, where hanging was in fashion'.



1840

£250



68



68



69

A FINE COPY

68. **CHRISTMAS. WILLIAM PICKERING, pub.** *Christmas Tyde*. FIRST EDITION. William Pickering. Illus. half title, vignette title, woodcut headpieces, 4pp ads on smaller paper. Orig. fine-grained cloth, borders in blind, lettered in gilt; spine very sl. rubbed & dulled. A v.g. crisp copy.

¶ A series of sacred songs and poetical pieces suited to the season. A handsome production with the text within lined borders and with illustrated headpieces and initials. A lovely copy as issued.

1849

£180

THE FATHER OF OVARIOTOMY

69. **CLAY, Charles.** *The Complete Handbook of Obstetric Surgery: or, Short rules of practice in every emergency, from the simplest to the most formidable operations connected with the science of obstetrics*. FIRST EDITION. Henry Renshaw. Illus. Contemp. Brown morocco prize binding, front stamped in gilt, bordered in gilt, raised bands, red morocco label; sl. rubbed. Ownership signature on initial blank.

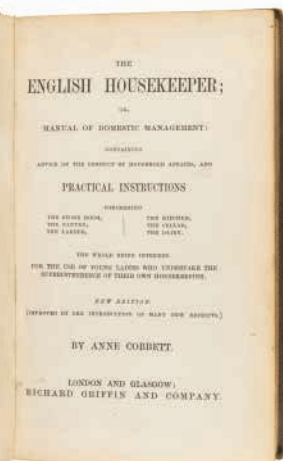
¶ An informative work on obstetric medicine by Charles Clay, known as the 'father of ovariotomy' for his groundbreaking work in advancing the field of abdominal surgery. Includes chapters on abortion, childbirth, and forceps.

1856

£250

HOUSEHOLD MANAGEMENT
BY THE DAUGHTER OF WILLIAM COBBETT

70. **COBBETT, Anne.** *The English Housekeeper; or, Manual of domestic management: containing advice on the conduct of household affairs, and practical instructions concerning The storeroom, pantry, larder, kitchen, cellar, dairy.* The whole being intended for the use of young ladies who undertake the superintendence of their own housekeeping. New edn (improved by the introduction of many new receipts). London and Glasgow: Richard Griffin and Company. Illus., index. Orig. purple-brown cloth, a little rubbing to spine. Ownership inscription in pencil of Molly Green. A good sound copy.



¶ Anne Cobbett, 1795-1877, was the daughter of William & Anne Cobbett. *The English Housekeeper* was her only work, first published in 1835, with a second edition appearing in 1840(?), and a third in 1842. This new edition followed the sixth of 1851 and was the last published in the nineteenth century.

The long introduction makes it clear that the book is aimed at families of 'moderate means'. The author laments the loss of knowledge of housekeeping handed down in the kitchen from mother to daughter, blaming 'the system of education'. Good housekeeping is 'a habit, not a science' and practical learning better than the 'continuous monotony within the walls of a school'.

'Ladies who have houses and servants to look after, should be capable of superintending the whole in a manner so systematic ... that they may have a due portion of their time, and of their thoughts to ... higher matters.' Cobbett also advocates the practical

education of servants and concludes with 'Directions for Cooking for the Poor'. Anne Cobbett was also a publisher from 1824 to 1857, at 10 Red Lion Court.

[1860]

£180

COOK'S VOYAGES

71. **(COOK, James) KIPPIS, Andrew.** *The Life and Voyages of Captain James Cook.* 16mo. Edinburgh: Thomas Nelson. Half title, front., port., additional engraved title, plates. Orig. dark green cloth, boards blocked in blind, spine dec. & lettered in gilt; very sl. rubbed. Ownership inscription on leading f.e.p.: 'James Mottram, Sepr. 22nd 1842'. Bookseller's ticket of Jarrold, Norwich on leading pastedown. v.g.

¶ This edition not on Copac; OCLC records two copies only, at National Library of Australia and University of Otago. This is the first Nelson edition with this title, with two further editions published in 1845 (three copies only) and 1847 (three copies).

1840

£250



COOKERY

ONE RECORDED COPY

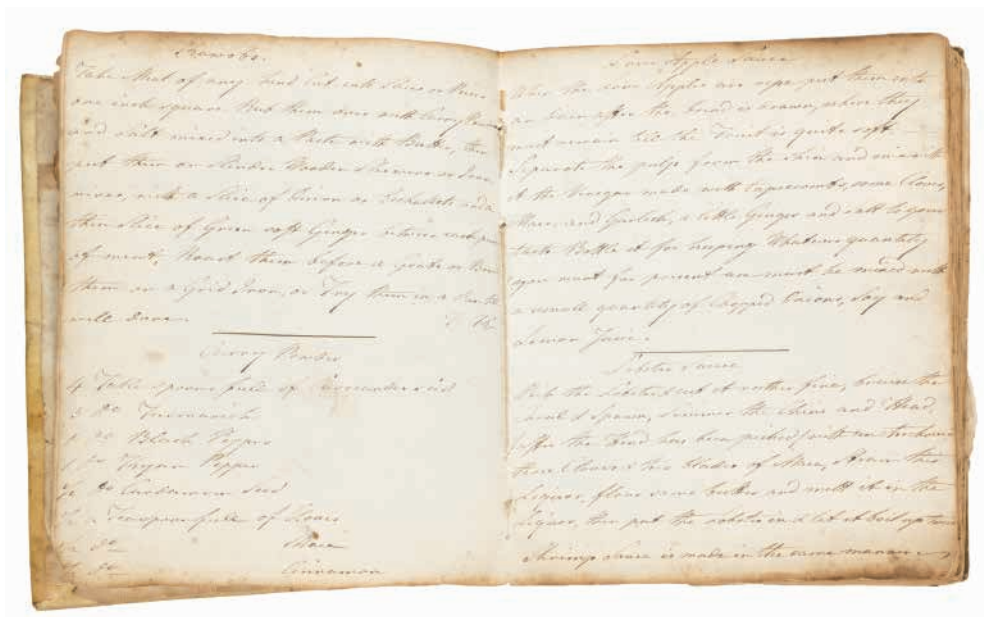
72. **ANONYMOUS.** *300 Tested Recipes.* Warwick: Henry H. 4pp ads following title, final ad. leaf. Ads on following e.ps. Orig. printed boards, dec. & lettered in red, light blue cloth spine; sl. dulled with small mark to front board, otherwise a v.g. crisp copy. Ex Libris John W. Taylor.

¶ Copac and OCLC record a single copy at the BL. The front board includes the text: 'Guy's Cliffe, Warwick. July 1912' and 'Sold in aid of the Training home for girls, Kenilworth?'. Price 1/6 nett.



[1912]

£150

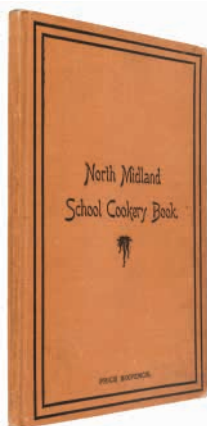


INDIAN COOKERY

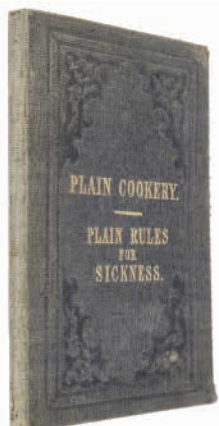
73. **MANUSCRIPT COOKERY BOOK.** Early Nineteenth Century Manuscript Receipt Book. 157pp ms. in several hands, largely on both sides of 4to sheets bound into full vellum, ms. title on front board 'Receipt Book 1810'; soiled & a little worn with some loss to tail of spine, inner leading hinge split but holding.

¶ An interesting manuscript cookbook begun in the Regency period and opening with 19 Indian cookery recipes. If written in 1810 as the cover title suggests, the recipes come just a year after the opening of the Hindostance Dinner and Hooka Smoking Club, the first dedicated Indian restaurant in England, established by Sake Dean Mahomed in 1809, and during a period in which many English families were returning from their time in colonial India. The recipes, eight of which are initialled 'T K' include Hindostanne Pillaw, Common Curry (x 3), Dopiaha Curry (including a footnote on Malugah Tannee), Mrs Floyer's Curry (and later Mrs Floyer's Curry Powder), Curry Pimento or Pepper Curry, Bulmer's Curry / Very superior, Koormah or Brown Curry and Kofftah or Forced Meat Ball Curry, together with numerous recipes for Curry or Pillaw powders. Although we can find a number of Floyers living in India during this period, we are unable to pinpoint the author of these recipes or indeed the identity of 'T K'. Although popular amongst those returning from India, curry, and Indian cuisine in general, was slow to be disseminated amongst the population at large. Hannah Glasse printed the first curry recipe in her *Art of Cookery Made Plain and Easy* (1747) but it was not until Richard Terry's *Indian Cookery* (1861) that the first cookery book dedicated to curry recipes was published. What Indian influence there was on British tables of this period can best be identified by manuscript recipe books such as this.

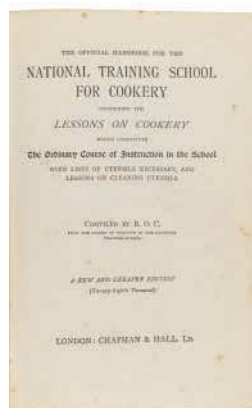
Although unable to identify the compilers of this volume, it continued in use as a recipe book over a number of generations, from the early to the late nineteenth centuries. Included are sweet and savoury recipes (leaning heavily on the sweet), wines, preserves and household receipts, both medical and domestic. Interestingly, and unusually, there is a recipe, 'To Make Black Pudding, attributed to The London Tavern. First built in the 18th Century (and rebuilt in 1768 after a fire destroyed the original building) it is known for hosting a number of notable meetings, both radical and reactionary.



74



75



76

AN INVALUABLE PROFESSION

74. **NORTH MIDLAND SCHOOL COOKERY BOOK.** North Midland School Cookery Book. (4th edn.) Raithby, Lawrence & Co. 1p. ads. Orig. brick brown cloth, bordered & lettered in gilt, stamped sixpence on front board. v.g. 74pp.

¶ Copac records a single copy, at Oxford, of a 1900 edition. 'A few words to teachers of cookery. Cookery teaching is comparatively a new profession. It cannot fail to be interesting, as, although the work is hard, there is less drudgery and monotony than in ordinary class teaching. I would ask you always to bear in mind that you can contribute, perhaps more than any other teachers, to the future welfare of the children under your care. Do not lose sight of this; it will help you more than anything else I can say to you ...'

1894

£35

CHEAP AND WHOLESOME DISHES

75. **SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE.** Plain Cookery, giving a variety of cheap and wholesome dishes; with cookery for the sick. 16mo. S.P.C.K. 32pp. WITH: Plain Rules to be Observed in Case of Illness or Accident. Compiled by Robert Druitt. 32pp. Orig. limp purple cloth, blocked in blind, lettered in gilt; sl. faded. v.g.

¶ The first title not in BL; Copac records a single copy of this title, at the Royal College of Nursing, dated 1856; OCLC adds no further copies. *Plain Rules* also not in BL; Copac notes two copies, at the Royal College of Nursing and Cambridge, dated 1856 and 1851 respectively.

Both guides, which are concise and aimed at a popular audience, are preceded with an opening statement. 'Waste nothing; make the most of what you have. Never put by any thing you have used in cooking, will washed perfectly clean; and remember, "A place for every thing, and every thing in its place".' And: 'When seriously ill, send for the doctor AT ONCE; and always send as early in the morning as you can; do not put it off till late at night. Many lives may be saved by attending to this Rule'.

1854/1855

£120

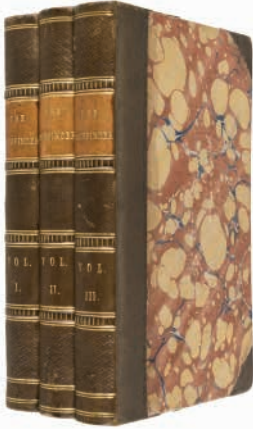
COOKERY SCHOOL

76. **THE NATIONAL TRAINING SCHOOL FOR COOKERY.** The Official Handbook for the National School of Cookery. Containing the lessons on cookery which constitute the ordinary course of instruction in the school, with lists of utensils necessary, and lessons on cleaning utensils. Compiled by R.O.C. A new and cheaper edn. 28th thousand. Chapman & Hall Ads on e.ps. Orig. brick-red cloth, blocked in black & lettered in gilt; sl. rubbed. Prize label of Ystradyfodwg School

Boards presented to Sarah Meredith for excellence in practical cookery on leading pastedown. v.g.

¶ Compiled by Rose Owen Cole. The *Official Handbook* first appeared in 1871. [c.1902]

£35



PATHFINDER

77. **(COOPER, James Fenimore)** *The Pathfinder; or, The Inland Sea.* FIRST U.K. EDITION. 3 vols. Richard Bentley. Occasional foxing, a few gatherings sl. proud. Bound without half titles in contemp. half brown calf, spines ruled in gilt, compartments in blind, brown morocco labels, marbled paper boards. Signature of E. M. Gawne on titles. Bookseller's ticket of John Myleea, Douglas, on leading pastedown. A handsome copy.

¶ Not in Sadleir or Wolff who records a copy in the Bentley's Standard Novels series. First published in Philadelphia in the same year. This copy belonged to Edward Moore Gawne, 1802-1871, a Member of the House of Keys, the directly elected lower house of Tynwald, the parliament of the Isle of Man. Elected in 1829 at the age of 26, he became Speaker of the House of Keys in 1854.

1840

£450

SUSSEX

78. **COOPER, William Durrant.** *A Glossary of the Provincialisms in use in the County of Sussex.* 2nd edn. 12mo. John Russell Smith. 4pp ads. Orig. blue-green cloth; a little bumped, inner hinge cracked. Ownership inscription of Lindfield Borrer on titlepage.

¶ With a new preface to this edition, expanded from the 1834 first edition, which was printed for private circulation.

1853

£48

THE OJIBWAY NATION - A FINE COPY

79. **(COPWAY, George)** *Recollections of a Forest Life: or, The life and travels of Kah-Ge-Ga-Gah-Bowh, or George Copway, chief of the Ojibway Nation.* (3rd U.K. edn.) C. Gilpin. Orig. dark purple cloth, light brown horizontal lines across boards & spine, blocked in blind, spine uplettered in gilt; small nick to head of spine, spine sl. faded. Pickering bookseller's ticket on leading pastedown. A v.g. crisp copy as issued.

¶ See Howes 770. First published in Albany in 1848 with the title *The life, history and travels of Kah-ge-ga-gah-bowh*. The first English edition was 1850. Copway, whose Ojibwa name was Kah-Ge-Ga-Gah-Bowh, meaning 'He Who Stands Forever', was a Mississaugas Ojibwa writer, ethnographer, Methodist missionary, lecturer, and advocate of indigenous peoples.

[1855]

£280



CELEBRATION OF REFORM

80. **CORPORATION OF LONDON.** *An Engraved Ticket to the Entertainment Given by the Corporation of London in the Guildhall on Wednesday 11th July, 1832, to celebrate the Reform in the Representation of the People in the Commons House of Parliament.* An unused ticket or possibly a proof copy, steel etching on thick paper,

with 4 lines of text; small ink mark to margins, expert paper repair to upper left corner. 23.5 x 33cm.

¶ Designed and etched by Thomas Landseer. A previous copy handled was on thin paper suggesting that this could be a proof copy.

Attended by the Prime Minister Early Grey and his ministers, the Entertainment celebrated the passing of the 1832 Reform Act which introduced major changes to the electoral system of England and Wales, addressing the unequal distribution of parliamentary seats and expanding the franchise by broadening and standardising the property qualifications to vote. The celebration is enshrined in The Reform Banquet, a painting by Benjamin Robert Haydon which now hangs at Howick Hall, Northumberland.

The *Staffordshire Advertiser* reported on the events in London July 14: 'On Wednesday last, an entertainment was given by the City of London to Early Grey, and the rest of the ministers, to celebrate the success of the Reform Bill ... The Hall of the Common Council was crowded by a considerable number of the nobility, with members of the House of Commons, to witness this spectacle; and the Freedom of the City was presented to each in a gold box valued at 100 Guineas ... The banquet which followed in the Guild-hall was conducted on that scale of magnificence for which the city of London is celebrated. Upwards of 800 guests were present, of whom 500 were members of the two Houses of Parliament'.



1832

£380 †

WITH ALS - 'OH! MY DARLING!'

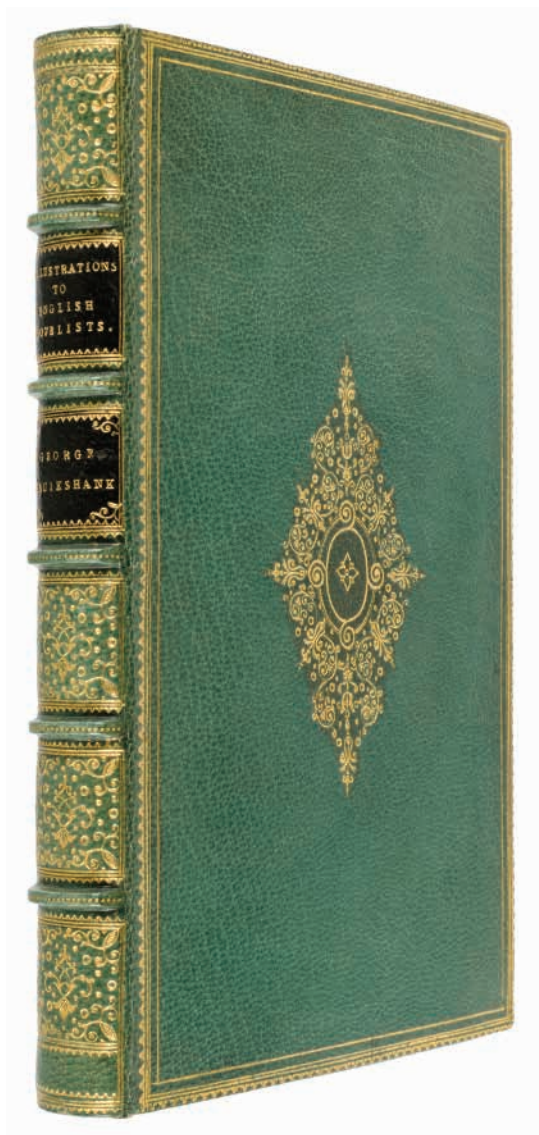
81. **CROWQUILL, Alfred, pseud. (Alfred Henry Forrester)** A Bundle of Crowquills, dropped by Alfred Crowquill, in his eccentric flight over the fields of literature. FIRST EDITION. G. Routledge. Front., illus. Bound with orig. red printed wrappers into full dark green crushed morocco, spine gilt in compartments. Armorial bookplate of C.W. Cowan on leading pastedown. A v.g. handsome copy.



¶ See Topp Vol. I., p.34. A very nice copy of Crowquill's compendium of humorous stories and witty essays. He precedes the work with a characteristic Address to the Public: 'Buy it!', and an equally brief Preface: 'Read it!'. Bound into the prelims is a letter from Crowquill to the publisher John Darling, addressed with great jocularity 'Oh! My Darling!'. Dated November 1850, Crowquill writes 'As Xmas is coming do you not think that they ought to begin to set up "The Bundle of Crowquills" as I have written the preface and reviewed the work'. The proofs of his Gala he delivered 'some ten days past', and he is now 'waiting for the type to correct'. He asks Darling to reply when he can, perceiving him as 'a man of business'. He closes the letter, 'Yours sincerely, with everything of this sort of thing', beneath which he has drawn a charming sketch of himself making a low bow and doffing his top hat, affecting a pose of deep gratitude. The letter is a little fragile, with one or two repairs along folds. It seems Darling did not immediately act on Crowquill's demands, as *The Bundle* did not appear until four years after this charming letter was penned.

1854

£450



FINE BINDING

82. **CRUIKSHANK, George.** Illustrations of Smollett, Fielding, and Goldsmith, in a series of forty-one plates. Charles Tilt. Front, & additional 40 uncoloured plates. A lovely clean copy with a few plates sl. oxidised at the margins, not affecting images. Handsomely bound by Cecil & Larkins in early 20thC full blue-green crushed morocco, gilt ruled borders with gilt central motifs, raised bands, compartments blocked heavily in gilt, black morocco labels, gilt dentelles. Armorial bookplate of Charles Tennant, the Glen, on leading pastedown. a.e.g. FINE.

¶ Illustrations designed and engraved for 'Roscoe's Novelist's Library' consisting of *Humphrey Clinker*, *Roderick Random* and *Peregrine Pickle* by Smollett; *Tom Jones*, *Joseph Andrews*, and *History of Amelia* (Fielding), and *The Vicar of Wakefield* and *Adventures of Sir Launcelot Greaves* (Goldsmith). See also items 95 & 216-220.



83

FINE ORIGINAL CARICATURE
BY A 16-YEAR-OLD GEORGE CRUIKSHANK

83. **CRUIKSHANK, George.** (*Lawyer Flam, His Wife, and Flam's Ghost.*) Original design for a printed caricature. Pencil, pen & ink & watercolour on card. 15.5 x 20cm.

¶ See Cohn 1310 and George BM Satires 11524 for the print published by Laurie & Whittle on August 24th, 1809. At the time of drawing, Cruikshank, who went on to become one of Britain's finest caricaturist and book illustrators, was only 16. His childhood was 'cradled in caricature', brought up watching his father, the artist and draughtsman Isaac Cruikshank, at work. He and his brother Isaac Robert assisted their father with his work. By 1803 George was supplying simple designs to wood-engravers for children's games and books. Isaac taught him the rudiments of copperplate etching and at the age of thirteen he was executing the titles of his father's caricatures, and also putting in backgrounds. 'Many prints were collaborative efforts; Robert also painted miniature portraits and George produced hundreds of designs for advertisements, twelfth-night characters, drolls, songheads, and frontispieces'. This is for a song performed at the Lyceum by Mr Downton in the comic opera *Up All Night or, The Smuggler's Cave*. He undertook work for Laurie and Whittle, friends of his father, who produced song sheets with caricature illustrations. It was only in 1808 that George began to sign his name in full although both the original design and printed version of this illustration remain unsigned.

[1809]

£2,800 †

PERILS OF EMIGRATION

84. **CRUIKSHANK, Percy.** *Hints to Emigrants; or, Incidents in the emigration of John Smith of Smith-Town.* Oblong 8vo. 9 uncoloured plates; a little toned & spotted with a few small tears to margins not affecting image. Orig. green pictorial printed paper wrappers; a little dusted & chipped but a good copy of a rare work.



Open your arrival eye with intense attention into from a variety of situations avoid them as the greater portion are accidental in their occurrence in

¶ Copac records copies at the BL, Oxford and the V&A; OCLC adds three U.S. copies and two in Australia. This edition was preceded by an 1848 printing published by J. Harwood (recorded at the BL only in UK).

A diverting graphic extravaganza, conceived in the Munchausen style, in which some of the peculiar features of an unsettled country are whimsically sketched. Mr. John Smith, the emigrant, and founder of the future flourishing town of Smith-Ville, who leaves England with fond anticipation of the snug enjoyments of untaxed colonial existence, is quite astounded at the rugged prospect of his new location and the violent changes of scene that there succeed each other with pantomimic rapidity. He is utterly bewildered at the unceremonious acquaintances and startling events that await him on his arrival, which continue to exhibit their power of attraction from time to time. Wild beasts and wilder fowl indulge him with discordant serenades, and only "hold their jaw" to steal his supplies; fierce tornadoes, vast diluvian washes, intrusive calls of natives when he is not "at home," continually get him into trouble. But in the end John Smith's pluck pulls him safely through all these obstacles. The difficulties and annoyances that stare him ruthlessly in the face, he soon finds are only to be overcome by energy and perseverance, and these latent virtues being called forth, their exercise rewards him by converting his new home, at first so cheerless and unpromising, into his once imagined El Dorado' (*Bentley's Miscellany*, vol. XXV, 1849, p. 562, and reprinted as part of the introduction in present work).

The designer-cum-illustrator Percy Cruikshank was the son of the illustrator George Cruikshank. It has been suggested that the work is set in Canada, however, the presence of monkeys and alligators in more than one plate suggests a more southerly latitude.

[1849]

£850

ORIGINAL WATERCOLOURS DEPICTING
PLANCHÉ'S *THE BRIGAND*

85. **CRUIKSHANK, Robert.** The Brigand Attacking Travellers; The Dying Brigand; The Wounded Brigand Retreating. Three watercolour designs for Orlando Hodgson's 'New Series' of theatrical prints, reminiscent of Cruikshank's designs for the Toy Theatre. Three watercolours, signed & inscribed in ink and pencil; margins sl. marked & dusted, pencil annotations a little faded. All 23 x 18.5cm, two tipped on to later pieces of card, one loose. Together with three uncoloured copies of the printed version and one hand-coloured copy of 'The Wounded Brigand Retreating'.

¶ Three wonderfully dramatic watercolours by Robert Cruikshank commissioned by the publisher Orlando Hodgson for his 'New Series' of theatrical prints

published in the early to mid 1830s whilst he worked from 10 Cloth Fair. They are very much in the style of Toy Theatre prints designed by Cruikshank for Hodgson in the same period. The few examples of Hodgson's 'New Series' recorded by OCLC (none are recorded on Copac or the British Museum) have titles noting the actor and their role: 'Mr. Abbott as Romeo', 'Mrs Pope as Elwina in Chevy Chase', 'Madame Vestris as Don Giovanni', etc. Although the titles of these watercolours are less specific they are almost certainly illustrations of James Robinson Planché's play *The Brigand* first published in 1829. The play centres on a portrayal of the Italian Robin Hood, Alessandro Massaroni, 'one of those daring spirits that seem to have been created to correct the unequal distribution of good and evil. Chief of a lawless band infecting the



mountains near Rome, his name spread terror throughout Italy'. This description of Massaroni is included as an introductory 'Remark' in the text of *The Brigand* published by John Cumberland. This edition includes an uncoloured frontispiece of Massaroni by Robert Cruikshank. Though much cruder, it is quite clearly the same character reproduced in far finer detail in these watercolours. Two of these designs depict the moment in which Massaroni, in a final escapade, is fatally shot as he attempts an escape from the castle of Prince Bianchi.

Born in 1789, Isaac Robert Cruikshank, was the son of the artist and caricaturist Isaac Cruikshank, 1764-1811, and brother to the more celebrated George. The brothers delighted in theatre, performing in home-made dramas with their friend the actor Edmund Kean and later attending performances on every kind of stage. Robert assisted his father and brother in their studio and went on to become a caricaturist, illustrator and particularly skilful portrait artist. Together with George he drew the illustrations, and superintended the scenery for the hugely successful Adelphi Theatre production of Pierce Egan's *Life in London*. Like his brother, Robert was a prolific artist and he worked with numerous publishers of toy theatres producing full suites of plates alongside individually published character sketches of the famous roles and performers of the day.

[1832]

£4,500 †





ORIGINAL ILLUSTRATIONS TO AN EASTERN TALE

86. **(CRUIKSHANK, Robert)** Five Original Illustrations to an Unknown Eastern Tale. Pen & ink & wash on paper, one 12.5 x 14cm; four 10.5 x 6cm; one smaller image torn with loss to right margin & with three internal holes, one other with creasing to right margin.

¶ Unsigned but undoubtedly by Robert Cruikshank; the larger image in his very distinctive style used in his illustrations for the *Toy Theatre*. It depicts a young couple kneeling before a king and queen with the emblem of a double-headed eagle beside the throne and another on a banner above the congregation looking on, including members of the Orthodox Church and knights in armour.

[c.1820s]

£480

PRESERVATION OF HEALTH - FINE COPY IN CLOTH

87. **CURTIS, John Harrison.** *Observations on the Preservation of Health, in infancy, youth, manhood, and age: with the best means of improving the moral and physical condition of man.* FIRST EDITION. Henry Resnhaw. Front., 12pp cata. Orig. wavy-grained glazed blue green cloth, horizontall stripes, dec. in blind, lettered in gilt; small mark to back board. A FINE, crisp & delightful copy.

¶ A popular treatise for those without 'the leisure, the inclination, nor the pecuniary means of becoming acquainted with more voluminous and scientific treatises' who nonetheless 'are doubtless as much interested in the subject, and as desirous of information upon it, as persons more favourably circumstanced'. Preceded by Curtis's works on the *Preservation of Hearing* and the *Preservation of Sight* (both 1834).

1837

£120

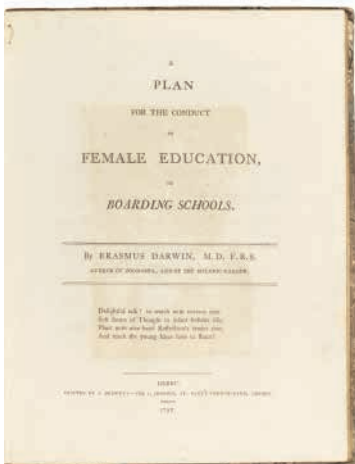


PLAN FOR FEMALE EDUCATION,
WITH A CATALOGUE OF RECOMMENDED READING

88. **DARWIN, Erasmus.** *A Plan for the Conduct of Female Education in Boarding Schools.* Derby: printed by J. Drewry; for J. Johnson. viii, [1]10-128pp, half title, engraved frontispiece 'View in the Grounds of Ashbourne Hall'. 4to. Worming to gutter margin at head of initial pages, inner boards & endpapers foxed, otherwise clean. Near contemporary half calf, marbled boards, black morocco label; joints cracked but firm, wear to head & tail of spine. Engraved 'five leaf clover' bookplate of Richd. Acklom.

¶ ESTC T110944. In his 'Apology for the work' on the recto of the final leaf, Erasmus Darwin explains that this treatise was written following a request by Miss Parker, whose school at Ashborne in Derbyshire is advertised on the final page. After the death of his first wife in 1770, Darwin had two illegitimate children with Mary Parker who had been the governess to Darwin's son Robert. Their two children, Susanna and Mary were educated at her school. Darwin, drawing on the influence of Locke, Rousseau, and De Genlis, sought for young ladies 'so extensive an education, as modern refinement requires'. 'Education', he concludes the opening chapter, 'should draw the outline, and teach the use of the pencil; but the exertions of the individual must afterwards introduce the various gradations of shade and colour, must illuminate the landscape, and fill it with the beautiful figures of the Graces and the Virtues.'

Section XL forms a Catalogue of Books, listing



recommended reading for the education of young ladies, divided into 22 sections with notes highlighting works that are 'too abstruse for young ladies' who would be better improved by 'being shewn with proper remarks a select collection of the prints of beautiful landscapes, or of beautiful figures'. Others are deemed 'too difficult or too voluminous for young ladies' who again would be better served by viewing antique prints.

Provenance: Possibly Richard Acklom of Wiseton Hall, Nottinghamshire. He had a daughter Esther, 1788-1818. She was described as 'a stout and somewhat plain lady of considerable intelligence', fond of flirting and a great character. She is said to have fallen in love with John Spencer, Viscount Althorp, heir to the 2nd Earl Spencer, when she was twenty-two and he ten years older, and to have made the fact so plain to him that, although he had not intended to marry, he proposed to her. His devotion after marriage apparently amply compensated for his lack of ardour before. She died on 11 June 1818 at age 29 at Halkin Street, Belgravia, London, England, from childbirth - or possibly from shock at Princess Charlotte's death. Unfortunately we can trace no record of her education.

1797

£2,250

INSCRIBED BY HUMPHRY DAVY'S WIDOW

89. **DAVY, Sir Humphry.** *Consolations in Travel; or, The Last Days of a Philosopher.* 3rd edn. John Murray. Half title. Contemp. full green morocco presentation binding, gilt borders; a.e.g. Sl. rubbing otherwise a v.g., handsome copy. INSCRIBED by the author's widow, Jane Davy, to Eliza, Marchioness of Breadalbane, 6th April 1836, Park St.: '...presented by one whose interest in the Fame of the illustrious dead, allows her proudly to add her own name ...?'

¶ Sir Humphry Davy, 1778-1829, was an eminent scientist, founder of electrochemistry. experimenter with nitrous oxide (who introduced Coleridge & Southey to laughing gas) and inventor of the miner's safety lamp.

Consolations in Travel was his last book, published posthumously, combining thoughts on science, travel, poetry and philosophy which continued to be popular through the Victorian era.

Jane Kerr, 1780-1855, daughter of a Scottish merchant, first married Sir Shuckburgh Ashby Apreece, who died in 1807 leaving Jane a rich widow. She married Humphry Davy in 1812.

Her inscription here is to Lady Elizabeth Campbell (Baillie-Hamilton), better known as Eliza, Marchioness of Breadalbane, 1803-1861, wife of John Campbell, 2nd Marquess of Breadalbane. She was later to become Lady of the Bedchamber to Queen Victoria.

1831

£150

DECORATED CLOTH.

See items 13, 54, 59, 63-65, 71, 79, 125 & 129.

Jarndyce is preparing a catalogue of books in original decorated cloth, 1820-1910. Please let us know if you would like to receive a copy.

90. **DIBDIN, Thomas Frognall.** *A Bibliographical Antiquarian and Picturesque Tour in France and Germany.* 2nd edn. 3 vols. Robert Jennings, and John Major. Half titles, fronts, plates & facsimis. Orig. pink glazed cloth, spines with green morocco labels. Signature of R. Chichester, 1835 in all vols. A v.g. clean copy.

¶ An entertaining travel narrative, written in a series of 41 letters, informed by a tour of the best libraries and art collections of France and Germany. With an impressive index in vol. III of the manuscripts and printed books 'described, quoted, or referred to'. Dibdin, 1776-1847, was a British bibliographer, who in 1818 was commissioned by George Spencer, 2nd Earl Spencer, to travel the continent and build him a library. It is this experience that informs the present work, which was first published in 1821.

1829

£280

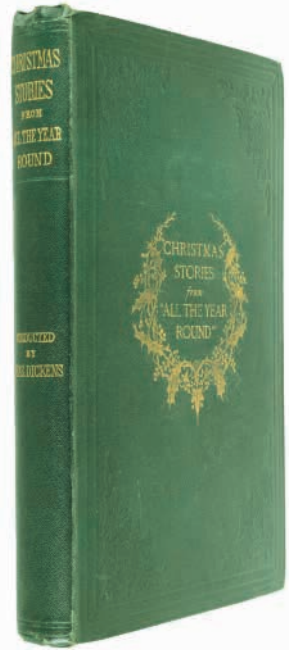
DICKENS, Charles

COLLECTED CHRISTMAS STORIES IN ORIGINAL CLOTH

91. [All the Year Round.] The Christmas Numbers of All the Year Round. Conducted by Charles Dickens. 26 Wellington Street. Orig. green sand-grained cloth, blocked & lettered in blind & gilt, with holly frame to front board roundel. Signature of Richard Eccles, The Elms, 1870, on leading f.e.p.; small bookseller's blind stamp of Kelly, Manchester. a.e.g. A v.g. bright copy in custom-made green cloth slipcase.

¶ A superior copy of the first collected edition of the nine Christmas Numbers which were written collaboratively and edited by Dickens.

1859. *The Haunted House*. Dickens wrote The Mortals in the House, The Ghost in Master B's Room, and The Ghost in The Corner Room, as well as the opening paragraphs of the other chapters (exception The Ghost In The Picture Room).
1860. *A Message From The Sea*. Chapters I, II & V, and passages in other chapters were by Dickens, the rest by Wilkie Collins. A woodcut was used in this number.
1861. *Tom Tiddler's Ground*. Dickens wrote chapters I, VI & VII.
1862. *Somebody's Luggage*. Dickens wrote His Leaving It Till Called For, His Boots, His Brown-Paper Parcel, and His Wonderful End; also a part of chapter III.
1863. *Mrs. Lirriper's Lodgings*. Chapters I & VII are by Dickens.
1864. *Mrs. Lirriper's Legacy*. Chapters I & VII are by Dickens.
1865. *Dr. Marigold's Prescription*. Chapters I, VI & VIII are by Dickens.
1866. *Mugby Junction*. Dickens wrote Barbox Brothers, Barbox Brothers & Co., Main Line (The Boy at Rugby), and No. 1 Branch Line (The Signal Man).
1867. *No Thoroughfare*. Dickens wrote The Overture, portions of the First and Fourth Acts, and the entire Act III. Wilkie Collins wrote the rest of the Number.



[1868]

£850

92. Bleak House. FIRST EDITION. Bradbury & Evans. Half title, front., engr. title, plates by H.K. Browne; occasional spotting or browning to plates. Contemp. half tan calf, spine gilt in compartments, maroon & olive green morocco labels; v. light rubbing. Bookseller's ticket: H.M. Gilbert, Southampton. Armorial bookplate with the monogram 'Gardez Bien'. An attractive copy.

1853

£750

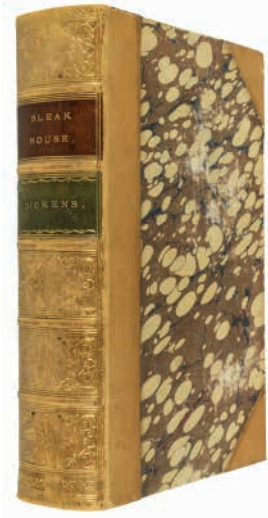
TENTH EDITION - RED CLOTH

93. A Christmas Carol. 10th edn. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf. Orig. vertical-grained red cloth, blocked & lettered in gilt; recent well-executed repairs to hinges & head & tail of spine. Contemp. signature of M.A. Stolterfoth on titlepage. a.e.g. A nice bright copy.

¶ The first edition to be published in red cloth, bringing the work into uniformity with Dickens's other Christmas books.

1844

£1,500



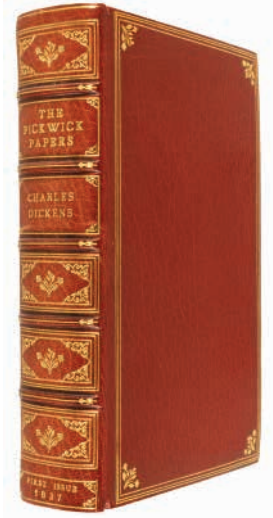
92



93



94



96

FIRST EDITION, FIRST ISSUE

94. *The Cricket on the Hearth*. FIRST EDITION, 1st issue. Printed & published for the Author, by Bradbury & Evans. Half title, front., engr. title & illus. by Maclise, Doyle, Stanfield & Leech, final ad. leaf. Orig. red vertical-grained cloth, pictorially blocked & lettered in gilt. Contemp. signature of Harriet Simpson, & booklabel of Rev. Charles Upwood Manning; bookseller's ticket: J. Robinson, Market Hill. a.e.g. A v.g. bright copy.

¶ Smith II, 6; with the first state of the advertisement leaf showing the italic heading over two lines rather than three. This first state is much scarcer than the second; Smith comments, 'I have found the second state of the advertisement in all but a few copies of the first edition that I reviewed'. First published on 20th December 1845.

1846

£1,500



95. *The Pic Nic Papers*. By various hands. Edited by Charles Dickens, Esq. with illustrations by George Cruikshank, Phiz, &c. FIRST EDITION, 2nd issue. 3 vols. Henry Colburn. Fronts. & plates by George Cruikshank, Phiz, &c. Handsomely bound in early 20thC full crushed maroon morocco by Sangorski and Sutcliffe, gilt spines, borders & dentelles; hinges sl. rubbed. t.e.g. A v.g. attractive copy.

¶ In the introduction to the second issue, the error 'publisher young' was corrected when the volume was printed by J.G. Palmer.

1841

£750

EXTRA-ILLUSTRATED
IN FULL SCARLET MOROCCO

96. *Pickwick Papers*. FIRST EDITION, Veller title. Chapman & Hall. Half title, front. & engr. title, plates by Seymour, Phiz, Onwhyn & Buss. Very handsomely bound in later full scarlet crushed morocco by Root of London, gilt spine, borders & dentelles. Armorial bookplate of Henry Arthur John Silley. a.e.g. A v.g. handsome copy in red cloth slipcase.

¶ A superb extra-illustrated copy, with the 32 plates by Onwhyn bound in, as well as the two Buss plates.

1837

£2,250

TWENTIETH PERFORMANCE

97. **NEWCASTLE. Assembly Rooms.** [Guild of Literature & Art.] [Not So Bad As We Seem.] Playbill. On Friday evening, August 27th, 1852, the amateur company of The Guild of Literature and Art, ... will have the honor of performing, for the twentieth time, a new comedy, compressed into three acts, by Sir Edward Bulwer Lytton, called *Not So Bad As We Seem: or, Many Sides to a Character.* ... After which (for the nineteenth time) an original farce, in one act, by Mr. Charles Dickens and Mr. Mark Lemon, entitled *Mr. Nightingale's Diary.* ... The whole to conclude with a comic scene, (from the French) called *Two O'Clock in the Morning.* ... The whole produced under the direction of Mr. Charles Dickens. W.S. Johnson, "Nassau Steam Press". Single sheet folio playbill, printed in red & black; three light folds. v.g. 25 x 51cm.

¶ The north-east leg of The Guild's theatrical tour, evidently proved every bit as successful as the earlier performances; on August 29th Dickens wrote to John Forster, whose schedule prevented him from joining the players on this occasion, 'into the room at Newcastle they squeezed 600 people, at twelve and sixpence, into a space reasonably capable of holding three hundred'. (*Pilgrim Letters*, vol. 6, p.748.) Forster was replaced, on this occasion, by the illustrator John Tenniel.

1852

£1,450



BRISTOLIAN

98. **DIX, John.** *Local Legends and Rambling Rhymes.* With illustrations, by 'A. Pen.' FIRST EDITION. 12mo. Bristol: George Davey. Front., additional engr. title, plates; some sl. spotting & foxing. Orig. brown cloth, pictorially blocked in gilt; sl. marked, spine sl. faded. v.g.

¶ First published in *The Bristol Mirror* newspaper. 'I have endeavoured' Dix writes in his address, 'to render this little book as local as possible: the rhymes, illustrations, &c. are exclusively Bristolian'.

1839

£85



A FULL RUN OF DUNCOMBE'S DRAMATIC TALES AND ROMANCES

99. **DUNCOMBE, John, pub.** *Duncombe's Miniature Library. Dramatic Tales and Romances.* 32mo. J. Duncombe & Co. A complete run of 159 titles from the first, second and third series of *Dramatic Tales and Romances*, 20 series titlepages, 16 *Miniature Library* titlepages, 58 titles with separate titlepages, folding plates (all but 25 hand-coloured), 16pp catal. vol. I, 4pp ads vol. XVII, 18pp cata., vol. 23; five titles lacking plate, one plate defective. WITH: an additional 76 titles in the *Miniature Library*, many from the *Brigand Tales Series*, one *Brigand Tales Series* titlepage, 2 *Miniature Library* titlepages, 41 folding plates (all but one hand-coloured). WITH: *The Life and Adventures of Jonathan Bradford.* J. Duncombe. Uncoloured folding front. & 12 further numbered plates. 25 volumes (24 numbered) uniformly

bound in 20thC full brown calf. Red morocoo bookplate of W. A. Foyle, Beeleigh Abbey, on leading pastedowns.



¶ A complete run of the Dramatic Tales and Romances Series published by John Duncombe as part of his Miniature Library. Duncombe and his brother Edward produced radical literature and pornography as well as popular titles and theatrical material. Thanks to the invaluable work of Helen Smith, formerly of Jarndyce and specialist in cheap fiction, we know that Dramatic Tales and Romances was made up of 128 titles in its first series, 24 in the second and seven in the third. This unprecedented run includes the text of all 159 titles and retains all but six folding plates and 58 individual titlepages. The first page of advertisements in volume I records that the Miniature Library was 'a series of interesting works, printed neatly in a uniform manner, and enriched with superb Engravings. The First Work published in the library, is Price One Penny, No. 1, or in Parts [5 titles] at Threepence, or in Volumes neatly bound in red cloth, Price 1s. 6d and embellished with fine Plates engraved on steel'. Dramatic Tales, the fourth work in the Miniature Library was 'Published at 2d each Tale or in Volumes neatly bound in red cloth at 1s. 6d each'. Helpfully, the advertisement lists the first 56 titles, all published up to the point of printing. Offered bound by the publisher, individual titles were also often bound up by their owners, titlepages occasionally discarded, and with omission of the plates.

Dramatic Tales consisted of many of the 'popular and best Pieces as they appear at the different London Theatres' of the day. The titles are as dramatic as the wonderful plates that accompany each work: 'The Ice Witch', 'The Sea Serpent; or, The Wizard of the Winds', 'The Wood Devil; or, The Vampire's Wife', 'Margaret's Ghost, or, The Libertine's Ship', or 'Harlequin and the Witch of Edmonton', to name but a few. They provide, especially in a collection of the entire series, invaluable evidence of contemporary staging of popular plays, abridged, printed and disseminated cheaply for the readership of all.

The remaining 76 titles, bound erratically in the volumes numbered 10 to 16, appear to be largely from the Brigand Tales series of the Miniature Library. Here the collation is more complicated with many titles seemingly issued together. Although only 41 titles have a folding plate, it is highly likely that many of the titles without an accompanying plate were not issued with one. From the make-up of these volumes, it appears that Brigand Tales were issued with two titles and one plate. 'The Female Brigand; or, The Lover's Doom' which includes a plate, is

followed by 'The Bandit Assassin; or, The Maid of the Inn' which does not. 'The Brigand's Cave; or, The Robber's Doom' (with plate) is followed by 'The Robbers of the Rhine' (without), etc. etc. Other titles included in these volumes, either from Brigand Tales or other series include: The Haunted Ships; The Jewish Magician; or, The Flying Chair; The Midnight Embrace in the Halls of Werdendorff!; The Druid Seer of Malwood; or, The Death of the Red King; The Wizard's Revenge; The Brigand's Mistress; or, The Gipsy Girl, &c. &c.

The final, unnumbered volume, is *The Life and Adventures of Jonathan Bradford*. It is in the same format as the Miniature Library but not obviously part of the series. See following item.

Please ask to see a full list of the titles included in all 25 volumes.

THE WRONGFUL EXECUTION OF AN INNOCENT MAN

100. **DUNCOMBE, John, pub. ANSLOW, Edward.** The Life and Adventures of Jonathan Bradford, containing every remarkable fact connected with the extraordinary career of that unfortunate man, from his birth to his execution. With a particular account of his trial and conviction upon circumstantial evidence which led to his suffering an ignominious death upon the scaffold for a murder, of which he was proved to be innocent. 16mo. John Duncombe & Co. Uncoloured folding front. & 12 further



numbered plates, two signed T. H. Jones. Contemp. green calf, marbled paper boards; neatly rebacked retaining most of the original spine. Ownership inscription on leading blank: Frederick Robert Lockwood October 1th [sic] 1837.

¶ BL only on Copac dating this [c.1840]; no further copies on OCLC. No copies recorded at auction.

This title is in the same format but is unusual for the length of the work, together with the number of

engravings. Like the Miniature Library, it is possible, if not likely, that this title was originally issued in parts (presumably 13 given the number of illustrations). The length and episodic nature of the narrative also points towards this. There is, for example a short account (with three illustrations) - linked to Bradford by the horrific nature of execution and the numbing affect of witnessing too much violence - of Fédon's rebellion of 1795-96, a violent uprising against British rule in Grenada which resulted in the violent collapse of the insurgency and the execution of many rebels.

Jonathan Bradford was executed on January 1st, 1741 following his conviction for the murder of Mr Hayes, a wealthy gentleman who was being put up at Bradford's Inn at Oxford. Although Bradford had intended to murder and rob Hayes of the large sum of money he was carrying - it was he who discovered the body of the victim whilst carrying a knife - he was in fact, not guilty of this heinous act; the perpetrator, Hayes's servant, having beaten Bradford to the crime. The facts of the case were only realised when the 'wicked and unworthy servant' confessed on his deathbed (britishexecutions.co.uk).

[c.1837]

£850

EDGEWORTH, Maria

TALES AND NOVELS IN 18 VOLUMES

101. [Works.] Tales and Novels. 18 vols. Baldwin & Cradock. Fronts & additional engr. titles, final ad. leaf vols II & VII, 4pp ads vols V & XV. Orig. maroon moiré cloth, spines lettered in gilt; spines uniformly faded, small nick at head of following hinge vols XII & XVIII. Overall a good-plus set as originally issued.

¶ Loeber E58. The frontispieces and engraved titlepages by W. Harvey, H. Robinson, C. Rolls, T.S. England, and J.W. Cook.

1832-33

£1,250





IRISH BULLS

102. ... & **EDGEWORTH, Richard Lovell**. *Essays on Irish Bulls*. 2nd edn, corrected. J. Johnson. Sl. spotting in first few & final few leaves. Contemp. half calf, spine ruled & lettered in gilt & with devices in blind, marbled boards & edges; leading hinge v. sl. rubbed. Jones Panton bookstamp, & contemp. signature on titlepage. v.g.

¶ Loeber E85; 'various examples of Irish bulls as well as several stories ...'.

1803

£85

EMINENT WOMEN

103. **ZIMMERN, Helen**. *Maria Edgeworth*. FIRST EDITION. W.H. Allen & Co. (Eminent Women Series, ed. by John H. Ingram.) Half title. Orig. green cloth, dec. & lettered in gilt. Stamps of Malvern Public Library. v.g.

1883

£20



EDUCATION

See also items 88 & 116

SCHOOL ROOM SKETCH

104. Pencil Sketch of a School Room. Pencil sketch on paper, 17 x 21cm. Mounted.

¶ A rough sketch in pencil of a school room scene; a male teacher sits at a table with a young woman reading a book and a younger boy sitting either side of him.

[1820s?]

£350 †

ARCHITECT'S DESIGNS FOR A SCHOOL FOR BOYS AND GIRLS

105. (**CUNDY, Thomas, Jun.**) Original Artwork for the Design of a School for Boys and Girls. Watercolour, 21 x 15cm, signed T & T Cundy, Junr. laid on to large sheet with pencil & ink plan for the interior of the school. Inscribed in ink: 'note. Schools for 30 boys and 30 girls upon the Simultaneous method of education and according to the management of the committee of Council on Education'. Mounted, framed & glazed.

¶ A finished watercolour design by the renowned architect Thomas Cundy Junior, 1790-1867. Thomas was the son of the architect Thomas Cundy Senior. Both worked closely together until Senior's death in 1825. Thomas Junior inherited his father's position as surveyor of the Grosvenor estate, a position he held for 41 years. This finished design for a two-room school, for girls and boys, would have been produced in the years following the establishment of the Committee of the Privy Council on Education in 1839, the first such government body responsible for education. The watercolour shows a modest single storey building with one entrance, the main room divided between the girls and boys schools and each with a yard for recreation at the rear of the building.

[c.1840]

£950 †

106. **HALL, John**. (Plate 14 from *Novel Designs for Cottages and Schools with Observations Thereon*.) (London: for the Author.) Colour litho. Approx. 35 x 25cm. Mounted, framed & glazed.

¶ The penultimate print from Hall's exceptionally rare book on designs for cottages and schools. The coloured plate depicts a very simple school building consisting of a single room adorned with three windows. Hall argues in his introduction for the building of self-sufficient schools, paid for with a very modest fee from parents (freeing them to go to work) and the cultivation of an acre of land adjoining each school. Copac records only four copies of Hall's privately produced work; the last auction record is from 1898.

[1825]

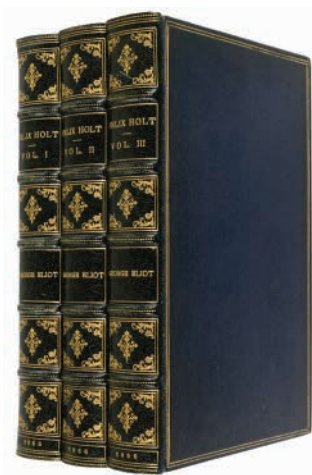
£280 †



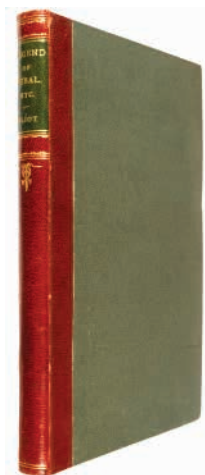
104



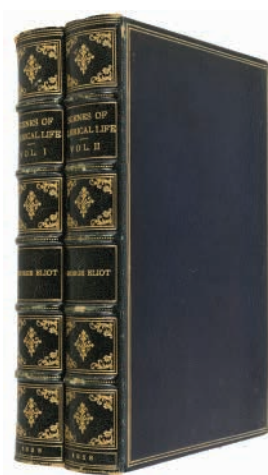
105



107



108



109

ELIOT, George

FINE BINDING BY BIRDSALL

107. Felix Holt The Radical. FIRST EDITION. 3 vols. Edinburgh and London: William Blackwood & Sons. Half titles, 4pp ads & 20pp catalogue at end of vol. III. Handsomely bound in sl. later full dark blue crushed morocco by Birdsall of Northampton, spine gilt in compartments, double-ruled borders & gilt dentelles. Orig. cloth spines bound in at end. t.e.g. A v.g. attractive copy.

¶ Baker & Ross A8.1. Sadleir 814; not in Wolff.

1866

£850

BERLIN PUBLISHED

108. The Legend of Jubal and other poems. Berlin: Albert Cohn; printed by Stephan Geibel & Co., Altenbourg. (Asher's collection of English authors, British and American, vol. 99.) Series title. Contemp. half red sheep by Birdsall & Son, dark green leather label. Ownership inscription on fly title, June 1887. v.g.

¶ This German-printed edition appeared in the same year as the first British edition (published by William Blackwood). Eliot's partner George Henry Lewes had offered the reprinting rights to Tauchnitz, Osgood, and Albert Cohn, with Cohn paying £50 to undertake the project. Cohn, a literary scholar and cataloguer, succeeded Albert Asher as head of the Asher publishing house, for the most part continuing to use the Asher name and only rarely issuing works with the Albert Cohn imprint. Not in BL or on Copac. Baker & Ross E1.3.

1874

£180

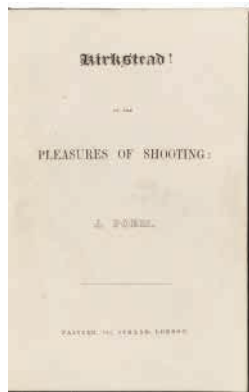
SCENES OF CLERICAL LIFE

109. Scenes of Clerical Life. FIRST EDITION. 2 vols. Edinburgh & London: William Blackwood & Sons. Half titles. Handsomely bound in sl. later full dark blue crushed morocco by Birdsall of Northampton, spine gilt in compartments, double-ruled borders & gilt dentelles. t.e.g. A v.g. attractive copy.

¶ Baker & Ross A3.2; the first book edition, following the serial publication in *Blackwood's Edinburgh Magazine* (1857). Sadleir 818; Wolff 2062.

1858

£1,500



THE PLEASURES OF SHOOTING
TWO RECORDED COPIES

110. **ELLISON, Richard.** *Kirkstead! Or, The Pleasures of Shooting.* (Privately printed:) Painter, 342, Strand. Half title. Orig. black cloth, borders & dec. in gilt, front board lettered in gilt; spine a little worn. 19thC bookplate of M. Waldo Sibthorp & modern label 'L' on leading f.e.p. v.g. 56pp.

¶ BL only on Copac; OCLC adds a single copy at Yale. Written by Colonel Richard Ellison of Boultham Hall near Lincoln, these verses are for 'the ladies patronesses of the Fancy Fair, to be held in aid of the Lincoln county hospital this work is respectfully dedicated, and its entire profits presented'. Written in praise of Lincolnshire, 'they presume to praise a County which few have defended, still fewer have praised, and too many have deprecated'.

[1837]

£120

PURE CHINA TEA

111. **EPHEMERA. CAMELS BRAND.** An Unused Illustrated Wraparound Label For Camels Brand Pure China Tea. n.p. Label with four illustrated panels, printed in red on green paper. 10.5 x 15.5cm. v.g.

¶ Intended to be wrapped around a tea caddy. Illustrated with two Chinese scenes. The back panel includes a quote from the Scottish Physician Sir Andrew Clark, 'If you want to have, either for yourselves or for your patients, Tea which will not injure and which will refresh, get Black China Tea'.

[c.1890s]

£50 †



111



112

SURGEON DENTIST'S TRADE CARD

112. **EPHEMERA. DENTISTRY. FOX, Mr.** Printer's Proof for the Trade Card of Mr. Fox, Surgeon Dentist, 22 New Bridge Street, Blackfriars. (From Lombard Street.) n.p. Engraving on single side only, paper watermarked 1812; sl. creased. Plate 6.2 x 13.4cm, with good margins.

¶ A lovely example of a printer's proof for the business card of a Mr Fox, surgeon dentist, working from 22 New Bridge Street Blackfriars. The only reference we can find to Mr Fox is from an article in the *Kentish Weekly Post or Canterbury Journal*, December 1807, alerting the Canterbury public that, following a period of convalescence in Kent (and subsequent recovery), he will be working in Canterbury every Saturday.

[c.1812]

£250 †

FANS

CELEBRATING THE UNION OF ENGLAND, SCOTLAND & IRELAND

113. **ASHTON & HADWEN, pub.** The United Sisters. Fan printed on paper (height approx. 15cm; span at foot of display approx. 155cm) with engraved image showing three females with shields representing England, Scotland, and Ireland, flanked by

a lion and a unicorn, printed in dark sepia, image signed 'Design'd and Engrav'd by George Wilson'. Mounted on wooden sticks. A lovely copy.

¶ Schrieber Collection 36, p. 71 (silk; unmounted). A very attractive paper fan with a fine engraved image celebrating the union of Britain and Ireland. The Acts of Union - both the Westminster and the Dublin Parliaments had to pass separate Acts (respectively on 2nd July 1800 and 1st August 1800) - came into force on 1st January 1801. This engraved image by George Wilson (active 1785-1820) shows the three principal nations of the union, England, Scotland and Ireland, as three goddess-like females, each with her appropriate shield (crosses of St Andrew and St George, and the Irish harp), with the caption 'The United Sisters'. Below this are four lines of verse: 'Fair Sister Isles of ancient Fame In Commerce, Arms, & Arts ye same. Long may sweet Union bind you three, Each blessing each, and blest as free.'

January 1, 1801

£1,500 †

SHAKESPEARE'S SEVEN AGES

114. **ASHTON, Sarah, fanmaker, & WILSON, George, engraver** Shakespeare's Seven Ages. Sarah Ashton. Stipple engraved paper fan (approx. 24 x 46cm when opened) with seven illustrative ovals below the title, each separated with ornamental trophies depicting the paraphernalia of ageing, together with engraved text below and the maker's legend; some wear and old repairs chiefly to the verso; mounted on wooden staves.

¶ Schrieber Collection 157; see Rosanna, L. D. C. Harrison MA research *A scholarly catalogue raisonné: George Wilson and the engraved fan leaf design, 1795-1801* University of York, 2012. A well delineated fan illustrating the progression from infancy to dotage accompanied by Jacques' soliloquy speech given in Act 2, Scene 7 of Shakespeare's *As You Like It*. The text, for the most part, is taken from the edition of Alexander Pope and George Steeven, some minor contractions including 'ye' for 'the' and 'wt' for 'with' etc., by the engraver. The first medallion, 'the infant', on the far left-hand side of the fan leaf depicts a young woman cuddling her young son and sitting on a chair in profile. 'The whining schoolboy' is an image of a young boy making his way to school; 'the lover' illustrates a young man holding a fashionable hat in his left hand whilst holding a letter in his right, which rests on a large table. 'A soldier' shows a man at the zenith of his life, both mentally and physically; he is clad in armour, holds a sword in his left hand and places his right hand firmly on his hip while looking out at the viewer; 'and then, the justice' records a man with a round belly who sits in a chair and is dressed in a rich costume. 'The sixth age' illustrates a more wizened man, bent over and carrying a sack over his shoulder. The 'last scene of all' features an old man sitting in his chair, now experiencing a 'second childhood' and supported by a young woman. Unusually, the fan was published by Sarah Ashton, who was admitted in 1770 to The Worshipful Company of Fan Makers when she carried on her late husband's business in Little Britain. She went on to publish at least 13 engraved fan designs. On the 26th June 1807, *The Gentleman's Magazine* reports her death: 'At Mrs. Fielde's, in John-street, Pentonville, after a long and painful illness, aged 69, Mrs. Sarah Ashton, late of Little Britain, wholesaler, fan-maker. She was a woman ... whose death is severely felt by a large and highly respectable circle of mourning friends.'

1 Janr. 1796

£3,250 †

ILLUSTRATED 'CHAPEL FAN'

115. **CHAPEL.** Chapel Fan. Entr'd at Stationer's Hall by the Proprietor. Uncoloured stipple engraved paper fan (approx. 24 x 46cm when opened), printed on one side only; some wear with neat repairs to verso. Mounted on wooden staves.

¶ Schrieber Collection 56. In the centre a group of 'The Resurrection of a Pious Family', after a picture by the Revd. W. Peters, and above it two figures in adoration; in the centre above the inscription 'Glory to God in the Highest,' with four psalms or hymns printed in columns interspersed with cherubs. The hymns are Morning Psalm, Example of Christ, Retirement & Meditation, and Evening Psalm.

Jul 1, 1796

£750 †



113



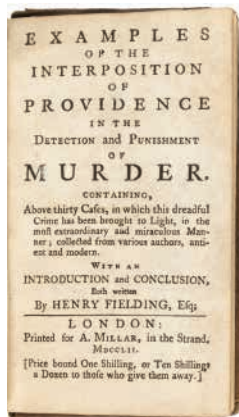
114



115



116



117



117

USE OF THE GLOBES

116. **FIELD, William, Rev.** An Introduction to the use of the Globes, with questions for examination annexed. Designed principally for the use of schools. A new edn, revised and corrected to the present time, with supplementary observations on the distinctive character and relative position of the constellations and fixed stars. T. Allman. Front. & engr. title, additional printed title. Ads. on e.ps. Orig. full publisher's calf, borders blocked in blind, lettered in gilt; plain spine a little faded, but still a v.g. copy.

¶ Terrestrial and celestial globes, for the use of school children. Field first published on the globe in 1798.

1851

£85

DETECTION OF PUNISHMENT AND MURDER

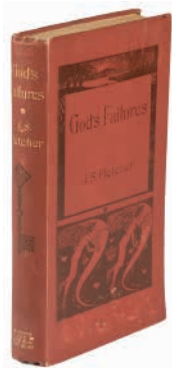
117. **FIELDING, Henry.** Examples of the Interposition of Providence in the Detection and Punishment of Murder. Containing above thirty cases, in which this dreadful crime has been brought to light, in the most extraordinary and miraculous manner; collected from various authors, antiquarian and modern. Printed for A. Millar, in the Strand. [ii], iii, [i], 94pp. 12mo. Trimmed quite close but without loss. Contemp. speckled calf, borders in blind, morocco spine label; some wear with loss to bottom 3cm of spine, nonetheless a pleasing copy.

¶ Cross iii, 324. A monitory pamphlet published as a measure towards stemming an increase in violent crime. The work, as the imprint suggests, was aimed at a popular audience: 'Price bound One Shilling, or Ten Shillings a Dozen to those who give them away'. Evidently, Fielding was successful, a first print run of 2,000 copies being quickly followed by another (from the same type) of 1,000. Despite the large print run, copies in commerce are decidedly rare, the last copy selling at auction in 2015, the copy before that in 1947. Fielding includes 33 examples of crimes dating from the stories in Plutarch to the very contemporary sensational case of Mary Blandy who murdered her father and was hanged in April 1752. In the first example, Fielding begins by lamenting the rise in murders, caused by 'the general neglect (I wish I could not say contempt) of religion': 'That the most dreadful crime of murder hath of late increased in a very deplorable degree in this kingdom, is a fact which every man must confess, and which every good man must very bitterly lament. Till this age, indeed, cruel and bloody actions were so seldom heard of in England, that when they happened, they appeared as prodigies, and raised not only the detestation, but the arts of fraud, knavery and theft, we haVe long since been equal to any of our neighbours; but Murder is very lately begun, perhaps is even now beginning to be common among us'. A rare title by Fielding, 1707-54, playwright, novelist, magistrate and founder of the Bow Street Runners, acknowledged as London's first professional police force.

1752

£4,800

KEYNOTE



118. **FLETCHER, Joseph Smith.** *God's Failures*. 2nd edn. John Lane. (Keynotes series, no. 32) Half title, title designed by Patten Wilson, 14pp reviews, 12pp cata. (1897). Uncut in orig. brick red cloth, blocked & lettered in dark burgundy, spine lettered in gilt; extremities sl. rubbed, some faint white marking to lower margin of front board, but overall a nice copy.

¶ Fletcher, 1863-1935, journalist and author, who wrote more than 200 books - both fiction and non fiction - on various subjects; he is best remembered now as a prolific detective writer. *God's Failures* is a collection of fifteen short stories that could be classified under the contes cruel (cruel tale) genre, characterised by endings which exploit the cruelty and irony of fate. It is the penultimate title in the Keynotes series.

1897

£350

A HEBREW TALE, FROM THE FRENCH

119. **FLORIAN, Jean Pierre Claris de.** *Eleazar and Naphtaly*, an Hebrew tale, translated from the French, by H.H. Young. Joseph John Leathwick, Bloomsbury Square. Half title. Contemp. full dark blue calf, embossed borders, gilt spine; sl. rubbing, but still a v.g. attractive little copy.

¶ *Eliézer et Naphtaly, poème traduit de l'hébreu*, earliest edition in BNF, 1801. FIRST ENGLISH EDITION. The long preface, ppV-XXXVII, is Florian's account of how he discovered the text, during travels 'some years ago in the ancient province of Avignon'.

1827

£120



FIRST ILLUSTRATED EDITION

120. **FRANCE, Anatole, pseud. (Jacques Anatole Thibault).** *At the Sign of the Reine Pédauque*. Translated by Mrs. Wilfrid Jackson with illustrations and decorations by Frank C. Page and an introduction by William J. Locke. John Lane. Half title, front., 11 plates, 2pp ads. Uncut in orig. black dec. cloth; spine sl. faded. v.g.

¶ *La Rôtisserie de la Reine Pédauque*, 1893. First English edition, 1910, under the title *The Queen Pédauque*, (Gibbings & Co., translated by J.A. Stritzko). First illustrated edition.

1922

£40

LIFE AT THE ROYAL HOSPITAL

121. **FRIEDRICHS, Hulda.** *My Friends at Putney Heath*. Illustrated by Robert Barnes and Godfrey Hall. Printed at the offices of "The Art Journal". Illus. throughout. Sewn as issued in orig. buff pictorial wrappers; a little dusted. Robin de Beaumont booklabel.

¶ Observations on life at the Royal Hospital for Incurables, established in 1852 'to relieve and to cherish ... persons, above the pauper class, suffering from incurable maladies ...'.

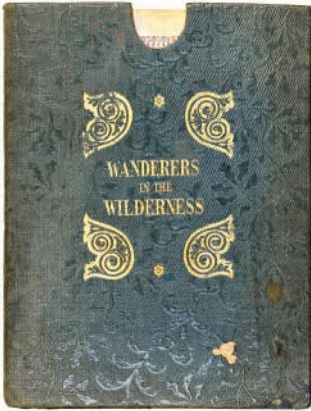
1892

£65

WANDERERS IN THE WILDERNESS -
COMPLETE WITH THE RULE BOOK

122. **GAME. WALLIS, Edward, pub.** *Wallis's New Game of Wanderers in the Wilderness*. Edward Wallis. Hand-coloured engraving, in 16 compartments, backed on linen; expert repair to one fold not affecting image. With the 12pp rules booklet, sewn as issued in orig. printed pink paper wrappers. Both are in orig. green embossed moiré cloth, blocked & lettered in gilt; small nick with loss to front cover, sl. faded. A very nice example.

¶ Whitehouse p.16; BL, Oxford and Cambridge only in U.K.; Yale, Princeton,



UCLA and Indiana only in the U.S. A companion game to *The Star-Spangled Banner; or, Emigrants to U.S.A.* The game is a single large map of South America illustrating its geography, wildlife and people, on land and off shore. The board is numbered 1 to 84, each number being explained in the accompanying booklet. Number 1 begins: 'Demarara. Welcome, gallant friends, to the shores of South America. I shall soon be ready to attend you on your journey to explore this land of wonders, for such you will indeed find it to be ... 5. Here we stop a little, and gather a quantity of the leaves of this vine. See, our Indians are already at work. It is the Wourali, the juice of which furnishes the principal ingredient in the poison with which they anoint the tips of their darts ... 22. Hark at the horrid sounds which proceed from the forest close by! It is the death roar of a Jaguar, which an immense Boa Constrictor is in the act of crushing to a jelly ... 52. Juan Fernandez. This is the Island where Robinson Crusoe lived so many years ... 82. Observe that Macoushi Indian; he is blowing a dart through his blow-pipe ten feet fong [sic], at a Toucan two hundred feet above him ...' A rare and beautifully produced game.

[1844]

£7,500





FINE SPRINKLED CALF

123. **GAY, John.** *Poems on Several Occasions.* Two volumes. Printed for H. Lintot, J. and R. Tonson and S. Draper. [4], 260pp; [4], 260pp, engraved frontispiece dated 1731, 2 engraved plates by Foudrinier. 12mo. A fine clean copy in full contemporary sprinkled calf, raised & gilt bands, red morocco labels, small gilt device in each compartment. FINE. From the Library of Invercauld Castle, Braemar.

¶ ESTC T13897. First published in 1720, with 24 editions appearing during the 18th century.

1745

£280

ROYAL APPOINTMENT, SIGNED BY KING GEORGE

124. **GEORGE III.** Printed Document Appointing George Whitehead as Ensign. Signed at head 'George R.' and below 'Portland, with seal. 1p. folio, with integral blank and docket title in ms. Printed document completed in manuscript; folded and a little dusted.

¶ Signed by both King George III and William Cavendish-Bentinck, 3rd Duke of Portland. Appointing 'George Whitehead, Gentleman' as Ensign in the 2nd Company of the Association of the District of Guildhall and the City of London, dated 7th September 1798: '... to serve without pay, for the protection thereof, and for maintaining the peace and security of the City of London, in case of an emergency ...' The emergency envisaged was the possible invasion of Britain by Napoleon's army; this appointment was one small part of wide-ranging defence measures drawn up by the government.

1798

£180 †



124



125



125

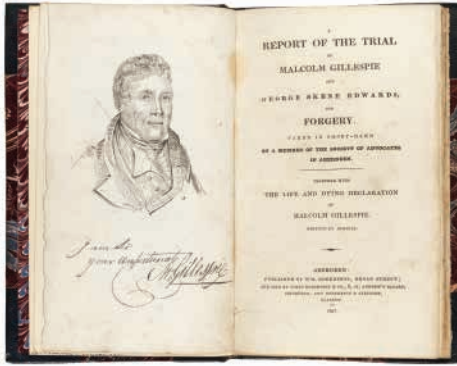
SEA-WEED - FINE CLOTH BINDING

125. **GIFFORD, Isabella.** *The Marine Botanist; an Introduction to the study of algology.* Containing descriptions of the commonest sea-weeds, and the best method of preserving them, with figures of the most remarkable species. FIRST EDITION. Darton and Co., Bath: Binns and Goodwin. Hand-coloured front., colour vignette title & 4 other col. plates, with 6 b&w plates, 16pp cata. Orig. green cloth, blocked in blind, decorated with black horizontal lines, central gilt motif, spine dec. & lettered in gilt; spine sl. faded, otherwise a v.g. crisp copy. Contemp. signature on title.

¶ Gifford, 1825-1891, was a Welsh-born botanist, primarily an algologist. This is the first edition of her primary work, several times reprinted.

[1848]

£280



FORGERY BY AN EXCISEMAN

126. **GILLESPIE, Malcolm, & EDWARDS, George Skene.** A Report of the Trial of Malcolm Gillespie and George Skene Edwards, for Forgery. Taken in short-hand by a member of the Society of Advocates in Aberdeen. Together with the Life and Dying Declaration of Malcolm Gillespie, written by himself. Aberdeen: Wm. Robertson ... Front. port. & additional rather spotted port. xiv, [5]-48pp. BOUND WITH: Report of the Trial of Malcolm Gillespie, officer of excise ... [1]-107pp. 2 works in 1 vol. in contemp. half black morocco by Edmond & Spark, Aberdeen, spine ruled & lettered in gilt, marbled boards. Armorial bookplate of Randle Jackson on leading pastedown, & later label of David Murray, Ballymenoch.

¶ Gillespie was an Exciseman renowned for his seizures of contraband from smugglers; Skene was his 'confidential servant and clerk'. Gillespie was found guilty of forging bills from his home, Crombie Cottage, which was set on fire, presumably to destroy evidence.

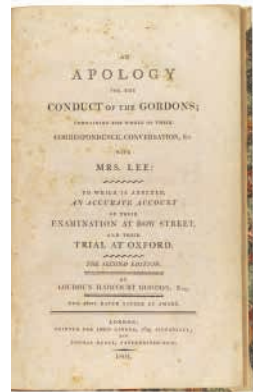
1827

£300

'DEATH OR COMPLIANCE' - BUT NOT GUILTY OF KIDNAP

127. **GORDON, Loudon & Lockhart.** An Apology for the Conduct of the Gordons; Containing the whole of their correspondence, conversation, &c. with Mrs. Lee: To which is annexed, an accurate account of their examination at Bow Street, and their Trial at Oxford. 2nd edn. By Loudon Harcourt Gordon. John Ginger and Thomas Hurst. (ii), xxxii, (144)pp. Retaining orig. drab paper front wrapper, corner torn, inscribed in ms. 'Gordons Trial &c. &c.' and with ownership stamp of Chas. Maker. Excellently rebound in half calf, marbled boards, red label.

¶ Concerning the alleged kidnap of Rachel Fanny Antonia Lee, 1770?-1829, illegitimate daughter of Sir Francis Dashwood, Chancellor of the Exchequer and founder of the notorious Hellfire Club. After her unhappy marriage to Matthew Lee, she 'escaped' with the assistance of the Gordons, sons of Dashwood's old landlady in Kensington Square; Loudon and Rachel rekindled old desires and admitted 'that intercourse which usually takes place between man and wife' did indeed take place. The brothers were acquitted of kidnap, despite Rachel's message to her servant: 'No money, no cloaths, death or compliance'.



1804

£380

SAYINGS AND DOINGS OF SAMUEL SLICK

128. **(HALIBURTON, Thomas Chandler)** The Clockmaker; or, The Sayings and Doings of Samuel Slick of Slickville. (First & second series 5th edn; third series - FIRST EDITION.) 3 vols. Richard Bentley. Fronts & plates; sl. damp mark to front. vol. III. Bound without half titles in contemp. half brown calf, spines ruled in gilt, compartments in blind, brown morocco labels, marbled paper boards. Signature of Edward M. Gawne on titles, one dated 1839. Bookseller's ticket of John Myleea, Douglas, on leading pastedown. A handsome copy.

¶ Not in Sadleir or Wolff. First published in 1836. ODNB states that all the Author earned for this English publication was a silver salver from Bentley. *The Clockmaker*, a best-seller on both sides of the Atlantic, was by the Canadian politician, judge and author, Thomas Chandler Haliburton, 1796-1865. The

dialect comedy later influenced Twain, and possibly even Dickens.

This copy belonged to Edward Moore Gawne, 1802-1871, a Member of the House of Keys, the directly elected lower house of Tynwald, the parliament of the Isle of Man.

1839-40

£280



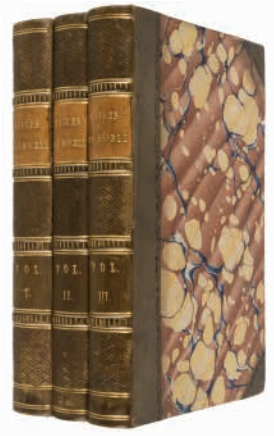
128



129



130



131

WILD SPORTS OF SOUTH AFRICA

129. **HARRIS, Captain William Cornwallis.** *The Wild Sports of Southern Africa*; being the narrative of an expedition from the Cape of Good Hope through the territories of the Chief Moselekatse to the Tropic of Capricorn. FIRST EDITION. John Murray. Half title, front., six other illus., fold. map. Orig. green cloth, pictorially blocked (with images of big game) & lettered in gilt; spine sl. dulled but a v.g. attractive copy. Early ownership inscription of Juliet Clutton-Brock; more recent inscription of Brent Gration-Maxfield, 1970, with his pencil notes.

¶ The author, 1807-1848, was a Second Lieutenant in the Engineers of the East India Company, Bombay Establishment. During the late 1830s he spent some time in Southern Africa, where he travelled extensively, and pursued his passion for hunting. An accomplished if unspectacular artist, he was praised for the accuracy of his drawings of African fauna.

1839

£380

130. **HEDDLE, Ethel Forster.** *So Shall He Reap*. With eight illustrations by Sidney Cowell. FIRST EDITION. James Bowden. Half title, front., plates, 30pp cata. Orig. blue pictorial cloth, blocked & lettered in black & gilt. v.g.

¶ Heddle, 1863-1942, was author of c.20 novels, including *The Three Girls in a Flat*, 1891, and *A Haunted Town*, 1898.

1905

£60

ISLE OF MAN COPY

131. **(HERBERT, Henry William)** *Oliver Cromwell: an historical romance*. Edited by Horace Smith. FIRST EDITION. 3 vols.. Henry Colburn. Contemp. half brown calf, spines ruled in gilt, compartments in blind, brown morocco labels, marbled paper boards. Signature of Edward M. Gawne 1840 on title. Bookseller's ticket of John Myleea, Douglas, on leading pastedown. A handsome copy.

¶ Not in Sadleir; Wolff 3168. Henry William Herbert, 1807-1858, was an English born novelist, poet, classical scholar, illustrator, journalist, and sports writer. He emigrated to America in 1831, settling in New York where his 'engagingly eccentric manner and outlandish dress brought him a social cachet among sportsmen, literary men, and educated merchant leaders'. Writing with

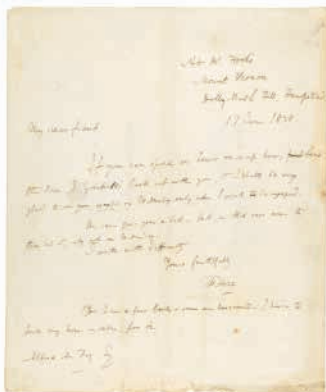
varying success - he was both praised and trashed by Edgar Allan Poe - Herbert was never in control of his finances and he descended to being 'a truculent fop and roadhouse brawler by the mid-1830s'. He married twice, the breakdown of his second marriage after just a few weeks leading to his suicide in the Stevens House Hotel on Broadway, New York.

This copy belonged to Edward Moore Gawne, 1802-1871, a Member of the House of Keys, the directly elected lower house of Tynwald, the parliament of the Isle of Man.

1840

£280

WILLIAM HONE AUTOGRAPH LETTER



132. **HONE, William.** ALS to Alfred A. Fry, 'At Mr. Hook's, Mount Vernon, Holly-Bush Hill, Hampstead. 17th June 1838. 17 lines in black ink on first only of 4pp 4to, integral address leaf with remains of seal; bottom edge sl. creased, lightly folded for posting. A very nice example.

¶ A brief letter to his close friend Alfred Fry, addressed to him at River Terrace, City Road, Islington. 'If you can spare an hour or so up here, bring the Rev. T. Grinfield's book up with you, + I shall be very glad to see you'. He tells Fry, 'We can give you a bed', adding 'come to tea at 5, only not on Wednesday'. He indicates that he is not particularly well, conceding 'I write with difficulty', before signing off and then adding a brief postscript: 'You have a few books - some are borrowed - I desire to put my house in order ...'. Hone at this time had suffered a series of 'paralytic attacks' which left him virtually housebound

housebound, and he may have feared his imminent demise. The identity of Mr. Hook with whom he is staying, is uncertain.

1838

£180 †

FAMILY LIFE ILLUSTRATED WITH BAXTER PLATES

133. **HOUSEHOLD.** Household Pictures for Home & School. Jarrold & Sons. 12 Baxter-processed chromolitho. plates loosely inserted into orig. white glazed dec. embossed printed wraparound; two small tears to wraparound, otherwise a FINE copy as issued.

¶ Price one shilling. A charming set of chromolithographs illustrating the life of a family. Titles include: 'The Kind Servant, The Sailors Return, The Country Walk, and Father Coming Home. There are also illustrations of a young girl selling watercress in the snow and a poor young boy begging for a penny.

[c.1860]

£180



133



133



134

UNRECORDED TALES

134. **HUGHES, Lilian B.** *Off the Reel. Stories.* James Speirs. Half title, 10pp cata. Orig. olive green cloth, bevelled boards, pictorially blocked in silver & gilt, lettered in gilt. Booklabel with name erased. v.g.

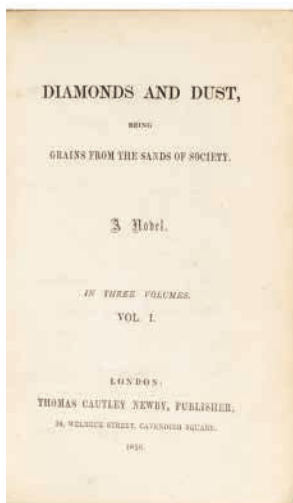
¶ Not in Wolff; not in BL or on Copac; OCLC records two copies in the U.S. and one in Germany. Eleven short stories, including 'In a Railway Carriage', set in rural Germany.

1880

£120

DIAMONDS & DUST - 'FIND ME ANOTHER COPY'

135. (**HUMPHREYS, Henry Noel**) *Diamonds and Dust, being grains from the sands of society.* A novel. FIRST EDITION. 3 vols. Thomas Cautley Newby. Ad. leaf preceding titlepage in vols I & III. Vols I & II without leading f.e.p. Contemp. half morocco, marbled boards; rubbed, early reback retaining most of orig. spine strips. Library labels on front boards. A decent copy of a very scarce title.



¶ Not in Sadleir or Wolff, who had one title by Humphreys, *Stories by an Archaeologist* (see following item). Copac records copies at the BL, Cambridge and NLS only; OCLC records no further copies. No additional copies recorded at auction. A very scarce three-volume novel by Henry Noel Humphreys, 1810-1879, better known as an innovative book designer and illustrator, and also as a keen numismatist. This was his only novel, a tale of high society, in which a prosperous young man, elevated to the peerage at just 24, invites six former schoolmates to his country pile for a 'golden fortnight'. It was praised by contemporary reviewers for its gently mocking critique of wealth and privilege, with one critic observing, 'If Sir Edward Bulwer Lytton be not the writer of this novel, we congratulate the reading public on the advent of a new author of equal ability'. With labels on front boards of the T. Knapp Library, Faringdon, a subscription library in Oxfordshire which operated from the premises of a bookseller, publisher, printer, and binder.

From the collection of Robin de Beaumont. The bookseller Stuart Bennett, who went book hunting with Robin over many decades, tells the story that Robin, having bought this copy of *Diamonds and Dust* in the 1960s, spent the following five decades trying to find a nicer copy. 'Find me another copy of *Diamonds and Dust*' was a well known phrase to booksellers who encountered him, and indeed to his family. Fifty years later - Robin died in 2023 - he had not found another copy. With thanks to Stuart Bennett and Louis de Beaumont.

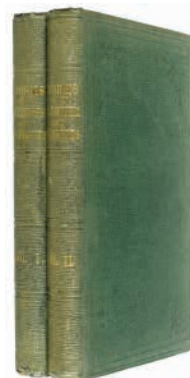
1856

£2,800

FINE COPY IN CLOTH

136. (**HUMPHREYS, Henry Noel; WRIGHT, Thomas; HALLIWELL, James Orchard**) *Stories by an Archaeologist and his Friends.* FIRST EDITION. 2 vols. Bell & Daldy. Initial ad. leaf vol. II, half titles, titles printed in red & black, errata slip following contents in each. Untrimmed in orig. green morocco-grained cloth, boards blocked in blind, spines lettered in gilt; v. sl. fading to spines, and two faint damp spots to the front board inner margin of vol. I. Bookseller's ticket: James Dewar & Son, Perth. Contemp. signature of Robt. Stewart on each titlepage. Robin de Beaumont booklabels. A v.g. copy.

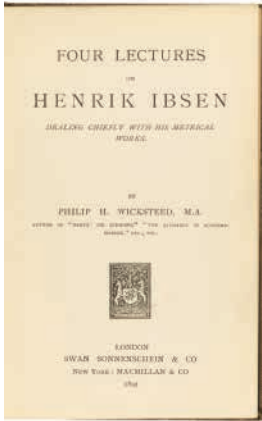
¶ Wolff 3418. Scarce in commerce. Henry Noel Humphreys, 1810-1879, was a writer on numismatics and illustrator and designer of books on natural history. His co-authors here are



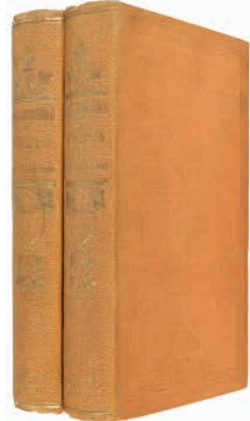
Thomas Wright the antiquary, Humphreys' friend since student days, and James Orchard Halliwell (later Halliwell-Phillipps), fellow antiquary and biographer of Shakespeare. This fascinating work consists of stories supposedly by members of an intellectual society in Naples. The introduction forms a sort of *apologia* for archaeologists and their pursuits, decrying the fact they are often perceived as 'respectable old gentlemen' who form a 'dull, dry, uninteresting drag upon public attention'. It counters that there are 'young archaeologists as well as old', who have 'sought with much energy and enthusiasm to lift the veil of the past'. The stories that follow, some with elements of the supernatural, are the product of such 'young and enthusiastic hearts', each inspired by an aspect of medieval scholarship.

1856

£1,250



137



138



139

LECTURES ON IBSEN

137. **(IBSEN, Henrik) WICKSTEED, Philip H.** Four Lectures on Henrik Ibsen, dealing chiefly with his metrical works. FIRST EDITION. Swan Sonnenschein & Co. Ad. leaf preceding half title, front. port. Orig. brown embossed cloth, bevelled boards, spine lettered in gilt. v.g.

¶ Lectures originally delivered at Chelsea Town Hall.

1892

£35

CHARACTERISTICS OF WOMEN

138. **JAMESON, Anna Brownell.** Characteristics of Women. Moral, poetical, and historical. With illustrations from the Author's designs. New edn. 2 vols. Saunders & Otley. Titles in red & black, illus. Orig. orange cloth; spines sl. dulled but otherwise a FINE bright copy.

¶ Volume I includes 'Characters of Intellect' (Portia, Isabella, &c.) and 'Characters of Passion and Imagination (Juliet, Perdita, Ophelia, &c.); volume II, 'Characters of the Affections (Hermione, Desemona, &c.) and Historical Characters (Cleopatra, Volumnia, Lady Macbeth).

1858

£75

THE GALLERIES OF LONDON - BY MRS JAMESON

139. **JAMESON, Anna Brownell.** A Handbook of the Public Galleries of Art in and near London. With catalogues of the pictures, accompanied by critical, historical, and biographical notices, and copious indexes to facilitate reference. FIRST EDITION. 2 vols. John Murray. Very handsomely bound in contemp. full tan calf, single-ruled gilt borders, spine with decorative raised gilt bands, maroon & dark green morocco labels; front board of vol. I v. sl sunned in inner margin. Marbled edges & e.ps. A. v.g. attractive copy.

¶ Volume I: National Gallery and Windsor Castle. Volume II: Hampton Court, Dulwich Gallery, Barry's Pictures, and Soane's Museum.

A beautiful copy of Anna Jameson's comprehensive guide to the art collections of London, one of the earliest accessible works on the subject, and the first by a woman. In her brief preface the author outlines her design for the work, 'a compendious register of the works of art existing in our public and private galleries ... with just so much of explanation, illustration, and criticism, as might stimulate the curiosity and direct the taste of the reader'. The Irish born author, 1794-1860, is known for her travel books (she made extended trips to Canada and Continental Europe), and as one of the foremost art critics of her day.

1842

£550

INDIAN RELIGIONS

140. **JENNINGS, Hargrave.** *The Indian Religions, or Results of the Mysterious Buddhism, concerning that also which is to be understood in the divinity of fire.* George Redway. Half title, 4pp ads. Orig. yellow cloth, front board with single-ruled red border, spine lettered in gilt; sl. dulled, but still a v.g. copy.

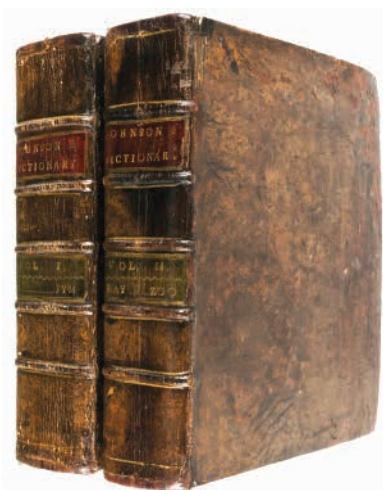
¶ A nice copy of Jennings' important work on the religions of India, expanded from the first edition of 1858. The author focuses mainly on Buddhist theory and teaching, but also considers more esoteric beliefs, with chapters on sleep, superstition, ritual, magnetism, astronomy, etc. The author, 1817-1890, was a Rosicrucian and Freemason, who published several works on mysticism and the occult.

1890

£125



140



141

HANDSOME CONTEMPORARY BINDING

141. **JOHNSON, Samuel.** *A Dictionary of the English Language ...* This edition contains a correct standard of pronunciation and an historical account of the author's life, not in any former one: embellished with a most striking likeness of Dr. Johnson. The eighth edition. 2 vols. Dublin: printed by R. Marchbank. 2 vols, front. port. vol. I after Reynolds, S. Clayton sculpt. 4to. Sl. creasing to titlepage of volume I, light staining to title & following two leaves of volume II, otherwise a nice clean copy. Handsomely bound in contemporary tree calf, raised bands, red & green morocco labels; a little rubbed, light marking to front board volume II, otherwise a lovely copy in contemporary binding. Signature of W. M. Wilson, March 1st 1800 on leading f.e.ps with early 20thC pencil inscription and bookplate of Rev. John Orr, Portaferry, on leading f.e.ps & pastedowns respectively. Housed in half brown calf clam-shelf boxes,

marbled paper boards.

¶ Alston V 190: 'The first edition to incorporate pronunciation, much was apparently the work of Samuel Whyte'. See also note to Fleeman 55.4D/11a.

1798

£1,500

ANATOMICAL MUSEUM 'THE DOUBLE-BODIED BOY'

142. **KAHN, Joseph.** Dr. Kahn's Anatomical Museum, 4 Coventry Street, Leicester Square. n.p. Single sheet, printed on one side only, on pink paper; laid on to card. 21 x 13cm. Contemp. ink date of July 27, 1857.

¶ Advertising 'The Heteradelph, or Duplex Boy, now introduced to the public at Dr. Khan's Museum, is the most extraordinary natural phenomenon ever witnessed. It is the first instance on record of a human heteradelph seen alive; rendered all the more remarkable for being a beautiful child ...' Also advertising lectures at the Museum by Dr. Kahn himself and by George Sexton. Kahn also published a pamphlet in 1857 entitled *The Heteradelph: or, Double-bodied boy: introduced to the public at Dr. Kahn's museum.*

Established in 1851, Dr. Kahn's Anatomical Museum intended to show the 'wondrous' structure of the body and to warn of the harmful consequences to health of abuses that 'distort or defile' its 'beautiful structure'.

It received positive reviews in national and regional press.

The British Banner reported soon after its opening that 'This celebrated Museum has at length been brought to England, and will afford not a little gratification to all intelligent members of the medical profession, as well as to every student of anatomy and pathology ... Suffice it to say, that [the specimens on show] present by far the most marvellous exhibition of the imitative powers it has ever been our lot to witness; and that, in the most literal sense, every stage of our existence is here laid bare with the most minute and surprising accuracy and completeness ...'

Initially popular and lucrative, Kahn's museum declined into a front for the sale of quack remedies for venereal disease, damaging the reputation of anatomy museums.

After 22 years, and several bizarre legal cases, opposition from self-appointed representatives of the medical profession and anti-vice campaigners forced it to close. The successful prosecution of Kahn's museum under the Obscene Publications Act of 1857 branded all public display of anatomical specimens as potentially obscene. By 1864 the General Medical Council accused him of working illegally in an unlicensed practice - at which point Kahn disappeared, perhaps returning to Germany.

[1857]

£180 †

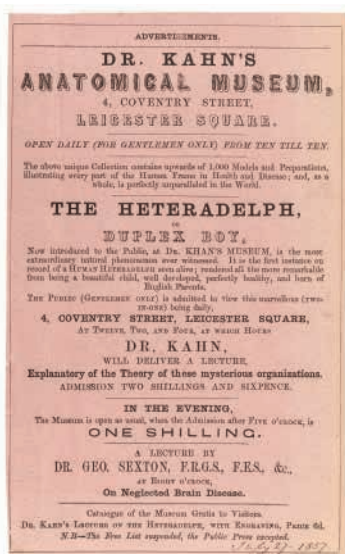
SALESMAN'S SAMPLE BOOK

143. **KER, David.** *The Rajah's Legacy.* Griffith, Farran, Okeden & Welsh. Half title, front. Orig. brown cloth, blocked in black & pale green, lettered in gilt; a little rubbed. 16pp.

¶ 'Published at 2/6' written in ink on verso of leading f.e.p., together with some pencil notes beginning '13/12 sale'. The sample is comprised of the first 16 pages of the work together with the frontispiece, titlepage and contents. A sample of the spine is cut into the back board. The published work, in 240 pages, was issued in both brown and blue-green cloth.

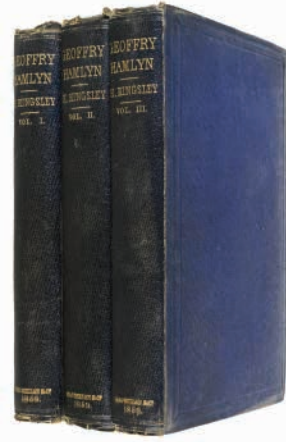
[1891]

£250

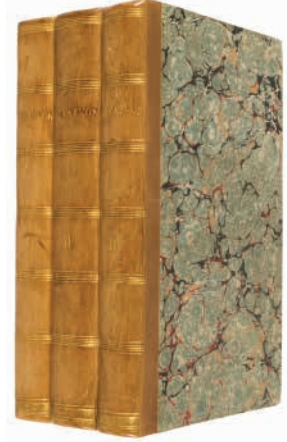




144



145



146

THE WATER-BABIES - RIVIÈRE BINDING

144. **KINGSLEY, Charles.** *The Water-Babies: a fairy tale for a land-baby.* FIRST EDITION. Small 4to. Macmillan & Co. Half title, initial & final ad. leaves, front. & plate by J. Noel Paton, illus. in text. 20thC full dark green crushed morocco by Bayntun-Rivière of Bath, gilt spine, borders & dentelles. With one side of the orig. blue cloth bound in at end. a.e.g. A v.g. handsome copy.

¶ Wolff 3812. Without the suppressed 'Envoi' leaf, as is often the case.

1863

£750

AN AUSTRALIAN NOVEL

145. **KINGSLEY, Henry.** *Recollections of Geoffry Hamlyn.* FIRST EDITION. 3 vols. Macmillan & Co. Half titles, 24pp catas in vols I & III; following hinges sl. cracked but firm. Orig. blue cloth; dulled, a little rubbed & worn. A decent copy.

¶ Sadleir 1360; Wolff 3825. Kingsley's first and most famous novel, 'notable among early works of fiction having their origin in Australian experience' (Miller & Macartney, p. 269). Henry Kingsley, younger brother to his better known brother Charles, author of *The Water Babies*, arrived in Australia in 1853 where he became involved in gold-digging and later joined the mounted police. He is said to have taken to writing on the suggestion of the Australian author Thomas Alexander Browne, better known as Rolf Boldrewood. Kingsley returned to the U.K. in 1857 whereupon he dedicated himself to writing, publishing *Geoffry Hamlyn*, set in Devon and Australia, two years later.

1859

£450

CHARLES LAMB

Early in 2025 Jarndyce will be publishing a catalogue of printed works and numerous manuscripts and autograph letters by and relating to Charles Lamb and his circle. Please let us know if you would like to receive a copy.

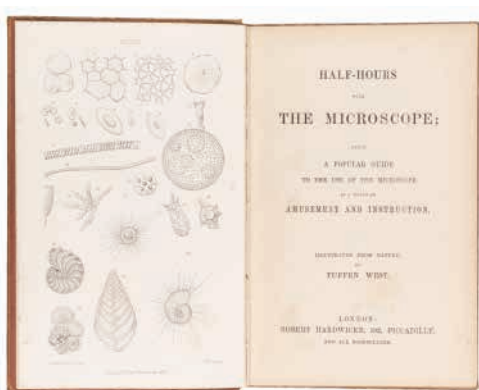
GLENARVON

146. **(LAMB, Lady Caroline)** *Glenarvon.* FIRST EDITION. 3 vols. Henry Colburn. Half titles vols. I & III; a few spots, pencil note of inconsistency in vol. III p.104. Neatly rebound in appropriate quarter calf, marbled boards, vellum-tipped corners. A v.g. copy in custom-made leather & cloth slipcase.

¶ Wolff 3938. Lady Caroline's enormously successful first novel was informed by her passionate affair and subsequent infatuation with Byron; its sensational subject matter ensured commercial success, but also resulted in her social estrangement, as she was shunned by society for her savage portrayals of various well-known individuals.

1816

£1,250



THE MICROSCOPE - A FINE COPY

147. **(LANKESTER, Edwin)** Half-Hours with The Microscope; being a popular guide to the use of the microscope as a means of amusement & instruction. Illustrated from nature by Tuffen West. FIRST EDITION. Robert Hardwicke. Half title, front., plates, Orig. pink-brown cloth, blocked in blind, lettered in gilt; spine sl. faded. v.g.

¶ A half-hour with the microscope in the garden, country, pond-side, sea-side, &c.

[1859]

£180

IRELAND, FIFTY YEAR AGO; ORIGINAL PARTS

148. **(LEVER, Charles, James)** The O'Donoghue; a tale of Ireland fifty years ago. By Harry Lorrequer. FIRST EDITION, in 13 original parts, Jan.-Nov., 1845. Dublin: William Curry, Jun. & Co. London: Wm. S. Orr & Co. Ads., plates by Phiz (2 each in parts I-IX, 4 in the following double numbers), prelims bound into Part XII/XIII. 13 parts in 11 in orig. pink printed paper wrappers; some uneven fading, spines uniformly faded, occasional light wear or creasing, but overall a v.g. set.

¶ Bareham 9.1. A very well-preserved copy of Lever's sixth novel, a national tale set against the backdrop of the Irish Rebellion of 1798. Retains all advertisements, plates and preliminary material as outlined in Bareham. Apparently a made-up set, with neat contemp. signatures to some front wrappers. Written in contemp. ink on the front wrapper of Part I, 'To be bound for the Library'.

1845



£1,200

A RESIDENCE IN THE WEST INDIES

149. **LEWIS, Matthew Gregory "Monk"**. Journal of a West India Proprietor, kept during a residence in the island of Jamaica. FIRST EDITION. John Murray. Initial ad. leaf; the odd spot. Orig. purple fine-diaper cloth, paper spine label; spine faded to tan, but overall a v.g. clean copy.

¶ Sabin 40821. Although not published until 1834, Lewis's journal was written between November 1815 and May 1818. The last entry, dated May 2nd, was entered just two weeks before he succumbed to yellow fever while crossing the Atlantic en route to England. It covers two extended periods in Jamaica, where Lewis owned two estates. His observations cover all aspects of life

on the plantation, from 'Plans for teaching the negroes', 'Happiness of the negro', and 'Capture of an alligator', to 'Impatience of the negro to be free', 'Insubordination' and 'Code of penalties'. The tone is certainly outdated from a modern perspective, but the author betrays a degree of enlightenment, referring to his 'negroes' and not his 'slaves', and it has latterly come to light that Lewis communicated with the abolitionist William Wilberforce in the months preceding his death, exploring the means by which emancipation might be achieved. In his last entry he states, 'What other negroes may be, I will not pretend to guess; but I'm certain that there cannot be more tractable or better disposed persons ... than my negroes of Cornwall. I only wish, that in my future dealings with white persons, whether in Jamaica or out of it, I could not meet with half so much gratitude, affection, and good will'.

1834

£650



149



150

GOTHIC NOVEL TRANSLATED BY 'MONK' LEWIS

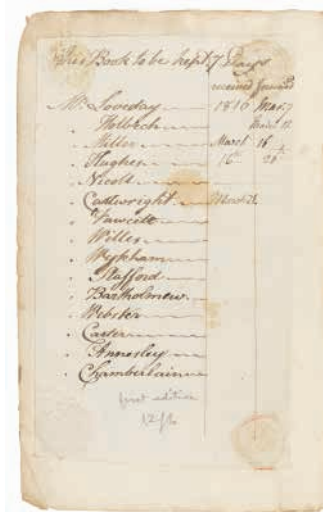
150. **LEWIS, Matthew Gregory "Monk", translator. (NAUBERT, Christiane Benedicte Eugenie, Madame de)** Feudal Tyrants; or, The Counts of Carlsheim and Sargans. A romance. Taken from the German. FIRST ENGLISH EDITION. 4 vols. 12mo. Printed by D.N. Shury ... for J.F. Hughes. Half titles, final ad. leaf vol. I, errata leaf & 4pp ads vol. IV. Neatly bound in near contemp. drab boards, tan calf spines, ruled & with devices in blind, dark blue leather labels; light rubbing. With monogram booklabels on leading pastedown in all four vols, & the armorial bookplate of Methyr Guest in vol. I, & on following pastedown in vols II-IV. Additionally, each vol. is blind-stamped (most unusually) directly on to the front & back board with an armorial device, bearing the legend 'Honi soit qui mal y pense' (the motto of the chivalric Order of the Garter). A lovely copy.

¶ Summers pp 96 & 324. Copac lists Copies at the BL & Cambridge only.

A very nice copy in contemporary binding of Lewis's free translation of Madame de Naubert's celebrated gothic novel, first published in German in 1789 as *Elisabeth, Erbin von Toggenburg, oder Geschichte der Frauen von Sargans in der Schweiz*. Lewis's rendition was not well received; the *Critical Review* (July 1807), in particular, singling it out for opprobrium: 'ghosts, bones, chains, dungeons, castles, forests, murders, and rapine pass before us in long order, till sated with horrors and habituated to their view we regard them all with as much composure as an undertaker contemplates the last melancholy rites of his mortal brethren'. But the public evidently had not grown weary of 'ghosts, bones and murders', a third edition being announced in the summer of 1807. A particularly scarce title.

1806

£3,800



151



152

LIBRARIES & READING SOCIETIES

READING SOCIETY COPY

151. **BYRON, George Noel Gordon, Baron.** *The Siege of Corinth.* A poem. Parisina. A poem. FIRST EDITION. John Murray. Half title, 4pp ads. Orig. brown paper wrappers, ms. title on front wrapper; spine defective. Manuscript lending label on leading pastedown.

¶ Randolph p.55; Wise I.106-107. An interesting copy with the manuscript label of an unnamed reading society listing the names of its members and the dates when the book was received and forwarded. Only four of the 15 members are noted to have received the book with Mr Cartwright being the last and with no record of him having forwarded it on. The readers are all men with names including Loveday, Holbech, Fawcett, Wykeham, Stafford, Annesley and Chamberlain.

1816

£320

ORIGINAL WRAPPERS

152. **BYRON, George Noel Gordon, Baron.** *The Siege of Corinth.* A poem. Parisina. A poem. FIRST EDITION. John Murray. Half title, 4pp ads; corners dog-eared. Orig. brown paper wrappers; spine defective, worn. Ms. on leading wrapper headed 'Reading Society Three Days' with a list of 18 names and the days on which the book had been received and forwarded. Elaborate contemp. signature on titlepage.

¶ Randolph p.55; Wise I.106-107. A surprising survival in the original wrappers after extensive use of the volume by an unnamed reading society. Unusually, for this period at least, the readership is a mix of both men and women with the names of the female readers including Mrs Pinkerton, Miss Freeman, Miss Sykes and Miss Hemmell. Where usually a reading club or society book was purchased by one of its members, the owner, whose signature is on the titlepage, is not amongst the names listed on the front wrapper.

1816

£380

READING SOCIETY COPY

153. **COBBETT, William.** *A Year's Residence in the United States of America; treating of the face of the country, ... the manners and customs of the people, ... the institutions of the country, civil, political and religious.* FIRST U.K. EDITION. Sherwood, Neely,

Mrs W. Barnard	Sep: 17 ²	21
Mrs. Wallace	21	25
Mrs. Barnard	29	Oct 3
Joselyn	Oct 3	7
Chapin	7	11
Pavitt	11	15
Mrs. Teake	15	19 th
F. C. Freeman	19	23
Mrs. Jew	23	27
Mrs. Barber	27	31
Miss Forbes	31	Nov 4 th
M. Bright	4	8
A. Barnard	8	12
North	12	16
Dobson	16	Dec. 19
Munford	19	23
Goodwin	23	27
Redman	27	31
Monis	31	Jan 4
Pollett	4	8
Ann Taverner	8	12
Taylor	12	16
Stearns	16	20
Levine	20	24
	24	28
	28	Jan 1
	1	5
	5	9
	9	13
	13	17
	17	21
	21	25
	25	29
	29	Feb 2
	2	6
	6	10
	10	14
	14	18
	18	22
	22	26
	26	30
	30	Mar 3

& Jones. Ad. slip on smaller paper vol. I. Orig. blue sugar paper boards, paper spine; both vols rebacked near to the time of publication, worn. Manuscript book society record of the members and dates on which each volume was received and forwarded.

¶ See Pearl 94 for the first edition of the same year, published in New York. A 'happy combination of political pamphlet, daily journal, travelogue, and farming treatise' informed by his experience of living in America. Pearl considers it 'remarkable for its living, smoothly flowing style'.

This copy belonged to an unnamed reading society - volume I is recorded as book number 590; volume II as number 661 - with the names of the readers recorded in manuscript together with the dates on which they received each volume and when it was either returned or forwarded to the next recipient. The readers, numbering 25 in volume I and 27 in volume II, include three members of the Barnard family, Mrs Feake, F.C. Freeman, Miss Forbes, Dobson, Goodwin, Pollett, Mrs Frew, and the only full name, Ann Severin. Volume I was borrowed by all but three of the listed members between September 17 (presumably 1818) and January 21, 1819; with all of the members in volume II listed as reading the volume (or at least having in their possession) between May 28 and May the following year. Interestingly, readers of volume I were afforded just four days to read it all. This was extended to 14 days for readers of volume II.

1818/1819

£320

BOUND FOR - AND INCLUDING THE RULES & MEMBERS OF -
THE SOUTHWELL BOOK SOCIETY

154. (COX, David) SOLLY, N. Neal. *Memoir of the Life of David Cox: member of the Society of Painters in Water Colours. With selections from his correspondence, and some account of his works.* 4to. Chapman & Hall. Half title, photo. port. front., photo. plates; four plates at end of volume loose & a little worn. Contemp. half calf, printed book label of the Southwell Book Society on front board; worn. 4pp printed pamphlet, completed in ms., recording the rules and regulations of the society together with a list of members.

¶ A well thumbed copy bound by and for the use of the members of the Southwell Book Society. The inserted pamphlet lists the fifteen rules and regulations of the society. Rule 5. notes that 'The Committee (consisting of every subscriber, three being a *quorum*) will meet at Mr. Whittingham's on every Friday, at One O'Clock, for the transaction of general business, and for the purpose of ordering such Publications as may be approved'. Number 12 records that '*The Annual Sale of Books will be held on the last Thursday in September, at 12 O'Clock, at the Assembly Room, Southwell.*' The printed list of members records that the book was recommended by Misses Maltby (The book was later purchased, and signed by, 'F. C. Maltby March 16th 1875'. The 23 members (with two inserted in manuscript)

include, Mrs. Charles Cooke, Miss Sutton Barrow, the Reverends Tatham, Wyld and Wilkins, Mrs Pigot, Miss Burrill, Mrs Sherlock (and her husband Captain Sherlock), Mr Sherbooke and Sir E. Drummond Hay. A brief manuscript note on the final page of the pamphlet notes that this volume was 'sent to Wittingham to be repaired'.

1873

£280

BEDFORDSHIRE READING GROUP COPY

155. (GLOVER, Richard) *Memoirs of a Celebrated Literary and Political Character. From the resignation of Sir Robert Walpole, in 1742, to the establishment of Lord*

RECOMMENDED BY	RECEIVED	RETURNED
Miss Charlotte Cooke	23. 9. 18	
Miss Sutton Barrow	23. 9. 18	
Rev. A. Tatham	23. 9. 18	
Mr. Wyld	23. 9. 18	
Rev. H. Wilkins	23. 9. 18	
Rev. J. N. Burrill	23. 9. 18	
Rev. F. C. Maltby	23. 9. 18	
Miss Capley	23. 9. 18	
Mr. Sherlock	23. 9. 18	
Mr. Clap	23. 9. 18	
Mr. Sherbooke	23. 9. 18	
Mr. Barrill	23. 9. 18	
Rev. Mrs. Maltby	23. 9. 18	
Mr. J. Barrow	23. 9. 18	

Chatham's second administration, in 1757: containing strictures on some of the most distinguished men of that time. Printed by T. Bensley, for John Murray. Half title, errata leaf, 2pp ads. Uncut in orig. drab boards, spine with contemp. handwritten title. Bedfordshire book club copy, with manuscript list of members, and dates of reading which are restricted to 4 days with 1d a day fine thereafter. 1952 neat presentation inscription from Quentin Yorke Stevenson, bookplate of Ampleforth Abbey Library. v.g.



¶ Richard Glover, 1712-1785, was a poet, playwright, and politician. This volume includes an attempt by R. Duppa to show that Glover was the writer of the 'Letters of Junius'.

At the head of the list of members of this Bedfordshire (probably Amptill) reading group is the Earl of Upper Ossory, John Fitzpatrick, FRS, DL, 1745-1818, an Irish peer and MP who succeeded to the title in 1758. He was elected MP for Bedfordshire in 1767, a seat that he held until 1794 when he was elevated in the British peerage as Baron Upper Ossory and could therefore sit in the House of Lords. He was also Lord Lieutenant of Bedfordshire from 1771 to 1818.

His residence in England was Amptill Park House, so this is almost certainly a book group based in Amptill. The group consisted in 1814 of 24 all-male members. The list of members is annotated with dates of reading. Fitzpatrick and his wife had been close

friends of Horace Walpole and Charles James Fox. On his death, Amptill Park House became home to Lady Holland.

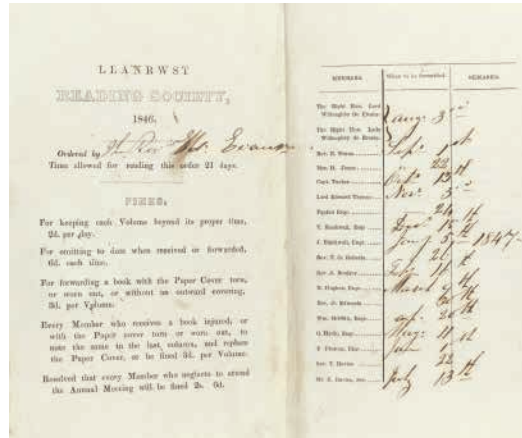
1813

£280

WELSH READING SOCIETY

156. **KING, John Anthony King.** *Twenty-Four Years in the Argentine Republic; embracing the author's personal adventures, with the civil and military history of the country, ...* Longman, Brown, Green, & Longmans. 32pp cata. Orig. brown cloth; front board marked & affected by damp, extremities a little worn. 2pp pamphlet (on 4pp folded sheet) of the Llanrwst Reading Society recording the Fines together with a printed list of its members completed in manuscript with the dates of when the volume was forwarded.

¶ Llanrwst is a market town on the River Conwy, Wales. The two-page insert records that this book was purchased for the Llanrwst Reading Society by one of its members, the Reverend Edward Evans, in 1846. The list of members begins with Right Honourable Lord and Lady Willoughby de Eresby. In 1846 the Baronetcy was held by Peter Robert Drummond-Burrell, 2nd Baron Gwydyr, 22nd Baron Willoughby de Eresby, British politician and nobleman. Lady Willoughby de Eresby was Sarah Clementina Drummond, daughter of James Drummond, 11th Earl of Perth, and Clementina Elphinstone. Other members of the Society (which number 18 in total) include Captain Tucker, Lord Edward Thynne, T. & J. Blackwall, William Griffith and Reverend T. Davies.

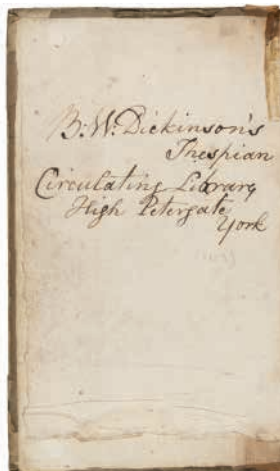


1846

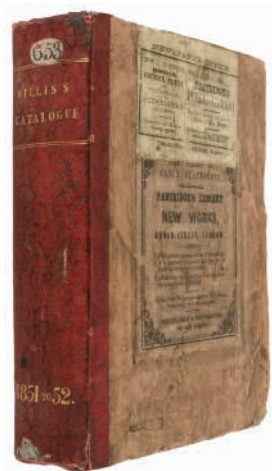
£250



157



158



159

CIRCULATING LIBRARY BINDING

157. **MORGAN, Sydney, Lady, née Owenson.** *Woman and Her Master*. Paris: Baudry's European Library. Library binding of half sheep, marbled paper boards, printed label on both boards of Pelham Circulating Library and Reading Room; a little rubbed & worn, labels a little scuffed sl. affecting some words. Contemp. note on verso of leading f.e.p.: 'To be kept 4 days only'.

¶ See Sadleir 1784; Wolff 4919 for the first edition of the same year. Purchased for and bound by Pelham's Circulating Library, Pelham Place, Hastings.

A consideration of women throughout the ages and throughout the world; their rights, customs, and privileges. Chapters include, 'The Women of Savage Life', 'The Women of the Hebrews', 'The Women of Classical Antiquity', 'The Women of Rome', and 'The Women of Empire'. Lady Morgan mentions further volumes to come, but these were never published.

1840

£280

FROM YORK'S THESPIAN CIRCULATING LIBRARY

158. **SHENSTONE, William.** *The Poetical Works of William Shenstone*. With the life of the author. And a description of the leasowes. C. Cooke. 264, [4]pp. 12mo. pp xxi-xxii excised. Orig. drab boards, calf spine; worn. Near contemp. ms. inscription on leading f.e.p.: 'B. W. Dickinson's Thespian Circulating Library, High Petergate York'.

¶ The York Directory for Trades and Professions for 1823 lists B. W. Dickinson's Thespian Circulating Library alongside a bookbinder, law stationer, carver, gilder, and looking-glass maker amongst many others on York's bustling High Petergate.

[1795]

£120

WILLIS'S SECOND-HAND AND NEW BOOKS -
IN PUBLIC LIBRARY BINDING

159. **WILLIS, George.** *Willis's Current Notes for the Month*. Number 1, January 1851 - Number 24, December 1852. 4to. George Willis. 24 8pp issues. WITH: Price Current of all New Works Published in Great Britain, Ireland, and America ... Numbers 46 to 69. 24 4pp issues. WITH: A Catalogue of Second-Hand Books, Ancient and Modern ... Forming part of the an extensive stock on sale by George Willis, Great Piazza, Covent Garden. Numbers 46 to 69. 24 24pp issues. Contemp. library binding of quarter red moiré cloth, pink paper boards, labels of Partridge's Public Library on front board, spine lettered in gilt & with library number stamp at head of spine; a little worn marked & dulled. Book label of Partidge's, with 'Conditions and Regulations' on leading pastedown, together with smaller library label

The idea for the work stems from the Society of Arts exhibition. Henry Cole, 1808-1882, the English public servant and art patron, saw the second Exhibition of 1846 as a turning point as it 'strengthened my conviction that an alliance between fine art and manufactures would promote public taste', and consequently set up 'an organization of artists, manufacturers, and designers', and, resurrecting Felix Summerly, called it 'Summerly's Art-Manufactures' production of art manufactures.

Leighton's satire parodies contemporary taste and design, abounding with heavy puns in the description of imaginary products all of which mock the efforts by the Society of Arts and Henry Cole to improve public taste in the immediate period prior to the 'Great Exhibition'.

An ear trumpet is decorated with 'the screech howl after Hollar', a keen bladed knife is decorated by an image of Edmund Kean 'as sharp as Shylock.' The 'Design for a Bread Tray' clearly making fun of Cole's pride in reintroducing carved breadboards to the public. Bellows, egg cups, clothes pegs, bottle jacks, door furniture, bowls, ewers trays, and chess sets are all equally lampooned.

[1848]

£1,800

161. London Cries & Public Edifices. From sketches on the spot. By Luke Limner. Grant & Griffith. Small square 4to. Front. & vignette title with red & blue lettering coloured, plates with occasional light dusting or marking. Lacks leading f.e.p. Orig. tan pictorial cloth, lettered in blue & red; sl. rubbing to head & tail of spine, a little dulled. Small booklabel of Robin de Beaumont.

¶ A rare early work by John Leighton, featuring drawings and descriptions of 24 London tradespeople and street-hawkers, each portrayed against the backdrop of a well-known London landmark which is also described.

[c.1849?]

£380

ACCUMULATION & SQUANDERING OF WEALTH

162. Money. How Old Brown made it. And how Young Brown spent it. FIRST EDITION, in two parts. Oblong 8vo. Ackermann & Co. Two parts, both with eight uncoloured lithographs; sl. spotted. Loose in orig. pale orange pictorial printed paper wrappers; sl. dusted & with some wear to spine, otherwise a nice set of a very rare work.

¶ OCLC records two copies in the UK, at the BL and the V&A (Part I only) and three copies in North America, at Connecticut, Georgetown and San Francisco Public library (Part I only).

The subject matter concerns the rapacious accumulation of wealth by any means, followed by the squandering of that wealth with selfish abandon. This may have been too close to mid-Victorian sensibilities, which did not endear the work to buyers, resulting in its scarcity today.

There is some doubt over the date of the work. Although the first notice of it appears in January 1851, a miniature bank note in the top left of the upper wrapper has the date 1848 crossed through, leading to confusion about the gestation of the publication. There was a very long review of the work in the *Morning Advertiser* of Saturday 18 January 1851, indeed so long and detailed that it may have been written by Leighton as a puff, but more probably by The *Advertiser's* James Grant, a theologian of extreme Calvinist views who would have strongly approved of the publication. Regardless of the writer's identity, the review is fairly emphatic as to the work's merit:

'The two fasciculi of etchings [actually lithographs], which form the subject of this notice, deserve more than a passing glance. Each ... plate has its moral lesson — each presents a study, and, under the guise of a refined species of caricature, gives, sadly and solemnly, a warning against the indulgence of selfishness, either in hoarding or prodigality—for here, also, the extremes meet'. Twyman goes on to describe every illustration concluding that 'Luke Limner's inscriptions on each plate, as well as his pencillings are such as evince observation, tact, judgment, good intention, and the best application of satire.'

See Michael Twyman *Early Lithographic Books*, Private Libraries Association 1990.

[1848]

£2,500



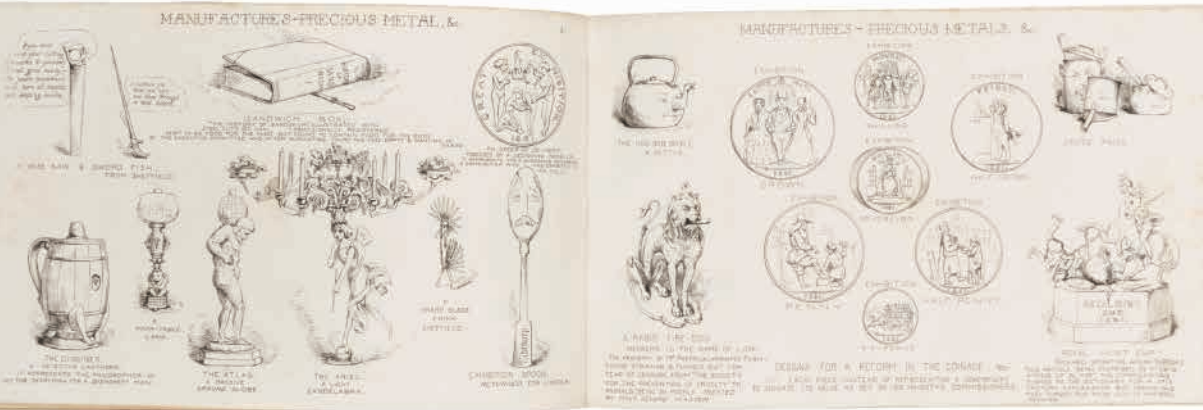
160



162



163



SATIRISING THE GREAT EXHIBITION

163. The Rejected Contributions to the Great Exhibition of All Nations. Collected by Luke Limner Esq. with the classes in which they will not be found if the public maintain that many of the articles are not rejected, but still occupy distinguished positions. The collector distinctly states it is no fault of his - they ought to have been. FIRST EDITION. Oblong 8vo. Ackermann & Co., printed by Leighton Bros. 8 leaves printed in lithograph on one side only and including 70 illustrations with text below. Orig. lithograph printed paper wrappers, front wrapper with title within a design of the Crystal Palace. From the collection of Robin de Beaumont. v.g.

¶ Copac records a single copy at the BL; OCLC adds copies at the V&A, Newberry Library and Indiana. Price one shilling.

Leighton's witty assault on the various contributions to the 1851 Great Exhibition.

Published in August 1851, during the midpoint of the exhibition's run, Leighton had clearly picked up on the prevailing zeitgeist that all was not well with the items selected to be displayed in the Crystal Palace. The Morning Chronicle was appalled by the variety of styles that had been imitated by ornamentists: 'The Exhibition shows that we are most skilful mimics.... But what do we create?'

Leighton mimics the organisation of the exhibition by dividing his 'contributions' into eight separate 'Classes'. The first being 'Raw Materials, Machinery &c.' which include a bottle of 'Genuine London Fog', 'A Substance, (name unknown) found engendered in the corner of waistcoat pockets & linings of old garments?', 'Material used in the milk manufacture.' Under the class of 'Manufactures, Fabric, &c.' we have a 'Veil. Made by a Protestant, to prevent the spread of popery among the fair sex: the worker trusting if this pattern were adopted no one would hereafter take the veil'

In the section on 'Manufactures, Porcelain & Glass' is included 'Stained Glass Window, remarkable for the amount of panes taken in its construction & difficulty of light to get through it. Designed by a Pre-Raphaelite friend & a brother for the study of "an under graduate"?' - clearly a reference to Ruskin.

Although Leighton mocked the Great Exhibition it also offered him a significant opportunity too. He executed a number of bookbinding designs for J. and J. Leighton, as Luke Limner, with his design for the binding of a William IV royal Bible being reproduced in the official catalogue of the exhibition. He also designed the commemoration shield of the Great Exhibition, which was executed in electrotype and subsequently used as ornamentation to blotting books. Leighton was awarded a prize medal for his designs by the jury of fine arts. In the 1850s and the 1860s he continued to be active in the organization of international exhibitions.' (ODNB)

GENERAL GORDON

164. **LONG, Henry James Long.** In Memoriam - General Gordon. n.p. 13 stanza poem printed in two columns on one side only of a 4to sheet.

¶ Not recorded on Copac. Beginning: 'Ah England mourns her bravest sons, Then let her do so now;' and ends: 'He sleeps until the next Roll Call shall greet his ears again.' Dated May 1885.

Charles George Gordon, 1833-1885, was a popular army general. Besieged by the Mahdi's forces in Sudan for over a year, a relief force from Britain was sent following much public pressure - only to arrive two days after Khartoum had been overrun and Gordon killed.

1885

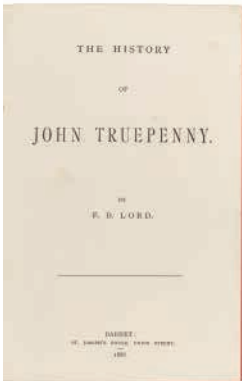
£65 †



FOUR SCARCE NOVELETTES

165. **LORD, Frederick Bayley** (Collection of Four Novelettes) Four titles bound in one volume. Black flexible leather wrappers, the initials 'A.F.L.' blocked on front cover.

- ¶ 1. A Chat in the Train. 12pp, drophead title to p.1 (printed by St Andrew's Press, Barnet). (1900). Oxford only on Copac; OCLC adds Cambridge.
 2. The History of John Truepenny by F. B. Lord. Barnet: St Joseph's House. (60)pp, final leaf blank. n.d. Not on Copac or OCLC.
 3. By What Authority? by F.B. Lord. 24pp, drophead title to p.1 (printed by the Catholic Truth Society). (1903). Oxford only on Copac; OCLC adds four more locations, none in USA.
 4. Lord Eddystone's Estate. (By F.B.L.) 44pp, drophead title to p.1 (printed by St Andrew's Press, Barnet). Not on Copac or OCLC, but this title was included in *Catholic Tales*, edited by F. Spink (1900).



Frederick Bayley Lord, 1841-1905, who had been rector of Farmborough, near Bath, converted to Rome in 1877; in his 1905 autobiography, *Footprints in My Life*, he writes of being drawn to the Church of Rome's 'supernatural unity and spotless purity of doctrine'. He married Caroline Annie Ley in 1845 and the initials on front wrapper are probably for a member of the Ley family. Lord died after a fall from his horse, aged 65.

1900-1903

£120

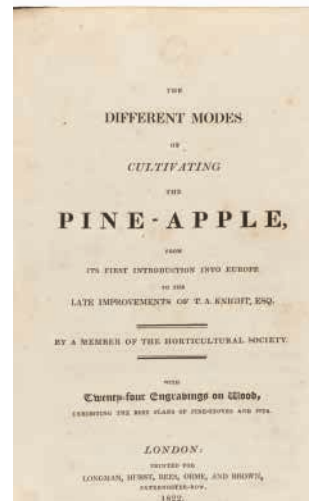
KING OF FRUITS

166. **(LOUDON, John Claudius)** The Different Modes of Cultivating the Pine-Apple, from its first introduction into Europe to the late improvements of T.A. Knight, Esq. By a member of the Horticultural Society. With 24 engravings on wood, exhibiting the best plans of pine-stones and pits. FIRST EDITION. Longman, Hurst, Rees, Orme, and Brown. Text illus. Contemp. half black calf, spine ruled & with floral devices in gilt, red leather label; some expertly executed minor repairs. Blind monogram of the Peck family on titlepage: 'Crux Christi Salus Mea'. v.g.

¶ A very nice copy of this scarce treatise on the growing of pineapples. 'A considerable interest has been excited in the horticultural world by the experiments of T.A. Knight on the culture of the pine-apple. Our object is to add our efforts to those of that eminent horticulturist, in promoting the culture of that king of fruits.' (Introduction.)

1822

£450

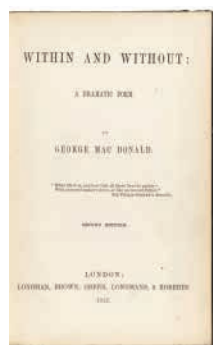




167



169



170

167. **LOVER, Samuel.** *Rory O'More: a national romance.* 2nd edn. 3 vols. Richard Bentley. Fronts, plates; a little foxed & dusted. Bound without half titles in contemp. half brown calf, spines ruled in gilt, compartments in blind, brown morocco labels, marbled paper boards. Bookseller's ticket of John Myleea, Douglas, on leading pastedown. A handsome copy.

¶ See Sadleir 1452 for the first edition published in the same year.

This copy belonged to Edward Moore Gawne, 1802-1871, who was a Member of the House of Keys, the directly elected lower house of Tynwald, the parliament of the Isle of Man.

1837

£280

MACDONALD, George

SIGNED PRESENTATION COPY TO SOPHIA COREY OF NEW YORK

168. **Rampolli:** growths from a long-planted root; being translations, new and old, chiefly from the German; along with *A Year's Diary of an Old Soul*. FIRST EDITION.

Longmans, Green, & Co. Half title, 32pp cata. (5/97); small tear to lower corner of half title. Leading f.e.p. separated & loosely inserted. Partly unopened in orig. crimson buckram; spine faded. Presentation inscription on half title: 'Sophia B. Corey with love from George MacDonald'.

¶ Shaberman 99. A revised and extended version of *Exotics a translation of the spiritual songs of Novalis, the Hymn-Book of Luther, and other poems from the German and Italian*, 1876. It also includes 'A Book of Strife' first published in 1880. 'Rampolli' is Italian for 'young shoots'. MacDonald inscribed a number of his books to Ms Corey, of Newark New York.

1897

£750

169. **There and Back.** New edn. Kegan Paul, Trench, Trübner, & Co. Half title. Orig. red morocco grained cloth (Style G.); spine sl. faded. v.g.

¶ A reissue of the 2nd edn, with the final note still on p.v. Shaberman lists an edition of 1893. Serialised in *The Sun* September 7 1889 to August 30, 1890 published in 3 volumes in 1891. MacDonald's last three-decker.

[1893?]

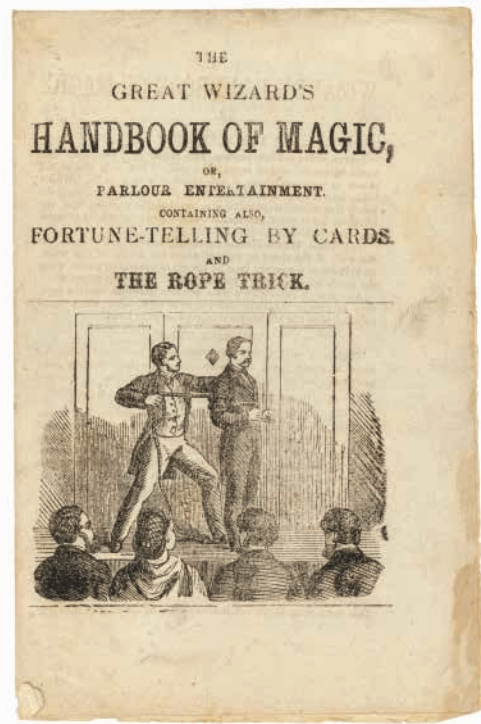
£150

170. **Within and Without: a dramatic poem.** 2nd edn. Longman, Brown, Green, Longmans, & Roberts. Contemp. black morocco by Hayday; at some time very neatly recased. a.e.g.

¶ MacDonald's first published book is a long blank verse dramatic poem describing a man's spiritual progress. The title is taken from William Blake's 'Jerusalem'.

1857

£200



GREAT WIZARD'S HANDBOOK

171. **MAGIC.** The Great Wizard's Handbook of Magic, or, Parlour Entertainment. Containing also, fortune-telling by cards. And the rope trick. [n.p.] 8pp on single folded uncut & unstitched sheet. v.g.

¶ Three copies only on Copac; the BL dates this [1880], NLS and Senate House [1850] and recording the publisher as W.S. Fortey. The latter two copies note: 'Photocopy. Final 3 leaves retyped'. The BL entry references Toole-Stott: 'There are two issues of this pamphlet; the first has a woodcut of a lady conjuror on the front, the second a male conjuror being tied up by a member of the audience'. No further copies on OCLC.

[c.1850]

£450



THE DEFINITIVE TEXT OF MALTHUS'S 'POPULATION'

172. **MALTHUS, Thomas Robert.** An Essay on the Principle of Population; or, A view of the past and present effects on human happiness. 6th edn. 2 vols. John Murray. Light spotting to prelims. Later 19thC half black calf by John C. Condie, Paisley, compartments ruled & dec. in gilt, maroon morocco labels, decorated green glazed cloth boards. An exceptional copy.

¶ The definitive text, and the last published in Malthus's lifetime, with his final revisions, marking a significantly expanded and amended text from the first edition of 1798.

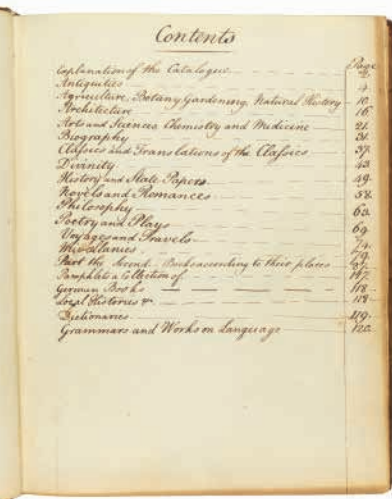
1826

£680

MANUSCRIPT LIBRARY CATALOGUES

STRICKLAND FAMILY LIBRARY

173. **(APPLEBY COURT)** A General Catalogue of the Library at Apperley Court. 2 vols. 4to. n.p. Neatly written throughout, mainly on rectos, in a fine sloping hand in black ink (with occasional additions or notes in pencil). Two handsomely bound volumes in contemp. full speckled calf, spines gilt in compartments & with remains of early ms. & leather labels; expertly executed repairs to spines.



¶ An extensive library catalogue of Apperley Court, Gloucestershire, home from 1816 to Henry Eustatus Strickland and his family. The bulk of the library is eighteenth century, although there are also a fair number of seventeenth-century works, and books were evidently added up to the time of compilation, with the latest volumes in the catalogue dating to the mid-nineteenth century. A contents leaf at the beginning of the first volume shows the broad nature of the collection, with nineteen distinct sections, among them Poetry and Plays, Voyages and Travels, Novels and Romances, Philosophy, Divinity, Classics and Translations of the Classics, Arts and Sciences, Architecture, History and State Papers, and Agriculture, Botany, Gardening, and Natural History. Unusually, following the contents leaf, there is a full page 'Explanation of the Catalogue', outlining the way in the which the books have been arranged and their locations. The explanation indicates that most of the books are listed twice: in the first section according to their subject matter, and in the second 'according to their present places

in the shelves'. A contemporary note tipped on to the leading pastedown of the first volume suggests the system of delineation was devised from that of the Cathedral Library at York, and an example of that institution's cataloguing procedure is demonstrated.

Many notable works are listed among the collection, with most of the best-known writers of the eighteenth century represented. The first volume is more fully completed, with nearly all of the 139 numbered leaves utilised, mostly on rectos only, but with some overspill on versos. The final fifteen pages of the first volume give the content of the 'Vols of Miscellanies', painstakingly listing all the bound tracts and pamphlets (well over 400 titles) in the collection. The second volume (without page numbers, but of similar size to vol. 1) is approximately half filled in, and remains partially in draft format; evidence of the expanding nature of the collection. This volume also outlines the contents of an additional group of books in the 'blue bed room'.

The Strickland family were originally from Yorkshire (Henry was the son of Sir George Strickland of Boynton, Bart.), but moved to Gloucestershire early in the nineteenth century. The house at Apperley was constructed from 1816 onwards, while other philanthropic endeavours were pursued in the parish. By the time of Henry Strickland's death in 1865, he had founded a school in the neighbouring village of Deerhurst, and also a Chapel for the residents of Apperley. From 1802 Henry was married to Mary, née Cartwright, second daughter of the celebrated inventor the Rev. Edmund Cartwright, and niece of the radical Major John Cartwright. A memoir of the latter is listed among the books in the library, as is his plan for a grandiose naval tribute, *The Trident* (1802). Henry and Mary Strickland were the parents of the highly regarded naturalist Hugh Edwin Strickland, and it is interesting to note that a large number of books in the collection pertain to natural history, and would undoubtedly have influenced the young Hugh in his



formative years. Hugh was briefly taught by Thomas Arnold, a family friend of the Stricklands, before Arnold took up the role of headmaster at Rugby School. A fascinating record of an extensive and evolving country house library, from an influential and well-connected family.

[c.1830-1860]

£6,500

ARTHINGWORTH HALL

174. **(ARTHINGWORTH HALL)** Catalogue of Arthingworth Library, 1870. Titled in ms. on front board, 52pp neat ms. on unlined paper, rectos mainly blank, occupying approx. one fifth of a vellum bound folio ledger, remainder blank, apart from 10pp ms at rear; sl. marked.

¶ A manuscript catalogue of books in Arthingworth Hall, Northamptonshire, 1870, forming a nice record of a medium-sized provincial library, with a wide range of books dating from the seventeenth to the mid-nineteenth centuries. Four leaves of the catalogue are reserved for non-book items, forming instead an inventory of the pantry, housekeeper's room, kitchen and larder. Written in dos-a-dos, in the final ten leaves of the volume, are some extracts from Young's *Night Thoughts*, and a letter from Dr. Philpotts of Exeter Cathedral to Lord Eldon, 1837. Arthingworth Hall was the seat of the Rokeby family, who occupied the house from the eighteenth until the early twentieth century. It was demolished in the 1960s, with only the facade preserved.



1870

£650

A REPURPOSED LIBRARY CATALOGUE

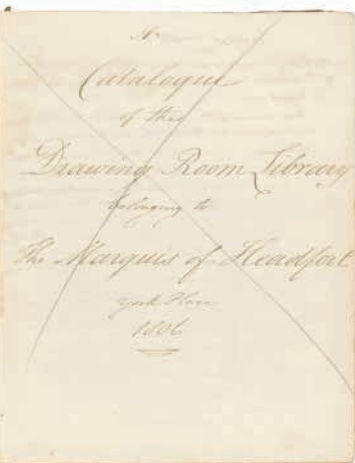
175. **(HEADFORT, TAYLOR, Thomas, Marquis of)** A Catalogue of the Drawing Room Library Belonging to the Marquis of Headfort, York Place, 1806. Upwards of 125pp ms. & illustrations on 88 4to leaves. Contemp. full roan; spine defective, worn.

¶ A bizarre but wonderful volume which was initially used to record the library in the Marquis of Headfort's London home. Thomas Taylor, 1757-1829, was the eldest son of the 1st Earl of Bective, and Member of Parliament for Kells from 1776 to 1790, becoming the First Marquess of Headfort in 1800. Among other honours, he served as a Lord of the Bedchamber from 1812 to 1829, despite a scandalous court case following his elopement in 1803 with the wife of a clergyman. York Place seems to have been Headfort's London residence, which might account for the rather more modest collection of books in comparison to his principal dwelling in County Meath, Ireland.

Most of the 131 entries, recorded alphabetically, are titles befitting a drawing room, with a preponderance of literature, poetry, and drama ('Abelard & Eloise', 'Lyrical Ballads 2 Vols', 'German Theatre 6 Vols', 'Pope's Homer 5 Vols', 'Sterne's Works 4 Vol'), the collected correspondence of notable figures ('Chesterfield's Letters 4 Vols', 'Richardson's Correspondence 5 Vol', 'Sancho's Letters'), and multi-volume surveys such as 'Grose's Antiquities of England 8 Vols', '...of Scotland 2 vols', and '...of Ireland 2 vols'. Also in evidence is 'Art of Tormenting' – i.e. *An Essay on the Art of Ingeniously Tormenting*, a social satire by Jane Collier – and 'Plurality of Worlds', presumably a translation of Bernard Le Bovier de Fontenelle's *Entretiens sur la pluralité des mondes* (1686), which popularised the thoughts of Descartes and Copernicus.

By means unknown to this cataloguer, the volume later passed into the hands of 'William Harbutt' who has crossed through the library catalogue in pencil





[c.1806]

£3,200

DUKE OF LAUDERDALE'S
MANUSCRIPT LIBRARY CATALOGUE

176. **(JOHN MAITLAND, 1ST DUKE OF LAUDERDALE)** Extensive Seventeenth-Century Library Catalogue. London. 122pp, written in black ink in a neat & legible hand, with manuscripts recorded in a different neat hand. Uncut in contemp. stiff velum, panelled in blind; boards somewhat marked & soiled but binding perfectly sound, internally clean apart from a few browned & frayed edges. A truly remarkable volume.

¶ Provenance: This manuscript was most recently the property of Yester House, East Lothian. The current Yester House was commissioned by John Hay, 2nd Marquess Tweeddale in the late 1690s; Hay was married to the Duke of Lauderdale's only child, Lady Mary Maitland, 1645-1702.

A comprehensive and hugely informative contemporary record of one of the most significant libraries of the seventeenth century, this remarkable manuscript opens a window on to the world of the early period of library catalogues and auctions. The catalogue lists, among other things, rare incunables, early English printings, works by Margaret Cavendish, a rare survival of a manuscript of Giordano Bruno, and at least one volume known to have come from the library of John Dee.

The contents of the library are, as we shall see, a close match for the titles listed in the auction of the library of John Maitland, 1st Duke of Lauderdale (1616-1682), and we are therefore certain in identifying the library as Lauderdale's; but the printed sale records of his Latin books and manuscripts display interesting differences to this catalogue, with a number of items recorded in the latter absent from the former; and it is in these areas where this manuscript offers particularly exciting opportunities to research the dispersal of works in Lauderdale's impressive collection.

The library contained 3205 volumes, carefully recorded with their author, title, and publication date, in shelf order by language and then size. The breakdown of the collection is as follows: Latin in folio: 16pp; in quarto: 12pp; in octavo: 14pp; in duodecimo, &c.: 8pp. French & Italian in folio: 5pp; in quarto: 8pp; in octavo 4.5pp; in duodecimo, &c.: 7pp. Spanish in folio: 1p; in quarto: 1p; in octavo, &c.: 0.5pp. English in folio: 7.5pp; in quarto: 6.5pp; in octavo: 6pp; in duodecimo, &c.: 1.5pp. Quarto volumes of Tracts and Pamphlets: 14.5pp; Octavo Tracts: 2pp. In a Bundle in folio: 0.5p.; in quarto: 0.5p. Manuscript, Diverse Volumes: 3.25pp.

The earliest printed book in the library is Albertus Magnus's *Compendium theologiae veritatis* produced in Venice in 1476; the latest volumes are dated 1682, the year of Lauderdale's death in August. There are twelve additional incunabula listed,

Baxter (R) his Treatise of Episcopacy	London	1691	6
Church-History of y ^e Govern ^t of Bpps & their Councils Abbreviated.		1680	7
Reasons of y ^e Christian Religion		1667	8
Naked Popery; Or y ^e Naked Bareness of a Book call'd: The Catholick Naked Truth &c		1677	9
Non-conformists plea for present & past		1680	10
Life of Faith in Three parts		1670	11
Life of Faith in A Sermon preached (Contradictorily) before the King at White-Hall upon July 22 th 1660		1660	12
Saints Everlasting Rest. 5 th Edition		1659	13
Divine Life in Three Treatises		1669	14
Treatise of Conversion		1657	15
Apology against T. Blake, of Kendall, & Colvin, W. Eyre & Mr. Wanders Anatomy for Satisfaction of Mr. Caryl 1654			16
Christian Concord: Or y ^e Agreem ^t of y ^e Associated Pastors and Churches of Worcester Third		1653	17
Key for Catholicks		1659	18
5 Disputations of Church-Governm ^t & Worship		1659	19
2 Disputations of Justification		1658	20
Crucifying of y ^e Word by y ^e Cases of L. with a Treatise of his of Saving Faith		1654	21
Certain Disputations of Right to Sacram ^{ts} &c		1657	22
Plain Scriptur ^e Proof of Infants Church-membership & Baptism		1656	23
Treatise of Self-Denyall		1680	24
Which is y ^e True Church &c		1679	25
Confession of his Faith, & especially concerning y ^e Interest of Repentance & Sincere Obedience to L. &c 1655			26
Account of his present Thoughts concerning y ^e Controversy about y ^e perseverance of y ^e Saints		1657	27
Christian Concord: Or y ^e Agreem ^t of y ^e Associated Pastors & Churches of Worcester Third. 1656 With Six Treatises by others (1)			28
Agreem ^t of y ^e Ministers & Churches of y ^e Countie of Cumberland & Westmorland 1656 (2) Agreem ^t of y ^e Associated Ministers of y ^e County of Essex 1654 (3)			29
Address of some Ministers in y ^e Isle of Wight & County of Southampton by way of Exhortation to private Conferences & catechising 1654. (4)			30
Declaration of y ^e Faith & Order ordain'd & practis'd in y ^e Congregational Churches in Eng ^d : 1659 (5) Ironiew; Or, An Essay Towards a Brotherly peace and Union 1659 (6) A Disputation concerning Church-Members, and their Children &c 1659			31

eight of which are in Latin, three in English and one French title. *Les Propheties de Merlin*, Paris, 1488, may be a transcription error since the only copy recorded on ISTC is from 1498, otherwise it is the earliest recorded copy. The fifteenth-century English folios included are William Caxton's *Chronicle of England* printed by Wynkyn de Worde in 1500, Hall's *Chronicles of England* printed by P.R. Grafton in 1500, and *Polychronicon* by Ranulph Monk of Chester printed by de Worde in 1495.

Other notable printed English works include Shakespeare's *Comedies, Histories, and Tragedies*, 1623; Hollinshed's *Chronicle or History of England* in 2 vol., 1587; Robert Hooke's *Micrographia*, 1665; and Thomas Hobbes's *Leviathan*, 1651. There is a section of English quartos from all sides of the witchcraft debate, including Reginald Scott's 1584 *Discovery of Witchcraft*, a 1657 edition of *Histories of Visions, Apparitions, Prophecies, Spirits, Divinations* [...] by 'Approved Authors', King James I's *Daemonologie* of 1603, Henry Holland's *Treatise Against Witchcraft* from 1590, and *A Dialogue Concerning Witches and Witchcraft*, 1603, by George Gifford. There are also dozens of works on the history of Scotland and England, and many more volumes covering the laws and statutes of both countries, as well as maritime and trade law. All perspectives of the English Civil War are included in histories of the conflict along with collections of contemporary Civil War tracts. There are books of maps for the British Isles, the Americas, China, Japan, and Europe, and travel narratives recounting exploration all over the New World. More esoteric subjects are represented in the works of John Dee, Elias Ashmole and William Lilly, whose works appear as both individual volumes and bound into collections.

There appear to be only three English women authors represented in the library: Lady Mary Wroth, Countess of Montgomery; Katherine Philips; and Margaret Cavendish, Duchess of Newcastle. Wroth's *Urania* is recorded as being published in London, though the entry is not dated (this is likely the first undated edition from the early 1620s). The work by Philips (her *Poems*) was published posthumously in 1667. Notably, the collection includes seven works by Cavendish including: *Poems and Fancies* (1653), *Philosophical and Physical Opinions* (1665), *Poems & Fancies*. 2d Edition. Much Altered &c (1664), *Philosophical Letters &c.* (1664), *Observations Upon Experimental Philosophy; to which is added The Description of a New Blazing World* (1666), *New Blazing World* (apart) (1666), and *Ljfe of her Ld and Husband Wm Duke of Newcastle* (1664). Cavendish carefully oversaw the production of her published works and was known to send her volumes to friends and also to libraries she deemed important; and it is possible that the Duchess knew John Maitland or his second wife, or that she simply knew of and admired his collection.

Included over 3.5 pages at the end of the volume is a list of 102 manuscripts, which range in date from the early fourteenth-century to near to when the catalogue was made. There are several notable works recorded here including numbers 22, *Aldaraia Sive Soiga Tractatus Astrolog[ic]o-Magicus*, 85, 'Tractatus Astrologico-Magicus, Part Lat: Part Gall [...] Chaucer's discours of the Astrolabe, English: 1391' (there are currently 22 known copies and fragments of Chaucer's *Treatise of the Astrolabe*), and 86, *Caballa sive Tractatus Astrologico-Magicus*. This latter is actually another manuscript copy, or fragment, of number 22, a text now known as the *Book of Soiga*, which survives in only two known copies at the Bodleian and the British Library. According to Elias Ashmole, Lauderdale's folio *Book of Soiga* had previously been in the collection of Elizabethan court astronomer John Dee. There are several more esoteric works, including a number by thirteenth-century philosopher and Franciscan friar Roger Bacon, who was considered a wizard in the Early Modern period. There is also one undated octavo manuscript of Giordano Bruno, 'Jordanus Brunus Nolanus. *de Umbrys Precarum* (MSS in charta)'; the controversial Italian polymath was burned at the stake for heresy in 1600, and many of his books and manuscripts were summarily banned and destroyed, making this a remarkable survival. Along with these, there are various works on Scottish law and history and several important manuscripts of Lauderdale's ancestor Sir Richard Maitland (1496-1586).

The presence in this manuscript catalogue of many rare items such as *Aldaraia Sive Soiga Tractatus Astrolog[ic]o-Magicus* (number 22, above), and the close match in general between these volumes in the library and those in the printed Lauderdale

auction pamphlets leads us to ascribe the library to Lauderdale, who, together with his second wife, Elizabeth, commissioned its installation at Ham House immediately after their marriage in 1672, being completed in 1674.

John Maitland, 1st Duke of Lauderdale, graduated from the University of St Andrews in 1631 and married his first wife, Lady Anne Home, in 1632. As Viscount Maitland, in 1641 he joined the commissioners appointed by the Scottish covenanters to broker peace with Charles I, and by late 1643 he was in London and was a key figure in the Covenanter alliance with the English Parliament. When his father died in 1645, he became the Earl of Lauderdale. In the 1640s, Lauderdale worked (unsuccessfully) with his fellow commissioners to convince Charles I to remove the Bishops from the English church, and to broker peace between Parliament and the Royalists. By 1649, in The Hague with Charles II, he was instrumental in convincing the exiled king to travel to Scotland to be coronated in 1650. After Cromwell's defeat of the Royal army at Worcester, Lauderdale was imprisoned in the Tower of London and elsewhere, and his estates confiscated, until the Restoration in 1660. During this period of confinement, Lauderdale devoted himself to study and to collecting books, being able to read Latin, Greek, and Hebrew with ease.

With the Restoration, Lauderdale regained his estates and was made Secretary of State for Scotland, managing to outfox his detractors and opponents, and in 1672 Charles II made him Marquess of March, Duke of Lauderdale, and a Knight of the Garter. By the end of the decade, his popularity had waned, until in 1679 the king's brother, the Duke of York, undermined and betrayed him, essentially ending his hold on Scottish power in government. After being partially paralysed by a stroke in 1680, he died at Tunbridge Wells in 1682.

This manuscript seems to have been made on Elizabeth's request in the period following the duke's death in order to settle their debts, or possibly as part of the 1683 valuation of the duke's goods. In March 1688, she assigned to John Brockett, to whom she owed over £1,180, 'All and every the bookes now in the Library of my dwelling house at Ham ... late the bookes of the said late Duke of Lauderdale and alsoe one other booke called the Catalogue wherein are entered the perticulers of the said bookes'. This document is likely that catalogue. In his 2017 study *The Country House Library*, Mark Purcell notes that, amazingly, the probate value of the books on the duke's death represented almost half the total worth of his movable chattels.

The books were sold in at least four sales between 1690 and 1692. The auction pamphlet for Lauderdale's printed English books records that those volumes were sold at Sam's Coffee House in London on May 27th, 1690. As we have said, the layout of the books listed in that pamphlet closely resemble that of this catalogue, though not exactly, and there are more details of bindings and condition in the printed document, though it also misses out a whole page of English books in quarto. The printed catalogue of the French, Italian, and Spanish books is nearly identical to this in layout and content.

However, the printed sale records of Lauderdale's Latin books and manuscripts differ significantly from this catalogue, and it is in these areas where this manuscript offers particularly exciting research opportunities. It also provides insight into how sales were arranged and organised in the earliest days of English book auctions; the first such sales using a printed catalogue had only been just over a decade previously, in 1676. It is known that the series of sales attracted some of the most important book-buyers of the age, including Samuel Pepys, John Moore, John Evelyn, and Hans Sloane. Lauderdale did not commonly inscribe his books and only a few examples are known; a small number of volumes decorated with several of his different armorial stamps also survive. The consequent lack of provenance in his books makes this document invaluable in understanding the true scope of the duke's collection, including the volumes that came from the library of John Dee, and in determining how its contents were distributed in the sales after his death.

This catalogue is a record of a truly remarkable collection, the legacy of a political survivor – “cunning, adroit, imaginative, open-minded, adaptable, and audacious” in the words of Ronald Hutton (ODNB) – who negotiated a precarious political landscape for four decades. Our manuscript provides a window into a turbulent period of civil war, international conflict, plague,

witchcraft, exploration, and the ferment of warring ideas. It is also a primary bibliographical resource for tracing the diaspora of books from the libraries of John Dee, Hans Sloane, Samuel Pepys, and of course, the Lauderdale library itself.

[c.1685]

Sold

SCOTTISH LIBRARY CATALOGUE -
TERREGLES HOUSE

177. **(TERREGLES HOUSE)** Catalogue of Terregles Library, 1855. Titled in ms. on front board, 70pp neat ms. on lined paper, occupying approx. one quarter of a parchment bound small 4to ledger, remainder blank; a little dulled.



¶ A manuscript catalogue of books in Terregles Library, Terregles House, Kirkcudbrightshire, 1855. Across the 70 pages of neat manuscript entries, more than 800 titles are listed, arranged alphabetically by author. The collection has a leaning towards the classical, with a large number of continental works on theological and philosophical subjects. Books relating to Scottish history and society are also well represented, as are works on British architecture and antiquities. There is a quantity of poetry, but overall 'modern' literature is not particularly prominent in the collection. There are a few works by Dickens and, perhaps more predictably, several works by Sir Walter Scott.

Terregles house was built in the late eighteenth century, replacing an earlier medieval tower house. It was the seat of the Maxwell family, the Earls of Nithdale, until the early twentieth century, and although used briefly during the Second World War by the Norwegian military, it fell into disrepair in the years that followed, and was finally demolished in the 1960s.

1855

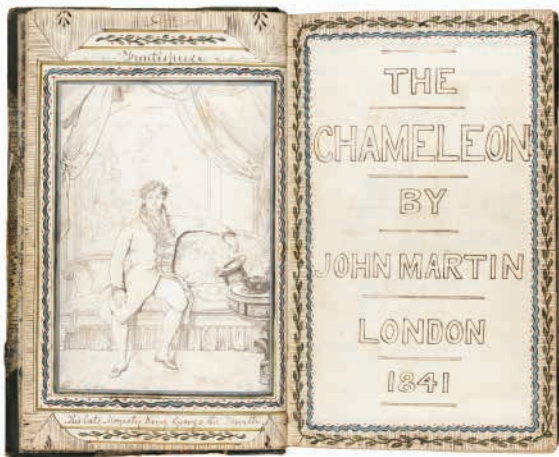
£650

MANUSCRIPT. See also items 20, 73 & 132.

MANUSCRIPT POETRY PERIODICAL

178. **MARTIN, John.** *The Chameleon.* (An Original Manuscript Work) Twenty Numbers in One Volume. 324pp ms. on both sides of 8vo sheets. 20 issues from April 2nd to August 2nd 1841. Engraved front. of George IV & each number with engraved front. each laid down within hand coloured border, dedicatory verses, contents index.

Contemp. half green calf, maroon title label (lacking author label); generally a bit rubbed. Signed by the Author on preliminary blank.



¶ A manuscript periodical for the edification of family and friends, containing 62 poems, mainly by John Martin, but with two signed M.M. and one each by G., J., E.B., M.H. & E.C. (even though Martin announces in No.2 that he has to decline contributions from Rosalee and others as 'the contents of "The Chameleon" will be from his own pen exclusively'.)

There is one tale in prose: Thomas Titt!!! A tale of a tailor's wooing in two of the numbers. Martin's poem, *The Sailor's Return*, occupies two numbers. This work will appear monthly and more often if possible and will be presented to a very limited few of the author's friends.

In some issues there is a brief note by the author. No. 6: '...selections from my opera of *St. Julian* are inserted at the request of an esteemed female friend.' No.

7: "Eliza" your wishes shall be complied with - perhaps in the next number.
 No. 8: 'The complimentary note from Mrs A.G. Palmer is received and we hope duly appreciated.'
 No. 9: 'TIW's offer - declined'.
 No. 10: 'Through the kindly assistance of a young lady, I hope to present to my friends, nos. 10, 11 and 12 ... during this week.'
 No. 12: Declining to answer the question "Who is E.C.". No. 20: In answer to A. Querist' ... 'the village church at Headcorn in Kent is in ruins entirely thro' sectarian meanness and petty obstinacy ... truly disgraceful.' (The church of St Peter and St. Paul was finally renovated between 1868-78).

Martin gives his address as 61 Great Titchfield Street, Portland Place, London. His other manuscript periodical was *The Adelphi* in 2 volumes (referred to in No. 8) and possibly *The Remembrance*. Martin was also the author of three novels: *Edwin Gazelle* (see following item, 1842), *Albert Montaigne* and *The Interdict*. None of his works appear to have made it into print.

1841

£500

MANUSCRIPT NOVEL: EDWIN GAZELLE

179. **MARTIN, John.** *Edwin Gazelle. An Original Tale.* (In 30 Chapters). 616pp ms. on both sides of 8vo sheets. Dedicatory verses to each chapter. Contemp. half green calf, leading hinge sl weak, maroon & black labels, title label sl. chipped. Generally a bit rubbed. Signed by the Author on a following blank.

¶ 'Dedicated by kind permission to R. K. Adams Esqr. and his daughter Miss Rose Adams by their grateful friend The Author.'

A novel in manuscript by John Martin: 'By the author of *Albert Montaigne*, *The Interdict*, *The Adelphi*, *The Chameleon*, *The Remembrance*, &c. &c. &c.'

Edwin Gazelle is set in the 'narrow dirty streets in the vicinity of Seven Dials' where 'poverty mingled with cleanliness ... the windows lacked a few panes ... remedied with paste and brown paper.'

It is in the end a romance, Emily Carlton providing the love interest, but the setting and the names of characters clearly reflect the influence of Dickens: Diggles, Mrs Grizzle, Mrs Jangle, Mr Blackwing, Mr Bingle, Blustertongue, Snag & Mr Watkins Muck, the eminent bookseller whose shop is situated in the 'fashionable part' of Oxford Street (but is committed to Newgate for manslaughter). Edwin's father had held 'for many years an important situation in one of the Metropolitan Parishes ...' The upper classes are represented by Lord Kingsythe (involved in a duel) and Sir Capel Nerve. Of course, Edwin marries Emily

Martin gives his address as 61, Great Titchfield Street, Portland Place, London. His manuscript periodicals were *The Chameleon* (see previous item), *The Adelphi* in 2 vols and possibly *The Remembrance*. Martin was also the author of *Albert Montaigne* and *The Interdict*. None of his works appear to have made it into print.



1842

£500

WEEKLY WAGES ON A NORTHAMPTONSHIRE ESTATE

180. **(ROKEBY, Thomas)** *An Account of Work Done for Thomas Rokeby Esqr. Arthingworth.* By Jas. Gore. (Tabulated weekly accounts of payments to workers.) 24pp 4to, with a further 32 leaves blank except for vertically-ruled columns. Orig. marbled paper wrappers. An attractive and well-preserved record of employment on the estate over some nineteenth months.

¶ Straightforward accounts, showing hours worked and weekly wages, are from April 15th 1776 to November 10th 1777. James Gore himself is included, together with Henry Willson and at other times, John King, William Wittell, Thomas Hayford, William Sharp, George Mason, Joseph Osbourn, William Shiperly, and James Hall. Gore was paid 2 shillings a day, 12 shillings a week for 6

day's work, increased to 14 shillings on occasion. Others sometimes earn more - 15/2d to 16/4d a week.

Thomas Rokeby, died 1796, lived with his wife Elizabeth Scott on the Arthingworth Estate, Northamptonshire, a branch of the Scottish Rokeby family memorialised by Sir Walter Scott. The estate had been purchased from the Langham family in the later seventeenth century. Thomas Rokeby was Lord Lieutenant of Northamptonshire in 1793. (See also item 174.)

1776-1777

£125

HOUSEHOLD ACCOUNTS OF AN ESSEX PRIVATEER

181. **WIVENHOE, ESSEX.** Wivenhoe House Account Book. Daniel Harvey, and his son George Daniel Harvey, with entries for 1765-1814. Folio. 52ff, numerous unused ruled leaves at end. Related manuscript material loosely inserted. Very good clean condition bound in full contemporary reverse panelled calf; sl. wear to top corners & head of spine.

¶ The volume opens with accounts relating to various Revenue Cutters, used to control the smuggling trade including the Rochford (1765-1775), Swift (1770-1771). There are accounts relating to two other major landowning families in Wivenhoe; Isaac Martin Rebow (of Wivenhoe Park), and Reverend Nicholas Corsellis whose family purchased the manorial estate in 1567. Names mentioned include Martin Price, Joshua Narlbrough, Margaret Whitley, My Niece, Susan Brownsmith, Thomas Palgrave, Martin Hopkins, Mary Price, Charles Bartwell, Mary Harvey, Samuel Martin, Henry Lang, Wilson Simons, Tho. Colley, the Corporation of Dublin, Bland Barnett & Hoare (1778-1780), Subscription to the Loan of 1778, the Estate of William Beale, deceased.

The writer, Daniel Harvey notes an Account of the cost and charge of my freehold House (1767), his Consolidated and Bank Annuities, East India Bonds, and South Sea Annuities (1774-1792).

From 1803 the accounts are written in a different hand, and an inserted letter reveals this is Daniel Harvey's only son, George Daniel Harvey. He records details of 'My Late Mother's Estate', farm accounts, and other rental properties, the last entries are dated 1814.

Daniel Harvey, 1722-1794, the son of a naval man, followed in his father's footsteps. He took out a licence to work as an independent privateer and from 1774 onward he commanded a series of six revenue cutters, all named *Repulse*, each one larger than the last, and acquired using the profits from

his previous endeavours. Although Daniel Harvey already owned property in Wivenhoe, (a riverside town on the east bank of the River Colne in Essex), he had been accumulating position and financial resources and in his late forties he decided to build a new mansion to the north-east of the busy quay which would reflect his increasing status. In 1771 he was finally able to purchase the itemised parcels of land which were later to form part of the Wivenhoe House Estate and at some time in between 1772-1777 he built a fine red and white brick mansion with a coach house, stables and other outbuildings, reportedly elegantly fitted up and furnished in the present taste, sited just to the south of where Rebow Road now stands. He may have moved into his new mansion in the same year that he married Elizabeth Draper at Saint Bride Fleet in 1777.

By 1787 his affairs took a turn for the worse. It was revealed that he had been in continuous trouble for overspending and desertions amongst his crew, and finally the Customs Board carried out a number of investigations which revealed fraudulent behaviour by certain owners of its contracted revenue cutters. Harvey was one of those accused of travelling light of mariners but claiming for a full complement, as well as presenting accounts for 'unnecessary, excessive' expenses not allowable within the terms of his contract. Following these investigations, the number of cutters was reduced by the Board and in January 1788 Captain Harvey was removed from the command of the *Repulse*. Even before this there had been suggestions that Daniel Harvey had been incurring debts and, in his

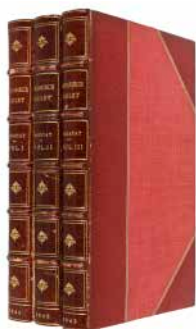


will, dated 25 March 1787, he requests that his property be sold to pay off his debts and legacies and that his funeral be 'as frugal as decency will permit'. He died on 21 February 1794, and shortly afterwards his surviving family left Wivenhoe. His wife, Elizabeth moved to Great Stanmore in Middlesex and their daughter Harriot's (sic) marriage to William Parry is recorded on 3 March 1795. Their only son, George Daniel Harvey also married in Great Stanmore on 8 October 1803; he became a barrister and a Commissioner of the Court of Common Pleas. The Wivenhoe Estate came up for sale in the late 1850's, the house dismantled, and lost in a wave of Victorian development suitable for lesser mariners.

Ref: *Wivenhoe House: A Tale of Two Lost 18th Century Mansions and the Sea-Captains who Built them.* P. Marsden.

1765-1814

£2,800



AMERICAN ADVENTURES

182. **MARRYAT, Frederick.** Narrative of the Travels and Adventures of Monsieur Violet, in California, Sonora and Western Texas. FIRST EDITION. 3 vols. 12mo. Longmans. Half titles, folding map vol. I; tear to map repaired with archival tape. Uncut in later red morocco, red cloth boards, spine gilt in compartments; hinges sl. rubbed. A nice copy.

¶ Sadleir 1586; Wolff 4525. This tale of an exiled French aristocrat in the southern states of America shows great knowledge of the landscape.

1843

£380

PHOTOGRAPHIC PLATES OF KENT

183. **MARTIN, Charles Wykeham.** The History and Description of Leeds Castle, Kent. Westminster: Nichols and Sons. Folio. Half title, Photo. front. and plates. Orig. dark red cloth, corners rubbed. A good sound copy.

¶ A manuscript note pasted to half title reports that the last Wykeham Martin to live at the Castle was Cornwallis, who made his living from shooting, and that the Filmer-Wilsons took over the Castle, 'the people of the great gambling case at Tranby Croft, when King Edward cheated and Sir William Gordon-Cumming took the blame'.

1869

£150

POLITICAL ECONOMY: COMPLETE RUN

184. **MARTINEAU, Harriet.** Illustrations of Political Economy. 9 vols. Charles Fox. Series titles. 9 vols bound in 8 in contemp. marbled boards; neat 20thC rebacks with half calf, spines directly lettered & with rules & devices in gilt; orig. calf corners a little rubbed. Armorial bookplates: 'Heaven's Our Light Guide'. A nice set.

¶ Rivlin p.70. A complete run of *Political Economy*, issued by the publisher after the final part was completed. Rivlin states, 'with the completion of the "scheme", the remainders (or reprints from the same type) were issued in 9 volumes, a collective titlepage being substituted for the separate series titles, with added contents pages ...'.

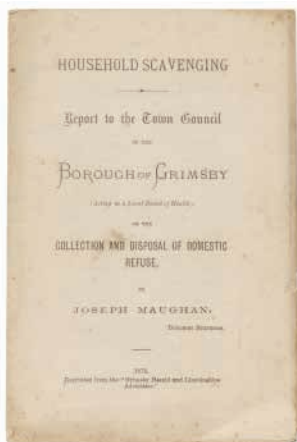
1832-34

£650



BIRTH OF THE DUSTBIN:
UNRECORDED PAMPHLET ON WASTE MANAGEMENT

185. **MAUGHAN, Joseph.** Household Scavenging. Report to the Town Council of the Borough of Grimsby (acting as a local board of health), on the collection and disposal of domestic refuse. Reprinted from the 'Grimsby Herald and Lincolnshire Advertiser.' Unopened & unsewn, on a single folded sheet; sl. dusted. v.g. 8pp.



¶ Not in BL; no copies recorded on Copac or OCLC. The report is preceded by five quotes, the first by Lord Palmerston: 'A nuisance is simply matter in a wrong place'. The report begins with five numbered points: 1st. - The convenient and decent deposition of the excrementitious matter into retentive receptacles, so as to avoid offence, and afford facility for removal. 2nd. - The provisions of suitable receptacles for the temporary deposit of ashes, animal and vegetable offal, and other domestic refuse incapable of ready destruction by burning ... 4th. - The ensuring of regular periodical service of removal so as to avoid inconvenient accumulation or afford time for the generation of offensive odours, prejudicial to health, in a manner the least objectionable to the community ...'

With the industrial revolution spurring enormous growth in urban living, devastating outbreaks of cholera and other diseases led to the emergence of a public health debate leading in turn to the first consolidated legislation on the issue. The Nuisance Removal and Disease Prevention Act of 1846 began what was to be a steadily evolving process of the provision of regulated waste management in London and in 1875, the Public Health Act made it compulsory for every household to deposit their weekly waste in 'moveable receptacles' for disposal. In 1874, the first incinerator was built to burn refuse causing, as it still does today, great opposition from local communities.

1872

£180

CHRISTIAN ANTHOLOGY

186. **MENZIES, Mrs Stephen, compiler.** The Traveller's Guide from death to life. 120th thousand. S.W. Partridge; Liverpool: British Gospel Book Association. 4to. One text woodcut. Orig. dark green cloth, sl. rubbed. 'Cloth and gold, 2s.; paper bound, 1s.' v.g.

¶ The earliest edition on Copac appears to be the 31st, but there is only speculative dating of all copies cited. A popular collection of stories, poems, aphorisms, all with a strong Christian message. Only some are attributed: D.L. Moody, Frances Ridley Havergal, Mark Guy Pearse, George Sillwood, C.H. Spurgeon, and Mrs Prosser.

[c.1880?]

£38

GUIDE FOR SPECIAL CONSTABLES

187. **(METROPOLITAN POLICE)** Memorandum of Suggestions for Use of Special Constables. (including Legal powers & duties of constables for suppressing and preventing riots and disturbances of the peace.) J.Litton, Printer, Islington. (4)pp pamphlet, dated April, 1848; sl. creased.

¶ There is one similar pamphlet, at BL only, but dated March 8th, 1848.

1848

£50



LEWISHAM LITERARY SOCIETY

188. **MILES, Alfred Henry.** Our Jubilee: a record and a review; the story of the Lewisham High Road Literary Society, 1857-1908. Printed for private circulation. Half title, photo.

front. port., photo. plates. Orig. red cloth, bevelled boards; very sl. dulled. v.g.

¶ Copac records copies at the BL, Bishopsgate and Society of Genealogists only; not on OCLC. This short history was written by the honoured vice-president of the society and a member of over 40 years standing. It first appeared in the third number of the typewritten magazine of the Lewisham High Road Literary Society, and was read from it at an ordinary meeting held on 6th April, 1908.

1908

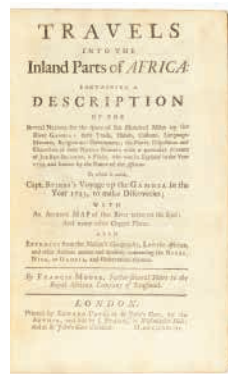
£65



188



189



190

A PHYSICIAN'S TALE

189. **MILFORD, Heberden.** *A Physician's Tale*. FIRST EDITION. 3 vols. Hurst & Blackett. Initial ad. leaf vol. I; final leaf of vol. III repaired at lower margin without loss. Contemp. half tan calf, raised bands, compartments in gilt, brown & green morocco labels, marbled paper boards; sl. rubbed, boards a little faded at edges. A handsome copy.

¶ Not in Sadleir or Wolff. OCLC records only two copies in the U.S. at Saint Meinrad and Texas. The author's only separately published work. Milford also contributed a story, 'The Northern Lights' to the *New Monthly Magazine* in 1858. The quotations in the 'Opinions of the Press' suggest a great desire to like this novel but it is largely damned with faint praise: "In some parts we are reminded of Washington Irving's *Bracebridge Hall*"; "It contains some pure gems, and bits of real sunshine".

1854

£650

THE GAMBIA & SLAVERY

190. **MOORE, Francis.** *Travels into the Inland Parts of Africa: containing a description of the several nations for the space of six hundred miles up the River Gambia; their trade, habits, customs, language, manners, religion and government; the power, disposition and characters of some negro princes; with a particular account of Job Ben Solomon, a Pholey, who was in England in the Year 1733, and known by the name of the African. To which is added, Capt. Stibbs's voyage up the Gambia in the Year 1723, to make discoveries; with an accurate map of that River taken on the spot: and many other copper plates. Also extracts from the Nubian's Geography, Leo the African, and other authors antient and modern, concerning the Niger-Nile, or Gambia, and observations thereon. By Francis Moore, Factor several Years to the Royal African Company of England. Printed by Edward Cave, at St John's Gate, for the author, and sold by J. Stagg, in Westminster Hall; and at St John's Gate aforesaid. xi, xiii, 305, [1], 86; [4], 23, [1]p, large folding map of the River Gambia, and 11 engraved plates & plans (1 folding). 8vo. A v.g. copy bound in full contemporary calf, gilt panelled spine, red morocco label. Armorial bookplate of Viscount Leverhulme of the Western Isles, later ownership stamp on e.p. of W.G. Crocker, the Niger Company, July 1926.*

¶ ESTC T131766. FIRST EDITION. Francis Moore served as clerk and later factor with the Royal African Company in the Gambia between 1730 and 1735. The Company was integral to the intensification of the Atlantic slave trade from its establishment in 1660 under the patronage of James, Duke of York (later James II) to its decline in the mid-eighteenth century. It was responsible for the transportation of more enslaved Africans to the Americas than any other trading company.

While in Gambia, Moore maintained a journal and after his return to London, published this account of his travels in 1738. It was the second account of the Gambia to be published in English, the first being Richard Jobson's *The Golden Trade* (1623). While Jobson's book is notable for his abhorrence of purchasing enslaved people, it is apparent from Moore's text that he had no such qualms. Compiled from his journals and his reports back to the factor at Fort St James (the Company fort from which enslaved people were transported), the work includes a detailed first-hand account of how the Royal African Company carried out the slave trade. Throughout the book, Moore details his own advocacy for the slave trade and his quest for greater profit; in one passage he describes his hopes that a market be established at Fort St James 'that is to say, if the Company kept a Stock of Slaves at the Fort, sufficient to furnish any Ship immediately with a whole Cargo, which as soon as disposed of they might again be supplied from their Out-Factories [factories established further up the river]. The separate Trader would afford to give a larger price at James Fort, than he can up the River ...'. The policy of establishing markets in forts effectively gave the Company a monopoly on the trade and led to far more enslaved people being shipped from Africa than ever before.

Extracts from Moore's descriptions of the slave trade, which often make difficult reading, were later used by abolitionists such as Thomas Clarkson (1760-1846) to support their cause. ref: Royal Collection Trust.

1738

£1,200

COMPLETE WORKS

191. **MORE, Hannah.** *The Works.* With a memoir, and notes. 6 vols. H. Fisher, R. Fisher, & P. Jackson. Fronts vols I & II, engr. titles, additional printed titles, final ad. leaf vol. I, 4pp ads vols IV & V. Unopened in orig. purple moiré cloth, spines lettered in gilt; spines uniformly faded to tan. A v.g. exceptionally well-preserved set.

¶ The first collected edition of the 'anti-feminist' bluestocking.

1834-1837

£300

KELMSCOTT: PRESENTATION FROM THE EDITOR

192. **MORRIS, William.** *Poems by the Way.* William Morris: Kelmscott Press. Small 4to. Half title, first text page printed in red & black with ornate woodcut border, woodcut initials throughout, margin notes printed in red, woodcut Kelmscott printer's device appearing twice after the table of contents & in the colophon; small paper flaw to lower margin of leading f.e.p. Uncut in orig. limp vellum, yapp edges, spine lettered in gilt, four blue silk ties; v. sl. dusted, spine a touch darkened, silk ties sl. frayed at ends. Armorial bookplate of C.F.J. Beausire on leading pastedown. Ink presentation inscription: 'F. Jenkinson from F.S. Ellis, Oct. 22. 1891' on preliminary blank. A lovely copy.

¶ One of 300 copies, printed on Flower paper in Golden type. This is the second book printed by the Kelmscott Press, and the first to be printed in two colours, and to include the Kelmscott printer's device.

William Morris, 1834-1896, was a social activist, poet, novelist, textile designer and one of the most important figures of the Arts and Crafts Movement. He was heavily influenced by the writings of John Ruskin, and especially his notion of rejecting industrial manufacturing and championing a return to hand-craftsmanship: the artisan as artist. This concept inspired Morris to found the Kelmscott Press at his house in Hammersmith, London, in 1891.

Frederick Startridge Ellis, 1830-1901, was a rare bookseller, author, and editor; he was introduced to Morris by A.C. Swinburne in 1864 and the two became great friends, with Ellis even appointed one of Morris's executors. Ellis edited

a number of works for Morris including *The Poems of William Shakespeare* (1893), Thomas More's *Utopia* (1893), *The Poems of John Keats* (1894), and, most impressively, the Kelmscott *Chaucer* (1896).

Joseph Beausire was an important British art and book collector, particularly of the Pre-Raphaelite Brotherhood and J.M.W. Turner. He died in 1907 though the main sales of his works were not until 1934 and 1969; in 1970 his descendent C.F.J. Beausire made a significant bequest of watercolours to the Walker Art Gallery in Liverpool.

1891

£4,500

THE NATURE OF GOTHIC

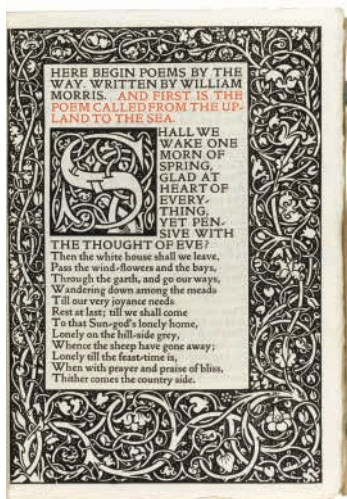
193. **MORRIS, William & RUSKIN, John.** *The Nature of Gothic.* A chapter from *The Stones of Venice*. With a Preface by William Morris. William Morris: Kelmscott Press. Elaborate woodcut boarder on opening page, woodcut initials throughout text, two woodcut Kelmscott devices, 20 architectural figures. Uncut in orig. stiff vellum, spine lettered in gilt, pink silk ties, yapp edges; lacking two silk ties, one of which is loosely retained, a few small spots to boards, lower spine sl. browned. A nice copy.

¶ One of 500 copies; printed in Golden type.

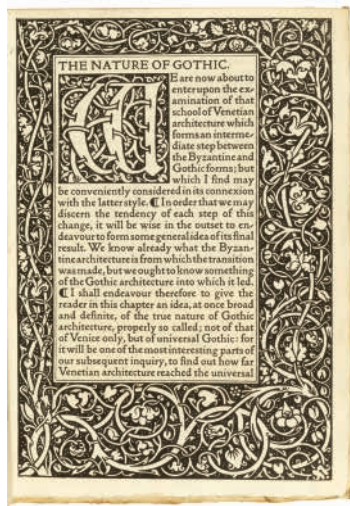
'On the Nature of the Gothic' from Ruskin's *The Stones of Venice* was particularly important to Morris and in his Preface to this volume he calls it 'one of the very few necessary and inevitable utterances of the century'. He continues that 'the lesson which Ruskin here teaches us is that art is the expression of man's pleasure in labour; that it is possible for man to rejoice in his work'. Morris's joy in his work is clear on every page of a Kelmscott book: it is a beautiful object.

1892

£2,200



192



193

MOVEABLE CAT

194. **MOVEABLE CAT CHRISTMAS CARD.** Hey Diddle Diddle. (Cat and fiddle, cow jumps over the moon and a second cat rocks in its chair) Ernest Nister No. 2008. Printed in Bavaria Colour-printed and embossed card, 11 by 13cm: 'A Merry Christmas to you'. Tab at left middle activates the bow playing the violin and the cow jumping over the moon. The dish running away with the spoon is laid on.



¶ An unusual moveable card, similar to 102998 but with the Nister imprint.

[c.1890]

£120 †

ARGENTINA

195. **MULHALL, M.G. and E.T.** Handbook of the River Plate. Comprising the Argentine Republic, Uruguay, and Paraguay. With six maps. 5th edn, 9th thousand. Buenos Ayres: M.G. & E.T. Mulhall; London: Trubner & Co. Half title, fold. front. map & 5 other maps, handbook directories to Buenos Ayres, Rosario, Montevideo, index, (86)pp of local advertisements. Orig. green cloth. A v.g. bright copy.

¶ The *Handbook* first appeared in 1863: 'The present edition is entirely new'. Covering the Argentine Republic, Upper Provinces and the Republics of Uruguay and Paraguay. With interesting 'River Plate Advertisements'.

1885

£150



195



196



197

DERBY PRINTING IN PUBLISHER'S SHEEP

196. **MURRAY, Lindley.** Introduction to the English Reader; or, A selection of pieces in prose and poetry; calculated to improve the younger classes of learners in reading; and to imbue their minds with love of virtue. Derby: John & Charles Mozley. Following f.e.p. torn. Orig. full black publisher's sheep, gilt ruled spine; a little rubbed.

¶ Lindley Murray, 1745-1826, was an American Quaker who moved to Holgate in Yorkshire to become a grammarian. This is a selection of improving pieces: of particular interest is the anti-slavery conversation between a father and his daughter.

[c.1840]

£120

POWER OF LOVE, SLAVE MARKET CHORUS,
AND THE PANTOMIME GALLOP

197. **MUSIC. BOOSEY & Sons.** The Juvenile Piano Forte Album. Boosey & Sons Musical Library. Chromolitho. front. & title, presentation leaf, contents & 28pp music. Orig. printed cream paper boards, dec. & lettered in green & gold; wear to head & tail of spine, sl. marking to back board. Presented to 'Mary Elizabeth Griffiths with Grandpapa's love

Dec. 25, 1859?. Book label of Robin de Beaumont. A nice copy as issued.

¶ Not in BL; Cambridge only on Copac dated [1886?]; not recorded on OCLC and no copies on auction records. 12 musical pieces including: 'The Power of Love, Slave Market Chorus and the Pantomime Gallop.

[c.1859]

£350

MYSTERY FICTION

Following on from our Detective Fiction catalogue, we have begun work on a catalogue of Mystery Fiction. Please let us know if you would like to receive a copy when it is published in 2025.

NUMERO UNO - THE FIRST ISSUE OF 73 PERIODICALS

198. **THE NUMBER ONE COLLECTION.** A Collection of Issue Number 1 of 73 Periodicals, 1864 to 1938. 73 titles in original printed paper wrappers where issued.

¶ This is an unusual and unrepeatable collection: the first issues of 73 periodicals – including a few newspapers – published over some seventy five years, but mainly 1900 to the Second World War.

They came from the notorious 'book runner' and anarchist, Xavier Driffield, known as 'Drif' who, under that moniker, wrote guides to the British

book trade which ruffled many feathers by candidly describing bookshops throughout Britain. Jarndyce had this one, single, transaction with him. He arrived with a large box – which

he clearly had no intention of taking away. 'You will like these'. We did - and purchased the box – much to Drif's relief. But the 'No. 1s' disappeared into the basement – to be recently re-discovered, catalogued as a collection and presented here.

Most are 1900-1938, a great period for British journalism when it was easy to start up a new periodical. One of the highlights is *The Daily Mirror*, No.1, which was issued as a newspaper aimed at women.

There was clearly a voracious market for the printed word and these first issues were published in the hope of success - some quickly died while others had long and lives.

range from News and Current Economics, Literature, Education, to magazines aimed at Children

Science, Art, Gardening, and Women, with a good representation of those covering the burgeoning popular entertainments of 'wireless' and recorded music. It is by no means a comprehensive collection, but it does give a representative picture of early twentieth century popular culture - in print.

NOTES:

All items are in good – v.g. condition, but with occasional dusting or spotting and sewing loosening or staples rusting. Where free offers of posters or gifts are mentioned, their presence or absence is noted.

A few items are first issues of 'New Series' which usually indicates a re-launch of the periodical. Please request to see a full listing.

1864-1938

£5,800



A FARCE

199. **OXENFORD, John.** *No Followers.* A farce in one act. John Dicks. (Dicks' Standard plays, no. 987.) Vignette title, 3pp ads. Sewn as issued in orig. pale pink pictorial wrappers. v.g.

¶ First performed at The Strand Theatre, April 17th, 1837, and largely well-reviewed, *No Followers* is fascinating for its depiction of race and class in early Victorian England. The action takes place in a lodging house, where the landlady has a strict policy of 'No Followers', i.e. no romantic interest, for both her guests and her domestics. The plot, predictably, centres on the efforts of certain individuals to circumvent the rules without the landlady's knowledge. The maid, Mary Magnet, has two suitors, a no-good footman called Toby Quondam, and Lucius Lily, a Black man who is keen to assume the role of footman in Quondam's place. Although Lily is treated with contempt by Quondam, and is the target of racist slurs throughout the play, he is shown to be the smarter and more sympathetic of the two men, and ultimately wins the affections of Mary. Oxenford has clearly attempted to portray Lucius Lily in a positive light, but the casual prejudices of several of the characters is jarring. Although Lily gets the better of his shabby and embittered rival, he is the target of ridicule and contempt throughout the farce, and much of the verbal haranguing and unsubtle racist punning is at his expense, and very much played for laughs. While it might be argued that Oxenford was progressive in portraying a triumphant Black character, ultimately the depiction of Lily, who speaks throughout in a cod 'African' dialect, is clumsy and unnuanced, and indicative of the entrenched racial prejudices of the time.

Bound as issued with a second one-act play, *A Quiet Day*, also by John Oxenford. Both plays are mentioned on the front wrapper, which depicts a scene from *No Followers*, where a well-dressed and confident Lucius Lily, remonstrates with his cowering rival.

[1888]

£120

PANORAMAS

LOVE, COURTSHIP AND MATRIMONY - SCARCE PANORAMA

200. **(CASWALL, Edward)** *Cupid's Panorama, of Love, Courtship & Matrimony.* Dedicated to ladies by Captn. Lover of Cupid's honbe. volunteers. With twenty illustrations by "Quiz". Read & Co. Panorama on 4 conjoined sheets, illustrating 20 hand-coloured lithographic scenes, each with a caption title & one or two lines of text beneath. Folded into red cloth covers, illus. yellow title label on front board, printed in red & blue; sl. dulled & rubbed, but a very good copy of a scarce item.



¶ BL only on Copac; OCLC adds one other copy at Connecticut College. No copies recorded at auction. By the clergyman, hymn writer and satirist Edward Caswall, 1814-1878, who produced a number of humorous panoramas for Read & Co. A charming panorama illustrating the happy courtship, marriage and family life of a young couple under the watchful gaze of cupid.

[c.1860]

£850





201



202

CUBA

201. **(HAVANA)** *Panorama View of the City, Harbour, and Ports of the Havannah, in the West-Indies, to be seen, during the fair only, in a commodious building, 120 feet in circumference, in St. James's Churchyard. Bristol: E. Baker, printer. Single sheet broadside; trimmed close. 20.5 x 15cm.*

¶ Unrecorded on Copac and OCLC; no other copies traced. Copac does not record a single imprint by E. Baker (who is not on the British Book Trade Index) with OCLC including just one title in a single copy dated 1815. We can find no record of a Panorama of Havana being displayed in Bristol. *The Bristol Mirror* for September 2, 1809 advertises a 'A Panorama View of Brighton' in St James's Churchyard 'on 1,500 Square Feet of Canvas, in which is represented the principal part of that celebrated and beautiful WATERING PLACE ...'

The panorama of Havana 'is painted on 1600 square feet of canvas, and is on the same principles as the panorama in Leicester-square, London'. The advertisement describes the vast painting as people would see it walking in: "To the left-hand of the entrance, when in the gallery of the Panorama, is seen an immense bay, forming the harbour, being surrounded by hills which completely shelter it, and where a thousand vessels of the largest magnitude may lay with safety ... Continuing to the right, commences the City of the HAVVANAH, which is one of the most populous in that part of the world ... This view must at the present moment be particularly interesting, when it is considered that all which concerns the interest of Spain must be of utmost importance to England; and being taken from the centre of the harbour, and near the city, it gives at once a complete idea of the wonderful strength and beauty of the place, situated in a serene climate, and forming the very key to all the Spanish possessions in the West-Indies'.

[c.1810]

£350 †

CHARGE OF THE LIGHT BRIGADE

202. **ROYAL LONDON PANORAMA.** *The Charge of the Light Brigade at Balaclava. Leicester Square. Open daily from 11a.m. to 11p.m. Admission one shilling. n.p. Single sheet, illus. beneath heading; laid on to card. 'May 22, 1881' in ms. at head of the page. 25 x 17cm.*

¶ A single copy is recorded at the John Johnson collection, Oxford. "This magnificent work of art represents in vivid reality one of the most glorious feats of arms in English history ... The picture covers a superficial space of fifteen thousand square feet, and is lighted up after dusk by 30 electric lights, representing the power of illumination of 2700 candles ..."

[c.1881]

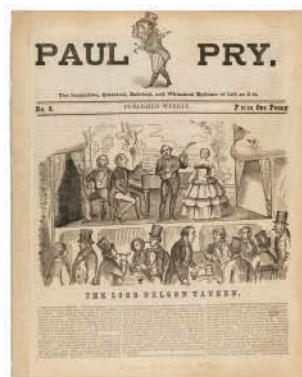
£180 †



203



204



205

PRESENTATION BINDING

203. **PARKER, Louis Napoleon.** *A Minuet: a little play in verse.* New York, London: Samuel French. Bound with orig. yellow card wrappers at end in vellum, by Bickers & Son, gilt spine & borders; very sl. discolouration.

¶ A lovely presentation binding for a play by the French born English dramatist Louis Napoleon Parker, 1852-1944, writer of over 100 original plays and adaptations.

1922

£35

FIRST-HAND ACCOUNT OF THE DELHI MASSACRE

204. **(PEILE, Fanny)** *History of the Delhi Massacre, its supposed origin and the means being adopted to avenge the murders of the British subjects: with a portrait of the King of Delhi, and a view of the Flag Staff Tower.* By a Lady. Liverpool: C. Tinling. Front. port., & one further plate; sl. dusted. Orig. blue cloth, dec. in blind & gilt, lettered in gilt; a little rubbed & dulled.

¶ BL and Oxford only on Copac; OCLC records two U.S. copies at Harvard and University of Pennsylvania. Peile is described on the title as 'the wife of an officer in the Bengal Army, and a sufferer during the late tragedy'. A horrifying first-hand account of the attack on Delhi at the outset of the Indian Rebellion of 1857-1858. An uprising against the ruling power of the East India Company (on behalf of the British Crown), Peile records that the rebellion was triggered by the introduction of new cartridges for the Enfield Rifle. Indian soldiers in British employ refused to use them following the circulation of rumours that they had been greased with beef and pig fat. Peile describes the initial attack in which some of her fellow Europeans were killed and butchered followed by the explosion of the magazine and a panicked retreat of the army and European inhabitants. 'On the retreat, a sound so rarely heard by Englishmen, being blown, pen cannot describe, senses can scarcely imagine, the utter confusion that ensued among the more tender. Husbands were calling for their wives, wives for their husbands, children for their parents, and the whole for their conveyances'. Peile successfully escaped, despite a number of terrifying encounters along the way, through Allipore, to Balghur and then Kurnal.

1858

£580

RARE COMIC PERIODICAL 'THAT GREAT FOOL - THE PUBLIC'

205. **PERIODICAL.** Paul Pry. *The inquisitive, quizzical, satirical, and whimsical epitome of life as it is.* No. 8. Printed and published for the proprietors by Robert Martin. 8pp quarto (paginated (57)-64pp), large woodcut illus. to opening page; spine strengthened with archival tape.

¶ Copac records a single entry, at the BL, but the run is not defined; not on OCLC. A rare, and presumably short-lived, satirical periodical composed of humorous titbits and literary extracts. The front page is illustrated with a

large woodcut depicting a scene from 'The Lord Nelson Tavern' - a quartet of musicians perform on stage as men and women animatedly drink, smoke and talk at tables beneath the stage. The issue begins: 'Puff is the order of the day. From the highest to the lowest, puff is the salve with which that great fool - the public - is anointed ...'

[1856]

£180

PETERLOO: DEATH BY SABRE



206. **PETERLOO MASSACRE, 1819.** The Whole Proceedings before the Coroner's Inquest at Oldham, &c. on the body of John Lees, who died of sabre wounds at Manchester, August 16, 1819; being the fullest and only authentic information concerning the transactions on that fatal day. ... Taken in short-hand and edited by Joseph Augustus Dowling. With an accurate plan of St. Peter's Field. FIRST EDITION. Printed for William Hone, Ludgate Hill. Folding map as front. Uncut in orig. purple boards, drab spine with small neat repair at head; a little faded. Inscribed on titlepage 'Thomas J. Arnold, for W. Kettlebone, L.pool Rd 1843'.

¶ An extensive account, in 580 pages plus addenda, of the events that led to the violent death of John Lees, a 22-year-old son of a cotton manufacturer. 'This volume will be read with interest, by all who justify and applaud - by all who deprecate and denounce, the proceedings at Manchester on the 16th of August last'. An important work, with a 'copious analytical index', scarce in commerce.

1820

£850

HOW TO MAKE A THOUSAND POUNDS

207. **(PHILP, Robert Kemp)** How a Penny Became a Thousand Pounds. FIRST EDITION. Houlston & Stoneman. 8pp ads. Orig. green embossed wavy-grained cloth, blocked in blind & gilt, pictorial bronze coloured onlay of a penny coin; sl. rubbed & dulled. A nice copy.

¶ Robert Kemp Philp, 1819-1882, was a leading member of the Chartist movement and later a highly successful publisher and author, writing popular handbooks on the practical topics of every day life. His most popular, *Enquire Within Upon Everything*, 1856, had sold over one million copies by 1888 and remained in print until 1973. Philp was therefore more than qualified to help guide the general public on how to make a penny become a thousand pounds.

1856

£120



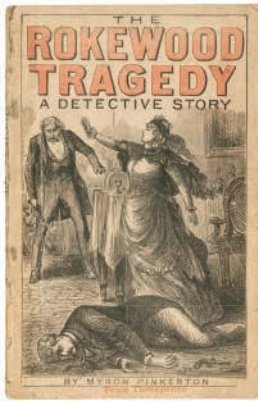
PERFUMERY

208. **PIESSE, George William Septimus.** The Art of Perfumery, and the method of obtaining the odours of plants; with instructions for the manufacture of perfumes for the handkerchief, scented powders, odorous vinegar, dentifrices, pomatums, comsetiques, perfumed soap, etc. To which is added an appendix on preparing artificial fruit essences, etc. 2nd edn. Longman, Brown, Green, Longmans, & Roberts. Half title, vignette title, illus., 24pp cata. (Sep. 1859). Orig. blue horizontal-grained cloth, blind borders, pictorially blocked in gilt, spine lettered in gilt; dulled & a little rubbed, corners bumped. Ownership signature of Robert Marshall, Boston, on half title. Boston Bookseller's embossed stamp on leading f.e.p.

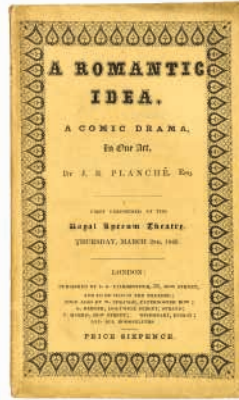
¶ First published in 1855.

1856

£120



209



210



211

THE ROKEWOOD TRAGEDY

209. **PINKERTON, Myron.** *The Rokewood Tragedy: a detective story.* FIRST U.K. EDITION. George Routledge & Sons. Half title, title with ads on verso, text in two columns, ads on inside & rear wrappers; large closed tear through upper half of contents leaf. Orig. pictorial printed paper wrappers; sl. dulled & rubbed, spine chipped at lower margin affecting one word of text. A good-plus copy.

¶ Not in Glover & Greene. Hubin p.327. Price sixpence. Five copies only on Copac; OCLC adding two Canadian and one U.S. location only. First published in Chicago in the same year by Laird and Lee, largely to promote the Pinkerton National Detective Agency, established in c.1850 by Allan Pinkerton. The sensational tale has, in this English edition, a front cover illustration depicting a woman, arm outstretched in a dramatic pose, standing before the body of a man, a gun near his lifeless arm, as a gentleman in the background looks on with great shock.

The final man in line to the Rokewood family dies intestate and the law firm of Wopping and Wiverly must find a lost child, born in prison and the son of a convicted murderer, who is in line to inherit the fortune.

It is unclear how Myron may be related to the Pinkerton family, or whether this is a pseudonym.

1887

£200

MELODRAMA BURLESQUED

210. **PLANCHÉ, James Robinson.** *A Romantic Idea. A comic drama, in one act, ...* Correctly printed from the prompt book, ... First performed at the Royal Lyceum Theatre, Thursday, March 2nd, 1849. S.G. Fairbrother, and to be had at the theatre. Orig. yellow printed wrappers. v.g. 28pp.

¶ BL, Manchester & London Library only. Containing a burlesque of romantic melodrama.

1849

£85

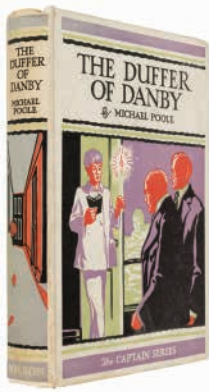
HOME SANITATION FOR WOMEN

211. **PLUNKETT, Hariette Merrick.** *Women, Plumbers, and Doctors; or, Household Sanitation.* FIRST EDITION. New York: D. Appleton & Co. Front., illus. Orig. blue cloth, dec. & lettered in gilt; sl. rubbed. Bookplate of the Grand Lodge of South Dakota on leading pastedown. v.g.

¶ A guide to household sanitation beginning with 'Why women should understand the details as well as the theory of sanitation', and including chapters on 'Hygienic houses', 'Lighting the house', 'Wholesome Water', 'Sewerage and plumbing', 'Public sanitation', &c.

1885

£85



212



213



214

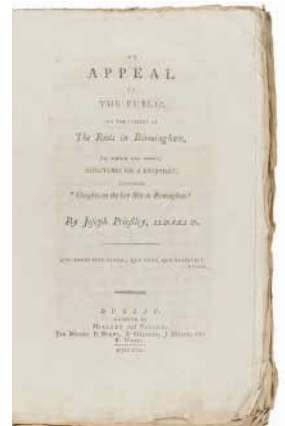
212. **POOLE, Michael, pseud. (Reginald Heber Poole.)** *The Duffer of Danby*. Thomas Nelson & Sons. (The Captain Series.) Front., printed throughout on card. Orig. paper-covered pictorial boards. Prize label, 1931. v.g.
 ¶ An entertaining mystery novel set in a boys' school.
 [1928] £30

SCOTTISH CHIEFS

213. **PORTER, Jane.** *The Scottish Chiefs*, a romance. FIRST EDITION. 5 vols. Longman, Hurst, Rees, and Orme. Final errata leaf vol. I; some light foxing in prelims & occasional marking. Contemp. half red sheep, spines gilt in compartments, & with gilt devices & lettering, marbled boards; a little rubbed, short repaired splits at head of leading hinge in vols II & V. A good-plus copy
 ¶ Sadleir 1971; Wolff 5607. An attractive copy of Porter's great historical novel, a romanticised account of William Wallace and the First War of Scottish Independence, many times reprinted, but scarce in the first edition. In her Preface, dated Dec. 1809, Porter is at pains to underscore the historical accuracy of her narrative, and the extensive research she conducted, 'consulting almost every writing extant which treats of the sister kingdoms during the period'.
 1810 £750

PRIESTLEY & THE BIRMINGHAM RIOTS
 FINE COPY AS ISSUED

214. **PRIESTLEY, Joseph.** *An Appeal to the Public, on the Subject of the Riots in Birmingham*. To which are added, strictures on a pamphlet, intitled [sic] 'Thoughts on the late riot in Birmingham'. Dublin: printed by Hillary and Barlow, for Messrs. P. Byrne, A. Grueber, J. Moore, and R. Whit. xxxix, [i] blanks, 180pp. 8vo. Uncut in orig. blue paper wrappers, ms. title on spine; small nick from lower margin of front wrapper, otherwise a FINE copy as issued.
 ¶ First published in London in 1791. Prompted by the Constitutional Society of Birmingham's dinner celebrating the anniversary of the storming of the Bastille, the riots were an organised attack on religious Dissenters and those sympathetic to the French Revolution. Joseph Priestley, according to his account, had little to do with it. However, his sympathy for the French revolutionaries was notorious, and a well-organised mob (with the aid of some local officials) seized the occasion to attack the homes of several dissenters, including burning Priestley's chapel and sacking his house at Fairhill, destroying his library and laboratory.



1792

£480

PRINTS

DINING IN SUPPORT OF THE FRENCH REVOLUTION

215. **ANONYMOUS.** La Table d'Hotel. S.W. Fores. Hand-coloured etching; trimmed within plate mark. 24 x 37cm.

¶ George BM Satires undescribed. Thirteen men, one in a cap of liberty, sit eating at a long table, seemingly at a French restaurant; a picture of Versailles hangs on the wall behind and the clock is inscribed 'à Paris'. A waiter, also in a red cap, stands behind them holding what appears to be a large plate of meat.

March 15, 1792

£180 †

CRUIKSHANK, George

See also items 5, 82, 83 & 95.

BONNEDJOUR MINE AMEEES

216. Anglo-Parisian Salutations; or, Practice - par excellence! "Commong porty wous munseer? _____ O Oui ___ il est un tres belle jour"! G. Humphrey. Hand-coloured etching; one old fold. Plate 26 x 35cm with good margins. v.g. Mounted.

¶ George BM Satires 14441. An amusing satire on the English in France, a phenomenon that was exceptionally popular in the period following the end of the Napoleonic Wars in 1815. Jovial John Bull and another dandified Englishman meet outside the arched entrance to Hotel des Fermes. Two women peer out at them from a shop window as two men stand by looking on with curiosity at such bemusing English folk.

June 10th, 1822

£550 †

WOMBWELL THE DANDY

217. George à la Dandy. G. Humphrey. Hand-coloured etching; sl. browned. Approx. 24.5 x 19.5cm. Mounted, framed & glazed.

¶ Cohn 1157; George BM Satires 14067. There is a second state of this image on a broadside with verses, the title altered to *Billy benit(i)ched, or the Calicot Champion, a Portrait dedicated to Horace Seymour, Esq.* A full portrait of Sir George Wombwell, 1832-1913 dressed as a dandy.

July 8th, 1820

£220 †

AN EXQUISITE DANDY IN OUTFIT MADE OF FOOD

218. A Nice Gentleman. S. W. Fores. Hand-coloured etching; a few sl. creases. Plate approx. 35 x 23cm. Framed & glazed.

¶ George BM Satires 13056: A grotesque dandy walks in a landscape in profile to the right, bending at the waist, sucking a cane, left arm hanging stiffly. His features and dress are inscribed with the names of food; his red carbuncled nose is 'Currant Jelly', his shallow broad-brimmed hat (an eccentricity) is 'Calves Head Jelly' and 'Pancake'; the cravat which covers neck, cheek, and chin is 'Puff Paste'; his loose short trousers are 'White Sugar Bags'; his handkerchief 'Blow Monge'; his long spurs 'Gilt Gingerbread'. One of a series of caricatures by Cruikshank on the early nineteenth century dandy.

Sept. 18th 1818

£280 †

INSCRIBED: 'NOT BY ANY OF THE CRUIKSHANK FAMILY'

219. **ANONYMOUS.** A Son of Mars & His Chere Amie. n.p. Hand-coloured etching, with a signed annotation by George Cruikshank stating 'not by any of the Cruikshank family GCK'; trimmed close with sl. loss to two letters of title. 38 x 27. Mounted framed & glazed.

¶ George BM Satires 13100. A scarce print with only a single copy located at the BM. One of many examples of Cruikshank revisiting prints marking them with which member of the famously collaborative Cruikshank family had drawn which part of the print. In this example, he notes categorically that neither he, his brother Robert, or his father Isaac, had had any involvement with the



215



216



220



217



218



219



221



222

production of this caricature. The image is of an attractive and well dressed young woman with her left arm on the shoulder of a diminutive man dressed in full military dress uniform and an arm towards his amour's right hand.

[c.1810]

£650 †

SATANIC RAGE

220. **CRUIKSHANK, Robert.** Opening the Green Bag, or the Feinds of Hell let loose - Disappointing to the hopes of the Parliament Derogatory from the Dignity of the Crown, & Injurious to the best intrest [*sic*] of the Empire. S. W. Fores. Hand-coloured etching. Plate 25 x 35cm. A lovely copy.

¶ George BM Satires undescribed. A satire on the trial of Queen Caroline in 1820 in which she was accused of adultery. The image shows the Green Bag (in which evidence against Caroline was kept) out of which explode serpents with human heads knocking five men to the ground. Above the scene is inscribed: 'The Bag unsealed, out flew the Feinds of Hell - a motley group, with venomd Harped Tongues prepared to do their masters errand & fully bent with dire Satanic Rage to Poison every source of Virtue, Peace & Justice'. (See also item 85.)

8 July 1820

£320 †

THE WONDERS OF FRENCH CUISINE

221. **ROWLANDSON, Thomas.** A French Ordinary. S. Howitt. Hand-coloured etching. Plate 31 x 25.5cm, with good margins. A lovely copy.

¶ This imprint not in the BM which records an 1804 edition published by S.W. Fores. A wonderfully ghastly depiction of a French kitchen (and dining room) in which a carbuncled and slobbering chef empties a dirty dish into a cooking pot. Above him hang a frog, cat, and dog.

July 20th, 1802

£350 †

LOYALTY AGAINST LEVELLING

222. **SAYERS, James.** Loyalty Against Levelling. Thomas Cornell. Uncoloured etching. Plate 27.5 x 20cm. v.g.

¶ George BM Satires 8138. Published after the abolition of the French monarchy and the establishment of a French Republic in September 1792. The caricature is divided vertically into two: on the left is England, two soldiers shake hands saying 'For Our King and Country' as they stand outside the Crown and Anchor Tavern; on the right is France, a monk hangs from a tree as another corpse lies headless on the ground. Two revolutionaries attempt to pull down the tavern sign (on the left of the image) as another attempts to fell the sign by sawing through its stanchion.

The Association for Preserving Liberty and Property against Republicans and Levellers, also known as the Crown and Anchor Society, was an English loyalist, anti-Jacobin, anti-Radical society founded by the civil servant and magistrate John Reeves.

15 December 1792

£380 †

RAILWAYS

In 2025, we will be publishing a catalogue of material relating to the establishment and growth of the British railways. Please let us know if you would like to receive a copy.

TAUCHNITZ IN FULL VELLUM

223. **(ROBERTS, Margaret)** Mademoiselle Mori: a tale of modern Rome. 2 vols. Copyright edn. Leipzig: Bernhard Tauchnitz. (Collection of British Authors, vols 616 & 617.) Bound without series titles. Contemp. full vellum, lettered & finely dec. in gilt, patterned e.ps. A v.g. handsome copy.

¶ Todd 616 & 617. See Wolff 5904 for the first edition of 1860. Although extremely popular - this title made her name - Roberts is omitted from most of

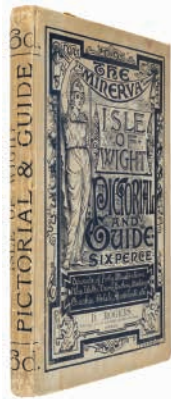
the main biographical reference sources. CBEL 3 lists only three juvenile titles, but Wolff had a good collection of her adult fiction.

1862

£75



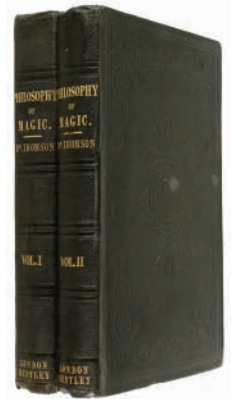
223



224



225



226

SCARCE ILLUSTRATED GUIDE TO THE ISLE OF WIGHT - IN PICTORIAL BOARDS

224. **ROGERS, D.** The “Minerva” Isle of Wight Pictorial and Guide. Compiled and edited by D. Rogers. Shanklin: D. Rogers, Minerva Works. Folding plates, one of which advertises Price Owen Wine Merchants, illus. & ads within pagination; some spotting. Orig. pictorial printed green paper boards, printed in blue, the front cover design inscribed F. Marshall in bottom right corner; paper largely faded, sl. rubbed, a few pink ink marks to back board. A lovely copy as issued of a very scarce publication.

¶ Not in BL; Copac records a single copy at Southampton University with no further copies on OCLC. Copac records only one further title published by Rogers, an Almanack published in 1886. A handsome production and a comprehensive illustrated guide to the Isle of Wight with advertisements throughout for a great variety of local businesses.

[1893]

£180

ORIGINAL WRAPPERS

225. **(RYMER, James Malcolm)** Edith the Captive; or, The Robbers of Epping Forest. By the Author of “Jane Brightwell”. 2 vols. John Dicks. Illus. by Frederick Gilbert & G.F. Sargent. Orig. terracotta printed wraps; sl. rubbed & chipped.

¶ See Ono 549. In 104 pts in two columns. A reissue of the first edition of 1861-62, advertising a reissue of the sequel ‘Edith Heron’ beginning on February 11th, 1874.

[1873?]

£350

OCCULT, MAGIC, MIRACLES

226. **SALVERTE, Eusebe.** The Occult Sciences. The Philosophy of Magic, prodigies and apparent miracles. From the French of Eusebe Salverte. With notes illustrative, explanatory, and critical by Anthony Todd Thomson. FIRST ENGLISH EDITION. 2 vols. Richard Bentley. Half titles. Orig. dark grey-green fine-diced cloth, boards blocked in blind, spines lettered in gilt; small professional repairs to hinges; overall a very nice bright copy.

¶ First published as *Des sciences occultes ou Essai sur la Magie, les prodiges et les miracles* in two volumes in 1829. The translator’s note observes, ‘a considerable portion of these volumes is occupied in tracing many of the extraordinary apparent miracles of antiquity to mechanical and scientific sources’. Born in Paris,

Salverte, 1771-1839, was an author, poet, politician and man of letters. He was a founding member of the Société française pour l'abolition de l'esclavage, an abolitionist movement founded in 1834.

1846

£380

SAMPLE BINDING

227. **(SAMPLE BINDING) HEBER, Reginald.** Heber's Hymns. 4to. Sampson, Low, Marston, Searle & Rivington. Illus. title, illus.; browning to first & last leaf. Contemp. white paper boards, lettered 'London, Deau & Son' at lower margin, heavily decorative gilt onlay on both boards with central oval printed paper title label on front & twee riverscape on back, purple cloth spine (faded). Book labels of Robin de Beaumont & Anthony David Estill on leading pastedown. 88pp.

¶ A highly unusual item. Copac records just a single copy of this edition at Edinburgh; OCLC records five further copies of an 1882 edition but with the pagination as 86pp (quite plausibly an error). There is no record of this title having been published by Dean & Son (Deau being a misspelling on the binding) leading us to believe that this could be an elaborate sample binding, either for a projected edition of *Heber's Hymns* that was never published, or for another work entirely, though the former would seem more likely.

1882

£350



227



228



229

AN AMERICAN IN PARIS

228. **(SANDERSON, John)** *The American in Paris*. FIRST EDITION. 2 vols. Henry Colburn. Sl. creasing to lower margins of first eight leaves of vol. I, otherwise a lovely clean copy. Bound without half titles in contemp. half brown calf, spines ruled in gilt, compartments in blind, brown morocco labels, marbled paper boards. Bookseller's ticket of John Myleea, Douglas, on leading pastedown. A handsome copy.

¶ Not in Sadleir or Wolff. Scarce in commerce. A jocular epistolary novel on the wonders (or otherwise) of Paris. "Tell the Public I do not mean them for them [the letters] for *great things*: I am no critic, no politician, no political economist; but only, as Shakespeare would say, "a snapper up of inconsiderable trifles". This copy belonged to Edward Moore Gawne, 1802-1871, a Member of the House of Keys, the directly elected lower house of Tynwald, the parliament of the Isle of Man. Elected in 1829 at the age of 26, he became Speaker of the House of Keys in 1854.

1838

£350

A BRIEFLESS BARRISTER - FINE COPY

229. **(SCARGILL, William Pitt)** *Tales of a Briefless Barrister*. FIRST EDITION. 3 vols. Henry Colburn & Richard Bentley. 3 vols in 2, with titlepages for vols I & II, the third discarded by the binder. Bound sumptuously in full near contemp. scarlet calf, double

ruled gilt borders, additional decorative borders & central decorative design in blind, spine heavily dec. in gilt, morocco labels. Bookplate of Maxwell of Polloc on leading pastedowns. A superb copy.

¶ Not in Sadleir or Wolff who has two other titles by Scargill.

1829

£450

WOMEN AND LABOUR

230. **SCHREINER, Olive, pseud. (Ralph Iron)** *Woman and Labour*. FIRST CANADIAN EDITION. Toronto: Henry Frowde. Half title; sl. spotting. Leading f.e.p. laid down. Orig. dark blue cloth; sl. rubbing.

¶ First published in London in the same year. Olive Schreiner, 1855-1920, was a South African author with interests in socialism, pacifism, vegetarianism and feminism. This is her important feminist study dedicated to the leading suffragette, Constance Lytton: *Parasitism, Women and War, Sex Differences*. 'It is the best expression of her concerns with socialism and gender equality'.

1911

£75

DUBLIN SEDAN CHAIRS

231. **SEDAN CHAIRS**. *A List of the Proprietors of Licenses for Private Sedan Chairs, at 25th March, 1788, alphabetically ranged, with their prospective residences, published as required by law. A list of the original subscribers towards building the public rooms, and establishing six annual assemblies: to which are added, the conditions; and also a scheme for card assemblies, &c. With some remarks on the state of the lying-in hospital, its buildings, and their present unfinished condition. There are likewise re-inserted, (as it may not be necessary to intrude again on the public) the charter, bye-laws, tables, statements, &c. Printed by Order of the Governors of said Hospital. [Dublin, s.n.] 80pp, with 2 folding leaves of paginated text each carrying 4 numbers, sepia printed frontispiece, 6 engraved plates of coats-of-arms, sepia view of the Assembly Rooms framed within elaborate border, folding engraved plan of the Rotunda, sepia plate of an Admission Ticket for a Gentleman. 12mo. Some foxing to frontispiece tissue guard. Full contemporary tree calf, single gilt ruled border, gilt banded spine; expert repairs to spine. Subscriber's label pasted to inner front board, recording Countess Dowager Granard as 'proprietor of private licensed Sedan Chairs, No. 247'. Another label reads 'Lying-in Hospital Tracts M.DCC.LXXXIX'. Modern signature dated 1955 on e.p.*



¶ ESTC T41067. The Wellcome Institute copy lacks the plate of the admission ticket, but does also have the label for the 'Lying-in Hospital Tracts M.DCC.LXXXIX'. A scarce publication for the Hospital for the Relief of Poor Lying-In Women, in Dublin, commonly called the Rotunda. 'In 1745, thanks largely to the efforts of Irish obstetrician Bartholomew Mosse, the first

maternity hospital in the British Isles was established in Dublin. A few years later, realizing that the Lying-In Hospital was chronically short of cash, and yet unwilling to give up his dream of expanding it, Mosse devised a novel solution. In his design for the hospital's new site on Great-Britain Street, which would finally open in 1757, Mosse combined the hospital buildings with an entertainment complex that began with a pleasure garden and eventually included a suite of assembly rooms and the Round Room for which the hospital was eventually renamed. Money generated by the concerts, balls, and assemblies that took place on one side of the complex would pay for the medical care given to the indigent mothers who were delivering their children on the other.' (ref: Eire-Ireland: *Journal of Irish Studies*, Fall-Winter, 2002 by Susan Harris). But the funds of the Hospital again fell into a state of chronic depression, and in 1785 the Governors were granted the duty on private sedan-chairs. This was very high, £1.15s. on each sedan, and there were 260 private chairs in the city. Each of the licensed owners is recorded in this book, together with the annual benefactors to the hospital, the salaries and wages of the staff and servants, and

the housekeeper's returns. Earlier editions ran to just 30 pages, and the elegance of this enlarged production suggests that there had indeed been a significant increase in revenue.

[1788]

£1,750

A MEDICAL LOVE STORY

232. **SEYMOUR, Hamilton & ROBERTSON, Keith.** *The Scarlet Cord: a medical love story.* Edinburgh: William Paterson. Contemp. Half calf by Henderson & Bissett; hinges worn but firm. t.e.g.

¶ BL & NLS only on Copac; no further copies on OCLC. This is Seymour and Robertson's second collaboration, the first, *The Golden Pin, or, A Week of Madness* first published in 1884. A dramatic love story narrated by a doctor and centred on Madeline Jones, the daughter of one of his patients, whom we first meet in the aftermath of an explosion at a Tyneside colliery. The novel ends in great drama with a murder in Monte Carlo.

[1886]

£280

SHAKESPEARE, William

See also item 248.

SHAKESPEARE TABLEAUX -

UNATTRIBUTED HABLOT K. BROWNE ILLUSTRATIONS

233. **(BROWNE, Hablot Knight & HUMPHREYS, Henry Noel)** *Shakesperian Tableaux.* Paul Jerrard. 15 leaves printed in gold & colour, heightened in gum arabic including, title, presentation leaf, 12 leaves with hand-coloured plates, each with a scene from a Shakespeare play with accompanying quote, & a leaf advertisements; a little dusted & spotted. Orig. 'porcelain' binding, green cloth spine. Inscribed on presentation leaf 'Alan Patten to Maria Dootsen(?) Christmas 1861'.

¶ OCLC records two copies in the UK, at Nottingham and the British Library, and two more in North America, at Harvard and Pennsylvania. The plates are unsigned, but are undoubtedly by Hablot Knight Browne ('Phiz'), best known as one of Charles Dickens's most trusted illustrators. The attribution stems from an undated (c.1890) privately issued folio limited to 50 copies, under the title *Illustrations to Shakespeare by Hablot K. Browne* (No copies recorded on Copac; three U.S. copies on OCLC).

The Shakespeare plays depicted include 1) King Lear. Act V., Scene III; 2) Macbeth. Act IV., Scene I; 3) Pericles, Prince of Tyre. Act V., Scene I; 4) Romeo and Juliet. Act I., Scene V; 5) King John. Act V., Scene VII; 6) The Winter's Tale. Act III., Scene II; 7) The Tempest. Act V., Scene I; 8) Hamlet. Act V., Scene I; 9) King John. Act IV., Scene I; 10) Much Ado About Nothing. Act IV., Scene I; 11) Othello. Act I., Scene III; 12) The Merry Wives of Windsor. Act IV., Scene III.

Browne and his family moved out of London in the early 1850s and this long absence from the capital took its toll on Phiz's finances, with 1855 and 1856 being particularly lean years for the illustrator. Perhaps he took the commission from Paul Jerrard *in extremis*, but for whatever reason, despite being well known, Browne preferred, or was compelled, not to sign his name on the illustrations. The colouring and finish of the illustrations in the *Shakesperian Tableaux* is far more detailed than in their later iteration, and would have been expensive to produce. Soon after publication it seems that Jerrard decided to sell the plates, as they appeared in a Hodgson's auction in December 1857, and when Jerrard issued the work again it appeared with decidedly inferior designs.

Also uncredited in the production of this volume is the illustrator Henry Noel Humphreys, 1810-1879. Thanks to his son's diary, it is known that Humphreys had extensive involvement in the books published by Jerrard; the decorated gold borders and text facing each of the plates for the *Shakesperian Tableaux* were certainly all executed by him.



'Most of the Jerrard items with which Humphreys was associated are gift books that were published during the 1850s. They have been given an almost brazenly lavish treatment. The majority consist of hand coloured lithographs on the verso featuring floral, ornithological, or Shakespearian subjects. They are set in elaborate, gold-printed, eclectically styled frames which could best be described as rococo in spirit. Facing these is the text, usually verse, also printed in gold and surrounded by a matching frame. Similarly, in keeping with the style of the contents, the endpapers feature an elaborate Rococo pattern printed in gold on glazed paper. For some titles, it has additionally been blind embossed so as to break up the surface and create the semblance of watered silk. The covers to these books are strikingly ornate.' (Leathlean)

The publisher, Paul Jerrard, 1810-1888, was the son of a Dorset tallow chandler of the same name who moved to London where he became a map colourer, while his son became a lithographer. 'He is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold'. (Leathlean)

See Paul Leathlean, 'Henry Noel Humphreys', *The Book Collector*, vol. 38, no. 2; and 'Paul Jerrard, Publisher of 'Special Presents'', op. cit., vol. 40, no. 2. (See also item 41.)

[1855]

£1,500

THE DOVES PRESS CORIOLANUS

234. **COBDEN-SANDERSON, Thomas James.** The Tragedy of Coriolanus. The Doves Press. Title, stage instructions, and shoulder-notes printed in red, text printed in black & red, colophon at end, 9pp errata. Partially uncut in orig. limp vellum by the Doves Bindery, spine lettered in gilt; vellum v. sl. darkened, v. minor spotting to edges. Armorial bookplate of R.H.S. Truell on leading pastedown. A beautiful copy.



¶ One of 200 copies on paper, there were also 15 copies on vellum. From the text of the First Folio, 1623. One of Shakespeare's final tragedies, it is believed that *Coriolanus* was written concurrently with *Antony and Cleopatra* between 1605 and 1608. Based on the life of Roman leader Caius Marcius Coriolanus, the protagonist is more self-contained and less reflective than many of Shakespeare's other tragic heroes. Cobden-Sanderson originally hoped to produce a full set of Shakespeare's works, but when that became increasingly unlikely, he focused on printing texts that represented different aspects of Shakespeare's writing.

The Doves Press was founded by T.J. Cobden-Sanderson, in the 1890s with Emery Walker joining him in 1900. Together the two men designed the Doves Type, now considered one of the most beautiful typefaces ever produced, which they used to print their books from 1900 to 1916. Their professional relationship broke down by 1909, and the dispute over the rights to the type turned acrimonious. To ensure that Walker could not inherit the type rights after Cobden-Sanderson's death, the latter destroyed all the matrices and punches in March 1913 by throwing them off Hammersmith Bridge into

the Thames; in 1916 he began throwing the type itself into the river, and by January 1917 it was all gone.

[1914]

£2,200

ROMEO & JULIET - FAIR VERONA

235. **(COX, Charlotte?)** Verona. Highly accomplished original illustration from Romeo and Juliet, Act 1. Scene 2. Watercolour on paper, unsigned. 23 x 35.5cm. Inscribed and dated on verso: 'Verona. Romeo & Juliet. Act 1. Scene 2d. 'Romeo, Benvolio & Capulet's servant. Romeo - 'A fair Assembly A fair assembly. Whither should they come? Servant - To supper, to our house''. 22 July 1836'.

¶ There is a recent pencil inscription attributing the image to Charlotte Cox, the

mistress of the actor Edmund Kean, who was sued in 1825 by Cox's husband, the London Alderman Robert Albion Cox, for Crim. Con.

1836

£350 †



235

CHARLES KEAN AS CARDINAL WOLSEY -
TRIPLE-WIDTH PLAYBILL

236. **(KEAN, Charles) Princess's Theatre, Oxford Street.** Playbill. Shakespere's Historical Play of King Henry the Eighth. 'Monday, July 16th, & during the week ...' n.p. 76 x 49cm, folded into three panels, and later folded once horizontally, with sl. wear along fold not affecting text. A little fragile, but overall remarkably well-preserved.

¶ A very nice example of an unusual three-panelled playbill, advertising the 49th, 50th, 51st, 52nd, 53rd and 54th performances of Charles Kean's production of *King Henry the Eighth*. The production was one of Kean's celebrated revivals of Shakespeare's historical plays, which were produced over a period of ten years at the Princess's Theatre from 1849 onwards. As stated in his explanation of the production, which occupies the entire left panel, it was Kean's intention to 'render the stage what it should be - a true and perfect mirror of history and manners'. The cast list, which includes Walter Lacy in the titular role, Kean himself as Cardinal Wolsey, and Mrs Charles Kean as Queen Katharine, occupies the first part of the second panel, while the details of the scenes and pricing information occupy the remainder of the second and the third panel. Three other plays feature on the bill: a new farce in one act *How Stout You're Getting!* by John Morton, and *Louis the Eleventh* and *The Jealous Wife*, the latter two promoted as a double-header for 'Mr. and Mrs. Charles Kean's Annual Benefit'.

[1855]

£380

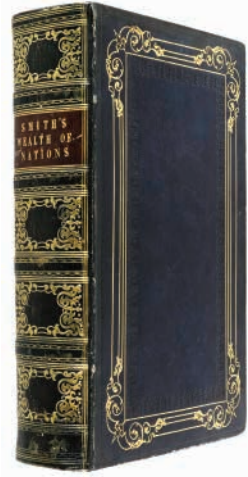




237



238



239

PARLOUR LIBRARY FRANKENSTEIN

237. **SHELLEY, Mary Wollstonecraft.** *Frankenstein; or, The Modern Prometheus.* Thomas Hodgson. (Parlour Library CXLIV.) Half title, 2pp ads over 2 sheets. Ads on e.ps. Orig. green pictorial boards, printed in brown; rebacked retaining the middle section of the original spine, boards sl. rubbed. 19thC signature of Richard Yeldham on half title. Bookseller's ticket of S. Barker & Son, Hammersmith, on leading pastedown. A good-plus copy.

¶ Sadleir 3755a 144. Four copies only on Copac; OCLC adds six copies in the U.S. The BL copy is dated [1856]; the back cover advertises a copy, 'lately published', of Captain Trelawney's *Younger Son*, also published by Hodgson in 1856. *Frankenstein* was first published in three volumes in 1818, two volumes in 1823, and one volume in 1831. The Parlour Library Series was started in Belfast by Simms and McIntyre in 1847; Thomas Hodgson was the London agent from the beginning, but he bought out the original proprietors in 1853. The series continued (with various owners) until 1863. In the catalogue of their 1947 exhibition 'Victorian Fiction', John Carter and Michael Sadleir describe the Parlour Library as 'revolutionary', both for publishing works by new authors and first translations, along with popular reprints, and for its very low prices. Carter and Sadleir claim that the 'Parlour Library put shilling novels on the map, and its decorated board covers [...] paved the technical way to the shortly omnipresent 'yellow-back'. (Cambridge University Press, 1947, p.13.)

[1856]

£4,800

WEALTH OF NATIONS

238. **SMITH, Adam.** *An Inquiry into the Nature and Causes of the Wealth of Nations.* With a Life of the Author. Also, a View of the Doctrine of Smith, compared with that of the French economists; with a method of facilitating the study of his works; from the French of M. Garnier. Three volumes. Edinburgh: printed for Silvester Doig and Andrew Stirling. ix, [1], lxx, [1], 360pp; vi, 514pp; v, [1], 448, [p5]pp index. 8vo. Some occasional foxing to a few leaves, but a very good clean copy. Bound in 19th century half plum calf, gilt panelled spines, red & dark green morocco labels, marbled boards & e.ps, carmine red edges. Armorial bookplate of Francis Markham, contemporary ownership name of Jane Clayton at head of each titlepage.

¶ This 1817 edition reprints the text of the fifth edition of 1786, the last to be published in Adam Smith's lifetime. The Life and the accompanying essay are by Germaine Garnier, the translator of the *Wealth of Nations* into French, and first appeared together in 1806.

Jane Clayton, 1802-c.1871, married Rev. William Rice Markham in Moreton, Morland, Westmoreland in 1840. This set bears her maiden name, and also the bookplate of a later descendant, Francis Markham.

1817

£1,500

DOVE PIRACY

239. **SMITH, Adam.** An Inquiry into the Nature and Causes of the Wealth of Nations. Printed by J. F. Dove; & sold by the booksellers. Front. port.; prelims sl. spotted, front. a little offset on to titlepage. Contemp. full dark blue calf, gilt ruled borders with decorative corner pieces, elaborate gilt spine, maroon morocco label; sl. rubbed. Inscription on leading blank: 'To E. H. Vyse Esq. from J Hulke, on his leaving Eton at Xmas, 1841'.

¶ Perhaps a piracy; Dove's publications were primarily unauthorised printings. The copy of Edward Howard-Vyse, 1826-1909, a colonel in the 3rd Hussars and part of an illustrious military family. He was the great-grandson of Field Marshall Sir George Howard, grandson of General Richard Vyse and son of Colonel Richard William Howard-Vyse - a soldier, Egyptologist and Member of Parliament.

1826

£500

PROTOTYPE DIORAMA: MONT BLANC

240. **SMITH, Albert Richard.** Diorama of Mr. Albert Smith's Ascent of Mont Blanc with 'Stuck-Up People'. Tinted lithograph print, 34 x 30cm, partly hand-coloured & gilt, depicting 'The Mont Blanc Room, at the Egyptian Hall' after Charles Warren and printed by M. & N. Hanhart. The image showing the platform from which Albert Smith gave his entertainment as it would have appeared to an audience. A cut-away 'curtain' section, 12 x 8.8cm, replicating Albert Smith Swiss chalet design, can be raised

through the lifting of a wooden tab, revealing the scrolling diorama behind. The diorama with a continuous paper strip, approx. 165cm long, of 24 hand-coloured lithograph caricatures of various well-to-do 'types', the strip mounted on linen and attached to two rollers, left and right, that can be viewed through turning the two metal handles at the base; all enclosed in the original wooden box, 35.9 x 32.1 x 7.5cm, the sides with a turquoise patterned paper onlay; the back with a mounted title sheet for 'Fairburn's Twelfth Night Characters', trimmed with a red and gilt patterned paper strip; the front face protected by an inserted glass panel, now loose; generally in good condition with some minor abrading to edges.



¶ A unique moving dioramic optical toy, seemingly produced

as prototype merchandising for Albert Smith by Samuel Fairburn, reflecting the 'stuck up' type of audience that came to view Smith's famous 'Ascent of Mont Blanc'. 'Mr. Albert Smith's Ascent of Mont Blanc' opened at the Egyptian Hall in Piccadilly on 15 March 1852 and was to run to 2000 performances over the next six years. Smith earned a small fortune from his show, much of it from merchandising colouring-books, fans, games, and even miniature replicas of the mountain.' [ODNB] There is no reference to this diorama being part of Smith's merchandising, it being most likely a design that was never produced other than in this single example.

Smith was at first saddled with the reputation of being a combination of ‘gent’, snob and charlatan, the better classes of society shunning his entertainment as being beneath their dignity. Smith hated convention, and being remarkably thick-skinned and persistent he soon overcame the ambivalence and prejudice against him. Later, as the run of his ‘Mont Blanc’ became more popular, there was something like adoration for Smith from the very people that had previously turned their noses up at him.

When Albert Smith gave his ‘lecture’ he would have shown the public a number of tableaux on his ascent of Mont Blanc. In this diorama we have something of a conceit as the tableaux instead forms a moving diorama displaying the type of personage who would have been most attracted to the Egyptian Hall. Depicted are the very ‘Stuck-up People’ who Smith at first ridiculed and who in time came to see him as his ‘warmest friends.’ Perhaps the combination of a view of ‘The Mont Blanc Room, at the Egyptian Hall’ together with a succession of ‘Stuck-up People’ in a diorama form was no longer quite the kind of souvenir Smith wanted. It was probably not very politic to parade such an unflattering caricature of his paying public.

24 people are caricatured in the moving scroll: 1) King; 2) Cleopatra La Grande; 3) Emperor Unity; 4) Emperor Elegance; 5) Albert Absent Mind; 6) Queen; 7) Sir Logical Loggerhead; 8) Priscilla Pop-Off; 9) Signor Stentoria; 10) Lady Had Hatton; 11) Billy Poppett; 12) Theresa Too True; 13) Crispin City Cut; 14) Rural Rosa; 15) Augustus All Sublime; 16) Olivia Otto Odonto; 17) Brother Jonathan; 18) Minnie Sweet Minnie; 19) Sir Duffy Don Dignity; 20) Lady Sheila Say Yes; 21) Baron Bristle Face; 22) Brilliant Bright Star; 23) Lord Sack-All’ and 24) Cecilia Symphony. Clearly even the Queen and Prince Albert, who had been entertained by Smith’s Mont Blanc, are lampooned, as indeed are Napoleon III, and his wife, Empress Eugénie, who had paid a state visit to Britain in April 1855.

At the back of the diorama is the title sheet of one of Samuel Fairburn’s Twelfth Night Characters that depicts a domestic scene. The imprint is given as ‘Samuel Fairburn, 1 Charterhouse St. Long Lane’ [London], an address Samuel (1813-1878) is known to have occupied only from 1855 to 1856. His father John Fairburn, 1787-1854, had been producing a constant stream of ‘Twelfth Night Characters’ from the early years of the nineteenth century, even including

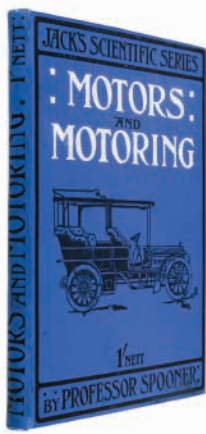
George Cruikshank amongst his stable of artists. The print is very much in the style of the Toy Theatre illustrations produced by Robert Cruikshank for John Fairburn in the 1830s.

On John Fairburn’s death in 1854 Samuel tried to continue the publishing business but found it more difficult to successfully navigate the competitive market in cheap satirical prints. It is quite probable that the diorama was constructed by Samuel Fairburn in an attempt to break into a new market and offered it to Albert Smith as a possible addition to the other forms of merchandising on sale at the Egyptian Halls. The illustration of Smith’s Swiss chalet by Charles Warren that forms the face of the diorama was issued as a separate print a few years before this diorama was produced. Warren was also known to have been the artist behind *The New Game of the Ascent of Mont Blanc* that was marketed by Albert Smith from around 1852.

One wonders if Smith actually commissioned the diorama but then got cold feet. Nevertheless, he would have been personally very amused by the combination of sarcasm and visual amusement. The provenance of this diorama is from Albert Smith’s sister Laura Maria Smith, 1821-1894, who had married a surgeon George John Eady in 1846, and then by descent through their son Charles Swinfen Eady, 1st Baron Swinfen.

As a unique and fascinating puzzle of Victorian merchandising, it is perhaps not a surprise that this has survived only through being kept in the family of the man who commissioned it.

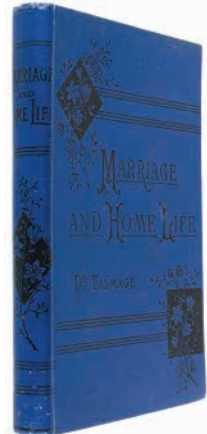




242



243



244

NORTHWEST FRONTIER NOVEL

241. **SNELLING, Anna L.** Kabaosa: or, The Warriors of the West. A tale of the last war. FIRST UK EDITION. Bruce & Wyld. Text in two columns. Disbound. 112pp.

¶ Published as vol. 19 of the *Novelist Newspaper*, this is the first U.K. edition of Snelling's first novel, an adventure set among the settler communities of the Great Lakes during the War of 1812. First published in America in 1842, the novel uses the backdrop of the war between the U.S. and Britain, to expose the injustices meted out on the native American population, and the noble actions of those who strove to protect their lands (and in particular the title character). The novel suffers from an unnecessarily complex and chaotic narrative, but nonetheless is fascinating for its largely sympathetic portrayal of Native American life in the Northwest Frontiers.

1846

£125

THE PETROL ENGINE SYSTEM: 1895

242. **SPOONER, Henry J.** Motors and Motoring. FIRST EDITION. T.C. & E.C. Jack. Half title, front. & illus., 3pp index. (vi), 102pp. Orig. light blue cloth, pictorially blocked & lettered in black & white. Bookplate of Leon de Rothschild. A v.g. bright copy.

¶ Published as the fifth title in Jacks' Shilling Scientific Series, 1/- nett. The frontispiece is of 'A modern Napier motor car', the text on the 'Petrol Engine System' by Professor Spooner, Polytechnic School of Engineering, Regent Street.

1895

£110

TALLEYRAND

243. **(TALLEYRAND-PÉRIGORD, Charles Maurice de, Prince de Benevento)** Reminiscences of Prince Talleyrand; with extracts from his manuscripts, speeches and political writings. FIRST EDITION. 2 vols. Henry Colburn. Front. port. vol. I rather foxed, half title in vol. II, 24pp cata. in vol. 1. Uncut in orig. fine horizontal grained cloth, elaborately embossed in blind, spines lettered in gilt; boards sl. marking, but overall a nice bright copy.

¶ Translated from the French of Édouard Colmache, private secretary to Talleyrand, by Madame Colmache.

1848

£150

HOME LIFE

244. **TALMAGE, Thomas DeWitt, Rev.** Marriage and Home Life. New edn. Edinburgh & London: Oliphant, Anderson & Ferrier. Half title, 3pp ads. Orig. dark blue cloth, blocked & lettered in black. A v.g. bright copy,

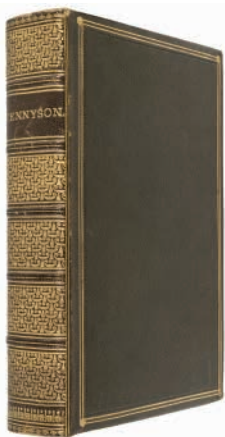
¶ First published in the U.S. in 1886, under the title *The Marriage Ring*. Chapters include Clandestine Marriage, Matrimonial Harmony or Discord, Duties of Wives to Husbands, Motherhood, and Trials of Housekeeping.

1890

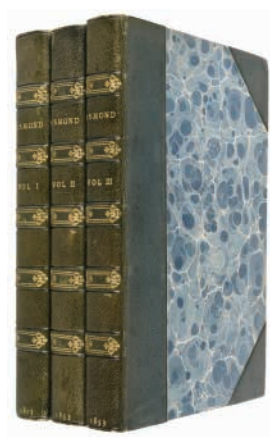
£75



245



246



247

WELCOME

245. **TENNYSON, Alfred, Baron Tennyson.** *A Welcome*. FIRST EDITION. Edward Moxton. 4pp. folded as issued. v.g.

¶ Wise's 2nd issue, with hollow-centred diamond rule on title page. Welcoming Princess Alexandra for her marriage to the Prince of Wales, and later revised before inclusion in *Enoch Arden*.

1863

£125

246. **TENNYSON, Alfred, Baron Tennyson.** *The Works*. Macmillan & Co. Engr. front. port. Contemp. full olive green morocco, double-ruled borders in gilt, spine attractively dec. & directly lettered in gilt. Contemp. gift inscription on leading blank. a.e.g. v.g.

¶ A very handsome copy of Tennyson's works, with the author described as Poet Laureate on the titlepage, and a fine frontispiece profile portrait, engraved by Stodart from the well-known photograph by J. Mayall.

1884

£180

PRESENTATION COPY FROM THACKERAY'S ELDEST DAUGHTER

247. **THACKERAY, William Makepeace.** *The History of Henry Esmond, Esq.* A colonel in the service of Her Majesty Q. Anne. Written by Himself. 2nd edn. 3 vols. Smith, Elder & Co. Half titles; 4-line ink annotation on p.127, vol. I. Sl. later half grey-green morocco by Roger de Coverley, spines with raised gilt bands & directly lettered in gilt. Inscription on leading blank: 'Canon Beeching, from James & his Grandmother Anne Thackeray Ritchie, Dec. 11, 1907. a.e.g. A v.g. attractive copy.

¶ A presentation copy to the Dean of Norwich, Canon Beeching, from Thackeray's eldest daughter who married the Indian-born, English civil servant, Sir Richmond Thackeray Willoughby Ritchie.

1853

£280

THEATRE TICKETS

PRIVATE PERFORMANCE OF OTHELLO BY FRANCIS DELAVAL -
WATCHED BY HORACE WALPOLE

248. **NEW THEATRE, Haymarket. (SHAKESPEARE, William)** At the New Theatre in the Hay Market, *Othello*, Thursday March 7. Doors open at 5. Begin at 6. Illus.



Francis M...



Theatre Royal, Drury Lane.
Admit Two to the Boxes
12 June



Theatre Royal, Drury Lane.
Admit Two to the Boxes
Not admitted after half past Seven o'Clock.

Prince... Sales.

FOR THE BENEFIT OF

MRS. M. LEE

AT THE

Theatre Royal Haymarket,

On MONDAY, FEBRUARY 2d, 1807.

Will be Performed N. LEE's celebrated Tragedy

The RIVAL QUEENS;

OR, ALEXANDER THE GREAT.

To which will be added, The LYAR, and other Entertainments.

39. M. Lee GAL



HARRISON'S NIGHT.
Friday, May 18th 1802

engraved ticket printed in orange, signed by the actor Francis Delaval together with his wax seal; old folds, sl. creased. 'Mr Hunt' written in contemp. hand on verso. Engraving 13 x 9, sheet 21 x 16.5cm. v.g.

¶ Copies are located at the Lewis Walpole Library and the Folger, both also with the date completed in ink, 'Thursday, [March, printed] 7'. The Folger records that this is a 'ticket for a private performance by Sir Francis Delaval and his friends on March 7, 1751. The actual performance took place at Drury Lane Theatre and not in the Haymarket'. Sir Francis Blake Delaval, 1727-1771 was a British actor, soldier, and Member of Parliament. His performance in *Othello* was watched by Horace Walpole who described the entertainment as: 'acted by people of some fashion at Drury Lane, hired on purpose. They really acted so well, that it is astonishing they should not have had sense enough not to act at all ... The chief were a family of Delavals, the eldest of which was married by one Foote, a player, to Lady Nassau Powlett, who had kept the latter. The rage was so great to see this performance, that the House of Commons literally adjourned at three o'clock on purpose: the footmen's gallery was strung with blue ribands'. Two months later Delaval was returned as M.P. for Hindon, Lincolnshire.

[1751] £220 †

249. **THEATRE ROYAL, DRURY LANE.** Two Tickets to the Boxes at the Theatre Royal, Drury Lane, in January 1826. Two engraved tickets, completed in ms. 10.5 x 7cm; one laid on to card with old vertical crease, the other sl. torn at left edge. 1826 £35 †

250. **THEATRE ROYAL HAYMARKET.** Under the Patronage of His Royal Highness the Prince of Wales. For the benefit of Mrs. M. Lee, at the Theatre Royal Haymarket, on Monday, February 24, 1807, will be performed N. Lee's celebrated Tragedy of [f] The Rival Queens; or, Alexander the Great. To which will be added, the Lyar, and other Entertainments. Engraved ticket, signed by M. Lee & with her wax stamp. 9 x 6cm. v.g.

¶ An attractive ticket for a benefit production of Nathaniel Lee's celebrated tragedy *The Rival Queens*, written in c.1677. We have not been able to further identify Mrs M. Lee the beneficiary of the production.

1807 £75 †

A NIGHT WITH SAMUEL HARRISON

251. **WILLIS'S ROOMS.** Mr. Harrison's Night. Firday, May 18th 1792. n.p. Colour printed illustrated ticket printed on a single side of heavy paper, 10 x 13cm.

¶ With an illustration, after Henry Tresham and engraved by Luigi Schiavonetti, of Apollo playing his lyre while riding a sea monster. The ticket is for an evening of song by the famous tenor Samuel Harrison 1760-1812, at the Assembly Room on King Street London, owned by the Almack family but known as Willis's Rooms after its tenants, the Willis family.

1792 £85 †

ENGRAVED BY BUNBURY FOR A NORTH WALES THEATRE

252. **WYNNSTAY THEATRE. (BUNBURY, Henry William)** An Engraved Ticket for a Theatrical Performance at the Wynnstay Theatre, North Wales. Uncoloured engraved ticket, designed by Henry William Bunbury & engraved by Francesco Bartolozzi. Plate 21 x 15cm, with good borders.

¶ A copy is recorded at the Folger Shakespeare Library. A ticket for a performance in the grounds of estate of Sir Watkin Williams-Wynn. A patron of the arts, Williams-Wynn regularly held summer performances at a specially-built theatre on his estate at Wynnstay, in North Wales. This admission ticket, designed by caricaturist Henry William Bunbury and engraved by Francesco Bartolozzi, 'shows personifications of Comedy, Tragedy, Farce, and Pantomime playing around a tree, sharing the space like a perfectly-balanced theater season. A windmill in the background names each on a sail, just in case the viewer needs help recognizing them. The titles of the season's plays have been incorporated

into the image: Venice Preserved, The Confederacy, and As You Like It appear on banners, The Agreeable Surprise can be read in large letters on the broadside in Farce's hands, and Harlequin's Invasion appears as a rebus: Harlequin, representing Pantomime, wields a club emblazoned "Invasion".

1785

£150 †

SISTER-SONGS

253. **THOMPSON, Francis.** Sister-Songs: an offering to Two Sisters. 4th edn. 4to. John Lane, The Bodley Head. Half title, front. & decorated title by Laurence Housman printed in orange. Uncut in orig. green buckram, bevelled boards with gilt leaf design, spine lettered & dec. in gilt; sl. faded. Ink inscription on leading f.e.p. 'J.K. Bathurst, June 1897'.

¶ Francis Thompson, 1859-1907, was a renowned poet and author who - after dropping out of medical school in order to pursue his passion for writing - became addicted to opium while homeless and living on the streets of London. After three years on the streets he was taken in by publishers Wilfrid and Alice Meynell, who helped get him treatment for his addiction and supported him while he wrote. He had found success by the time of his death from tuberculosis in 1907, and was well regarded for his poetry and essays, including his most famous poem *The Hound of Heaven*.

1895

£35



254. **THORNTON, Alfred.** The Adventures of a Post Captain: by a naval officer. With characteristic engravings by Mr. Williams. FIRST EDITION, 2nd issue. J. Johnson. Hand-coloured front., additional engraved title & plates by Charles Williams; very sl. offsetting from plates. Sewing cracked but firm at beginning & end of volume. Handsome later 19thC full tan calf, elaborate gilt spine, maroon morocco label. Inscription on leading blank: Drewett Ormonde Brown, Exeter Coll. 1857'. v.g.

¶ Tooley 484, the second issue printed by Lewis; Abbey 347.

[1817]

£220

TOKENS

Please note that images may be lightly larger than the actual items.

SEDITIONOUS TOKEN - NOTED ADVOCATES

255. **SPENCE, Thomas.** Copper Token. Obverse: A Bust of Thomas Spence. Reverse: Lettered across the middle with three names: Thos. Spence / Sir Thos. More / Thos. Paine; lettered round the perimeter, 'Noted Advocates for the Rights of Man'. (Thomas Spence) Copper token, 29mm diameter, outer rim milled, edges plain. A nice clean example.

¶ A copper token, depicting a bust of Thomas Spence, facing left, lettered around the perimeter, 'T. Spence, 7 months imprisond [sic] for high treason'. Dated 1794 (the number '4' stamped in reverse), and lettered JAMES (the engraver). The names of three noted radicals are imprinted on the reverse: Thomas Spence, Sir Thomas More, and Thomas Paine. BM 1862,0917.8.

1794

£450 †



THELWALL, John

SEDITIONOUS TOKENS

256. Copper Token. Obverse: A Bust of John Thelwall. Reverse: The full standing figure of Minerva, holding a shield and a pole with the Cap of Liberty on top, lettered 'Truth



For My Helm & Justice For My Shield.' (Thomas Spence.) Copper token, 31mm diameter, outer rim milled, edges plain. A very nice clean example.

¶ A copper token depicting a bust of John Thelwall, facing right, with his name lettered around the edge, and also lettered JAMES (the engraver). On the obverse: The standing figure of Minerva, holding a shield and a pole with the Cap of Liberty on top, lettered 'Truth For My Helm & Justice For My Shield'. The British Museum holds four similar tokens, dating them variously '18thC' or 1794(?); see SSB,192.95. They give the maker as C. James and the issuer as Thomas Spence.

[1794?]

£425 †

257. Copper Token. Obverse: A Bust of John Thelwall. Reverse: A cap of Liberty radiated upon a pole, dated 1796, and lettered 'Libertas.' Skidmore, Holborn. Copper token, 28mm diameter, outer rim milled, edges lettered. A very nice clean example.

¶ A copper token, issued by Skidmore of Holborn, depicting a bust of John Thelwall, facing right, with his name lettered around the edge, and also lettered 'JAMES' (the engraver). On the reverse: A Cap of Liberty sits upon a pole, dated 1796, and lettered 'Libertas'. This token is very similar to one in the British Museum which is attributed to Thomas Spence (SSB, 192.96), but their version is described as having a plain edge. On our example the edge is not plain, but has written 'Skidmore - Holborn - London'. A curator's note accompanying the BM token states 'Bell suggests that this may have been produced by Skidmore, not Spence. However, given the sentiment, and the fact that Spence was still in business in 1796, this seems unlikely'. [Robert Charles Bell, *Political and commemorative pieces simulating tradesmen's tokens 1770-1802.*] Our version confirms Bell's suspicion that the token was in fact issued by Skidmore.



1796

£450 †

258. Copper Token. Obverse: A Bust of John Thelwall. Reverse: Two boys at a turnstile, lettered 'Little Turnstile Halfpen', with date 'AN 1796'. (Thomas Spence) Copper token, 29mm diameter, outer rim milled, edges plain. Reverse showing sl. signs of oxidation in places, but still a nice clear example.



¶ A copper halfpenny, depicting a bust of John Thelwall, facing right, with his name lettered around the edge, and also lettered JAMES (the engraver). On the reverse: Two boys at a turnstile, lettered 'Little Turnstile Halfpen', and dated 'AN 1796'. BM 1870,0507.16229, giving the maker as C. James and the issuer as Thomas Spence.

1796

£380 †

259. Copper Token. Obverse: A Bust of John Thelwall. Reverse: A cap of Liberty radiated upon a pole, dated 1796, and lettered 'Libertas.' Skidmore, Holborn. Copper token, 29mm diameter, outer rim milled. Obverse sl. mottled, but still a nice example with very little wear.

¶ A copper token, issued by Skidmore of Holborn, depicting a bust of John Thelwall, facing right, with his name lettered around the edge, and also lettered 'JAMES' (the engraver). On the reverse: A Cap of Liberty radiated upon a pole, dated 1796, and lettered 'Libertas'. BM 1870,0507.16226



1796

£400 †

260. **TOOKE. John Horne.** Copper Token. Obverse: A Bust of Horne Tooke Esq. Reverse: A raised open palm with a heart, surrounded by laurel leaves. Thomas Spence. Copper token, 29mm diameter, outer rim milled, edges lettered. Obverse sl. mottled, but still a nice example with very little wear.



¶ A copper token, issued by Thomas Spence, depicting a bust of John Horne Tooke, facing right, with his name lettered around the perimeter, and also lettered beneath the bust, 'JACOBS, F' (the engraver). On the reverse: A raised hand with a heart in the middle between a garland of laurel leaves and the word 'HONOUR'. Here the engraver is given as 'JAMES'. The rim is also lettered, 'Spence - Dealer - Coins - London'. BM 1855,1004.252, dated simply '18thC'.

[c.1796?]

£325 †

SEX WORK IN THE GREAT WAR

261. **TOZER, Basil.** *The Story of a Terrible Life.* The amazing career of a notorious procuress. 3rd imp. 8th thousand. T. Werner Library. Half title, 12pp. ads. Orig. orange cloth; sl. dulled.

¶ The story of 'Madame Messaline', who supposedly gave the author 'the whole story of her extraordinary career' in France during the Great War. NLS firmly describes the book as 'fiction'.

1929

£50

TROLLOPE, Anthony

262. *Barchester Towers.* FIRST EDITION. 3 vols. Longman, Brown, Green, Longmans, & Roberts. Contemp. half dark green morocco, spines with gilt compartments & directly lettered in gilt; v. sl. rubbing to hinges. An attractive copy.

¶ Sadleir (Trollope) 5. A very nice copy of Trollope's great satire on the Church of England, the second of his six Barchester novels, following on from the *The Warden*.

1858

£2,250

COMPLETE IN 32 WEEKLY PARTS

263. *The Last Chronicle of Barset.* FIRST EDITION in 32 original parts. Smith, Elder & Co. 32 parts sewn as issued in orig. pale cream wrappers, printed in red & dark blue. With the occasional chip to corners or head & tail of spines, but overall a very well-preserved and bright set, in custom-made pale blue cloth box.

¶ Sadleir (Trollope) 26. Issued between December 1866 and July 1867, this was the last of the Barchester Chronicles, and the only one to be issued in parts. Each part was issued with one full-page plate and one vignette. The first book edition appeared in two volumes in 1867. The parts are paginated for two volumes, with the titlepage and contents leaf for Vol. I bound at the end of the 16th number, and those of Vol. II at the end of the 32nd number.

1866-1867

£2,500

GEOFFREY & KATHLEEN TILLOTSON'S COPY

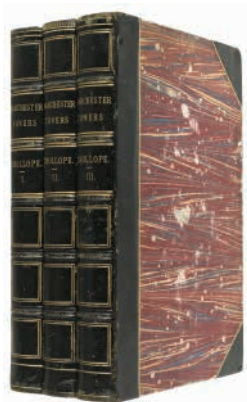
264. *The Macdermots of Ballycloran.* New edn. Chapman & Hall. Orig. brown cloth blocked in black & blind, spine gilt; sl. worn at head of spine, inner hinges sl. splitting but sound. White papers pasted over black e.ps with biro ownership inscription: 'G. Tillotson's copy, K. Tillotson, Bedford College, Regent's Park NW2.' Sparsely annotated in pencil throughout, including on the titlepage.

¶ Trollope's first novel, originally published in 1847. Geoffrey and Kathleen Tillotson were prolific and highly respected Victorian scholars; their interest in this particular book seems to lie in its questionable publication date.

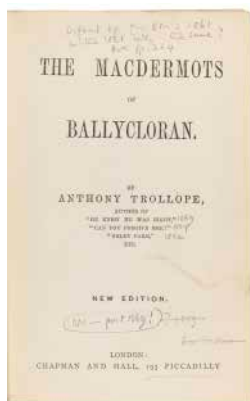
[c.1869]

£85





262



264



265



266

BOUND FROM THE PARTS

265. Orley Farm. With illustrations by J.E. Millais. FIRST EDITION, partially b.f.t.p. 2 vols. Chapman & Hall. Half titles, fronts, plates. Contemp. half red calf, spines gilt in compartments with floral devices, olive green leather labels; sl. rubbing to corners and head & tail of spines. Small bookseller's label, Mitchell of Old Bond St. A good-plus attractive copy.

¶ Sadleir (Trollope) 13.

1862

£380

THE WARDEN

266. The Warden. FIRST EDITION. Longman, Brown, Green & Longmans. Sl. later 19thC half dark purple calf, spine with raised gilt bands, black morocco label, green sand-grained cloth boards; small leather abrasion in one panel of spine, extremities a little rubbed.

¶ Sadleir (Trollope) 4. A nice clean copy of Trollope's best-known novel.

1855

£650

TWAIN, Mark (Samuel Langhorne Clemens)

267. The £1,000,000 Bank-Note. And other new stories. FIRST U.K. EDITION. Chatto & Windus. Initial ad. leaf, 32pp cata. (March 1893). Untrimmed in orig. red cloth, pictorially blocked & lettered in black; spine a little faded. Bookplate of F. Lubbock on leading pastedown; a little scuffed. A nice copy.

¶ McBride, p.159; Merron 162. The first American and British editions were published in the same year.

1893

£250

268. The American Claimant. FIRST U.K. EDITION. Chatto & Windus. Half title, front, illus., 32pp cata (May 1892). Original red cloth, pictorially blocked & lettered in black, spine lettered in black & gilt; a little dulled & rippled.

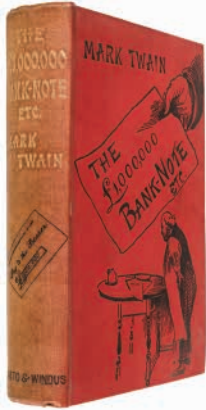
¶ McBride, p. 135; Merron 158. Illustrated by Dan Beard and Hal Hurst. Hurst's illustrations do not appear in the American edition.

1892

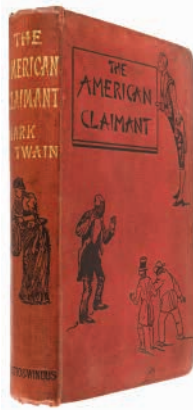
£180

TRUE FIRST

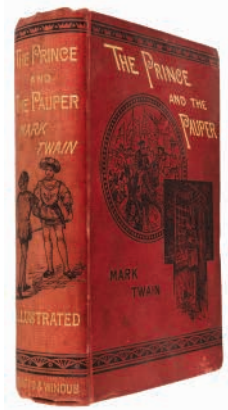
269. The Prince and the Pauper. A Tale for Young People of All Ages. With one hundred and ninety illustrations. FIRST EDITION. Chatto & Windus. Front., 32pp cata. (November 1881). Untrimmed in orig. red cloth, pictorially blocked in black, lettered



267



268



269

in gilt; edges spotted, a little marked, spine sl. sunned. Ownership inscription of Lewis W. Bristow, Christmas 1881 on leading f.e.p.

¶ McBride, p.72; Merron 93. Probably simultaneous with the first Canadian edition. The American edition was published the following year.

1881

£320

COSMOPOLITAN RECOLLECTIONS

270. (VAN DE VELDE, Madame M.S.) *Cosmopolitan Recollections*. By the author of 'Random Recollections of Courts & Society'. FIRST EDITION. 2 vols. War & Downey. Half titles, 16pp catas in both vols. (April, 1889). Orig. blue-green cloth blocked in black with floral design, spine lettered in gilt; sl. cocked, extremities a bit rubbed. Pictorial bookplate of Rose Mabel Lewis on leading pastedowns, ink inscription 'R M Lewis 1890' on leading f.e.ps of both vols.

¶ 'To chronicle the memories awakened by these fleeting apparitions, without invading the territory of the historian, the censor, or the critic, has been the aim of these volumes.' Includes chapters on The influence of women in Europe - three German Empresses: Augusta, Victoria, Augusta-Victoria, Czar and Czarina ... the Ural - Prince of Mingrelia, Prince Bismark, The Prince of Naples, Emperor Francis Joseph, etc.



1889

£45

VICTORIA'S NURSES

271. (VICTORIA, Queen of Great Britain.) **QUEEN VICTORIA'S NURSES** The Women's Memorial to Queen Victoria. Whitehead, Morris & Co. Engraved card printed on both sides, printed in blue, portrait of Queen Victoria within decorated border; sl. marked. 15 x 12cm.

¶ The card was presented to E. Barker (completed in manuscript) as a contributor towards the Women's Memorial to Queen Victoria. In aid of extending the charitable work of Queen Victoria's Nurses as a fitting tribute to Queen Victoria following her death in 1901. 'Queen Victoria's Nurses were instituted by Queen Victoria herself in 1887, for the purpose



of nursing the aged infirm, the Sick Poor, and the helpless little ones, in their own homes, free of charge'.

[c.1901]

£75 †

THE BLACK BOOK IN ORIGINAL PARTS

272. **(WADE, John, ed.)** *The Black Book; or, Corruption unmasked! Being an account of all places, pensions, and sinecures, the revenues of the clergy and landed aristocracy; the salaries and emoluments in courts of justice and the police department; the expenditure*



of the civil list; ... the robbery of charitable foundations; ... the whole forming a complete exposition of the cost, influence, patronage, and corruption of the borough government. FIRST EDITION in XX original parts (in 18). John Fairburn. Uncut & sewn as issued in orig. buff printed paper wrappers; large uneven tear to final 8 leaves with loss of some text, smaller tear to further 5 leaves without loss, part XIII lacking back wrapper, parts I, VI & XIII & XVII & XVIII (2 parts issued together) worn, the remaining parts with sl. wear & creasing but in remarkably good condition. Contemp. signature of Mr Buck on 8 parts.

¶ We can find no record on Copac or OCLC of any copies in original parts.

An imperfect but exceptionally rare copy.

First published in book form in the same year.

Dedicated to the people, 'the victims of misrule',

Wade's object in printing *The Black Book* was to 'show the manifold abuses of an unjust and oppressive system; to show how it has ruined the country, and by what ramifications or influence it has been supported'. In it,

he records the 'State of the finances' of state and alphabetically lists notable gentlemen together with their 'Places, Pensions, Grants, Sinecures, and Emoluments'.

Published by the radical publisher John Fairburn, the paper wrappers carry numerous advertisements for his other publications. On one wrapper he describes his publishing as a 'Rotten Rag Manufactory' and beneath, advertises the newly published *The Threadneedle Street Catechism; or, Bank Bubble Exposed* together with, under the heading 'National Swindling', *The Bank Restriction Catechism; or, The Threadneedle-Street Jugglers Exposed*. Other publications advertised include accounts of the Peterloo Massacre, *The Free-Born Englishman*, *A Political Lecture On Heads*, *A Guide to the Cape of Good Hope*, among many others.

1820

£480

HANDSOME COPY

273. **WALKER, John.** *A Critical Pronouncing Dictionary, and Expositor of the English Language; in which, not only the meaning of every word is clearly explained, and the sound of every syllable distinctly shown, but, where words are subject to different pronunciations, the authorities of our best pronouncing dictionaries are fully exhibited, the reasons for each are at large displayed, and the preferable pronunciation is pointed out ... the whole interspersed with observations, etymological, critical, and grammatical.* 5th edn. 4to. Printed for T. Cadell & W. Davies ... Contemp. full calf, blind ruled & decorative borders, raised bands, compartment elaborately blocked in blind, Armorial emblem in gilt at head of spine; expert repair to hinges with (almost imperceptibly replaced) morocco label. A handsome copy.

¶ See Alston 336, vol. V. Copac records only three copies of the 1810 edition;



no further copies on OCLC. John Walker, 1732-1807, enjoyed an eclectic career as an actor, philologist, and lexicographer. Married to the comic actress Miss Myners, Walker earned some success on the stage working under Garrick in Drury Lane and later at the Covent Garden Theatre. On leaving the stage, he took up teaching and began lecturing on elocution, a role that drew the patronage and friendship of Samuel Johnson and Edmund Burke. The ODNB notes that 'he was generally held in the highest esteem in consequence of his philological attainments ... but according to Madame d'Arblay, "though modest in science, he was vulgar in conversation".' First published in 1791, Walker's *Critical Pronouncing Dictionary* was the standard work on English Orthoepy for almost a century. It was published in over 100 editions up until 1904 notwithstanding the derivative publications it spawned. (O'Neill, p.364.) This edition published with the comprehensive rules of pronunciation (for Irish, Scottish and foreign readers as well as English), together with 'A key to the classical pronunciation of Greek, Latin, and scripture proper names ...'

1810

£380

CASTLE OF OTRANTO

274. **WALPOLE, Horace, Earl of Orford.** *The Castle of Otranto, a Gothic Story.* Edinburgh: Adam & Charles Black. Front., vignette title & printed title. Contemp. half calf, red label, armorial shield in gilt to tail of spine. Armorial bookplate of Orwell Park. v.g. An attractive mid-century edition of the first gothic novel.

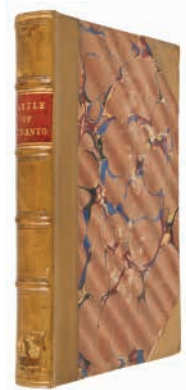
¶ A single copy on Copac at NLS designated '2nd edition' on the basis that the prefaces to the first and second editions are reprinted here before the text; Worldcat adds more copies.

First published as a translation from the Italian in 1764, the preface to the second edition coined the term 'Gothic' for the first time.

Orwell Park is the estate at Nacton, East Suffolk, developed by Edward Vernon, 1725-1757 and further altered after 1848 by George Tomline, Tory, then Liberal, MP, 1813-1889. The building is still in use as a school.

1858

£250



ARTS & CRAFTS PEWTER BINDING

275. **(WATTS, George Frederic)** *Memorial Album* dedicated to the artist George Frederic Watts, 1817-1904, put together by Christopher Hatton Turnor, architect of Watts Gallery. n.p. Large folio, 27 x 40cm. Around a hundred leaves of thick dark green sugar paper, partially filled with 58 black-&-white photographic plates, one colour plate, & with 18pp of text. Bound into contemp. full green sheep by the Guild of Handicraft (stamp on rear turn-in), front board with an additional pressed pewter panel with laurel wreath design, studded with 36 red & orange small glass beads, with four sl. larger teardrop beads in each corner (one v. sl. chipped); leading hinge sl. rubbed, but overall v.g.

¶ A very nicely produced and undoubtedly unique memorial album, commemorating the life of British artist George Frederic Watts, lettered on the front within a central wreath, '1817 / Watts / 1904'. The first 16 pages and final 40 pages of the volume have photographs tipped in, depicting Watts and his works. There are four portraits of the artist, one bearing his signature,



dated 1902, and another showing Watts working on his celebrated statue of Lord Tennyson (taken by Christopher Turnor in September 1903). The remaining images show paintings by Watts, either in their entirety or a particular detail, some in situ at the purpose-built gallery in Compton, Surrey, which bore his name. The remaining blank leaves do not appear to have had anything removed from them. The binding bears the stamp of the influential Guild of Handicraft, established by Charles Robert Ashbee in 1888. From 1902 the guild was based in Chipping Campden, where a small bindery, staffed mainly by women, produced high-quality bespoke volumes.

Watts Gallery was designed by Christopher Hatton Turnor, 1872-1940, the compiler of this volume, who was still a relatively young and inexperienced architect when he was engaged by George Watts to design a gallery for his collection. Turnor, who had studied under and was heavily influenced by Lutyens, took on the commission in 1902, chosen for his affiliation with the Arts and Crafts movement, and commitment to the use of local artisans and designers. The construction was completed in the Spring of 1904, just in time to be seen and appreciated by the ailing Watts, who died in July of the same year. Towards the end of this volume are 18 pages of manuscript notes, undated, in which Turnor describes, as well as he can remember them, his conversations with Watts between 1902 and the artist's death. They betray a sense of great reverence and respect from the young architect to this grandee of the British art scene.

A fascinating and really rather beautiful volume, produced by one highly regarded craftsman, in honour of the life of another.

1905

£2,800





SECOND COLLECTED EDITION IN ORIGINAL GREEN CLOTH

276. **WILDE, Oscar.** *The Works*. Second collected edition. 15 vols. Methuen; John Lane, The Bodley Head; Paris: Charles Carrington. Half titles. Uniformly bound in orig. bright green cloth, lettered in gilt, with Charles Rickett's star over water vignette to front boards; heads of some spines sl. bumped, spine of John Lane's *Salomé* sl. faded. An attractive, bright set in original cloth. t.e.g.

¶ The complete set of the Second Collected Edition of Wilde's works, published as separate volumes beginning in 1909. *Lord Arthur Savile's Crime* (4th edn., Mason 482), *The Duchess of Padua* (3rd edn., Mason 486), *Poems* (8th edn., Mason 489), *Lady Windemere's Fan* (4th edn., Mason 495), *A Woman of No Importance* (4th edn., Mason 498), *An Ideal Husband* (4th edn., Mason 502), *The Importance of Being Earnest* (5th edn., Mason 506), *A House of Pomegranates* (4th edn., Mason 511), *Intentions* (5th edn., Mason 514), *De Profundis* (25th edn., 518), *Essays and Lectures* (3rd edn., Mason 520), *Salomé, La Sainte Courtisane, and A Florentine Tragedy* (3rd edn., Mason 524), *The Picture of Dorian Gray* (Mason 525), *Salomé ... With sixteen drawings by Aubrey Beardsley* (Mason 527), *The Critic in Pall Mall* (Mason 528).

1909-1911

£1,500

A GREAT RARITY

277. **WILSON, Harriette (pseud. of Mme Dubouchet, later Rochfort).** London Tigers and Paris Lions. FIRST PARIS EDITION. Paris: published by the Authoress, no. 111, rue du Faubourg St.-Honoré. Half title; occasional foxing. Orig. French marbled paper boards, printed red paper label; label & front edge of spine a little chipped with some loss of paper, most notably at head of spine. All edges red. Ownership stamp of Antonie Baumann on leading f.e.p. A very nice copy.

¶ Not recorded on Copac; UCLA, Princeton, and Zurich only on OCLC. The last recorded sale on auction records was in 1905. The first London edition (preceding this Paris edition) was published by Stockdale in the same year, and includes 12 hand-coloured plates, an 'Advertisement by the editor', and a list of the characters. There are a small number of textual changes. Copac records only two copies of the Stockdale edition, at the BL and Senate house with only five U.S. copies on OCLC.

The very scarce Paris edition of 'a farcical narrative' satirising the visit of an English family to Paris by Harriette Wilson, 'the woman of fashion', described in later life as 'a wonderful old hag who lived on Lucifer matches and gin'. 1825 was also the year in which Stockdale had published Wilson's infamous *Memoirs* relating her life as a celebrated courtesan and exposing the identities of her lovers. Published in a 'desperate effort to live by my wits' Wilson is reported to have earned as much as £10,000 from sales of the book in addition to the hush

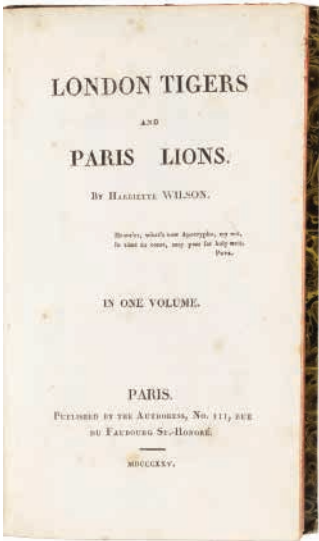
money demanded from her clients in return for their sordid behaviour being omitted from publication.

Unsurprisingly, the general public were eager to know what was truth or fiction in *London Tigers*. The 'advertisement by the Editor' published in the Stockdale edition, suggests that the pre-publicity for the novel claimed it was a secret history: 'HERE'S a piece of pork and greens, exclaimed a good-humoured countryman, who got into some dilemma, with his cart and horses, one day. Here's a piece of pork and greens! This comes of notoriety. No sooner had the following little volume, got wind, than all the world was on the qui vive, to learn what characters, it was to contain.' The 'Editor' portrays Wilson 'tenderly sympathizing with her unhappy publisher [Stockdale]' in his fears that he'll be sued for libel as he had been by the sculptor Robert Blore following Wilson's unflattering portrait of him in her *Memoirs*: 'Poor Harriette, tenderly sympathizing with her unhappy publisher, who had not forgotten, that most extraordinary verdict which had been given against him, in Blore's case, and resolving to be secure against such a recurrence, in future, drew on her imagination for her modern romance, of Paris Lions and London Tigers'. As Lisa Wilson writes, 'In Wilson's literary career, we see the lines continue to be blurred between legitimate narrative satire, the secret history, and the potentially libellous memoir' (*British Women Writing Satirical novels in the romantic period Gendering Authorship and Narrative Voice*, Lisa M. Wilson).

Having earned her fortune from the publication of *Memoirs*, Wilson retired and married William Henry Rochfort living at 111 rue du Faubourg St. Honoré, the address from which this work was published.

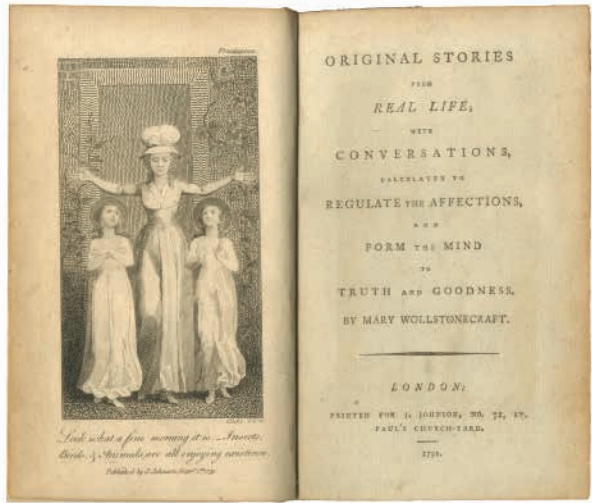
1825

£3,500





278



278

PLATES BY BLAKE

278. **WOLLSTONECRAFT, Mary.** *Original Stories from Real Life; with conversations, calculated to regulate the affections and form the mind to truth and goodness.* [2nd edn.] Printed for J. Johnson. 12mo. viii, [4], front. & five further plates, 177pp, ad. on verso if final leaf; v. sl. marginal browning in final few leaves, without final ad. leaf. Sympathetically bound in 20thC full sprinkled calf, spine ruled in gilt, morocco label. Small booklabel on leading pastedown of P.S. Young. A very attractive copy.

¶ Bentley 514A & Windle A3b; half title not called for. First published anonymously in 1788, this was Mary Wollstonecraft's second work to directly address female education, following the publication the previous year of *Thoughts on the Education of Daughters*. Unlike the earlier work, *Original Stories* used fictional narratives to illuminate a pathway from 'shameful ignorance' to 'principles of truth and humanity'. This edition 'with revised text, and the first to proclaim the name of the authoress', is augmented with six fine engraved plates by William Blake.

1791

£4,800

EAST LYNNE DRAMATISED

279. **WOOD, Ellen, Mrs. Henry.** *East Lynne.* A drama, in four acts. John Dicks. (Dicks' Standard Plays, no. 331.) Illus., final ad. leaf. Orig. light green printed wrappers; sl. faded. v.g. 14pp.

¶ At least six playwrights adapted *East Lynne* for the stage. This anonymous version and the one by T. A. Palmer published by Samuel French are the best known.

[1883?]

£85

SHADOW OF ASHLYDYAT

280. **WOOD, Ellen, Mrs. Henry.** *The Shadow of Ashlydyat.* 8th edn. Richard Bentley & Son. Half title, front., vignette title. Orig. green cloth, blocked in blind, spine dec. & lettered in gilt; sl. rubbed, hinges starting but firm. Inscription on leading (brown) f.e.p.: 'To dear John with best wishes and many happy returns of the day From Ettie, Jany. 14th 1879'. v.g.

1878

£40



UNPUBLISHED AUTOBIOGRAPHY OF A ROYAL ACADEMICIAN -
FROM BUTCHER'S BOY TO SOCIETY PORTRAITIST

281. **WOOD, John.** The UNPUBLISHED Illustrated Auto-Biography of John Wood, R.A., 3 vols manuscript, folio (30.2 x 24.5cm): volume I, iii, 179; volume II, ii, 171; volume III, ii, 112 leaves of cream drawing paper, watermarked 'J. Whatman, 1866'; embellished with 206 pencil, pen, ink & wash drawings and watercolour illustrations, cartouches, head- and tail-pieces, vignettes, plates and decorative titles including 50 works expertly edge-mounted on leaves from various periods of the artist's life, together with 14 engraved works published after Wood's original works. Contemp. half red morocco over marbled boards, spines decorated & lettered in gilt; some minor scuffing to extremities. t.e.g.

WITH: [THE COMPANIONSHIP OF THE PENCIL - GLIMPSES OF THE PAST IN MY MY EARLY PENCILLING - A RETROSPECT]. (London: 65 Upper Charlotte Street), 1850-1853. 4to, [20.5 x 17cm], 208pp manuscript on rectos only of hot pressed paper, watermarked 'J. Whatman, 1850', embellished with 226 pen & ink and watercolour illustrations, cartouches, head- and tail-pieces, vignettes, plates and decorative titles. Contemp. half russia over marbled boards, marbled edges, with a tipped in inscription 'This little Book I give as a keepsake to my Sister Elizabeth, who attended me with so much care and kindness during my severe and protracted illness. John Wood, 1863.'

[WITH]: A COLLECTION OF ORIGINAL SKETCHES BY JOHN WOOD. [London: 65 Upper Charlotte Street]. *Large folio* (40 x 56cm), 80 original sketches, chiefly preliminary conceptions and ideas for works of art exhibited at the Royal Academy and elsewhere, Commissions and trials. Contemp. quarter green morocco, embossed green cloth boards, spine lettered & dec. in gilt; a little rubbed & worn. Inscribed in pencil 'Presented to Elizabeth Wood' & later 'Presented to my niece Sarah ? Gray'.



CHAPTER 2.

[WITH]: A manuscript list of works of art, including old master and bronzes, collected by John Wood between 1848 and 1854 with their purchase prices; a manuscript notebook of work completed between 1852 and 1859; several drafts for the completed autobiography; a notebook containing transcripts by John Wood of favourable press reviews of works he had exhibited; together with some miscellaneous ephemera; all loosely contained in vellum boards.



¶ A truly remarkable and unique collection memorialising, in his own words and artwork, the life of John Wood R.A., 1801-1870, a butcher's boy turned prize-winning society painter. These volumes, most especially the three volumes of autobiography, sumptuously bound and painstakingly created, represent the proud achievements of a self-made man. Written while convalescing from two serious illnesses, Wood had the privilege of time - something that he clearly never had when he was a healthy work-obsessed and ambitious painter - to consider the details and achievements of his life and write an emotional, comprehensive and most of all, proud history of a successful life.

Writing at the end of volume III and within a wonderful sketched border depicting eight cherubs, Wood concludes that: 'The progress of these Volumes has been a source of happiness and delight to me and has occupied the time that

many would have given to the lighter pleasures and amusements in life...'

Although a well-known and highly accomplished portrait painter and artist, Wood's life, until now, has not been well documented, his biography unwritten, and his autobiography unknown to the wider world.

Born on the 29th June 1801, Wood was the third of eight children born to a butcher, Benjamin Wood, and his wife Elizabeth. Their premises at 3 Whitechapel High Street was one in a row of butchers' shops.

'To my father I am indebted for my love of Art, he imbued my mind with a passion for it. His desk in the shop was my favourite place for sketching filling the paper intended for his customers with all sorts of drawings'. Indeed, there are two sketches of his father's shop, one of the outside, and another, sketched from his father's desk when Wood was just nine years old, of his father, together with a friend, playing draughts.

Included in the three volumes are 60 sketches like this, drawn and kept aside, and now skilfully mounted into his autobiography which is illustrated with another 146 sketches (varying in size but including numerous full-page illustrations) drawn directly into the albums.

Although his passion was clearly supported by his parents, Wood's prospects were not good. 'My life began under no cheering influence, for some time the cherished desire of my heart, possessed no proper prospect of being gratified; and although I gained a few friends, who, to a certain extent, assisted in my onward progress, yet the struggles and disappointments were more or less difficult to overcome; indeed I frequently reflect on my early life, comparing it with what I now possess, and wonder how I have attained to my present state of comfort.'

His first job, at the publisher Ackermann's, ended in disaster after just one day, a truly memorable and important moment described by Wood and depicted in an evocative sketch of him returning from work to his parents, tearful and distraught.

Wood's talent however, led to him being taken on as a student by the artist and influential art teacher Henry Sass before becoming a gold medal-winning student at the Royal Academy where he was noticed by Sir Thomas Lawrence, for whom he worked as a copyist, and befriended by William Etty and Francis Chantrey, amongst others.



Wood went on to have a highly successful career predominantly (but not exclusively) as a portrait painter with clients including Sir Robert Peel, Earl de Grey, Lord Lansdowne, the Countess of Blessington, Mrs Knatchbull, and Court D'Orsay.

The existence of these volumes are the physical embodiment of his life's achievements; his rise from modest surroundings to a life of financial independence and professional success, the combination of which afforded him the time to write and compile these records of his life. Wood concludes his autobiography:

'I have reached the goal of my desires, so long pursued. A life of labour sought its end in rest. A resting time allotted to man, as years increase, must be regarded as a special gift. Feeling that I have done my portion of work in the world, it now remains to see, what duty and obligation remain to be fulfilled... Solitude may suggest resources: by cultivating those studies which make solitude sweet, by seeking such as are placed within my power to divert the mind, without overexertion to cause fatigue.

The task I have set myself is one which I have long had an earnest wish to accomplish in drawing up my own auto-biography; this I hope and trust under God's grace, to be permitted to fulfil'.

Despite the thousands of hours taken to compile these wonderful volumes, Wood's illness and old age meant that he could not quite finish; the headings to each page outlined in pencil, still await his beautiful cursive hand to complete a life's work.

Please ask to see a full description and additional images.

1866-1869

£38,000

WINDOW GARDENING

282. **WOOD, Samuel.** *Modern Window Gardening Treated Under Aspects North, South, East, and West; with instructions for the culture of flowering plants specially suited to each aspect, in-door and out-door, in town or country; and practical information for amateur gardeners on the best modes of growing remunerative crops of fruits and vegetables.* FIRST EDITION. Houlston & Sons. Half title, 8pp cata. Orig. brown dec. cloth, blocked in black, lettered in gilt; sl. rubbed. Signature of J. A. White on title. v.g.

¶ Divided into four parts: I, Window gardening; II, The flower garden; III, Vegetables; IV, Fruit culture in small gardens.

884

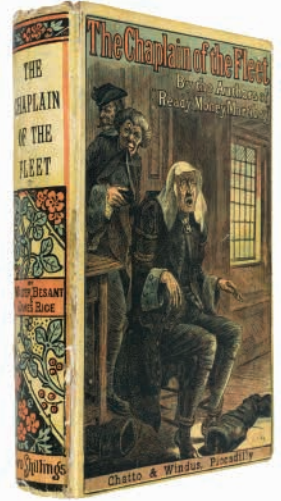
£75



283



284



285

YELLOWBACKS

BESANT, Sir Walter

283. All Sorts and Conditions of Men: an impossible story. New edn. Chatto & Windus. Half title, initial ad. leaf, 32pp cata. (March 1884). Ads on c.p.s. 'Yellowback', orig. pictorial yellow paper boards; sl. wear to hinges, otherwise a nice copy.

¶ Topp 488. Dedicated to the memory of Besant's collaborator, James Rice.

1886

£180

LOVELY CRISP COPY

284. The Bell of St Paul's. A new edn. Chatto & Windus. Initial ad. leaf, half title, final ad. leaf, 32pp cata. (Dec. 1891). 'Yellowback', orig. pictorial printed yellow paper boards; a little rubbed but a v.g. crisp copy.

¶ Topp volume III, number 884. First published in three volumes in 1889.

1891

£280

285. ... & RICE, James. The Chaplain of the Fleet. A new edn. Chatto & Windus. Initial ad. leaf, 32pp cata. (September 1884). 'Yellowback', orig. pictorial yellow paper boards; a little rubbed, hinges sl. worn. Signature of Judy Joy 1901 on title.

¶ Topp volume III, number 520. First published in 1881. The first yellowback edition was published in 1883.

1884

£120

FINE COPY

286. **BLINKHOLIE, pseud. (William Allison)** The Tale of a Horse. George Routledge & Sons. (Railway Library, no. 998.) Half title, 12pp cata. (pp 3-14). Ads on c.p.s. 'Yellowback', orig. pictorial printed cream paper boards; sl. rubbed, but a v.g. crisp & pleasing copy. Bookseller's ticket of J. Bartlett, Croydon, on leading pastedown; Ownership stamp of P.A. Bowyer on title.

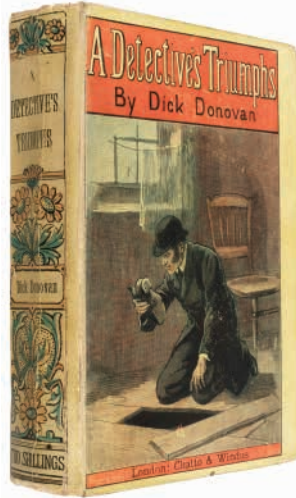
¶ Topp volume I, page 350, who describes this as the first edition. Copac records a single copy of an 1877 edition published in Thirsk by Z. Wright.

1884

£280



287



288



289

A FERN BOOK

287. **COOKE, Mordecai Cubitt.** *A Fern Book for Everybody.* Containing all the British ferns. With the foreign species suitable for a fernery. Frederick Warne & Co. (Warne's Useful Books.) Col. front. & 11 further numbered colour plates, illus. Ads on e.ps. 'Yellowback', orig. pictorial green paper boards; sl. rubbed & worn. v.g.
 ¶ See Topp volume IV, number 154 for an 1867 printing. A book for all fern enthusiasts, by the author of *A Plain and Easy Account of British Fungi*, *Microscope Fungi*, and *A Manual of Botanic Terms*.

[c.1870]

£120

A DETECTIVE'S TRIUMPHS

288. **DONOVAN, Dick, pseud. (Joyce Emmerson Preston Muddock)** *A Detective's Triumphs.* A new impression. Chatto & Windus. 1p. ads., half title, 2pp ads, 32pp cata., ads on e.ps. 'Yellowback' orig. pictorial boards, blocked in red, white, black & brown, lettered in black & white; hinges starting but sound, spine a little creased. Contemp. ink signature of Hugh G. Walker on half title. A nice copy.
 ¶ See Glover & Greene 112 for the 1891 first edition. See Topp volume III, number 876. A collection of eleven short stories including: 'In a Smuggler's Den', 'The Great Ruby Robbery', 'A Precious Pair of Scoundrels', 'The Shadower Shadowed', 'The Abduction', and others.

Joyce Emmerson Preston Muddock, 1843-1934, also known as James Edward Preston Muddock was a journalist and prolific writer of mystery and horror fiction; for a period he was as popular as Conan Doyle. Muddock travelled extensively while working as a journalist, including to India, China, the US and Australia. His most popular fictional character was Glasgow detective Dick Donovan - who he had named after an 18th century Bow Street Runner - and as the detective's popularity grew, the stories were published under that name rather than Muddock's.

1906

£150

FROM INFORMATION RECEIVED

289. **DONOVAN, Dick, pseud. (Joyce Emmerson Preston Muddock)** *From Information Received.* FIRST EDITION. Chatto & Windus. 2pp ads, 32pp cata. (January, 1893), ads on e.ps; title & e.ps rather browned. 'Yellowback' orig. white pictorial boards, blocked in black, blue, & red, lettered in black & red; spine & extremities a bit rubbed & darkened, following hinge splitting but sound, a few dark

marks to following board. Blue pencil signature H. Fuller across leading pastedown. A good-plus copy.

¶ Not in Glover & Greene. Hubin p.123. See Topp volume III, number 955, where he incorrectly suggests that 1893 is the first edition. Cover art depicts a nurse with a rosary sitting beside a patient in bed, while a hand coming out of curtain pours a vial into a glass. A collection of fourteen detective and mystery stories including: 'The Dark Deed of Ravenswood Hall', 'Led Into Temptation', 'Faithful Unto Death', 'A Guilty Pair', 'A Fatal Kiss', and others.

1892

£250

THE CONDEMNED DOOR

290. **DU BOISGOBEY, Fortuné.** The Condemned Door, (Porte Close), or, The Secret of Trigavou Castle. Author's copyright edition. John and Robert Maxwell. Half title, 5pp cata.; two old pieces of tape on both leading & following pastedowns, inner hinges starting but sound. 'Yellowback', orig. printed boards, blocked in black & red, lettered in black & white; sl. rubbed, hinges splitting but sound, spine creased & a little worn but still a nice copy.

¶ Not in Glover & Greene. Hubin p.127. See Topp volume VI, number 293. Both Trigabon and Trigavou Castle are used, dating and title from BL. Copac records this edition in BL only. First published in 1884. With rather dramatic chapter titles including: 'The shadow of death falls across guilty jaws', 'Slain in the hour of his vengeance', 'A dirge of death from beyond the sea', 'The sting from the grave', and more.

Fortuné Hippolyte Auguste Abraham-Dubois, 1821-1891, was a prolific French novelist who wrote under the pen name Fortuné de Boisgobey and is credited with writing more than sixty works.

[1886]

£280

BIOGRAPHY OF A "FASCINATING WOMAN"

291. **(HAYWARD, William Stephens)** Skittles in Paris: a biography of a "fascinating woman". Charles Henry Clarke. Ads on e.ps. 'Yellowback', orig. pictorial cream paper boards; sign of old repair to upper leading hinge, otherwise a very nice copy.

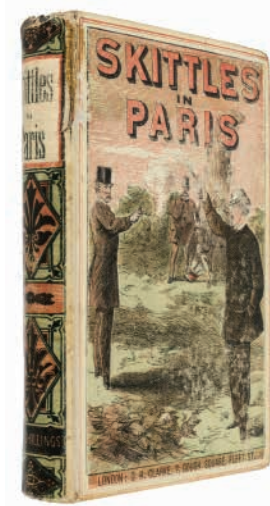
¶ Topp volume VI, number 417. BL only in the UK with six copies on OCLC. First published in 1865. With a front cover illustration of a pistol duel; one man firing into the sky while the other fires directly at his opponent.

[1884]

£220



290



291



292

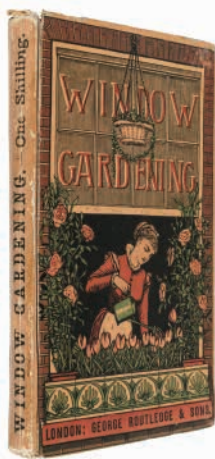
THE MYSTERY OF STEPHEN CLAVERTON & CO.

292. **KNIGHT, H.** *The Mystery of Stephen Claverton & Co.* A novel. FIRST EDITION. George Routledge and Sons, Limited. Half title, ads on e.ps, ad. on following board; paper sl. toned. 'Yellowback', orig. pictorial boards, blocked in red, black, & blue, lettered in black; sl. rubbed, corners knocked, spine & hinges a bit worn & chipped at head & tail, but still a nice copy.

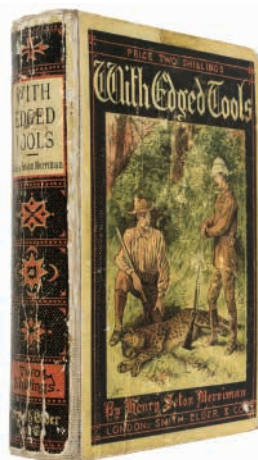
¶ Not in Glover & Greene. Hubin p.241, who lists only this title by the author. See Topp volume I, p.455 for an 1895 edition. A young man recounts the sensational murder of a man in room 64 in Stroud's Hotel off the Strand, after his companion mentions that he stayed in the same room during the Queen's Jubilee celebrations.

[1894]

£220



293



294



295

WINDOW GARDENING FOR THE WORKING CLASSES

293. **MEIKLE, Andrew.** *Window Gardening For Town and Country.* Compiled chiefly for the use of the working classes. George Routledge & Sons. Vignette title, 16pp cata. Ads on e.ps. 'Yellowback', orig. pictorial orange paper boards; sl. rubbed, extremities a little worn. An attractive copy.

¶ Topp volume I, p.203. Oxford, BL and Cambridge only on Copac; OCLC adds three further copies, two in the U.S. The front cover is a handsome illustration of a young woman tending to her tulips and roses through a large open window. Back cover advertisement for Dick Radclyffe & Co., for all horticultural needs.

[c.1870]

£120

ADVENTURES IN WEST AFRICA

294. **MERRIMAN, Henry Seton, pseud. (Hugh Stowell Scott).** *With Edged Tools.* New edn. S. Elder. Half title, 6pp ads. 'Yellowback', orig. pictorial yellow paper boards; a little rubbed & worn.

¶ Topp volume V, number 291. First published in 1894. Two suitors for the hand of Millicent Chyne travel separately to West Africa to seek their fortunes. An exciting adventure story which Sutherland argues makes the novel comparable to Conrad's *Heart of Darkness*, published the same year.

1895

£180

THE POISON OF SECRET SOCIETIES

295. **MILFORD, Frederick C.** *In Crime's Disguise.* A novel. 5th thousand. Trischler and Company. Ads on versos of half title, title, contents, & introduction, ads on e.ps.

'Yellowback' orig. pictorial boards, blocked in red, white, black, & blue, lettered in red & black; extremities a bit rubbed, hinges starting but sound, spine sl. worn at head & tail. A nice copy.

¶ Not in Glover & Greene; not in Topp; Hubin. p.292. Cover art depicts two men in a small boat, one lying down and the other standing with a knife. A novel about a mysterious and criminal secret society divided into two parts: 'The Crime - 1875', and 'In Its Disguise - 1885.' From the introduction: 'It is characteristic of the egoism of modern society that, in its inherent aversion to the contemplation of anything calculated to disturb the even tenour [*sic*] of its existence, it should avert its eyes and complacently ignore the presence of threatening or dangerous objects as long as the threats of dangers affect its members individually and not collectively. In spite of revelations of late years, it is hard to convince the sober-minded, methodical, easy-going citizen that Secret Societies are anything more than the creations of an imaginative novelist's brain; harder still to awaken him to the realisation of the actual extent of their wide-spreading, poisonous growth ...'

1890

£220

LIFE'S ATONEMENT

296. **MURRAY, David Christie.** *A Life's Atonement.* A novel. New edn. Chatto & Windus. Half title with ads on verso, 32pp cata. (February, 1882). 'Yellowback' orig. pictorial printed boards, blocked in black, red, & green, lettered in red; extremities sl. rubbed. Ink signature of 'Ferdinand Lyle, Xmas 1883' on dedication leaf. A nice bright copy.

¶ Not in Glover & Greene who list two titles by Murray. Hubin p.303. Topp volume III, number 368. Murray's first novel, originally published in *Chambers' Journal* in 1879, and in book form in 1880. Cover art depicts a man running away through long grass away from another man lying on the ground. A London slum novel based in the fictional area 'Bolter's Rent'; Murray writes in the preface: 'Outside these pages, Bolter's Rents are unreformed. They are uglier, in fact, than any fictionist dare paint them'.

David Christie Murray, 1847-1907, was a journalist and fiction writer who served in the military for a short time.

[1882]

£320

RECOLLECTIONS OF A RELIEVING OFFICER

297. **ROWSSELL, Francis William.** *Recollections of a Relieving Officer.* John and Robert Maxwell. front. port. 'Yellowback' orig. pictorial boards, blocked in red, blue, white, & black, lettered in black & white; extremities sl. rubbed, spine sl. worn at head & tail, but still a nice copy.

¶ Not in Glover & Greene. Hubin p.358, it is also published under the name E.P. Rowsell. Topp volume VI, number 230. Copac records this edition at BL, NLS, and Cambridge only. This is a collection of nineteen stories about affairs in Egypt including: 'The Haunted Field', 'The Robbery of the Out-Relief Money', 'Retribution', 'The Midnight Affray', 'A Relieving Officer's Dangers', and others. A relieving officer was employed by the Poor Law Commission to assess what relief, if any, should be granted to those who applied for assistance.

Francis William Rowsell, 1838-1885, a lawyer and military man, his father was a Commissioner in British Egypt.

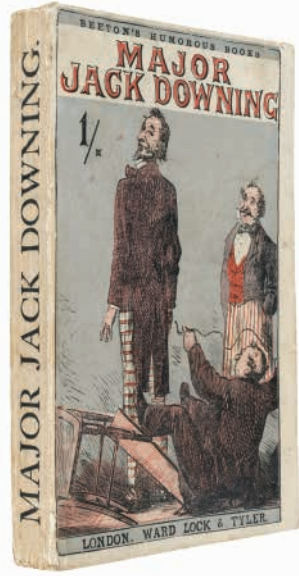
[1885]

£380





298



299

THE ANARCHIST

298. **SAVAGE, Richard Henry.** *The Anarchist: a story of to-day.* George Routledge & Sons. (Railway Library, no. 1205.) 'Yellowback', orig. yellow pictorial boards; v. sl. worn & a little marked. Stamp of the English Book Exchange, Buenos Aires on titlepage.

¶ Topp volume I, p.451; the first English edition; first published in Chicago in 1894. Ads are the 12th issue. Back cover ad. for Brook's Soap - Monkey Brand.

1894

£150

A FINE YELLOWBACK IN WRAPPERS

299. **(SMITH, Seba)** *Major Jack Downing of the Downingville Militia.* Ward, Lock, & Tyler. Half title. Ads on e.ps. 'Yellowback' orig. pictorial printed cream paper wrappers, spine uplettered in black; some sl. rubbing but a v.g. copy as issued.

¶ Topp volume II, number 490. First published in 1865 (in the U.S. and U.K.) Copac records a single copy of this edition, in 256 pages, at Aberdeen; OCLC adds a copy at the Library of Congress. Satirical letters written phonetically in New England Yankee dialect.

[c.1866]

£150



SKATING

300. **YGLESIAS, Herbert Ramon.** *Figure Skating.* 4th edn. George Routledge. Half title, front., illus. Orig. salmon-pink cloth, printed in black. v.g.

¶ First published in 1905, this fourth edition Liverpool only on Copac. With the 3-page preface to the 3rd edn, 1930.

1933

£35

THE END





JARNDYCE

THE MUSEUM