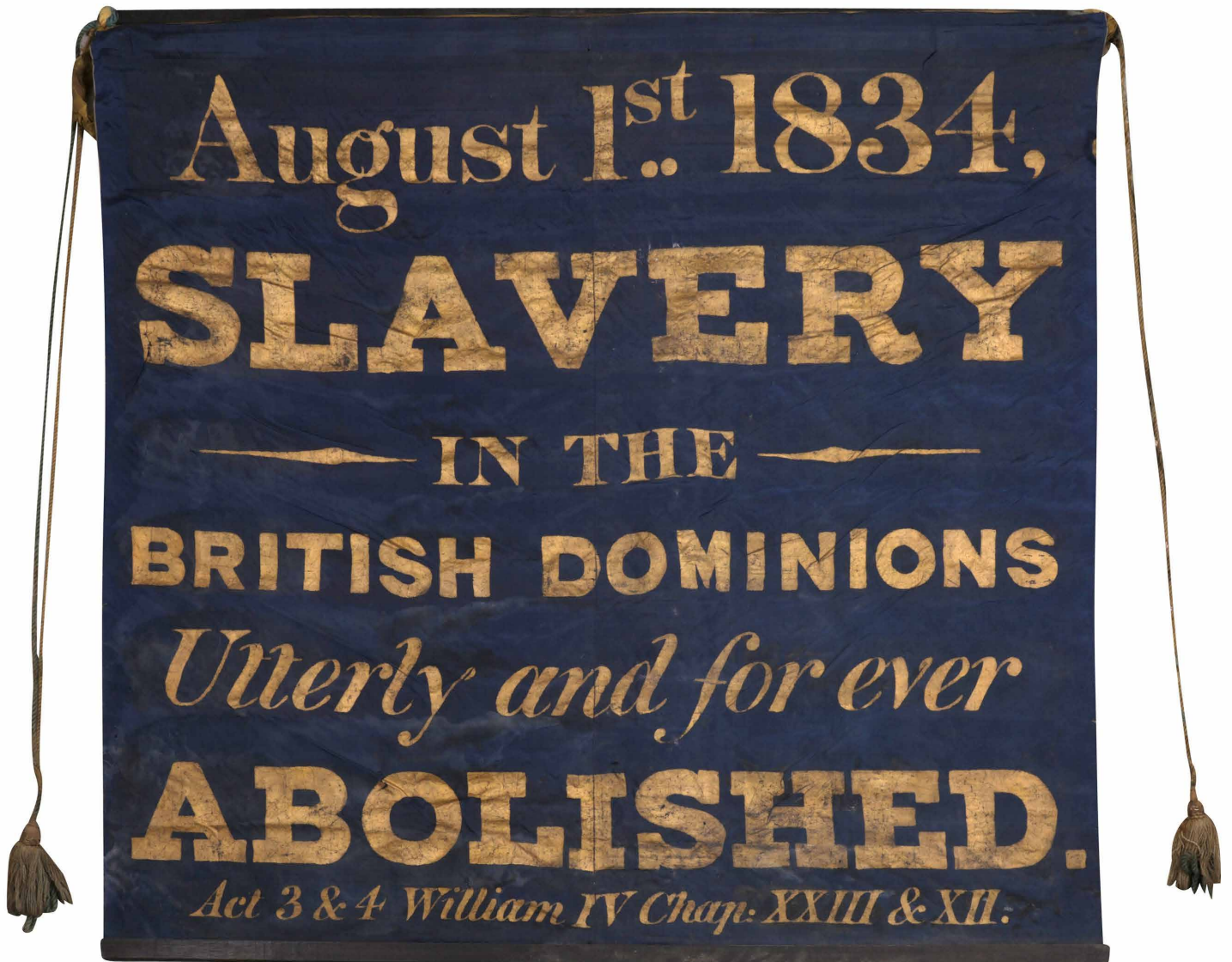


JARNDYCE

ANTIQUARIAN BOOKSELLERS



A Catalogue for the
New York Antiquarian Book Fair

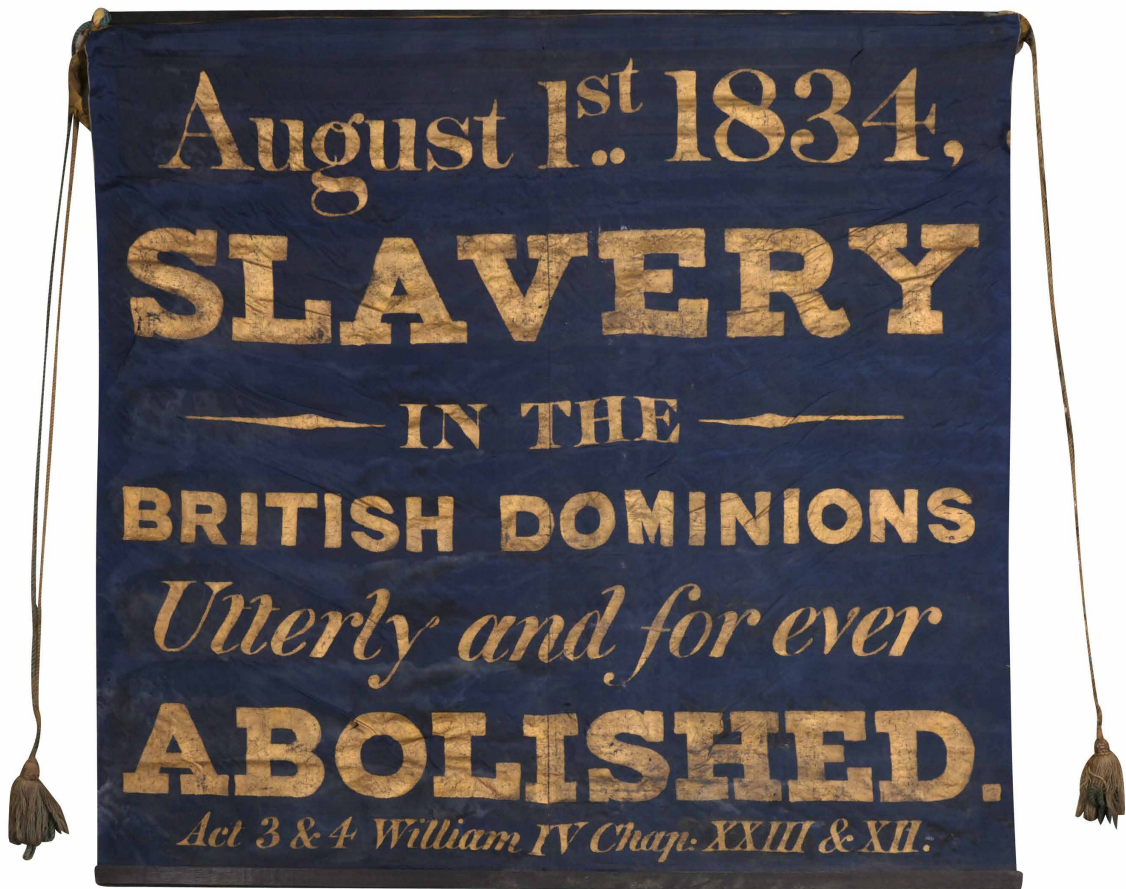
Park Avenue Armory, April 4-7, 2024

BOOTH B5

To order or enquire about any of these items
please email books@jarndyce.co.uk

A Catalogue for the New York Book Fair 2024

Jarndyce Books



MARCHING FOR ABOLITION IN THE UNITED STATES

1. **ABOLITION. MARCHING BANNER.** August 1st 1834, Slavery in the British Dominions Utterly and For Ever ABOLISHED. Act 3 & 4 William IV Chap. XXIII & XII. Banner, 97 x 89cm, of dark blue cotton, lettered in gold, complete with original wooden dowel hanger and silk tassels; sl. dulled with only sl. wear, one tassel (of 4) loose. Overall, an incredible survival in such condition. [102090]

¶ A remarkable, deeply evocative and exceptionally rare marching banner commemorating the abolition of slavery in the British Dominions. Passed unopposed in the House of Commons on July 22nd, 1833 (one week before the death of William Wilberforce), the Emancipation Act came into effect on August 1st, 1834. Under its terms, 800,000 enslaved Africans in the British Caribbean were immediately emancipated, although the legislation also provided for a period of apprenticeship, which in the case of field workers bound them to their former owners for anything up to six years.

The definitive origin of this banner is unknown. Was it created in 1834 to be used at a civic commemoration of the Act? Was it marched by British radicals in support of abolition both in Britain and the USA? Or was it in fact, made and marched in America, celebrating the freedom of the enslaved men, women and children of the British colonies whilst campaigning for the future emancipation of the American enslaved? John Oldfield, Emeritus Professor of Slavery and Emancipation at the Wilberforce Institute, argues, in the following paragraphs, in support of it being a banner created in the United States and used in the campaign for abolition in America.

Although this item commemorates a specific British event, there is little evidence to suggest that banners of this description, which were clearly meant to be carried and displayed, were part of Britain's vibrant abolitionist culture. In general, British activists did not commemorate 1834 and there was no tradition in Britain of anti-slavery marches. Some Chartists took inspiration from 1834 and there are documented links between

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Emancipation and the Anti-Corn Law League, but equally many Chartists opposed the terms of the 1833 Act, largely because it offered slaveowners £20 million in compensation. It seems unlikely, therefore, that this banner forms part of wider political or trades-union movements in Britain, either in terms of its style or its content.

Such banners were common in the United States, however. During the 1830s, '40s and '50s, American abolitionists regularly commemorated 1 August 1834. Organized for the most part by the Garrisonian wing of the movement, these events were popular throughout New England and usually involved parades and anti-slavery picnics. Many of the participants in these parades carried banners that explicitly referred to British Emancipation. Among the twenty or more banners on display at Hingham, Massachusetts, in 1844, for instance, was one representing 'a slave at sunrise on the 1st of Aug. 1834, with the chains falling from his limbs, together with the motto "This is the Lord's doing. Slavery abolished in the West Indies, 1st August 1834"'. Describing this procession, one abolitionist newspaper noted that 'throughout its entire length, of nearly a mile and a half, splendid banners were displayed at short intervals, which, with the varied dresses and imposing numbers of its countless ranks, attracted universal attention and admiration'. Similarly, in New Bedford, Massachusetts, in 1844, a large procession of Black activists marched through the streets, led by 'a cavalcade of 40 young men, with a banner inscribed, "In commemoration of British West India Emancipation – 800,000 chattels restored to men"'. If anything, these parades became larger and more sophisticated as time went on. Many well-known activists spoke at Emancipation Day celebrations, among them William Lloyd Garrison, Wendell Phillips and Frederick Douglass. African Americans also organized their own parades, complete with marching bands, banners and religious observances of one description or another. These events and the practices that accompanied them continued into the 1850s and would provide an important backdrop to the abolitionist struggle in the United States that reached a climax with the American Civil War (1861-65). Surviving examples of anti-slavery banners can be found in the collections of the Massachusetts Historical Society (<https://www.masshist.org/features/boston-abolitionists>). They are remarkable artefacts and provide ample testimony to the way in which British Emancipation inspired American abolitionists and helped to shape their rituals.

With thanks to John Oldfield, Emeritus Professor of Slavery and Emancipation at the Wilberforce Institute, University of Hull.

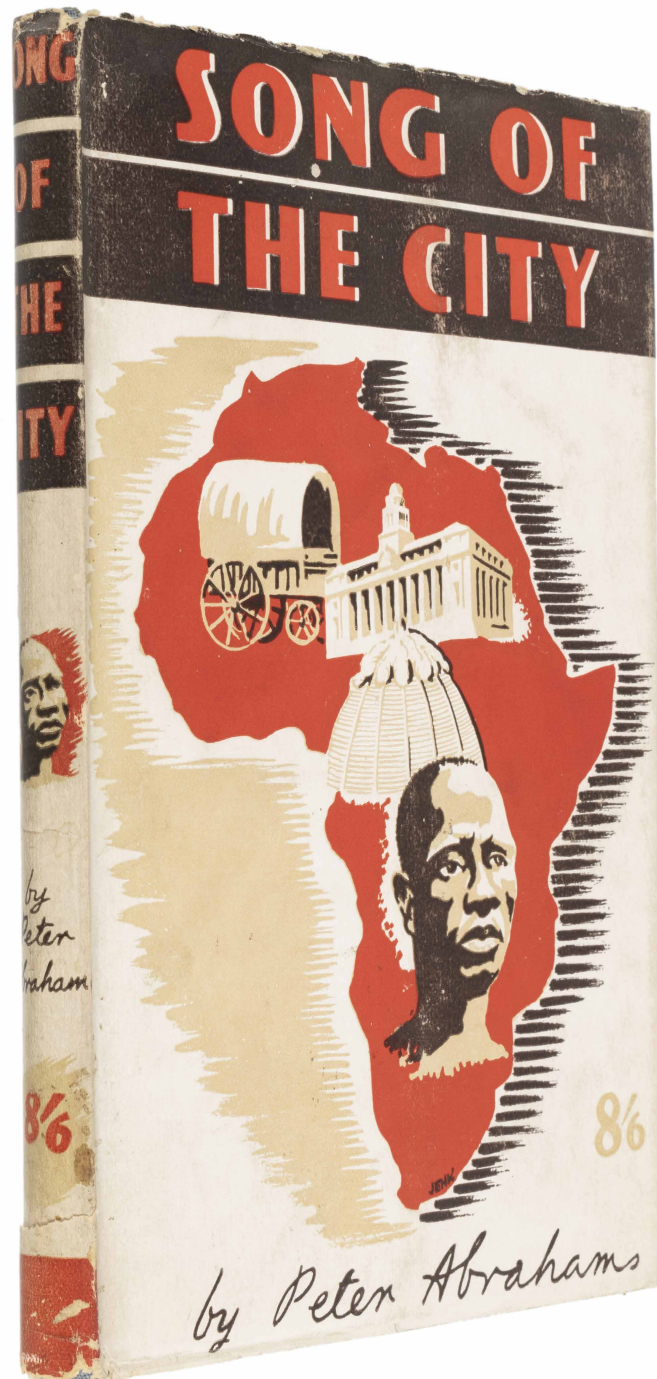
c.1834-[c.1865]

\$65,000



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PETER ABRAHAMS'S FIRST NOVEL

2. **ABRAHAMS, Peter.** *Song of the City*. A novel. FIRST EDITION. Dorothy Crisp. Half title, wartime economy paper. Orig. blue cloth, spine lettered in white. White & red pictorial d.w., unclipped; a little worn, marked & torn but a decent copy of a scarce book. Ink '20' to leading f.e.p. [102184]

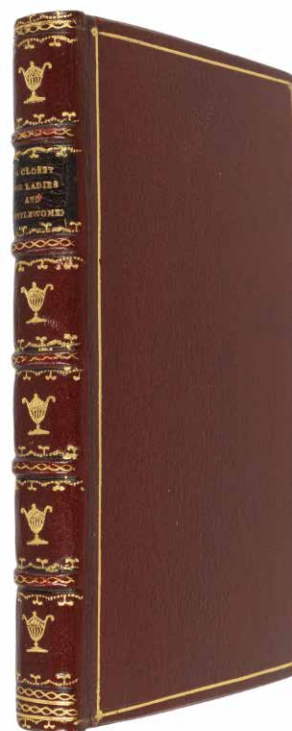
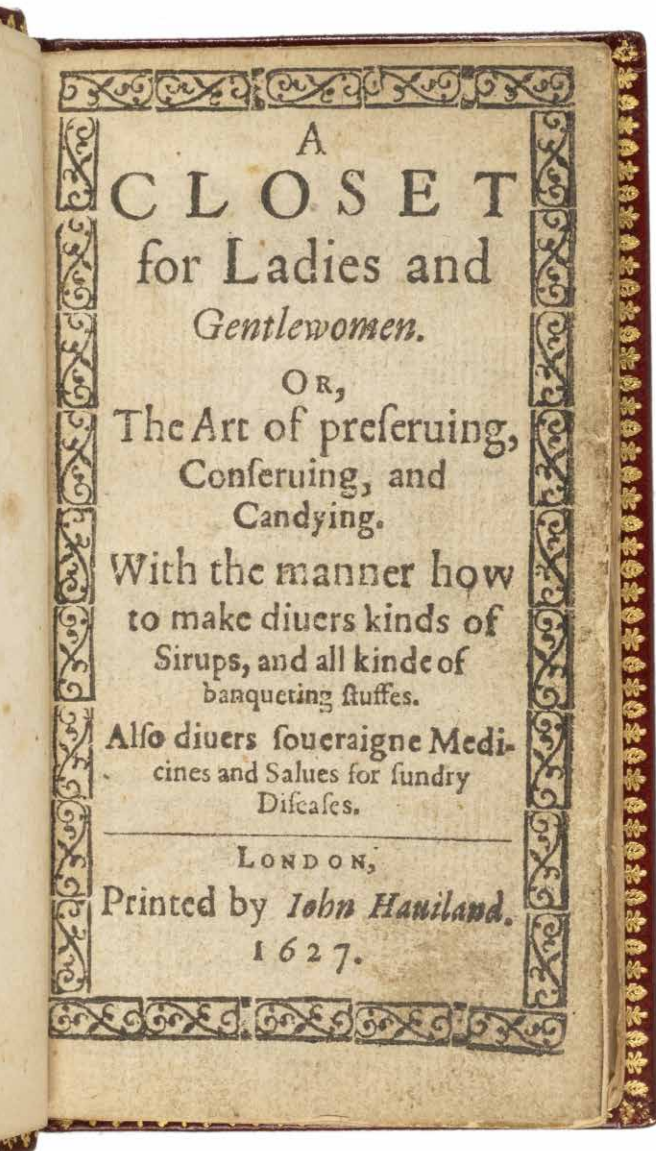
¶ Peter Abrahams, 1919-2017, was a South African novelist and journalist. *Song of the City*, his first novel, is one of the earliest works of fiction to address Black migration to Johannesburg, and in it his portrayal of urban life is more favourable than in his later books. Contemporary reviewers made the mistake of viewing it as a catalogue of information about African life, but it is a well-written and compassionate novel that deals sensitively with interracial social relationships.

[1943]

\$520

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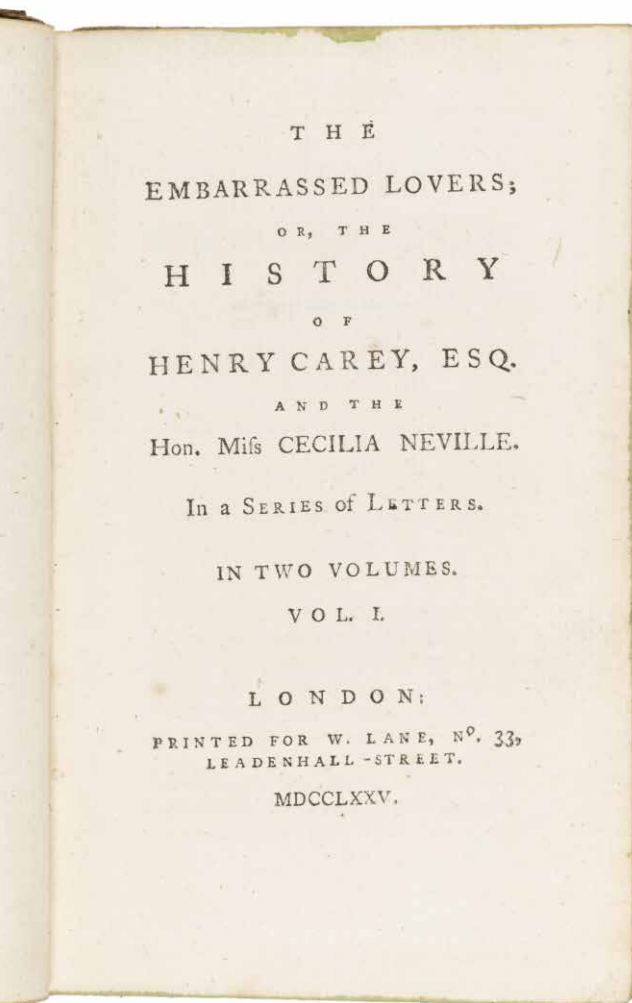
CLOSET FOR LADIES

3. **ANONYMOUS.** Closet for Ladies and Gentlewomen. Or, the art of preserving, conserving, and candying. With the manner how to make diuers kinds of sirups, and all kinde of banqueting stuffles. Also diuers soveraigne medicines and salves for sundry diseases. Printed for John Haviland. A-H12, [192]pp, text within attractive woodcut border. Later full red morocco, panelled in gilt, raised bands, spine gilt in compartments, black morocco label. a.e.g. A lovely copy. [102177]

¶ STC 5436.7. OCLC records copies of this edition at Indiana and Smith College only in the US. First published in 1608, there were a number of seventeenth-century editions, all of which are uncommon. Historically attributed to Sir Hugh Plat, this is now thought unlikely to be the case, though this work was often bound with his similarly formatted *Delights for Ladies*. There are sections on preserving, candying, 'banqueting conceits', 'cordial waters', conserves, followed by medical receipts. Many of these cures are for rather delicate matters of women's health. One example is a receipt 'to stop the whites in women' (leukorrhoea), the frankly horrifying recipe calls to 'fry Hemlocke in fresh swines greace: lay it as hot as shee may suffer it, to the secret place'. There are also receipts to help breast-feeding women with mastitis, 'a medicine for the falling downe of the matrice to the bearing place' (which also involves very hot cloths in the 'privy place'), 'a medicine to give a woman in travell, to make her have throwes', and many more.

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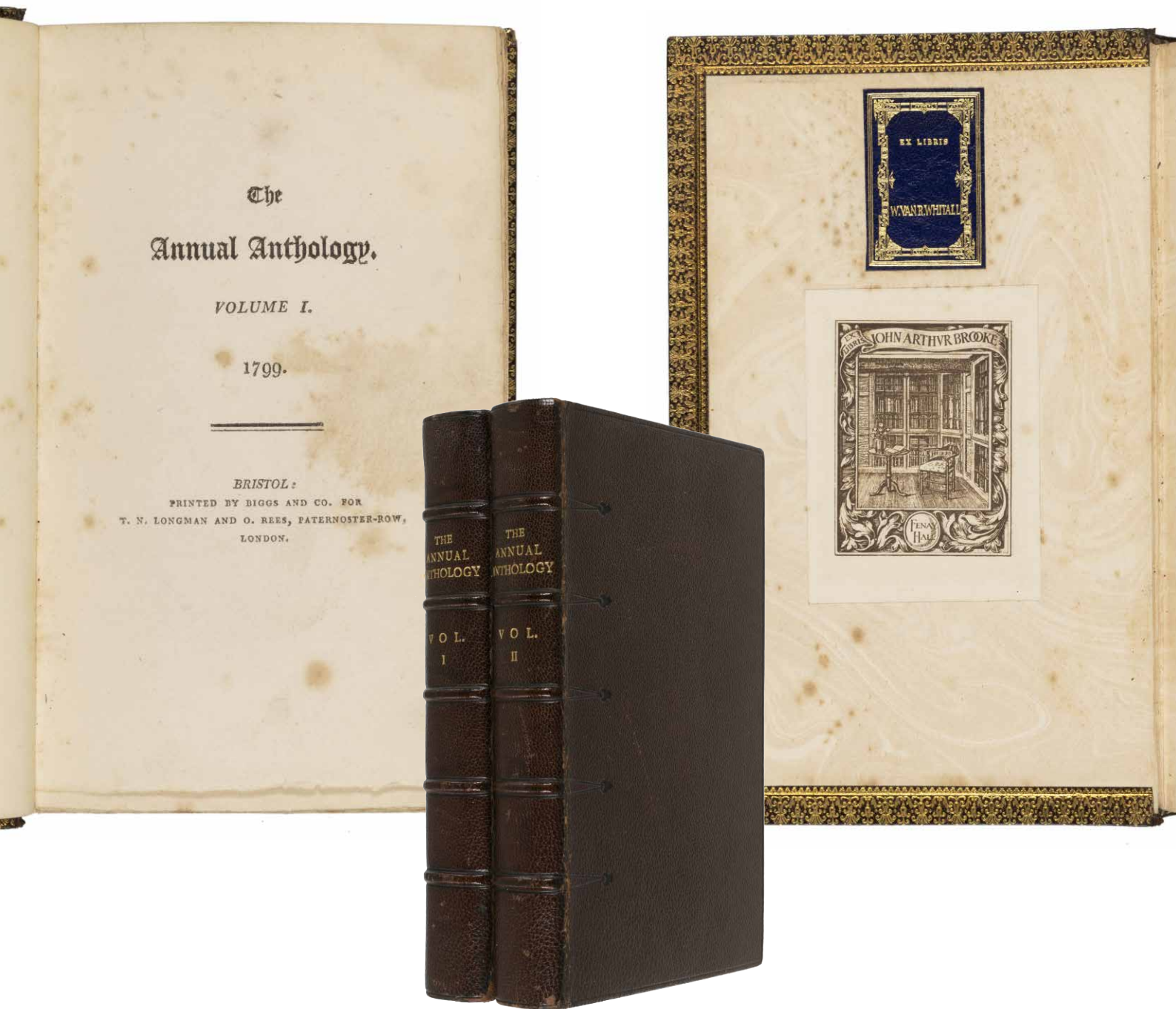
WILLIAM LANE'S FIRST BOOK AT 33 LEADENHALL STREET

4. **ANONYMOUS.** *The Embarrassed Lovers; or, The History of Henry Carey, Esq. and the Hon. Miss Cecilia Neville. In a series of letters. In two volumes.* Printed for W. Lane, No. 33, Leadenhall-Street. Half titles. Vol. I: [iv], 238. Vol. II: [iv], 278, [ii]pp ads; long closed tear along lower margin of pp148/148 vol. II affecting some text but still readable, evidence of seal removal from leading pastedowns to both vols. Contemp. full calf, spines gilt in compartments, red morocco labels; extremities rather rubbed & worn, hinges splitting but sound, spines quite chipped. Ink signature of 'Phi. Parry, 21 Oct. 1777' on leading f.e.p. vol. I, & 'P. Parry' in vol. II. The volumes differ slightly in height so the labels & spine bands do not align, but still quite a pleasing copy of a rare book. [102162]

¶ Not in BL. OCLC records copies at the Huntington and University of Chicago only. See Blakey p. 131. This is seemingly the first novel published by William Lane at 33 Leadenhall Street, fifteen years before he began using the Minerva Press imprint. Featured in both the *Critical Review* and the *Monthly Review* in 1776, *The Embarrassed Lovers* was not particularly well received. The reviewer from the *Monthly* was especially dramatic in his assessment: 'Though the reviewer sat down to this novel with eyes open, and all his faculties awake; before he had dragged through fifty pages, attention began to droop... In this comfortable state of half slumber, which left him just strength enough to turn over the leaves, while the soft ideas of *tender attachment, delicacy, embarrassment,* and the like, played in confusion about his fancy... He will only take the liberty of advising the readers of the *Monthly Review*, when all other opiates fail, and even when their seat at church refuses them their accustomed nap, to send for a dose of soporiferous reading...' See also items 17, 38 and 39.

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EDITED BY SOUTHEY

5. **ANTHOLOGY. (SOUTHEY, Robert, ed.)** The Annual Anthology. FIRST EDITIONS. 2 vols. Bristol: Printed by Briggs & Co. for T.N. Longman & O. Rees. Untrimmed in later full dark brown faux antique morocco by Rivière & Son, spines directly lettered gilt, gilt dentelles. Bookplates of the noted book collectors W. Van R Whitall, & John Arthur Brooke. A nice set of an important anthology of Romantic verse. [102170]

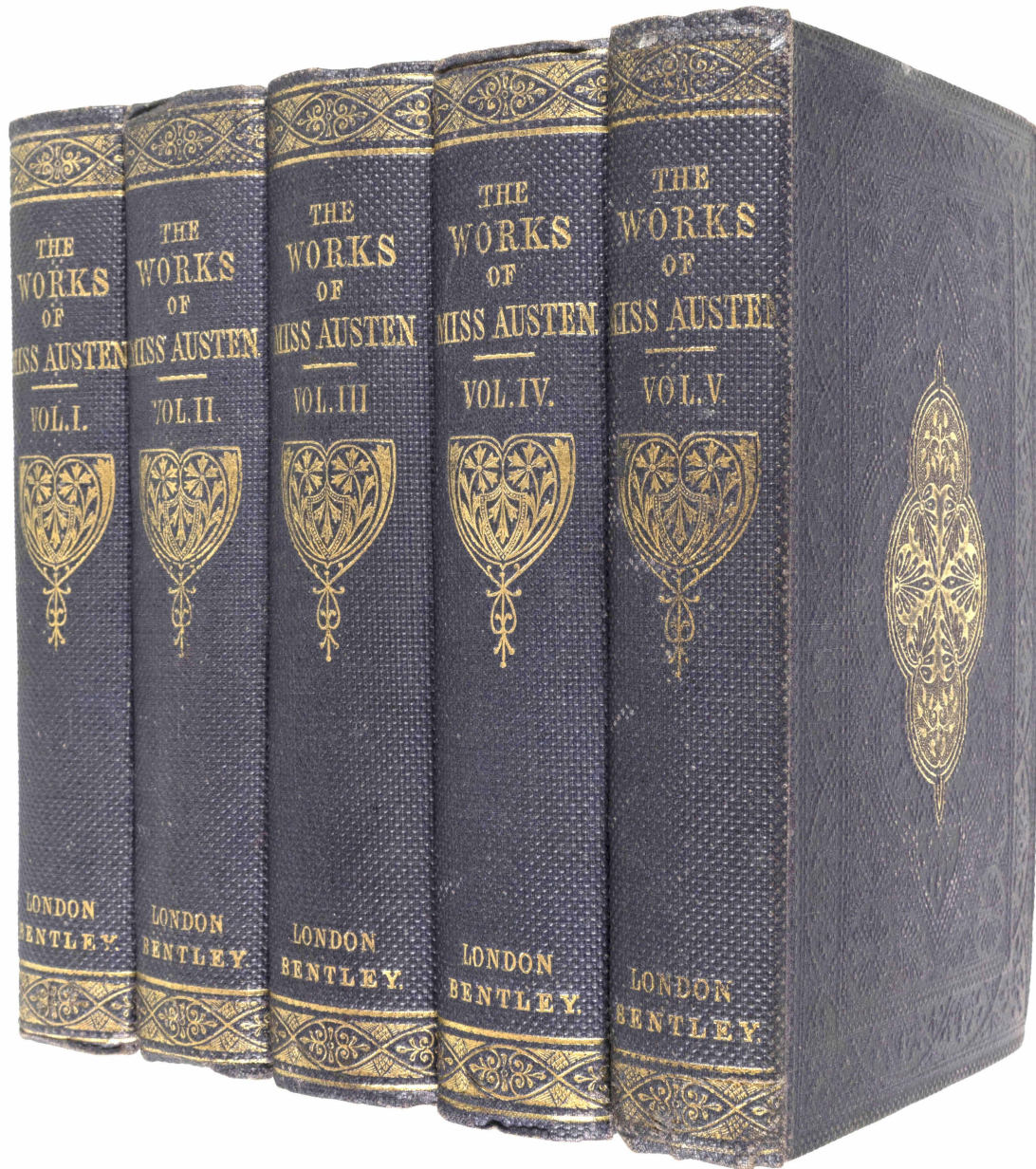
¶ ESTC T91377 & ESTC T91378. BL records that nearly all known copies of the first volume are bound without B8 (pp31-32); B8 originally contained Southey's 'War Poem', but was cancelled when it was deemed unpatriotic - there are only two surviving copies known to retain the leaf. Three volumes were advertised, but the final volume was not published. Along with numerous works by Southey, these volumes contain first appearances of poems by Charles Lamb, Samuel Taylor Coleridge, Amelia Opie, Charles Lloyd, Joseph Cottle, Humphry Davy, and others.

1799-1800

\$1,600

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Jarndyce Books



AUSTEN'S WORKS - A FINE COPY IN CLOTH

6. **AUSTEN, Jane.** The Works. 5 vols. Richard Bentley. Half titles, engraved fronts & additional engraved titles from the 1833 Bentley edition plates; small paper flaw to fore-edge of half title vol. V, otherwise a beautiful clean copy. Orig. purple embossed cloth, gilt motif in centre of front board, spines lettered & dec. in gilt; a few corners sl. worn, near imperceptible expert repair to inner hinge vol. III. Inscription on half title of vol. I: 'Christina Gordon from her mother 7th Decr. 1861' & Gordon's bookplate in each vol. A v.g. crisp copy of a scarce set. [100608]

¶ See Gilson, page 229 for this reprinted set of the five 'Standard Novels' first published in 1833, and first issued as a set in the same year. The final edition in this 'Standard Novels' format. The fact that it is a set is only indicated on the spines which are lettered 'The Works of Miss Austen'. This 1856 edition was also issued in green cloth, both issues being scarce in commerce, especially in such crisp condition.

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JAMES BEATTIE'S LECTURES ON PHILOSOPHY

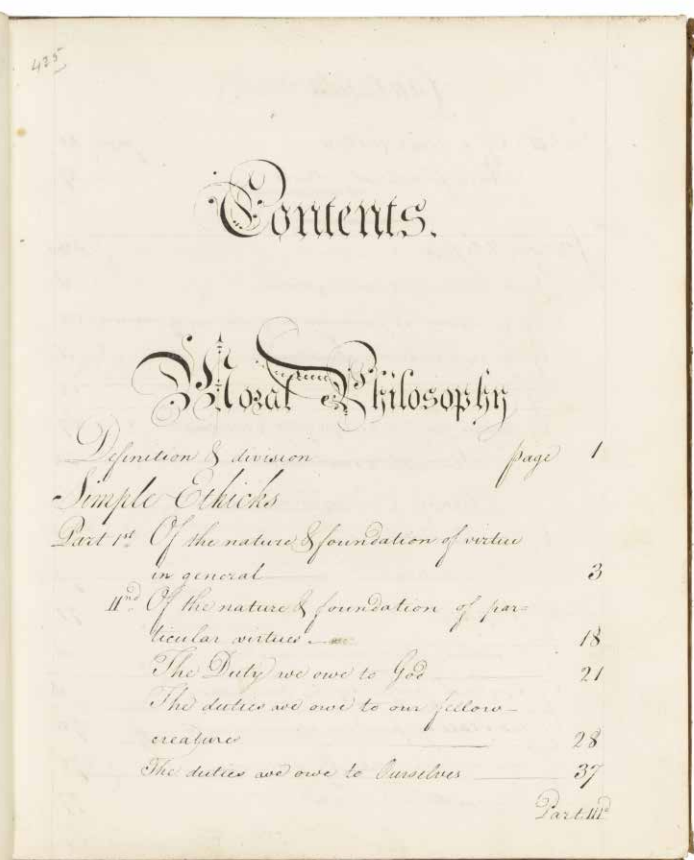
7. **(BEATTIE, James)** Manuscript Notes from James Beattie's Lectures on Philosophy at Marischal College and University of Aberdeen, copied or transcribed by George Milne, Aberdeen. 3 vols, all approx. 260pp ms., vol. III with 5 hand-coloured plates (4 folding), in a neat and attractive hand; a few headings excised. 19thC full sheep by Seton & Mackenzie (Edinburgh), morocco labels; rubbed, one label defective. Pencil signature of George Milne vol. I with additional ink signatures within text. [102027]

¶ 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 online)

Rebound in the 19th 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,



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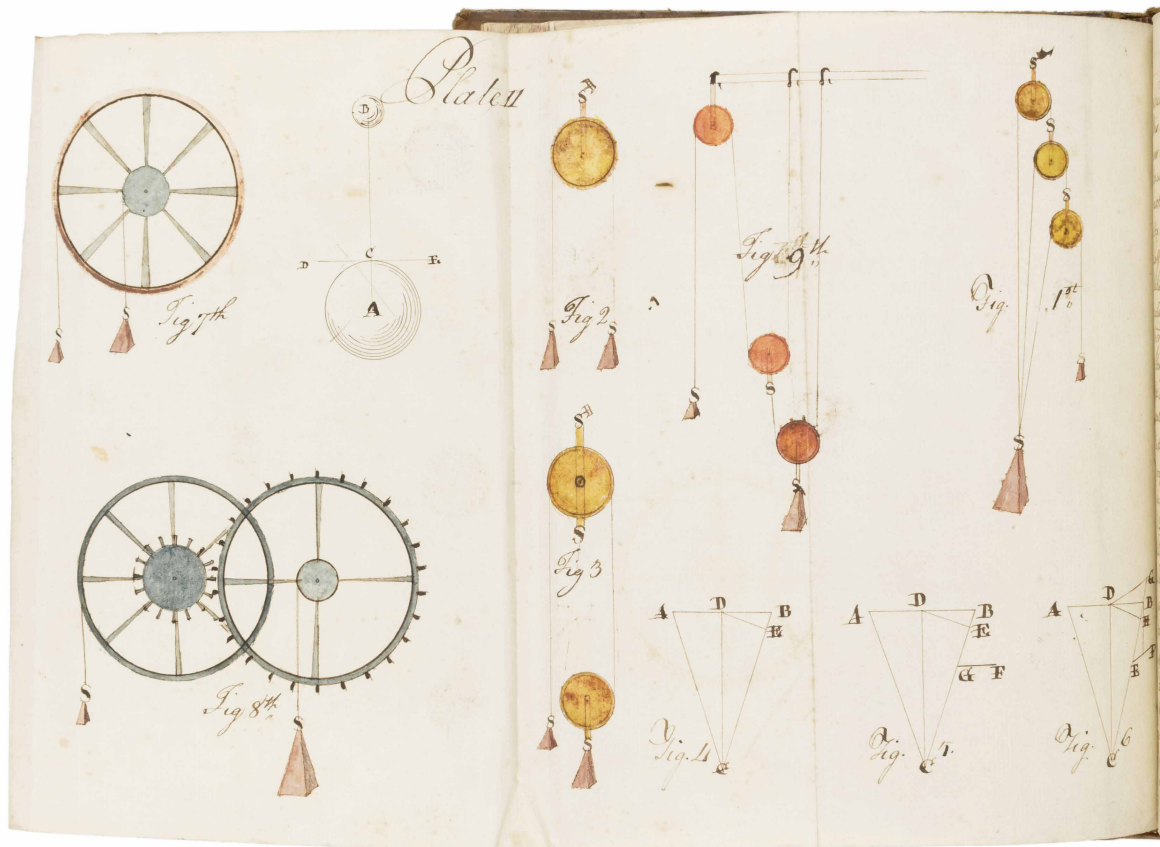
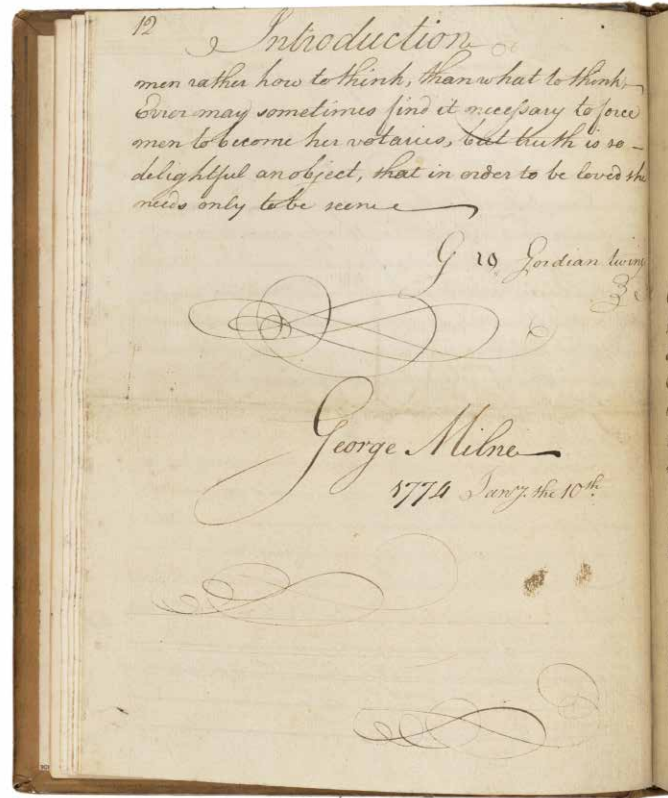
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it is a very learned, ingenious & useful work & will we hope, contribute something to one's fixing a standard of the English language'. 'Lastly', he concludes, 'remember that what you have already learned is only a foundation of knowledge & will be 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'.

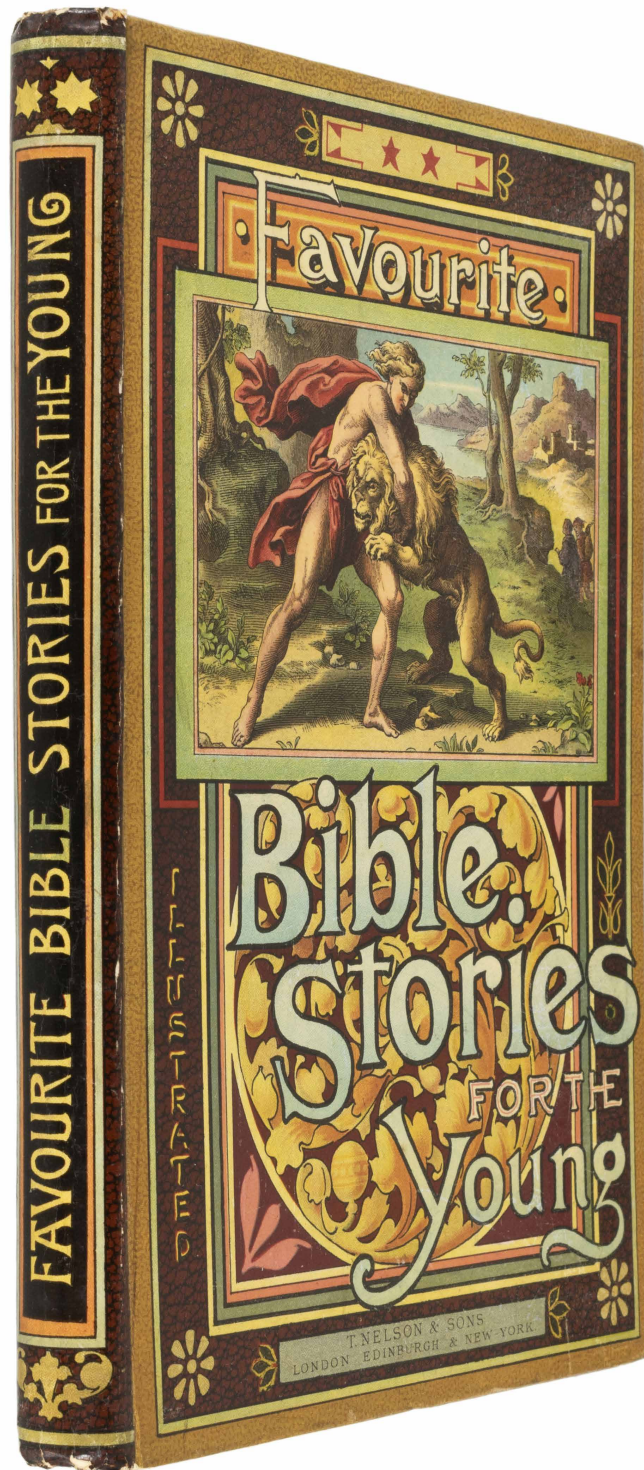
The opening volume (numbered volume III), includes, following Beattie's introduction, a 'Summary of the first book of Cicero's Offices by James Beattie LLD'. This is followed by an introduction to, and notes on, Natural Philosophy (including five hand-drawn plates. These notes could well be from the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

[1774-75]

\$8,900



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UNREAD BIBLE STORIES

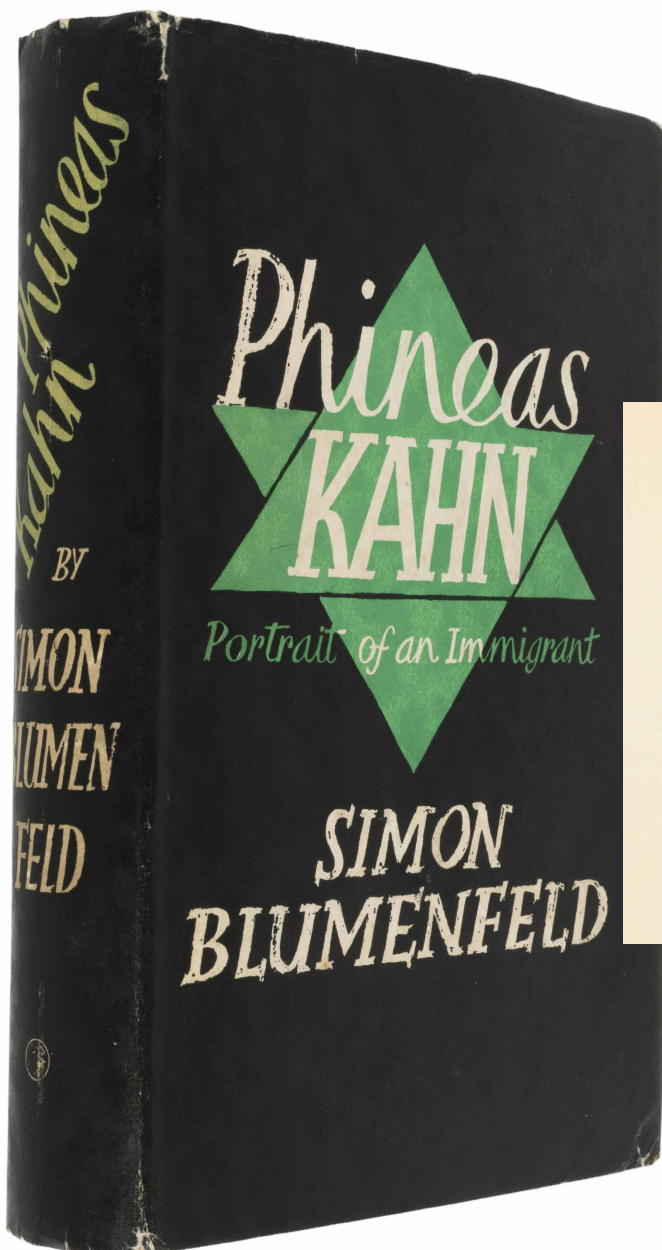
8. **BIBLE STORIES.** Favourite Bible Stories. Thomas Nelson & Sons. Front., two vignette titles, illus. Orig. pictorial printed paper boards; very sl. rubbed at extremities but a strikingly crisp & bright copy. [102116]

¶ A common book in uncommonly fine condition having never been read or used very sparingly under the watchful eye of a guardian book angel.

1893

\$240

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To E. Welch
with best wishes
from
Simon Blumenfeld
26/4/37

PRESENTATION COPY

9. **BLUMENFELD, Simon.** *Phineas Kahn: portrait of an immigrant.* FIRST EDITION. Jonathan Cape. Half title, 8pp cata. Orig. orange cloth; a little rubbed. Black d.w., unclipped; a little rubbed at edges, small nick to spine, rear panel sl. dusted. Presentation inscription 'To E. Welch with best wishes from Simon Blumenfeld 26/4/37'. [101991]

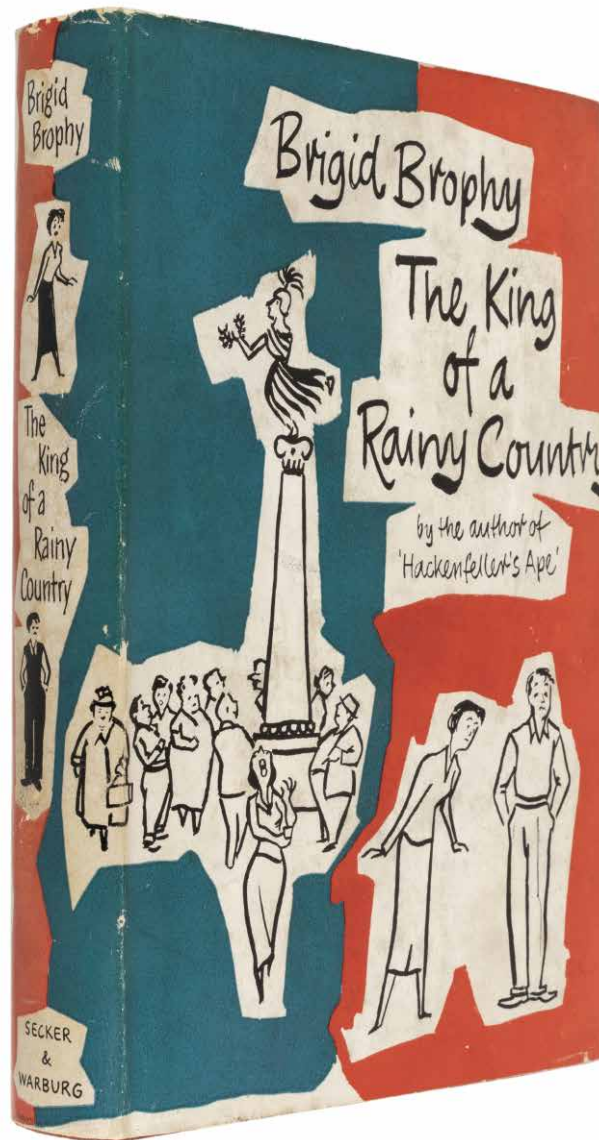
¶ Unusual in such good condition and especially so inscribed. Set a generation earlier than Blumenfeld's more famous first novel, *Jew Boy*, *Phineas Kahn* is apparently based on an ancestor of the author's wife and tracks the indomitable title character from Tsarist Russia to the East End of London. The final section, which focuses on Kahn's children, is not wholly successful and slides into Victorian sentimentality, but there is a great deal of life, humour and verve in the novel, and Blumenfeld is an important London writer who deserves to be better remembered.

1937

\$890

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‘AN ENQUIRY INTO ROMANTICISM AND DISAFFECTION’

10. **BROPHY, Brigid.** *The King of a Rainy Country.* FIRST EDITION. Secker & Warburg. Half title; v. sl. foxed. Orig. red cloth; small mark to front board. Red & blue pictorial d.w., unclipped; a little rubbed & dusted, small closed tears to rear panel, verso a little foxed but a bright copy of a scarce work. [102060]

¶ Copac lists five copies. Brigid Brophy remains underrated. Susan, the nineteen-year-old protagonist of her second novel, might best be categorised as semi-Bohemian; a neglected category, but a very real one. While working for an unscrupulous bookseller (i.e., a pornographer), she stumbles upon a nude photo of a boarding-school crush and enlists her flatmate Neale to set off to Italy to find her. Part kitchen sink drama, part farce, part romance, *The King of a Rainy Country*'s strength lies in portraying everything (jobs, relationships, people, even the novel itself) as fluid and ambiguous while maintaining a sense of fun. Brophy executes narrative pirouettes not because she wants to wrongfoot the reader, but because she wants to convey the confusing freshness of youth and has faith that the reader is smart enough to enjoy the ride. Ali Smith praised it as ‘pitch-perfect novel, an inquiry into romanticism and disaffection, is witty, unexpectedly moving and a revelation again of Brophy’s originality. Entirely of its time, it remains years ahead of itself even now, nearly 60 years later, in its emotional range and its intellectual and formal blend of stoicism and sophistication.’

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THE BITTER END

11. **BROPHY, John.** *The Bitter End.* FIRST EDITION. J.M. Dent. Half title. Orig. blue cloth; extremities sl. rubbed. Blue & purple pictorial d.w., unclipped; sl. chipped, a few closed tears, spine repaired at head, flaps sl. spotted. [101446]

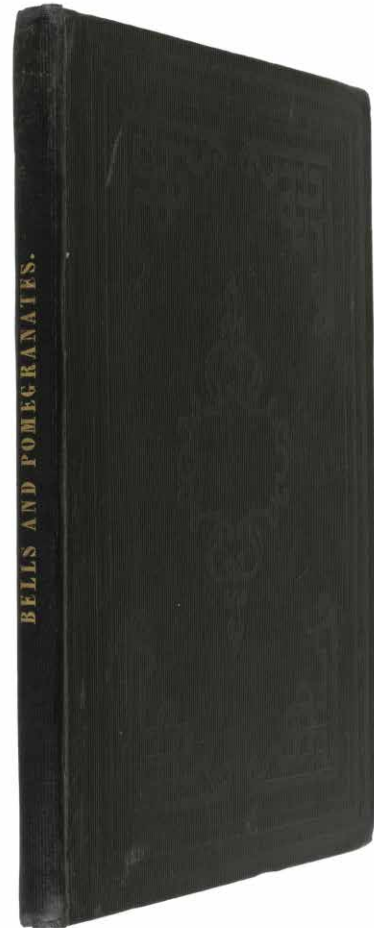
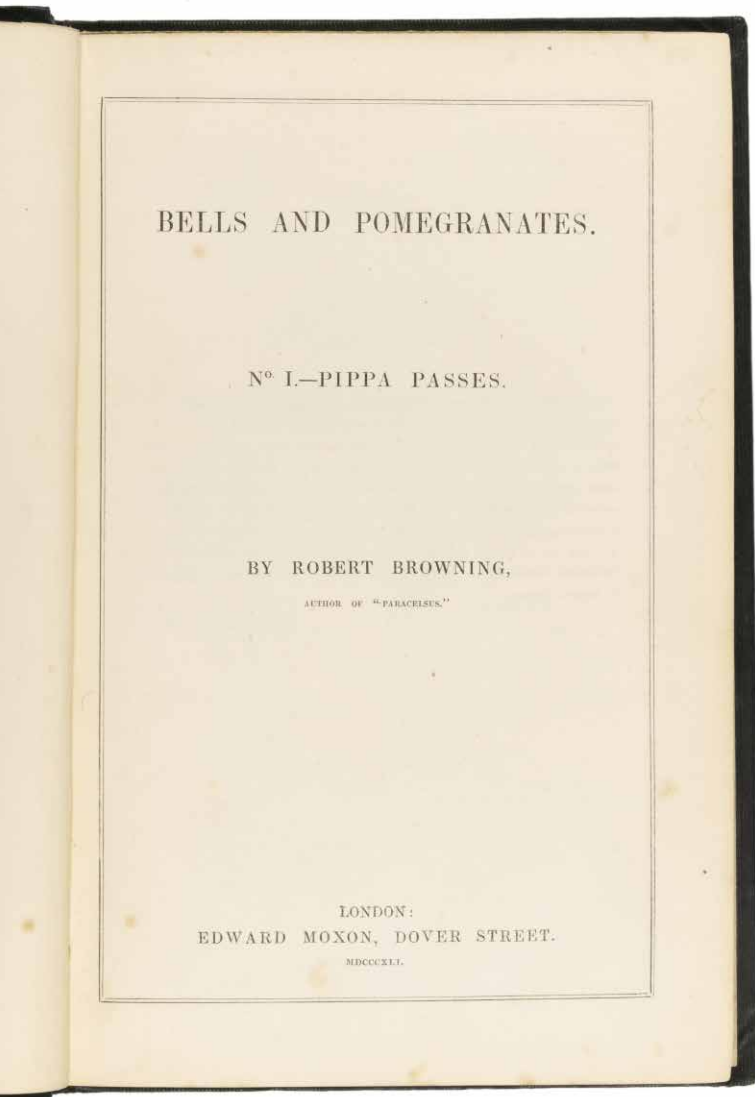
¶ Scarce, especially in the jacket. BL, NLS, and Eton only on Copac; OCLC adds six copies, the only copies in the U.S.A. being at Pennsylvania and Brigham Young. Printed in the U.S.A., the much more common American edition appeared the same year; neither edition appears to have precedence. Brophy's 'attractive semi-autobiographical hero' lies about his age in order to enlist - horror and disillusionment obviously follow. Cyril Falls commended the lack of 'the usual ravings', but preferred the book's opening, opting for the obvious joke about its conclusion. A well-written and early World War One novel - the genre really took off the following year.

[1928]

\$850

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BROWNING'S BELLS AND POMEGRANATES - ORIGINAL CLOTH

12. **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. With the contemp. signature 'Woodhouse' on leading f.e.p. A v.g. bright copy. [102142]

¶ 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.

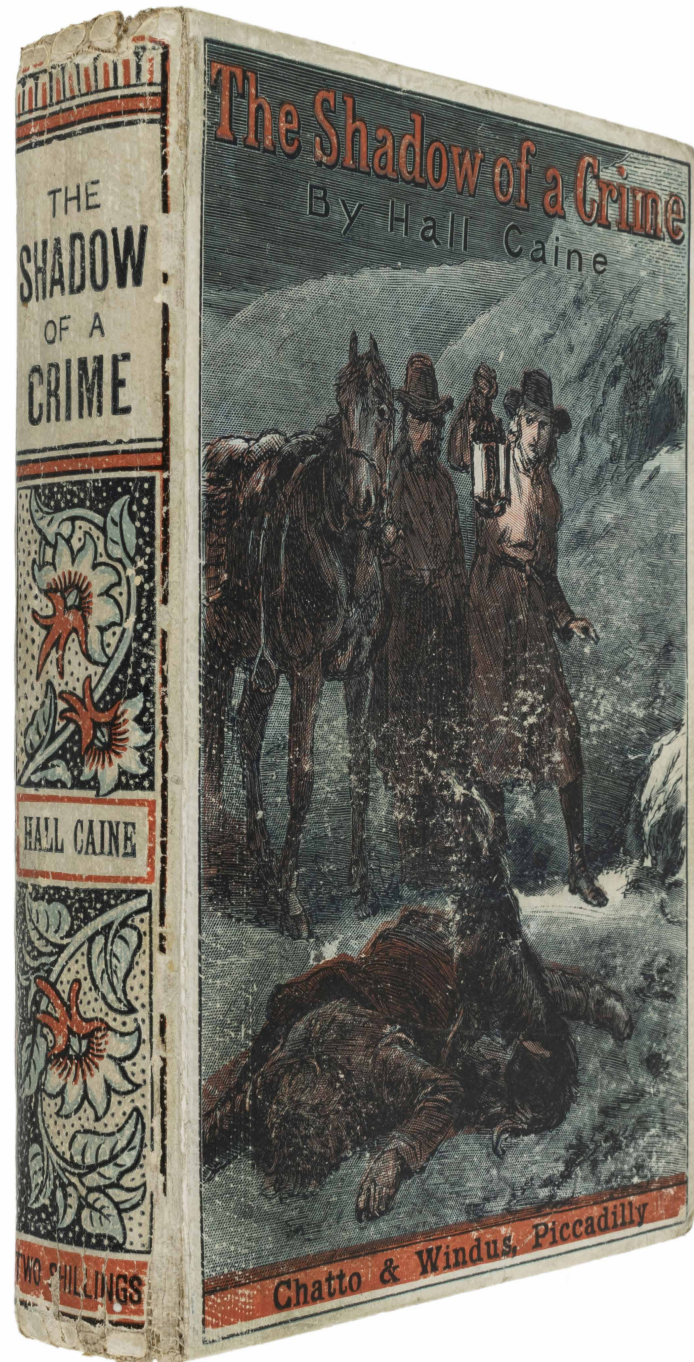
VII. Dramatic Romances & Lyrics. 1845.

VIII. Luria; and a Sole's Tragedy. 1846.

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

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UNRECORDED YELLOWBACK EDITION

13. **CAINE, Hall.** *The Shadow of a Crime*. New edn. Chatto & Windus. Initial ad. leaf, half title, final ad. leaf, 32pp cata. (Feb. 1890). Ads on e.ps. 'Yellowback', orig. pictorial printed cream paper boards; a little rubbed, hinges sl. cracked but firm. v.g. [100319]

¶ Topp records editions published in 1886, 1894 and 1899 but not 1889. This edition not on Copac or OCLC. First published in 1885, this is Caine's first novel, set in Cumberland during the English Civil War.

1889

\$290

A Catalogue for the New York Book Fair 2024

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LEWIS CARROLL, PHOTOGRAPHER

14. (CARROLL, Lewis, pseud. of Charles Lutwidge Dodgson) ORIGINAL PHOTOGRAPH TAKEN BY LEWIS CARROLL, of Ella Monier Williams. n.p. Black-&-white photo., albumen print, 66 x 100 mm, laid on to a piece; very sl. age-spotted. [102208]

¶ An original black-&-white photograph of Ella Monier-Williams, taken by Lewis Carroll. In the photograph, Ella, a little girl eight years old, is seated on a deep sofa, leaning against one of the arms, facing to the right. The albumen print has been laid on to card in the style of a carte de visite, and inscribed on the verso in a contemp. hand, 'Ella Monier Williams, photograph taken by Lewis Carroll'. Ella was the daughter of Monier Monier-Williams, a professor of Sanskrit at the University of Oxford, with whom Dodgson was acquainted. An accompanying extract photocopied from Dodgson's diary, shows that he dined with the professor on May 1st 1866, and noticing his little girl, expressed a wish to photograph her. This he did on the 24th of the month, and several more times over the subsequent few weeks. Another loosely inserted photocopied note, which includes reproductions of two more photographs of Ella taken around the same time, suggests she 'gave him the suggestion for one of his drawings of "Alice".'

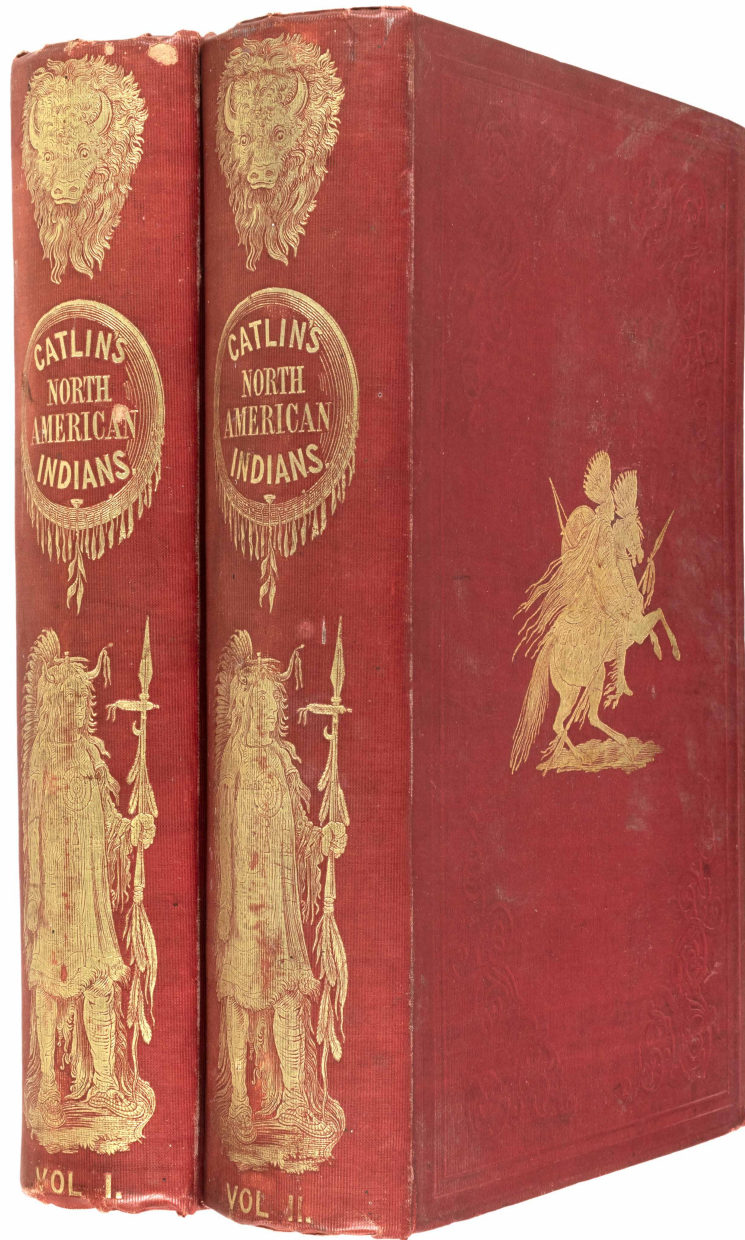
Original photographs by Lewis Carroll are scarce. This one sold at Phillips Auction house in London in 1994, in a sale of items belonging to the children of Bishop John Bickersteth, grandson of Ella Monier-Williams. A similar example, evidently taken of Ella at the same time, sold at auction in London in 2023, achieving £4,250.

[1866]

\$4,200

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FINE COPY IN ORIGINAL CLOTH

15. **CATLIN, George.** *Illustrations of the Manners, Customs, and Condition of the North American Indians: in a series of letters and notes written during eight years of travel, and adventure among the wildest and most remarkable tribes now existing. With three hundred and sixty engravings from the author's original paintings.* 7th edn. 2 vols. Crown 8vo. Henry G. Bohn. Fronts., & 178 further plates (including 3 maps, one folding), numbered to 180; occasional light offsetting, some light browning to text block. Orig. red fine-grained cloth, pictorially blocked & lettered in gilt & blind; sl wear to head & tail of spine vol. I, corners a little worn. Inscription on leading pastedowns: 'To my old friend Bernard Hassall from John Hayes 27.10.81'. A v.g. bright and crisp copy. [101799]

¶ First published in 1841 as *Letters and notes on the manners, customs, and condition of the North American Indians*. A fine copy as issued of Catlin's written and artistic impression of indigenous Americans compiled during his five journeys through the American West during the 1830s.

FIRST LOOK OF THE

CHRONICLE OF THE ISLES;

Containing a Curious Display of Female Ambition, Assurance, Success, and Disappointment. Exhibited before the Grand Council of the Isles of Britain, in the First and Second Month, of the Forty Eighth Year of the King, by

MARY ANN CLARKE.

The Chronicle of the Bishop and his Clerks, Newly Translated from the Oriental Language.

CHAPTER I.

1. Asso it came to pass in these days, that the second son of the King of the Isles fell deeply in love with a woman of the country, who he belonged to another man, even to Joseph Clarke, the Mason.

2. But this Stonehewer's spouse was as artful as she was fair, and deluded the Prince with her Syren's tongue, inasmuch that he devoted on her, and dwelt with her in many places near his father's court.

3. The magic of her eye was too powerful for the Prince's resolution, although he had married a wife from a far country, the daughter of one of the Kings of the Continent, and he deserted her for this concubine, so he had done before for others, who had appeared as fair to his fancy.

4. Now this Prince was also a Priest of the order of the Holy Empire; and according to the custom of the Country was a Military Chief and Commander in Arm.

5. Therefore, it marvelled no one that he became the favourite admiration of the women at that time.

6. 'Oh! that they were wise, that they understood this, that they would consider the folly of following the desire of their eyes.

7. For it is written in the Book of the CHRONICLES of the ISLES, that he Tabernacled with her openly, and even in sight of the noble men of the two Cities.

8. Notwithstanding which they hailed him the Commander in Chief, and the warlike men whispered as he passed 'he holds the mischief in war, the wolf in the chase, and the potent over the bottle and the fair.'

9. Now during the time that he sojourned with this woman, he spent a great sum of money upon her, but her avarice was greater than his generosity, and she cunningly advised with others to sell the chief places of profit under him, in which she was very successful.

10. Inasmuch as she raised great sums upon the Prince's credit, and thereby at last brought reproach and contempt upon his name, notwithstanding the lies.

11. As the barren womb breeds, and as the grave crieth 'al more' so did this woman for the Prince's gold, for in the space of thirty months she received from his chief banker the moderate sum of 16,711, after which the coffer was shut.

CHAPTER II.

1. Is not this world disparted with the Seer, for is it not spin and make linguists, such good? And so it was in the Isles of Britain; for this woman wrote her affairs to the King's Court, even to the Prince's brother, who dwelleth near the Throne.

2. But they only asked at the report of these things, and the aged Monarch raved and exclaimed, 'Heaven's will be done if it be so.'

3. Now these complaints availed her not, nor were they heeded by any of the King's Houses, and the Prince was also dead to her remonstrances.

4. In vain she urged in the most soothing language the tender moments that were passed; but he listened no longer to the voice of love, and left her to bemoan her sorrows among the willows.

5. But she waxed wroth upon this, and swore to be greatly revenged, by bringing an ungrateful Prince before the Elders and Bishops of the People.

6. 'I imagined just then, that a ruler from a distant district had taken his abode near this woman, who commended with her, and offered her his assistance in bringing these secret affairs before the great Tribunal of the Nation.

7. He dwelt not long over the packets of love letters and other favours of the Prince, but concluded at once to lay the whole before the great Council.

8. And he was seconded in this motion, by that boisterous of liberty, Sir FRANCIS DONNOR.

9. The Council being assembled and determined to examine into all these things, called for MARY ANN CLARKE, the wife of Joseph, who now dwelt in the great City, and was doomed by his neighbours a Master Mason.

10. And she stood before them to answer all their questions unsolicited the interrogations of the inquisitive.

11. Her attire was a light blue mantle with a veil, which she threw back that her face might by chance captivate some of her Judges.

12. A middle aged man of becoming discretion, and a young damsel attended her on this important occasion, and the curiosity of the people was so greatly excited that a mighty multitude escorted every night to the Council Chamber, to hear the words that were uttered there.

13. Now are they not all written in the Books of the Records, from whence the words of wisdom may be gathered; and where they remain for future ages to wonder at and admire.

CHAPTER III.

1. Is the midst of judgment there shall be mercy, saith the Prophet; and this woman found favour with her Judges; for let her listened to her words, and heard her grievances with astonishment.

2. The doubtful and the positive argued together upon the case before them, but the Prince's Letters produced great debates at the midnight hour amongst these sages of the nation.

3. 'Hail sacred Liberty, thy sacred rights; by thee inspired, this woman without the keen reproach and provoking taunt of the Prince's friends among the Assembly, and held fast thy great cause, thine to answer the rules of the Nation.

4. Speak not of the frailty of woman, nor utter a word of Salomon's Contention; in this woman exceeded them all, even the woman of Samaria who offered up her husbands dead also.

5. And there came forward to speak upon these things, a certain cunning man, named XAVIUS, but his pretensions were discovered, and the assembly ordered him to be confined in Newgate, the prison.

6. Where he remained till liberated by the same power that confined him, so that men might see the law, that stands in the western part of the great City.

7. And this woman attained a great equity, more like a Princess than an amputation convenience, and her abode was in Gloucester Place.

8. Her wardrobe was of many colours, and her servants were the liberals of the Military History; who in her dwelling,

but not so fat neither, for where's the hurry! some time must elapse between doing those things, my darling!

6. The sweet words that he spoke, ungranted over her conscience, and the golden CARAWAY combs from the bankers were life itself to Miss CLARKE's career of folly and dissipation.

7. In these days of his folly he emitted many Letters, some of which are recorded in the Temple of Fashion, where they are extolled as the words of a Prince, but not as the promises of a Man who abideth in his house with righteousness.

Sandgate, August 6, 1874.

MERRA LITTLE ANGEL.
My Dearest Dear, my only life,
With that I could call you wife,
Oh! that I could be in your arms,
Breathing in more than mortal charms,
But things fall off, I go away,
For to survey the coast to day,
Your handkerchiefs, when very fair,
To wear them is, I think downy,
To-morrow I receive Dragons,
And all the Officers' opinions,
But might you please me near so well,
As being near my dearest self,
How much I love her more than all,
Savvy, believe, or House call. F.

Hymenaeus, August 4, 1874.

EVERY CHAMBER OF MY HEART.
My Dearest Little Angel Darling,
My sweet Love, delight not charming,
Your Dear Pretty Letter mov'd me much,
Memento of thanks for motion such,
For I am fond of your affection,
And quite here for motion such,
'Tis kind of you to think on me,
Or fairly have you not been true?
Of course I have not got a bit,
I'll hurry then away to town,
The love you bear for me,
Lov'd might the play was quite the thing,
O' mine own grace the King,
How long is it since last we parted,
Believe me, my dear, I have not forgot.
'Tis neither one another's horse,
I remain yours, and your share. F.

CHAPTER VI.

1. All things have but a time, the love of Prince endereth not for ever; and it so fell out that the Military Chief heard of something displeasing to the woman, and that she already belonged to another man, even before she had cohabited with the lover.

2. Then said the Prince, are these things so? and he took up his pen and wrote to his quarantary dear.

If you tell every thing you know,
About your business you may go.

Another,
I neither wish to see nor hear you,
T'was others, not me, have undone you.

Again,
I cannot help you any more,
I've done too much for you before.

Afterwards,
I'm sorry for your present grief,
But I cannot efface it here,
Nor can I see what good accrues,
To you or me, or to us here.

3. Thus it was at last, the Chief retired from his chamber without sorrowing, and commended with his friends about the city, for the multitude of advisers he thought to find wisdom.

4. And are not all these Acts recorded in the Chronicles of the Parliamentary Rolls, from whence not a jot can be altered nor even by the very Demons of PARVY.

5. In these days the taxes were increased, and ragsery triumphed over honesty, in most places.

CHAPTER VII.

1. Awake ye lovers of woman, and all ye that delight in love draw sigh; consider how secret things are brought about, The Stars Moore, in his Annual Speculation, had discovered that in the month of May, a Great Conspirator should be discovered, who was not a Prophet of the People, and was not his words verified by the eyes!

2. Behold the ways of men, and say, are they impervious in wisdom?

3. But the woman has undertaken a task which will make her name immortal. She has a soul of resolution and did not hesitate a moment; but who shall reward her for these things?

4. For the Patriots say she is penurious, and she must remain so, for the Chief and his friends are without charity for her.

5. But DONNOR spoke good of her in the Senate, and rejected against the Chancellor about the Ass and the Thistle; the comparison was so well worded that the people to this day still sing it at the job.

6. But many rose up afterwards, and bawled against her in the double tongue of false argument, even the robes of the law (except two), who live by proving the left to be right and the right to be the wrong side.

7. But the dawned the day approaches, which shall make the black of the sun of liberty open their optics, when every black crow will run after a Patriot, and laying hold of the skirt of his garment, cry out, 'Oh! brother, take me with you to your land of freedom, for I am sick of falsehood.'

CHAPTER VIII.

1. Behold how the chafin taken in the opinion of the people! His sword and spear by in rust, and nothing remains but his grey goose-quill and is not his Mine and Crown laid aside?

2. And behold he walketh in a rain shoe, which shall fall in the sight of the people, while the fumes of WARREN, WATTSMAN, and HURBERT, shall flourish and endure for ever in every generation.

3. Who is wise that hears this, and understandeth these things, but can increase to him a constant, the indignation of the Black Coat may within his honour, but who can conceive or believe him innocent of folly, vice, and acknowledged adultery?—*Read the Letters that follow in the Publisher's Morning Advertiser, for St. Patrick's Day.*

4. Now the rest of the Acts of MARY ANN CLARKE, and all that she said after these things, are they not written in the Chronicles of Blue Covers which Batty on the Staffs.

Printed by and for J. HERBERT, at his Newspaper-Office, 4, Merlin's Place, Spa Fields; Sold by W. WILSON, 4, Little Warner Street.—Price One Shilling.

THE DUKE OF YORK SCANDAL

16. (CLARKE, Mary Anne & FREDERICK, Duke of York) First Book of the Chronicle of the Isles; containing a curious display of female ambition, assurance, success, and disappointment. Exhibited before the Grand Council of the Isles of Britain, in the first and second month of the forty eighth year of the King, by Mary Ann Clark. J. Herbert. Single folio sheet printed on one side only, text in four columns with large central uncoloured engraving; sl. spotted, a few small marginal tears, some repairs to verso. 46 x 36cm. TOGETHER WITH: Second Book of the Chronicle of the Isles: containing the progress and discovery of iniquity, confusion that followeth resignation, contrition for past offences, and meetings of the people upon charges against the Duke of York. Single folio sheet printed on one side only, text in four columns with large central hand-coloured engraving; sl. spotted, neat

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Jarndyce Books

WILLIAM LANE'S COPY OF CLARKSON ON THE SLAVE TRADE

17. **CLARKSON, Thomas.** An Essay on the Slavery and Commerce of the Human Species, particularly the African; translated from a Latin dissertation, which was honoured with the first prize in the University of Cambridge, for the year 1785. The second edition, revised and considerably enlarged. Printed and sold by J. Phillips.

xxii, 167, [1]p. 8vo. Bound without half title, a few corner creases. BOUND WITH: An Essay on the Impolicy of the African Slave Trade. In two parts. The second edition. Printed and Sold by J. Phillips. 138pp. 8vo. Contemp. full tree calf, single ruled gilt borders, spine dec. in gilt, red morocco label; expert, near imperceptible repairs to hinges. Armorial bookplate & engraved illus. book label of William Lane. Later 19th Century initials of RLB on leading blank, and 20thC book label of Peter A. Crofts on leading f.e.p. A handsome copy. [100591]

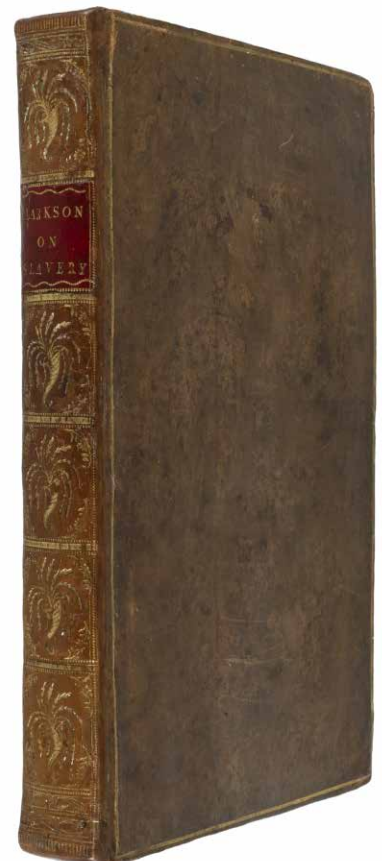
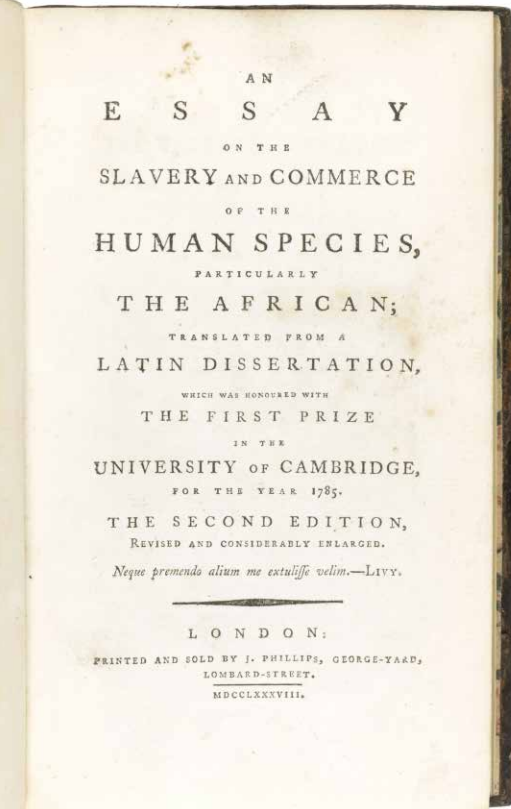
¶ ESTC T147682 & T33373. First published in 1786 and 1788 respectively. Thomas Clarkson was introduced to the Quaker printer James Phillips by his friend Joseph Hancock whom he knew from his home in Wisbech, Cambridgeshire. In his *The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave-Trade by the British Parliament*, Clarkson writes: 'In going past the Royal Exchange, Mr. Joseph Hancock, one of the religious society of the Quakers, and with whose family my own had been long united in friendship, suddenly met me. He first accosted me by saying that I was the person whom he was wishing to see. He then asked me why I had not published my Prize Essay. I asked him in return what had made him think of that subject in particular. He replied, that his own Society had long taken it up as a religious body, and individuals among them were wishing to find me out. I asked him who. He answered, James Phillips, a bookseller, in George-yard, Lombard-street, and William

Dillwyn, of Walthamstow, and others. Having but little time to spare, I desired him to introduce me to one of them. In a few minutes he took me to James Phillips, who was then the only one of them in town; by whose conversation I was so much interested and encouraged, that without any further hesitation I offered him the publication of my work. This accidental introduction of me to James Phillips was, I found afterwards, a most happy circumstance for the promotion of the cause, which I had then so deeply at heart, as it led me to the knowledge of several of those, who became afterwards material coadjutors in it.'

Hancock and Phillips made the momentous introduction of Clarkson to a newly formed Quaker Committee promoting opposition to the slave trade – which agreed to fund the publication of *An Essay*...

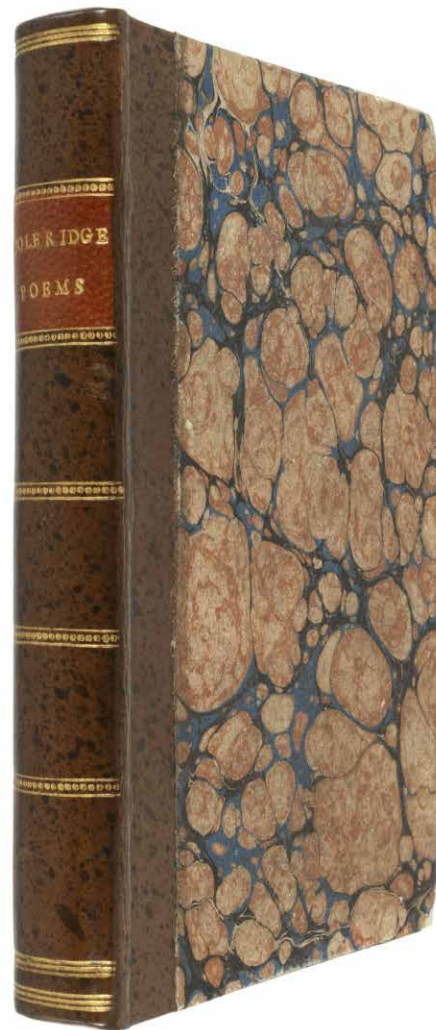
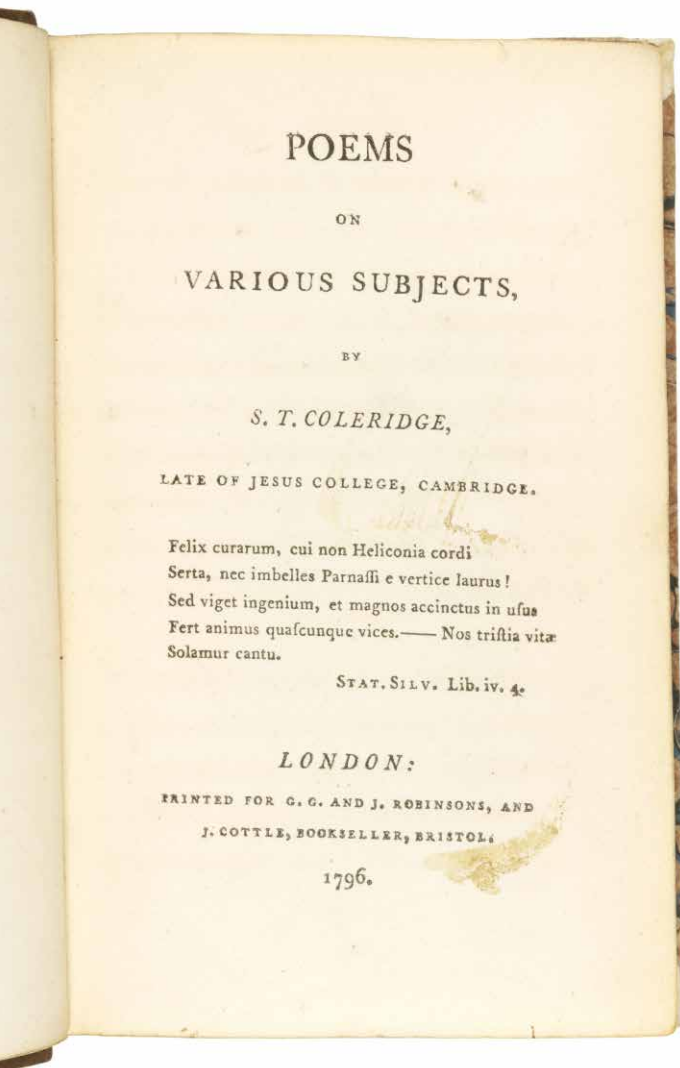
On 22 May 1787, Clarkson became one of the twelve founding members of the Society for Effecting the Abolition of the Slave Trade, generally known as the London Abolition Committee, joining with the five surviving members of the informal Quaker committee, Granville Sharp, Philip Sansom and three more Quakers, Joseph Hooper, John Barton, James Phillips & his cousin, Richard Phillips. The exhaustive work carried out by the committee, and Clarkson in particular, together with the support of William Wilberforce in parliament, helped lead to the Slave Trade Act of 1807 and the Slave Abolition Act of 1833.

This copy belonged to the publisher William Lane, founder of the Minerva Press.



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COLERIDGE'S FIRST COLLECTION

18. **COLERIDGE, Samuel Taylor.** Poems on various subjects. FIRST EDITION. 12mo. Printed for G.G. & J. Robinsons; Bristol: J. Cottle. Half title, errata leaf, final ad. leaf. Handsomely bound in recent half speckled calf, vellum-tipped corners, spine with gilt bands & maroon morocco label. A v.g. attractive copy. [92012]

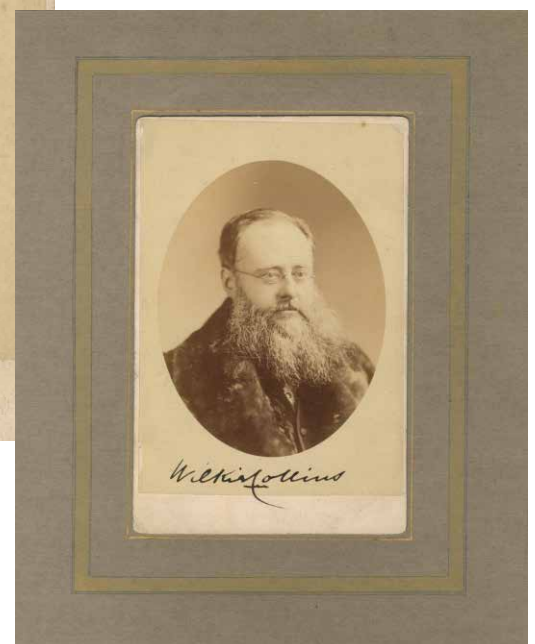
¶ ESTC T125613. Wise 8. The first edition of Coleridge's first collection of verse, 'written at different times and prompted by very different feelings'. The Preface advises, 'The Effusions signed C.L. were written by Mr. Charles Lamb, of the India House - independently of the signature their superior merit would have sufficiently distinguished them'.

1796

\$3,300

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SIGNED CARTE DE VISITE

19. **COLLINS, William Wilkie.** Portrait. Larger format Carte de Visite Photograph of WWC. [New York: Sarony, 37, Union Sq.] 17 x 10.5cm. Oval head and shoulders portrait, Collins turned half right and looking slightly away from the camera, in check shirt and fur coat. Taken at the same session but a different pose. Laid on to a brown card album leaf. Signed by Collins. [101396]

¶ Napoleon Sarony, 1821-1896, established his own independent business at 37, Union Square in 1867. WWC dedicated *Heart and Science* to Sarony in 1883. This image does not have Sarony's imprint under the portrait, but does carry the signature of WWC in which the C of Collins carries over from the portrait to the mount.

[1874]

\$2,400

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Upon your arrival you will receive numerous calls from a variety of natives. Avoid them, as the greater portion are accustomed to take strangers in



PERILS OF EMIGRATION

20. **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. [102025]

¶ 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]

\$1,100

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COMPASSION FOR AN IMPRISONED TAILOR

21. **DICKENS, Charles.** ALS to Lieutenant [Augustus] Tracey, from Devonshire Terrace, Tuesday Eleventh May 1841. 'My Dear Sir, I was afraid our poor friend was damaged in his intellects.' 69 lines in black ink across all four side of 4pp 8vo. Lightly folded for posting, small unobtrusive paperclip mark in upper margin. A lovely example. [102049]

¶ Pilgrim Edition of *The Letters of Charles Dickens*, vol. II, p.281.

A long and entertaining letter to Augustus Tracey, governor of the Westminster House of Corrections in Tothill Fields, in which the author vividly recalls a recently released

prisoner who he had met on a visit to the prison in April, and whose situation had aroused his sympathy. The author had been intrigued by the case of a young errand boy named William Jones who was arrested for entering Buckingham Palace, and while visiting him happened to be present when an unnamed tailor was brought in for incarceration. Taking a special interest in the man's case, Dickens offered to send one of his own suits to the unfortunate prisoner and urged Tracey to release him earlier than the normal term. Here, Dickens writes to Tracey upon receiving news of the man's release:

'I was afraid our poor friend was damaged in his intellects. Any man who goes to a police officer without absolute necessity, must be raving mad. I shall look out for the suit of clothes with some curiosity. I saw a hat going down Oxford street yesterday, which looked remarkably like mine, and I am pretty sure was the file of this ill-fated hour!'

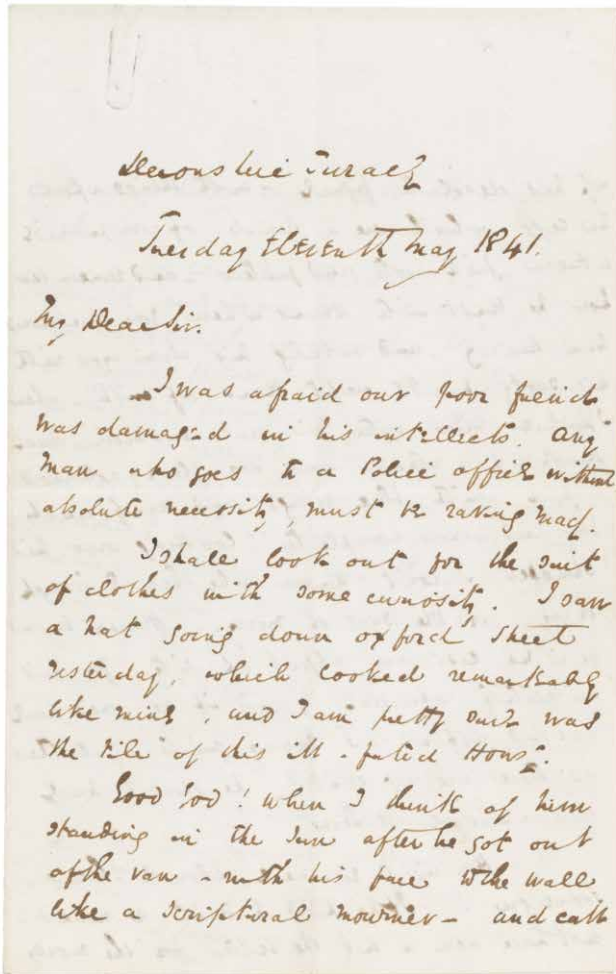
The author recalls the day that the prisoner was brought to Tothill Fields: 'Good God! When I think of him standing in the sun after he got out of the van -- with his face to the wall like a scriptural mourner -- and call up his desolate figure -- with things upon his legs which were a kind of compromise between Jack-boots and gaiters -- and remember how he burst with tears when you questioned him kindly, and rubbing his dim eyes with his sooty hands... when I picture him after his real fashion, and think of a clean and very flesh-coloured cupid with blue wings and scarf and bow and arrow complete, looking over his shoulder, I don't know whether to laugh or cry, or be sad or merry. Heaven

knows he is no less an object of pity for his imbecility of mind; and if he could have walked off in as many suits of clothes as there are of cards, he should have been welcome to them.'

Expressing great concern for the man's condition, Dickens continues, 'I suppose you couldn't, in your ingenuity and knowledge of dealing with these unfortunate creatures, bring about a match between him and the fair unknown, formerly in man's attire? If he could be brought to love her instead of the deceitful charmers, and she could be brought to love him instead of the aspiring footman, and they could go off arm in arm to a Westminster chapel with a turn key to give her away, and some light offender who was good company -- say Jones [the errand boy] -- to act as Bridegroom's man, what a happy thing it would be. But I am afraid neither of them can ever forget.'

Signed, 'Faithfully Yours', with his usual exaggerated flourish.

A lovely letter, showing in abundance Dickens's compassion and humour.



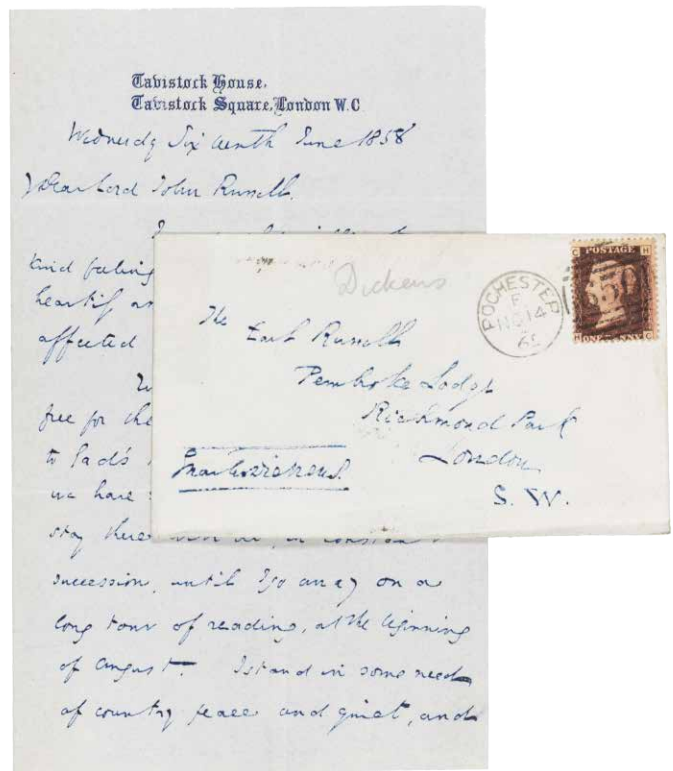
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A FULL DIARY

22. **DICKENS, Charles.** ALS to 'My Dear Lord John Russell', from Tavistock House, Wednesday sixteenth June, 1858. 'I am deeply sensible of your kind feelings towards me...' 29 lines in blue ink on first & second side of 4pp 8vo; lightly folded for posting. Together with a signed envelope addressed to 'The Earl Russell', post-marked Rochester and dated 1865. [102051]

¶ Not in the Pilgrim Edition of *The Letters of Charles Dickens*. A warm and personal letter to his friend the two-time Prime Minister of the United Kingdom, assuring him 'most heartily' of their mutual admiration, before declining an invitation to dine, and then giving an impression of his extremely full diary. 'Unfortunately I am not free on the 26th for I am going to Gad's Hill on Friday morning, and we have some friends coming to stay there with us, in constant succession, until I go away on a long tour of readings, at the beginning of August'. The pace of life is clearly getting to Dickens, who confides in Lord Russell, 'I stand in some need of country peace and quiet'. He suggests that he a slight window on the morning of the 24th, and if convenient to Lady John, he would have 'the great pleasure of calling on her there and then'. Signed 'very faithfully yours', with his usual exaggerated flourish.



1858

\$5,000

'THE VILLAGE COQUETTES, COMPLETE'

23. **DICKENS, Charles.** ALS to the celebrated tenor John Braham Esqre, from Furnivals Inn, Saturday Morning, (undated, but July 30th 1836). 'Dear Sir, I beg to inclose you the drama of *The Village Coquettes*, complete.' n.p. 17 lines in black ink on first side only of 4pp 4to, integral address leaf; lightly folded for posting, inner margin & one fold neatly strengthened from behind. [102042]

¶ Pilgrim Edition of *The Letters of Charles Dickens*, vol. I, p.158. An important early letter to the celebrated tenor John Braham, written as a covering letter for the newly completed manuscript of Dickens's opera *The Village Coquettes*. Dickens informs Braham, 'it has been entirely re-written, and I have put the names of the performers in pencil, against those of the dramatic personae, to assist you in the perusal'. He further informs Braham, who was to take the lead role of Squire Norton in the piece, that the moment he receives the completed musical score from (John) Hullah, it will be forwarded to him. He closes the letter 'very faithfully yours', before signing with his usual exaggerated flourish.

The 'burletta' opened on the 6th of December the same year, at the St James's Theatre in London. Hullah's music (which was somewhat delayed) was much lauded, but Dickens's libretto was received with far less enthusiasm, and after sixteen performances (other than the odd gala performance), the piece was seldom revived. Dickens later described the burletta in withering terms, viewing it as an ill-conceived and rather naive attempt to write for the stage. The printed text was published by Richard Bentley at the time, but did not reappear in print until after Dickens's death.

A very nice example, housed in a limp morocco folder with correspondence relating to its provenance.

[1836]

\$8,500

Sturivants Inn.

Saturday Morning

Dear Sir.

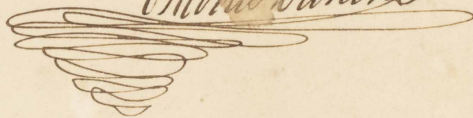
I beg to inclose you the Drama of the Village coquettes, complete. It has been entirely re-written, and I have put the names of the performers in pencil, against those of the Dramatis personæ, to assist you in the perusal.

The man who is copying the Music, finds it rather a longer job than he at first supposed. He promises to complete it, by Wednesday Evening. The moment I receive it from Allah, I will forward it to you —

Dear Sir

Very faithfully yours

Amberstons



John Braham Esq.

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EXTRA-ILLUSTRATED, WITH ORIGINAL DRAWINGS

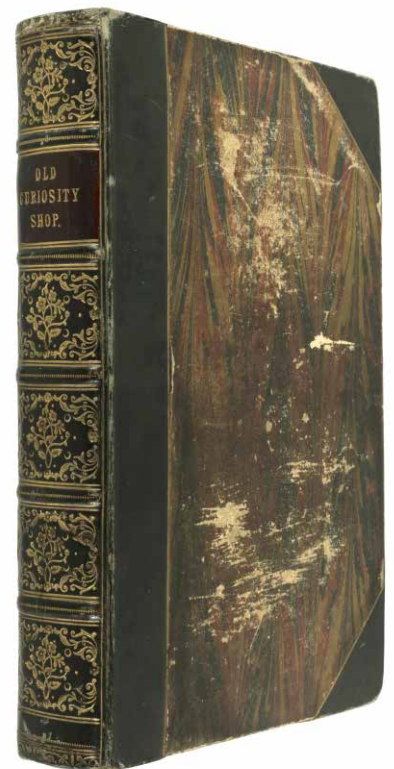
24. **DICKENS, Charles.** *The Old Curiosity Shop.* First cheap edition, EXTRA-ILLUSTRATED WITH ORIGINAL INK DRAWINGS BY JAMES CAMPBELL Chapman & Hall. Engr. front. after Cattermole, text in two columns. Contemp. half calf, spine gilt in compartments, maroon calf label; marbled boards a little rubbed. Presentation inscription on initial blank, to Robert Bennett, 'in testimony of a long and continued friendship, and his appreciation of the peculiar artistic pen and ink illustrations. W. Morris. 1883' [100500]

¶ A remarkable copy of the first Cheap Edition, extra illustrated with a total of 34 fine pen-and-ink drawings interleaved into the volume. The drawings are all by James Campbell, 1825-1893, a member of the Liverpool School of Painters 'who possess[ed] more than a provincial reputation'. A loosely inserted advertisement slip, produced by Thomas Hatton, shows that he intended to publish these hitherto unseen plates 'in a size suitable for extra-illustrating almost any edition of *The Old Curiosity Shop*'. He pronounces Campbell's drawings, 'executed in the style of Phiz', to be 'in a true Dickensian spirit', and their discovery 'a veritable find'. But it seems his plans never saw fruition as we can locate no printed copy of the work. This unique copy is offered with a single unopened part (No. IV) from the cheap edition of the work, in original blue wrappers, Sept. 1848.

Provenance: from the library of W.H. Collis of Liverpool.

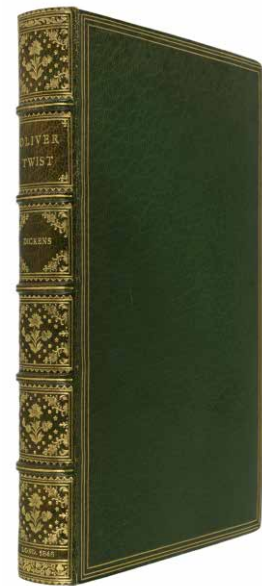
1848

\$4,600



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Jarndyce Books



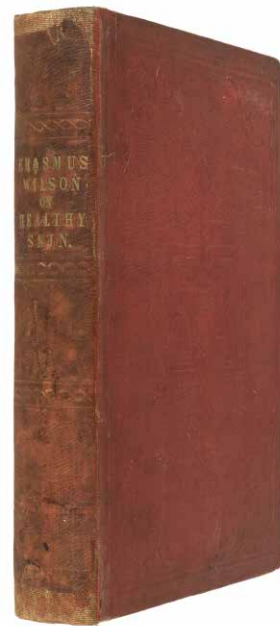
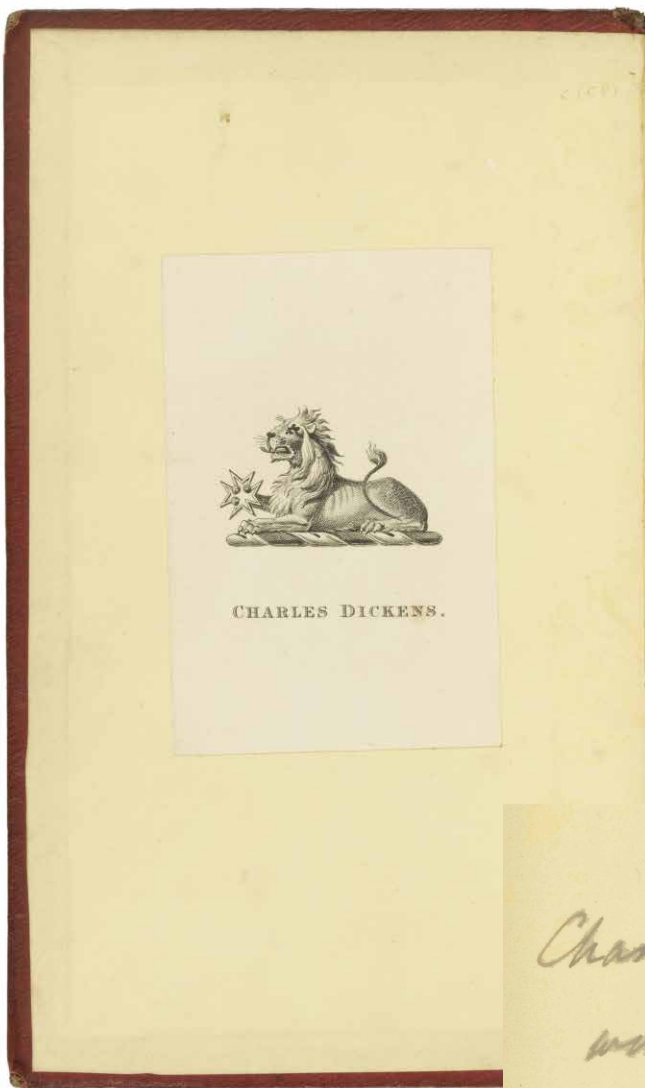
**WITH ORIGINAL WATERCOLOUR BY CRUIKSHANK:
FAGIN IN THE CONDEMNED CELL**

25. **DICKENS, Charles.** [Oliver Twist.] The Adventures of Oliver Twist or, The parish boy's progress. With 24 illustrations on steel by George Cruikshank. New edition, revised and corrected. Bradbury & Evans. Half title, plates. With the original green variant cloth casing, bound into full green crushed morocco by Rivière & Son, spine gilt in compartments, triple-ruled borders & dentelles in gilt; spine very sl. faded. A very handsome copy. In cloth slipcase. [100803]

¶ A beautiful copy of the first one-volume edition, EXTRA ILLUSTRATED with George Cruikshank's original watercolour design of Fagin in the Condemned Cell. This constitutes one of Cruikshank's finest and most recognisable Dickens illustration, portraying the wretched Fagin seated in his cell at Newgate, anxiously awaiting the day of his execution, and contemplating his demise. Bound in opposite the plate at p.304, the watercolour is signed by Cruikshank, and also adorned, in the lower margin, with a small self-portrait in pencil, and three further unidentified sketched portraits.

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Charles Dickens Esq.
with Erasmus Wilson's
Compliments.

CHARLES DICKENS'S COPY –

READ WITH 'THE GREATEST INTEREST AND PLEASURE'

26. (DICKENS, Charles) WILSON, Erasmus. [Dickens Family.] On the Management of the Skin, as a means of promoting and preserving health. 2nd edn. John Churchill. Half title, 6pp cata. Orig. red morocco-grained cloth, blocked in blind, spine lettered in gilt; neatly rebacked retaining orig. spine strip, a little dulled. [100854]

¶ From Charles Dickens's library, with his armorial bookplate on leading pastedown. Not mentioned in Stonehouse, and without the Sotheran's label for the sale of Dickens's library in June 1870. With a dedication from the author on the leading pastedown, 'Charles Dickens Esqre with Erasmus Wilson's compliments'. Wilson, 1809-1884, was a physician and dermatologist who achieved much acclaim in the Victorian era for his popular and accessible treatise on skin complaints and their remedies. He was possibly moved to send his work to Dickens, on account of Dickens's descriptions of the dermatologically challenged Mrs Skewton in *Dombey and Son*, which was being serialised at the time. Dickens wrote to Wilson in May 1847, thanking him for the book (See *Pilgrim Letters*, vol. XII, p.606), indicating he had read it 'with the greatest interest and pleasure'.

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SHAKESPEARE'S SEVEN AGES

27. FAN. ASHTON, Sarah, fanmaker, & WILSON, George, engraver.

Shakespeare's Seven Ages. Sarah Ashton. Stipple engraved paper fan (approx. 24 x 46 cm 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 makers legend; some wear and old repairs chiefly to the verso; mounted on wooden staves. [102085]

¶ 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 side 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

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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, wholesale, fan-maker. She was a woman whose memory ought to be preserved, as affording a most edifying pattern of piety, charity, patient sufferance, and almost peculiar gentleness and sweetness of mind and manners; whose death is severely felt by a large and highly respectable circle of mourning friends.'

1 Janr. 1796

\$4,300

ILLUSTRATED 'CHAPEL FAN'

28. **FAN. CHAPEL.** Chapel Fan. Entr'd at Stationer's Hall by the Proprietor. Uncoloured stipple engraved paper fan (approx. 24 x 46 cm when opened), printed on one side only; some wear with neat repairs to verso. Mounted on wooden staves. [102094]

¶ Schrieber 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

\$980





MANUSCRIPT FAN

29. **FAN. MANUSCRIPT.** Manuscript Poetical Fan. Manuscript fan (approx. 24 x 46 cm when opened) with approx. 60 epigrams and verses written horizontally & vertically, with two central watercolour illustrations depicting classical female deities, gilt borders; some expert repairs, sl. loss of sense along folds & a little toned. Mounted on wooden staves. [102092]

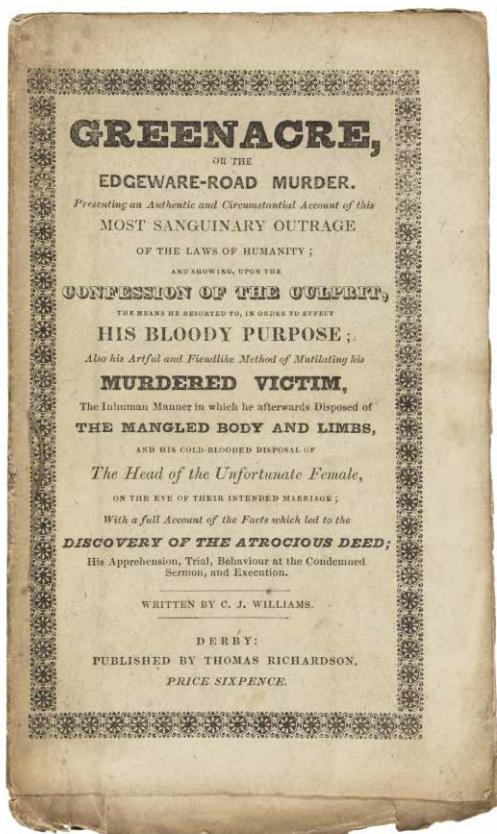
¶ Not in Schrieber who does not record any manuscript fans. A highly unusual and attractive illustrated manuscript fan with approximately 60 beautifully hand-written poems written horizontally and vertically on both sides of the gilt bordered paper. Some of the verses include: 'Compassion proper to mankind appears / which nature witness'd when she leant us tears' (Juvenal); 'Awake: the morning shines and the fresh field / Calls you: ye lose the prime to mark new spring / The tender plans, how blows the citron grove; / What drops the myrrh, and what the balmy reed; / How nature paints her colours how the bee / Sits on the bloom, extracting liquid sweets' (Milton); 'A generous friendship no cold medium knows / Burns with one love, with one resentment glows' (Pope); 'So it falls out; that what we have we prize not to the worth; / While we enjoy it, but sing temperament lost; / Why then we wreak the value; Then we find / The virtue that possession would not shew us / Whilst it was ours' (Shakespeare); 'Suspense! Thou frozen guest, begone; the wretch who's ragged bed is spread on thorns, more softly rests his head, / Than he that sinks amid the cygnet's down, if thou, tormenting themed, be nigh, / To prompt his starting tear, his ceasing sigh, / His wish, his prayer, his vow for ling'ring certainty', (Mason) &c. &c.

[c.1790s]

\$3,700

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AS ISSUED: THE EDGEWARE ROAD MURDER

30. (GREENACRE, James) WILLIAMS, C.J. Greenacre; or, The Edgeware-Road Murder.

Presenting an authentic and circumstantial account of this most sanguinary outrage... his apprehension, trial, and execution. Derby: Thomas Richardson. Fine fold. col. front with 3 ports. in elaborate frame. Stabbed as issued in orig. printed cream wrappers; partially unsewn, sl. dusted, but v.g. as issued. 24pp. [100844]

¶ This edition, five copies only on Copac. Price sixpence. The frontispiece depicts portraits of James Greenacre, his mistress Sarah Gale, and fiancée Hannah Brown. 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.

[1837]

\$460

A Catalogue for the New York Book Fair 2024

Jarndyce Books



A RARE AND BEAUTIFUL JUVENILE SERIES

31. **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. [102103]

¶ Five very 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 1847-56. 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]

\$1,600

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A BROTHER TO HIS SISTER ON THE CORONATION OF GEORGE IV

32. **HILL, Henry Rivington.** ALS to his sister Miss Hannah Maria Hill. 'Containing what I saw of the procession at the Coronation of George the 4th in 1821'. 'The Day of Days' is over, it is, 'as a dream when one awaketh...' 12pp written in a tight neat hand; open tear from seal on inner margin of final gathering affecting a few words, closed tear to outer margin of the same not affecting text, old folds. With a detailed hand-drawn map of the procession route in the same hand & the original envelope, along with a small piece of black fabric claimed to be from the Coronation robe. [102028]

¶ A delightful firsthand account of George IV's Coronation written by a nineteen-year-old man to his sister. The writer sets out from Rotherhithe with a friend and another man at midnight the night before and arrives at Westminster just after 1am. They have some trouble navigating the barriers until a friendly soldier allows them to pass through his guard post and walk along the platform - carefully stepping around sleeping soldiers - so they could reach the other side where there was vacant seating. Henry reluctantly pays 1 guinea for a seat - he believes that they will be cheaper later in the morning, but does not want to be separated from his companion in the dark so decides to pay the full price. He ultimately feels he got his money's worth writing 'I shall cheerfully live rather stingily for a few weeks till I have saved the expense'. They were in the eighth row and the seating benches 'rose one above another more steep than in the pit of a theatre, so as to prevent the heads of those before you from being in the way... it was a calm and beautiful night'. Many of the rows behind where they sat remained empty. There was some excitement around 6 in the morning when Henry decided to 'go to one of the places in the Garden behind us where they sold coffee' and suddenly 'heard an uproar towards the end of King Street consisting of cries of "Queen" "Queen".'



George's estranged wife Queen Caroline 'had gone all round to the front door of the Abbey, had been refused admittance and was endeavouring to back out'. After managing to have her carriage driven into Palace Yard, Lord Hood went to lobby for her admittance but soon the cries evolved from "Queen Queen" to "Off Off" and "Shame Shame". Henry divides the crowd into 7ths 'in order to make [his] calculations as correct as possible'. He suggests that '4 sevenths exerted their lungs to the utmost stretch against her yelling & groaning like the Indians in North American when setting up their horrible War-whoop' with 'some added cries of... 'go away to Bergami', 'be off to Como'.' The next seventh were calling her a 'selfish cat' suggesting she was there to ruin the people's pleasure, and another seventh 'were her friends but ashamed to cheer... they contented themselves with saying "it's a damn shame to treat a woman so".' The final seventh were her champions and 'exerted themselves in her favour by waving hats and bawling out 'Queen Queen'.' The Queen was ultimately denied entry to the coronation but she demanded her footman to open her carriage, which had previously been closed, and 'drove off brazening it out'.

The author describes the fancy dresses and costumes of the procession preceding the King, but does not pretend to remember the order saying simply 'one dazzling object followed another'. Prince Leopold and Lord Londonderry were the only two men dressed in the full garb of the Knight of the Garter, and Henry thought Londonderry was 'by far the handsomest man in the procession' and that he 'knew him immediately from his likeness to a print [he] had seen in a shop window the day before... he looked something like Charles Kemble but more dignified'. After nearly a page devoted to the greatness of Londonderry, the King finally arrived and Henry was able to recognise him 'from his height which exceeded that of any body near him by about 4 inches.'

George IV 'wore a hat like Lord Londonderry except with more diamonds and feathers not so high and he had long ringlets hanging down the back of his neck', though Henry could not describe the rest of the dress because his eyes were 'rivited [sic] to the face of

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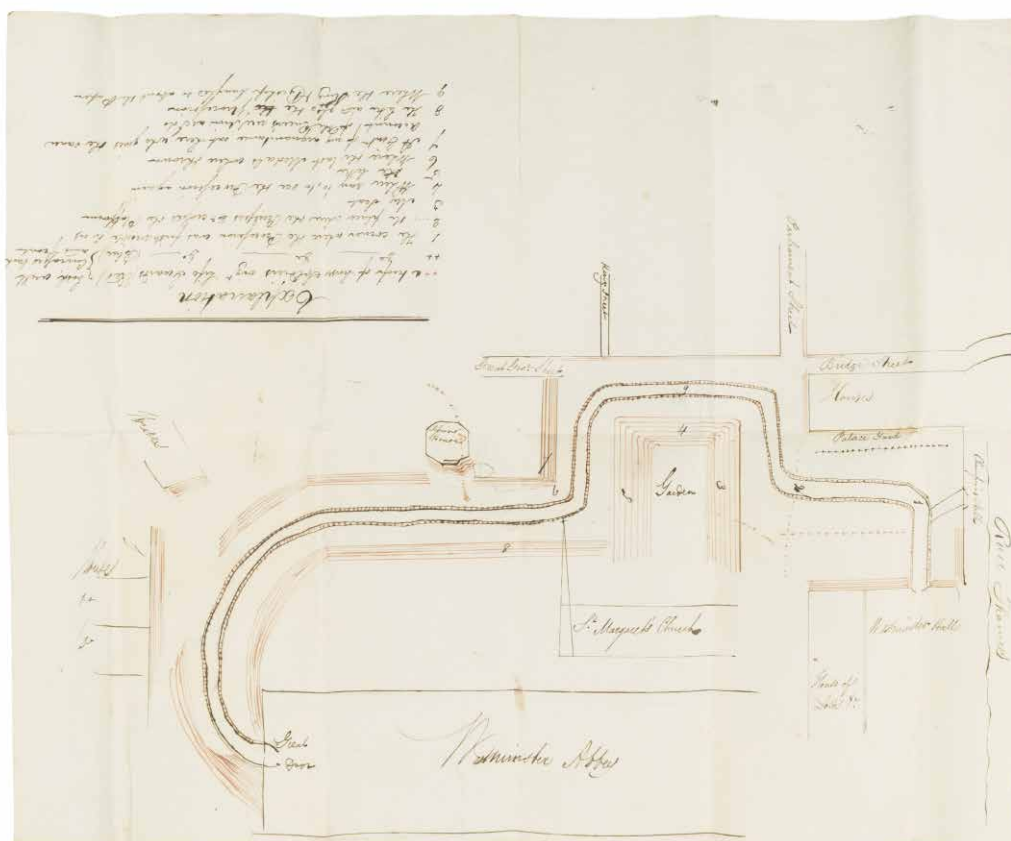
our monarch'. He says of the King: 'he had no colour but his complexion was clear and healthy and seemed to cast a reproach upon the Queen's painted cheeks... he walked firm and majestically and his countenance was the picture of happiness and good humour'. The crowd was so riotous with joy that it 'made one giddy to look upon', and as the King passed, Henry ran further up so he could see him again. This time he saw the King fold a paper and hand it to the Bishop of Oxford, after which the Bishop 'put his hands to his sides and quite bent with laughing, the King laying aside his dignity for a moment turned his head towards the Bishop and laughed heartily with him'. When the King had gone into the Abbey, Henry strolled around looking for flowers on the platform but found only 'one leaf of a rose and one leaf of a pink' (which he lost), and also '2 soldier's buttons' (which he apparently sent with this letter, though are also now lost).

Both the King and Lord Londonderry passed by Henry again after the Coronation ceremony had taken place in the Abbey, but were less majestic on the return route. 'His majesty looked fatigued and did not walk with the same firm step' and Londonderry had placed his hat too forward which 'gave him an appearance of imprudence'. When the return procession was finished, Henry and his companion made their way to Green Park but were 'too much faged to stay late enough for the fire works'. He recounts a humorous account of a man selling 'Whitbreads Coronation Porter assisted by the hilarity of 2 soldiers setting by him & a fat man', this man was 'selling his beer as fast as he could draw it, the fat friend getting a swig out of each pint (by the good nature of the purchaser) to 'drink to the health of George the Fourth' which he called "taking the chill off". The companions finally made it back to Rotherhithe at 11pm, 24 hours after they embarked on their memorable escapade.

This charming and lengthy letter is filled with details of the coronation that are missing from newspapers and official reports of the day. Along with his accounts of the dress and countenances of various worthies, he also relates an episode of him being heckled by an old woman in front of him, and how stepping over the bodies of soldiers the night before was like being on a battlefield strewn with the dead. Henry was completely enamoured by the experience, and his enthusiasm for each aspect of the spectacle shines through his letter. This is a wonderful survival, an uncensored report of the Coronation of a monarch remembered for his (perhaps excessive) love of pageantry and extravagance, and a glistening report of a controversial King.

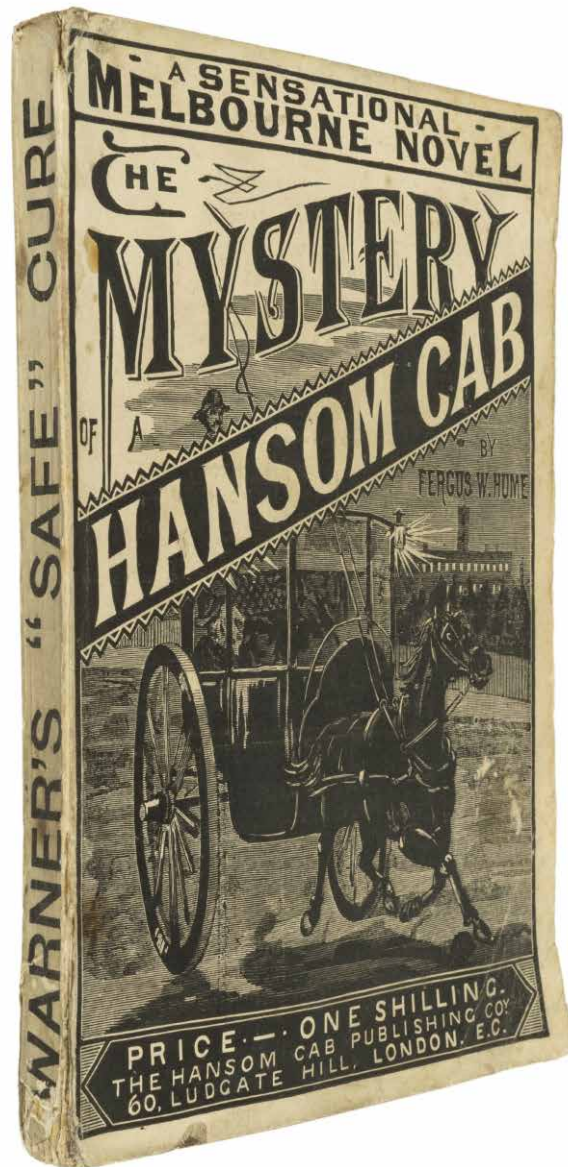
1821

\$2,600



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MYSTERY OF A HANSOM CAB

33. **HUME, Fergus.** *The Mystery of a Hansom Cab.* A startling and realistic story of Melbourne Social Life. One hundred and seventy-fifth thousand. The Hansom Cab Publishing Company. 2pp ads. Orig. cream & black pictorial wrappers, ads on front wrapper verso, recto & verso of rear wrapper; a little worn, spine chipped at tail. With a red printed advertisement for the two hundred and fiftieth thousand printing, dated March 1st, 1888, and a dramatic production 'now being performed at the Royal Princess's Theatre'. A nice early copy in wrappers. [99295]

¶ See Glover & Greene 278. One of the most popular detective novels of the nineteenth century, it was Hume's first foray into the genre after failing to gain ground as a playwright. The tale takes place in Victorian Melbourne on Australia's south-east coast and the city itself plays an important role in the novel. The plot unfolds after a body is found in a hansom cab in the early hours of the morning and a murder investigation uncovers unexpected secrets. The divide between the city's rich and poor is a key theme of the plot and challenges a common nineteenth-century trope that wealth and morality were inherently linked. Hume takes this further by having the big reveal of the novel not being the identity of the killer, but rather the secrets of a wealthy and influential family.

[c.1887]

\$890

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HAPPY PHEBE

34. **JACOBS, Phebe Ann.** *Happy Phebe*. 24mo. Dublin: Dublin Tract Repository. (24)pp on light green paper, including wrappers. Sewn as issued, front wrapper illustrated with a portrait of Jacobs praying on her knees; A few nibbles to the margins of front & back wrappers not affecting text or image. A rare survival in surprisingly excellent condition. [101501]

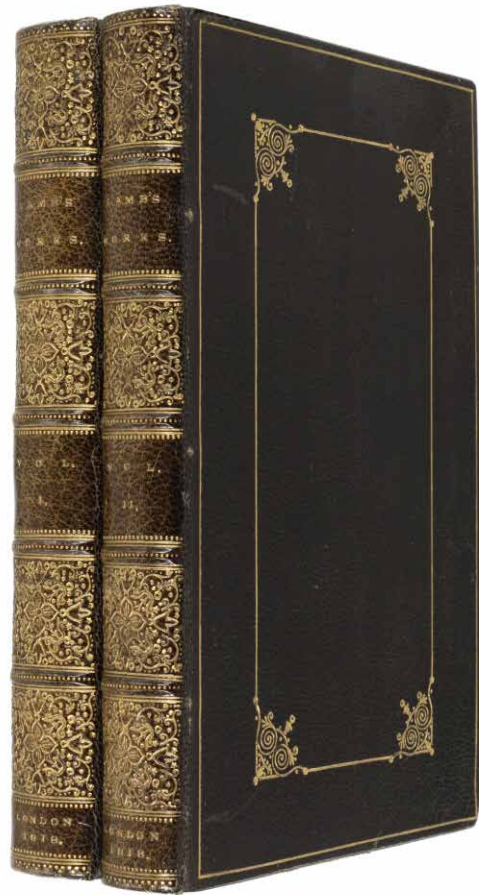
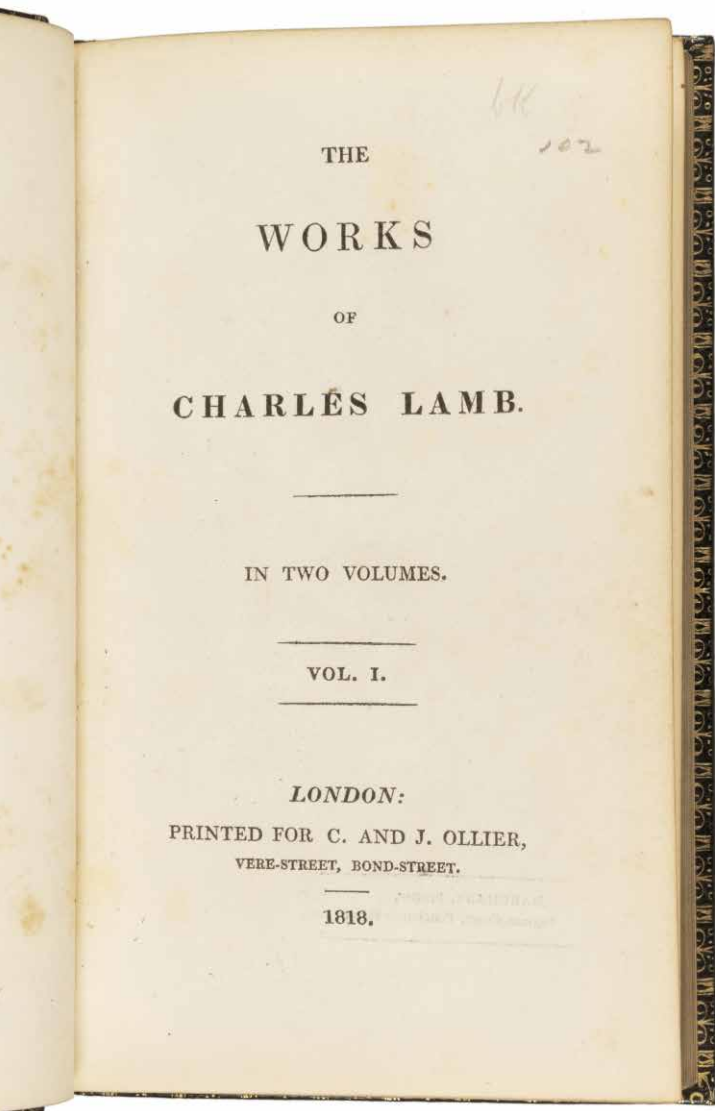
¶ 'Price 4d per dozen'. Not on Copac; OCLC records a single copy at UVA. An exceptionally scarce narrative of the life of Phebe Ann Jacobs, 1785-1850, who was born into slavery on the Beverwyck plantation in Lake Hiawatha, New Jersey. She was later enslaved by Maria Malleville, daughter of President Wheelock of Dartmouth college. In 1813 Malleville married William Allen, president of Bowdoin College in Brunswick, Maine, where Jacobs moved with the Allen family. Although Jacobs was emancipated (the exact date of her emancipation being unclear), she remained (as many formerly enslaved people did under indentured servitude) in the service of her former owners until Maria's death. Jacobs thereafter lived independently, washing and ironing clothes for students of Bowdoin. Her biography, written down by Phebe Lord Upham, a theologian, poet, and social activist whose husband was a professor at Bowdoin. *Narrative of Phebe Ann Jacobs* was published posthumously by the American Tract Society in 1850 with a British edition published by W. & F.G. Cash (1 copy only on OCLC). This pamphlet reflects on Jacobs' piety and how her faith and strength led her to being a 'pillar' of her church and community. Her funeral was attended by a full congregation where the pastor 'though in tears, was present to read the hymns, to offer the prayer, to read the Scriptures, to address the assembly, to bear a testimony - a full and emphatic testimony to the worth of Phebe. His trying position and touching address; the sympathy of his flock with him; the loss to us of his companion - a woman greatly respected and beloved, and the loss of Phebe, made this occasion one of peculiar tenderness and solemnity. Slowly and sweetly sounded the melody on that day, as though a weeping angel touched the strings; there was sadness and beauty in the strain'.

[c.1850]

\$1,600

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FIRST COLLECTED EDITION - FROM BLAKESWARE LIBRARY

35. **LAMB, Charles.** *The Works.* FIRST EDITION. 2 vols. Printed for C. & J. Ollier. Bound without half titles or final ad. leaf in vol. II; blanks at front & rear a little foxed, but remainder of text block clean & fresh. Very handsomely bound in later 19thC full dark brown/maroon crushed morocco, gilt spines, borders & dentelles. Each vol. with labels of the Blakesware Library. a.e.g. A fine copy. [102164]

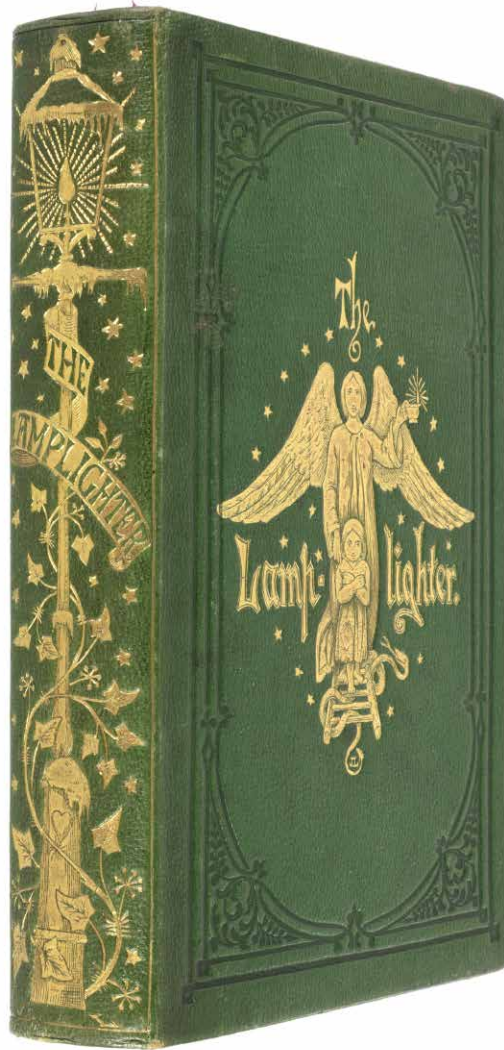
¶ Roff pp135-140. The first volume, containing mainly verse, is dedicated to Coleridge; the second volume, containing essays and letters, is dedicated to Lamb's friend Martin Charles Burney. Seven of the poems are by Mary Lamb, including five that were here printed for the first time. A loosely inserted printed note, expands on the relevance of Blakesware House in Hertfordshire with respect to Charles Lamb: 'This was the house which Charles Lamb had known and loved in which his grandmother, Mary Field, had lived as sole custodian for the Plumer family until her death in 1792. On his visits there Lamb had met the beautiful Anne Simmons - the "Alice W-n" of the sonnets whom he had courted "for seven long years, in hope sometimes, sometimes in despair, yet persisting forever" - and it was this unhappy love affair which led to his mental breakdown in 1795. Blakesware appears - thinly disguised as "Blakesmoor in H-shire" - as the title of one of the first *Essays of Elia* and "its noble hall, its mosaic pavement and its twelve Caesars" are described in "Dream Children" - perhaps the best loved of all Lamb's essays'.

1818

\$1,100

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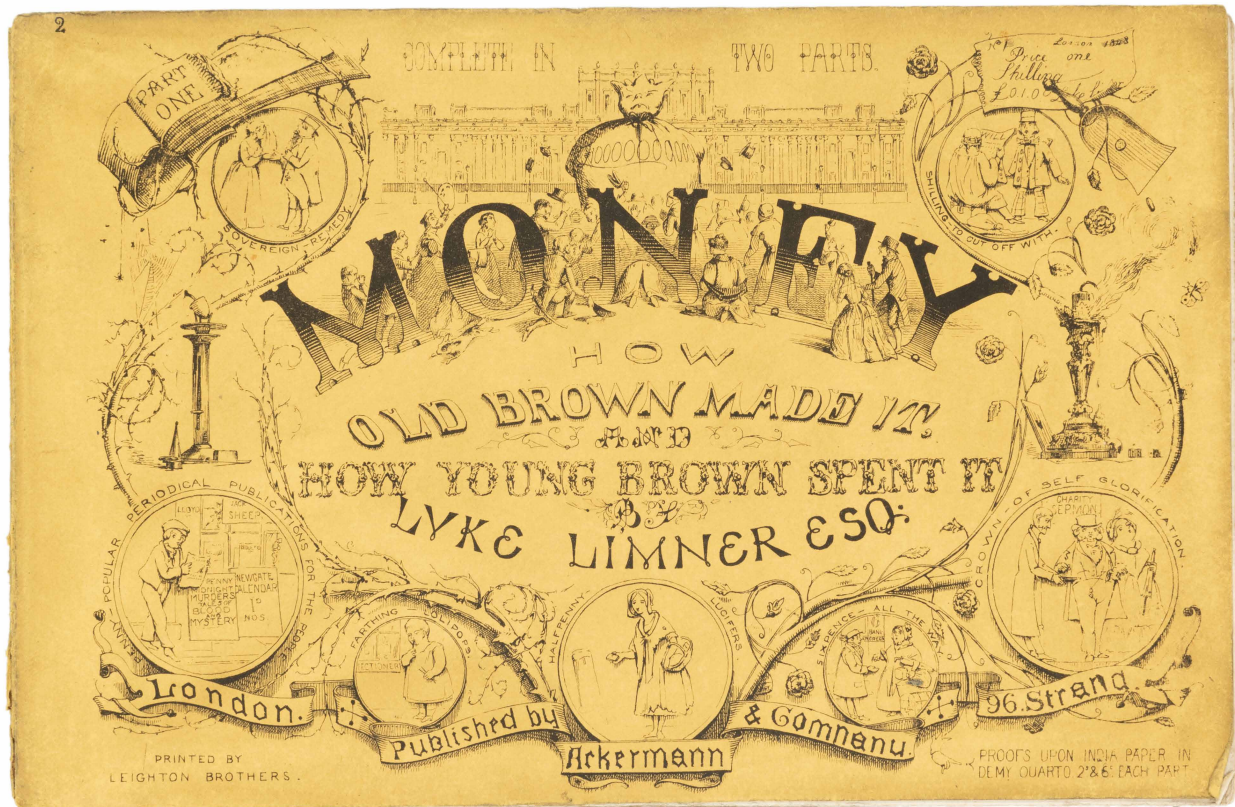
PUBLISHER'S MOROCCO BY JOHN LEIGHTON

36. **(LEIGHTON, John, binder) CUMMINS, Maria Susanna.** *The Lamplighter*. Illustrated by John Gilbert. 8th thousand. G. Routledge & Co. Half title, plates. Publisher's full green morocco by John Leighton (initialled 'JL' within front board design, blind borders, boards pictorially blocked in gilt with an image of an angel & child, spine dec. & lettered in gilt, decorative gilt dentelles; spine sl. faded. Contemp. signature of 'Clarice Davis' on leading blank. Bookbinder's ticket of Gilbert Brothers; another binder's ticket partially removed from following pastedown; bookplate of Robin de Beaumont. a.e.g. v.g. [102141]

¶ First published in Boston in 1854 and immensely successful, selling 20,000 copies in twenty days; after five months it had sold 65,000 copies, second only to *Uncle Tom's Cabin*. BL lists editions by six English publishers all in 1854. Writing in 1855, in response to the immense success of Cummins' sentimental novel and others like it, Nathaniel Hawthorne bemoaned that 'America is now wholly given over to a d—d mob of scribbling women'. A beautiful binding by the artist and book designer John Leighton, 1822-1812, who also worked under the pseudonym Luke Limner. An exceptionally talented artist trained by Henry Howard RA and Thomas Seddon, Leighton worked for Leighton Binders run by his father (also John) and uncle, James. For the Great Exhibition he designed the binding for a William IV royal Bible which was reproduced in the official catalogue and also designed the commemoration shield of the exhibition, During the 1850s and 60s Leighton created upwards of 400 binding designs including 80 for Routledge.

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MONEY MONEY MONEY – HOW TO MAKE IT & LOSE IT

37. (LEIGHTON, John) LIMNER, Luke, pseud. (John Leighton). 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 8 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. [102024]

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

John Leighton, 1822-1912, was an artist best known for his book illustrations and cover designs; he often worked under the pseudonym Luke Limner.

Like all Leighton's work, the illustrations are a miracle of detail, all of which are carefully and neatly crafted. The subject matter concerns both 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 it 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 its editor James Grant, a theologian of extreme Calvinist views who would have strongly approved of the publication. Regardless of the writer's identity, they were 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 beet application of satire.' See Michael Twyman *Early Lithographic Books*, Private Libraries Association 1990.

[1848]

\$3,300

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Jarndyce Books

UNIQUE MINERVA PRESS 'THE MONK' ON MULTICOLOURED PAPER: SOLUTION TO A BIBLIOGRAPHIC MYSTERY?

38. **LEWIS, Matthew Gregory "Monk"**. *The Monk*, a romance. In three volumes. New edition, printed verbatim from the first edition. Printed at the Minerva Press for A.K. Newman and Co, Leadenhall Street. Half titles, printed on alternating yellow, blue, pink, cream, & white sugar paper; occasional spotting, particularly in the first volume. Later nineteenth-century tan calf with two vertical green calf bands inlaid, ruled in gilt, raised bands, small round red morocco volume labels; extremities sl. rubbed, a few small marks. Imprints on all half titles & title pages have been carefully & neatly blacked out. Bookplates of John Kermack on leading pastedown of each vol. overlaid with the armorial bookplate of Herbert S. Leon. A nice copy in an unusual binding. [102125]

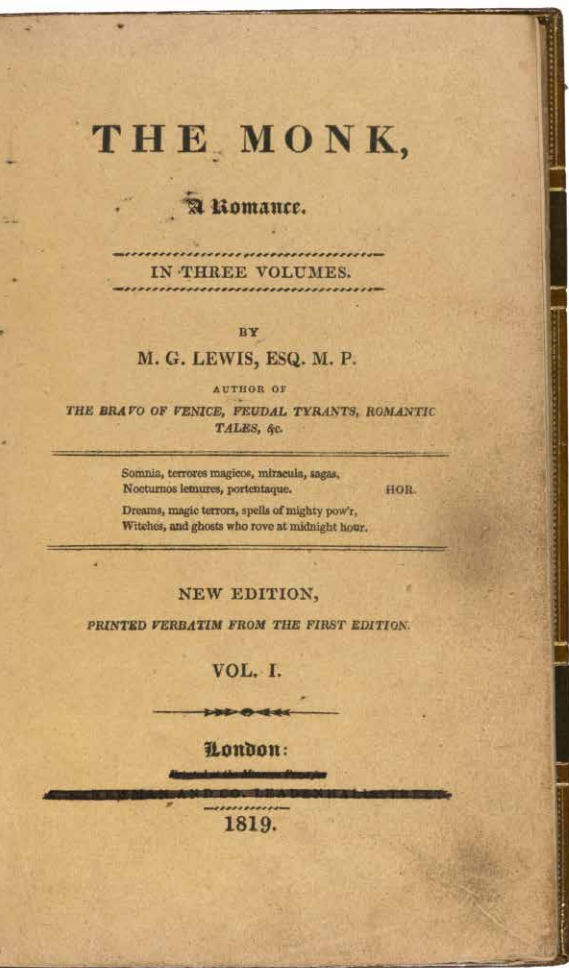
¶ Not in BL. Not recorded on Copac or OCLC. Not in Blakey. A strange and wonderful survival and a true bibliographic oddity. The only known copy of this most important gothic novel produced by the publishing house that established the market for gothic literature. It also sheds light on the production of the so-called 'Waterford' edition of *The Monk*, imprinted at Waterford for J. Sanders and dated 1796, but printed on paper watermarked 1818. It was known by the twentieth-century that the Waterford edition was not a true eighteenth-century production, but beyond that it has remained a bibliographical enigma (see Todd, 'The Early Editions and Issues of *The Monk*', *Studies in Bibliography*, 1949-50, p.4). However, the text of this copy is nearly identical to that of the Waterford edition - in fact, it *is* identical apart from the titlepages, and the missing printers marks in the Waterford edition, along with a small change of printer's device on the penultimate page of volume three.

It appears that the Minerva Press, owned by Anthony King Newman at this point, decided to capitalise on the controversial novel after the death of its author, in 1818, and print its own edition from an early unexpurgated text (described as the first edition, but in fact it is the second). We do not know why the Press ultimately decided not to publish this edition under its own imprint. There may have been a legal dispute with Lewis's estate or the owners of the copyright. We also do not know if it was Newman himself who made the decision to produce the spurious title page and sell the work with an earlier imprint, or if he simply sold the sheets to another who circulated the piracy. However, it does strongly appear that the titlepage for the Waterford edition was set with Minerva type.

What we *do* know, is that this edition was printed for the Minerva Press, and that the Waterford edition was printed from the same type formes. It is clear that the imprint on these titles, though inked through, are identical to Newman's imprint of the period (Figure. 12, Blakey p.110). Additionally, while John Darling worked as

a jobbing printer throughout his career, he also worked extensively with Newman at Minerva. Indeed, there is an insurance notice in the London Met. Archives from 25 April 1809, that lists 'William Lane Darling and Co., 32, 33 Leadenhall Street' as 'printers and booksellers', so the collaboration between Darling and the Press was well established by 1819 when this was printed.

The final mystery is why this sole surviving copy, on strange multicoloured paper with carefully redacted imprints, exists at all. William Lane would have wanted to publish *The Monk* after its immediate and sensational success following its initial release by J. Bell - an inspiration to Lane - in 1796. Lane was certainly aware of its popularity, and in fact published a parody of the novel titled *The New Monk* in November 1798. Perhaps it irked Lane, and then Newman, that they were not the ones to publish such an important work in the genre that the Minerva Press popularised. It could be that when Newman realised that



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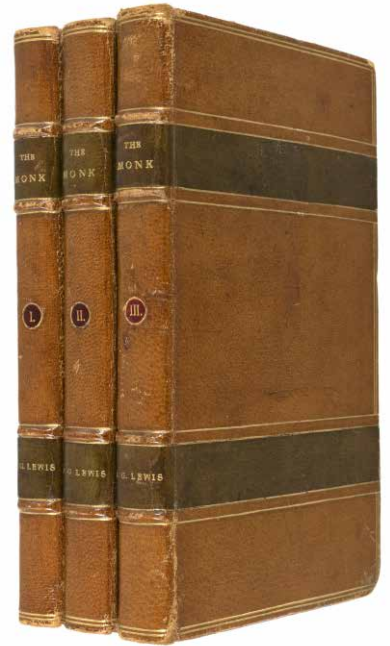
Jarndyce Books

he could not publish *The Monk* under the Minerva imprint, he still wanted one copy, totally unique, to prove that it had been done.

This copy was owned by John Kermack, whose grandfather of the same name was the lawyer of publisher Thomas Cadell, 1773-1836. Kermack's book collection was sold in November 1899, and this copy of *The Monk*, lot 269, achieved a high price of £3.3s. It was purchased by financier and liberal politician Herbert Leon; his collection was sold by Sotheby & Co. in July 1937, and this work was lot 442, though the realised price is not known. No other editions of a Minerva Press *Monk*, on coloured paper or otherwise, are known. This is an extraordinary, unique, book, and an important missing link in the publication history of the novel.

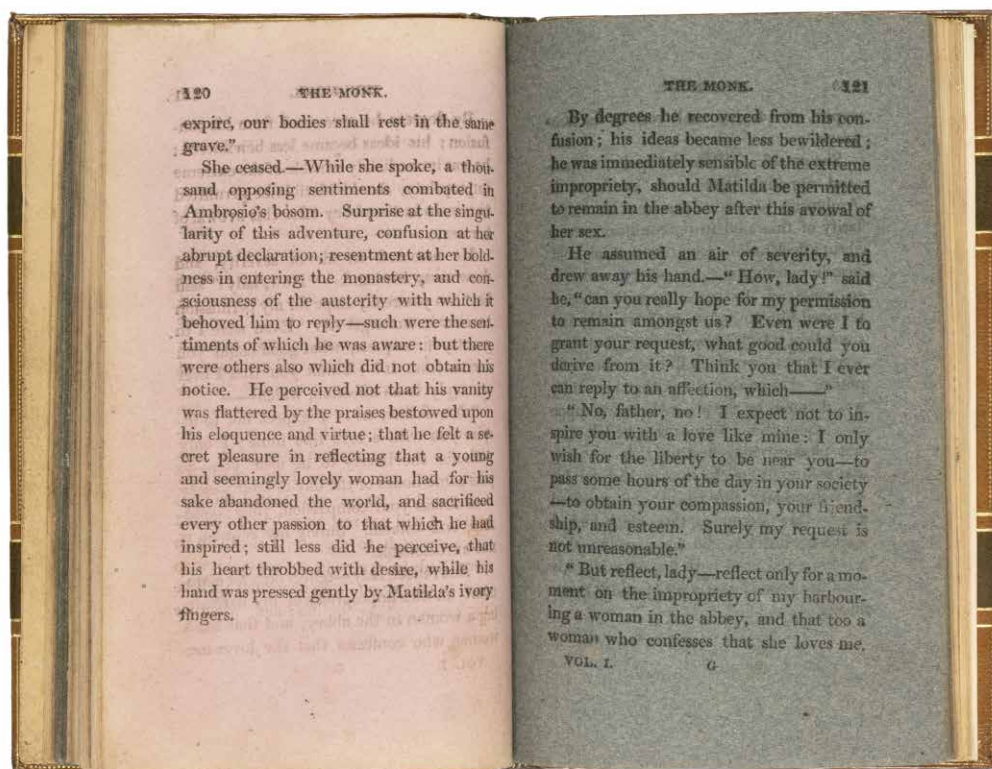
Published without the author's name before Lewis turned 20, *The Monk* was praised in *The Monthly Mirror* and the *Analytical Review* and quickly sold out. A second edition that included the author's name was published in October 1796, and while the book continued to sell well, the revelation that it was written by 'a man of rank and fortune... a legislator' altered public perception. An anonymous seven-page article in the February 1797 issue of the *Critical Review*, which we now know was written by Samuel Taylor Coleridge, more closely examined the novel. Despite strongly criticising the themes, and particularly the immorality, of *The Monk*, Coleridge acknowledges that the work is 'the offspring of no common genius.' He effectively summarises the tale thus: 'Ambrosio, a monk, surnamed the Man of Holiness, proud of his own undeviating rectitude, and severe to the faults of others, is successfully assailed by the temper of mankind, and seduced to the perpetration of rape and murder, and finally precipitated into a contract in which he consigns his soul to everlasting perdition'.

Following the harsher responses to the second and third editions, Lewis expurgated the text, revising any word or phrase that could be considered immoral or offensive; in the following years, that became the standard text. Lewis's literary career ended when he inherited his father's substantial estate in 1812, and his final work, *Poems*, was published just a month after his father's death. He became particularly invested in the welfare of the over 500 enslaved people he had inherited along with a Jamaican plantation, and corresponded regularly with William Wilberforce about their future. He died of yellow fever on the return voyage of his second visit to Jamaica in May 1818, and was buried at sea.



1819

\$24,200



No thought of guilt my bosom sours ;
 Free-will'd, I fled from courtly bowers ;
 For well I saw, in halls and towers,
 That Lust and Pride,
 The arch-fiend's dearest, darkest powers,
 In state preside.

I saw mankind with vice incrust'd ;
 I saw that honour's sword was rusted ;
 That few for aught but folly lusted ;
 That he was still deceived who trusted
 In love or friend ;
 And hither came, with men disgusted,
 My life to end.

In this lone cave, in garments lowly,
 Alike a foe to noisy folly,
 And brow-bent gloomy melancholy,
 I wear away
 My life, and in my office holy
 Consume the day.

This rock my shield, when storms are blowing ;
 The limpid streamlet yonder flowing
 Supplying drink ; the earth bestowing
 My simple food ;
 But few enjoy the calm I know in
 This desert rude.

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 But few enjoy the calm I know in
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“ The two new-comers were tall, stout,
 well-made young men, hardfeatured, and
 very much sunburnt. They paid their
 compliments to us in few words, and ac-
 knowledged Claude, who now entered the
 room, as an old acquaintance. They then
 threw aside their cloaks, in which they
 were wrapped up, took off a leathern belt,
 to which a large cutlass was suspended,
 and each drawing a brace of pistols from
 his girdle, laid them upon a shelf.

‘ You travel well armed,’ said I.

‘ True, monsieur,’ replied Robert. ‘ We
 left Strasbourg late this evening, and 'tis
 necessary to take precautions at passing
 through this forest after dark : it does not
 bear a good repute, I promise you.’

‘ How!’ said the baroness, ‘ are there
 robbers hereabout?’

‘ So it is said, madam : for my own
 part, I have travelled through the wood
 at all hours, and never met with one of
 them.’

“ Here Marguerite returned. Her

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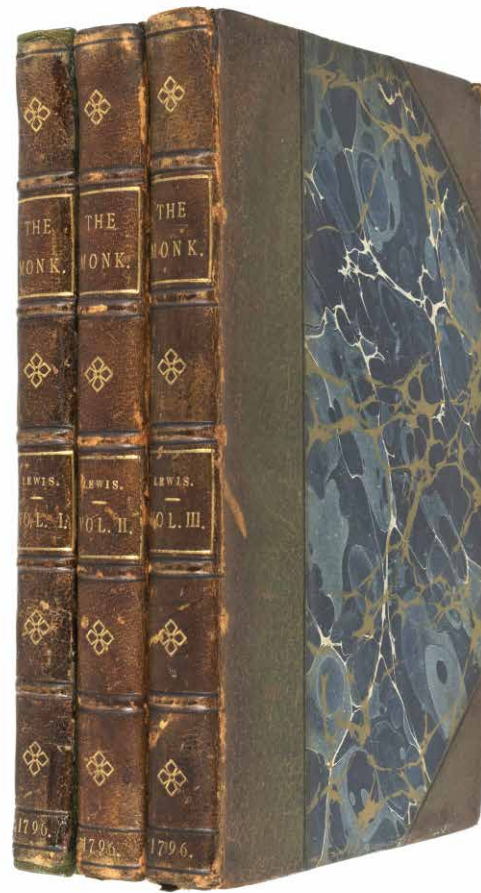
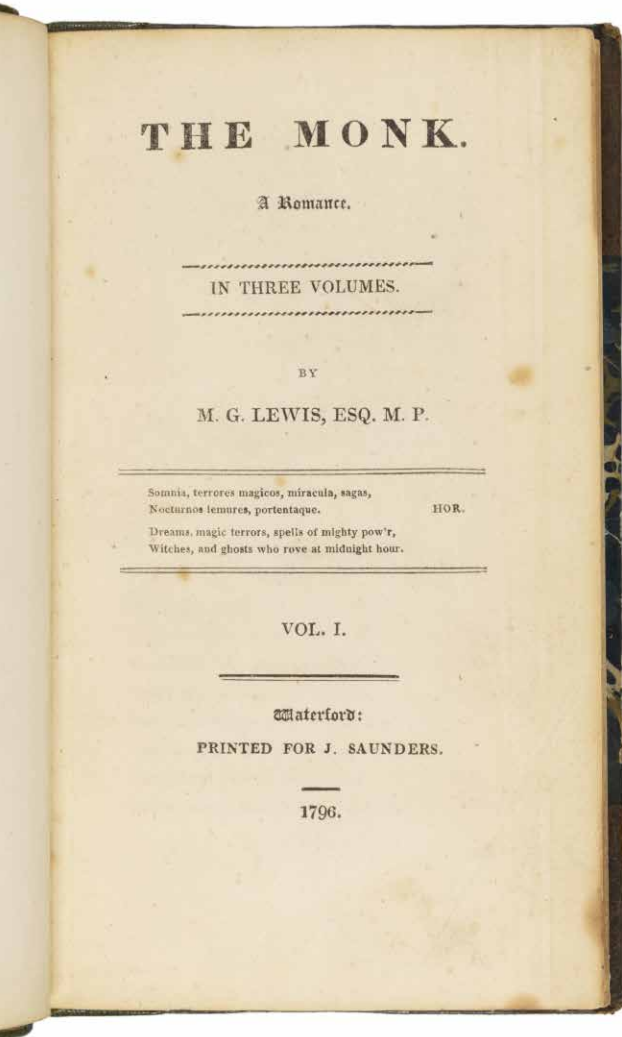
“ Here Marguerite returned. Her

The two examples on the left are from the
 text of item 38

The two examples on the right are from the
 text of item 39

A Catalogue for the New York Book Fair 2024

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THE MONK: WATERFORD EDITION - ISSUED BY MINERVA?

39. **LEWIS, Matthew Gregory.** *The Monk. A Romance. In Three Volumes.* Waterford: printed for J. Saunders. 12mo. [3], vi-viii, [3], 12-250pp; [2], 280pp; [2], 308pp. A wide margined copy, scattered foxing, finger-marking, some dusting. Later 19th century olive green half morocco, marbled boards, t.e.g. Vol. I rebacked retaining original spine & joints rubbed, joints a little cracked on other volumes, spines darkened. [97407]

¶ The titlepages are spurious and some leaves are watermarked 1818. ref: Todd, W.B. *The Early Editions and Issues of "The Monk" with a Bibliography.* 1950. *The Monk*, infamous from its very first printing for its sensational and scandalous content, was considered by many to be morally reprehensible. The disclosure, on the titlepages of the second edition, that the work was by a Member of Parliament was too much for some commentators, with Mathias in particular declaring, '... there is nothing with which it may be compared. A legislator in our own parliament, a member of the House of Commons of Great Britain, an elected guardian and defender of the laws, the religion, and the good manners of the country, has neither scrupled nor blushed to depict and to publish to the world the arts of lewd and systematic seduction, and to thrust upon the nation the most open and unqualified blasphemy against the very code and volume of our religion'. With such indignation directed at Lewis and his publisher J. Bell, the third edition was hastily withdrawn, and Lewis was compelled to excise the most 'offensive' passages for the fourth edition.

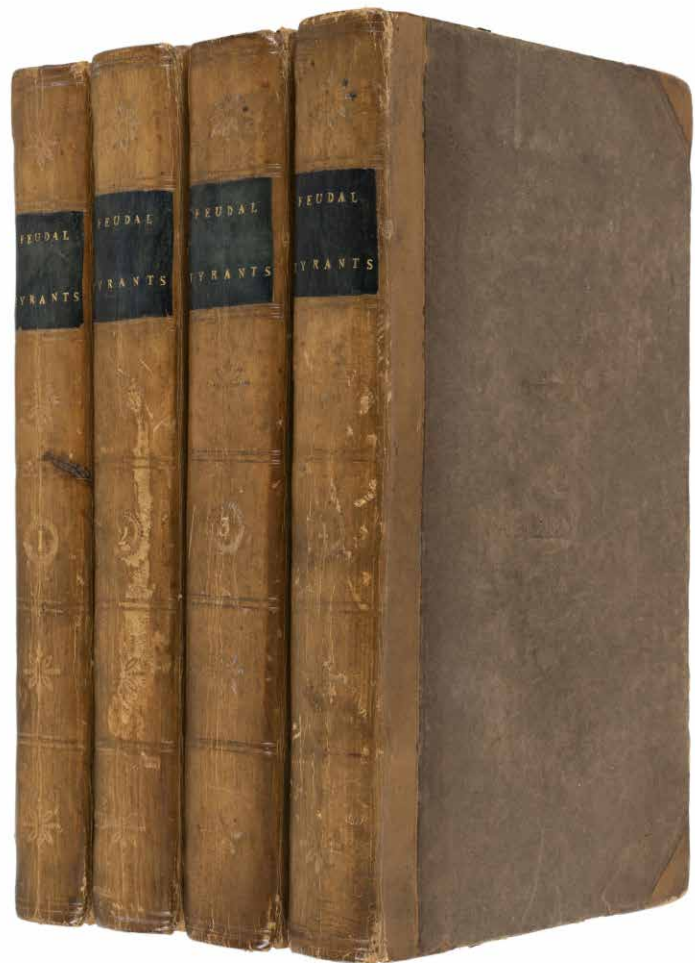
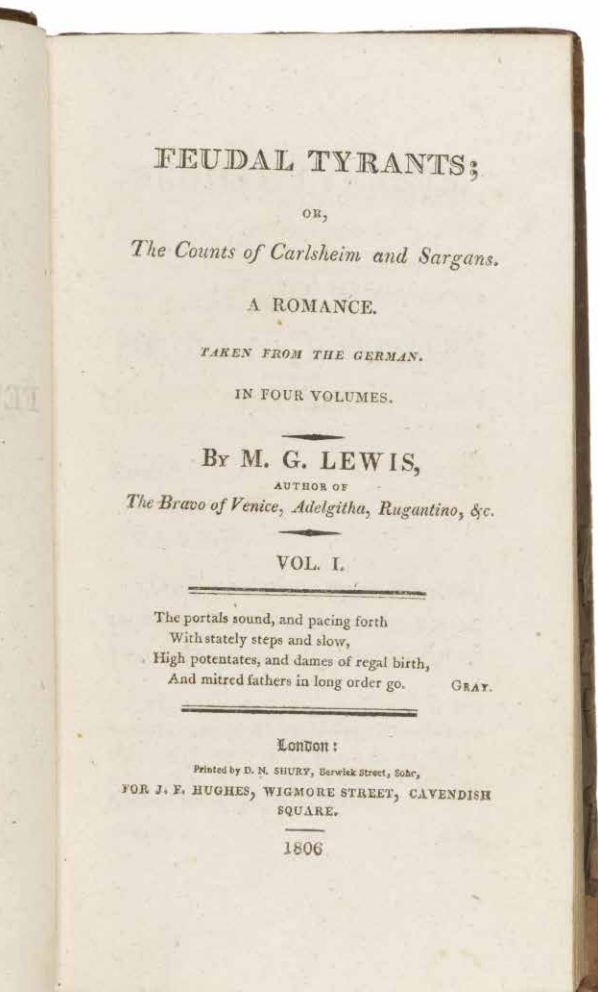
The newly discovered 1819 Minerva Press copy of *The Monk* demonstrates that this edition was printed by J. Darling for the Minerva Press. Although, we do not know definitively who issued this piracy, the titlepage of this edition does appear to be set with Minerva type.

1796 [but 1818]

\$2,600

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FEUDAL TYRANTS

40. 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. [102176]*

¶ Summers pp 96 & 324. Copac lists two copies only at BL & Cambridge.

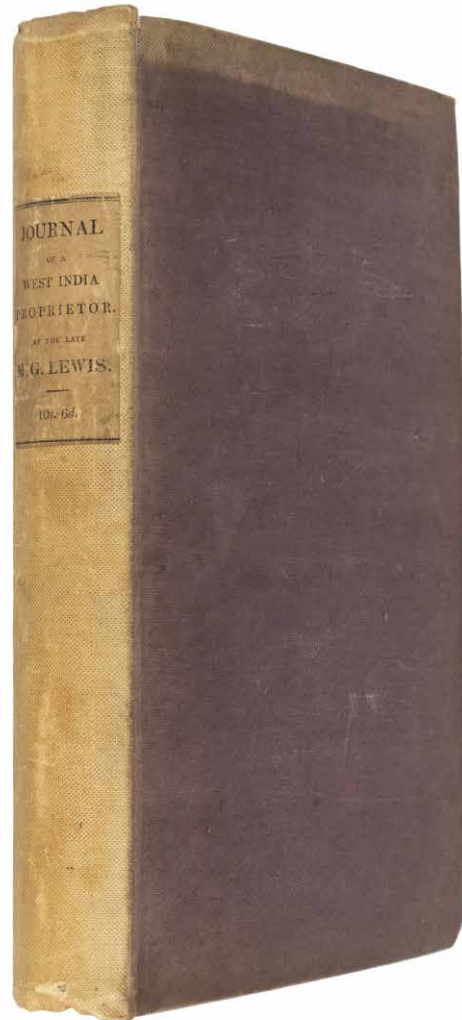
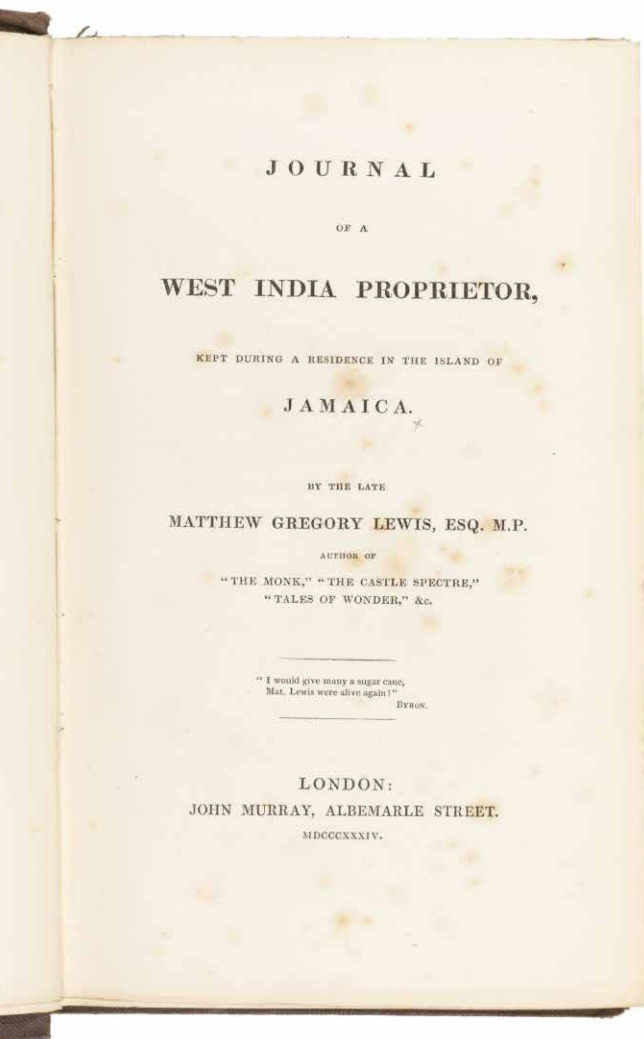
A very nice copy in contemporary binding of Lewis's free translation of Madame de Naubert's celebrated gothic novel, first published in German in 1789 as *Elisabeth, Erbin von Toggenburg, oder Geschichte der Frauen von Sargans in der Schweiz*. Lewis's rendition was not well received; the *Critical Review* (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

\$5,000

A Catalogue for the New York Book Fair 2024

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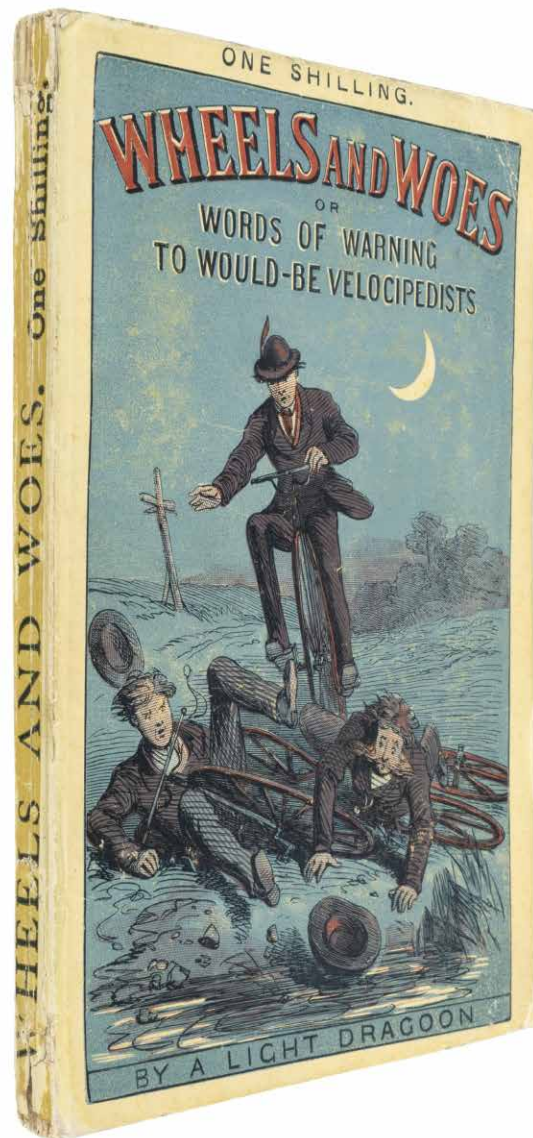
A RESIDENCE IN THE WEST INDIES

41. **LEWIS, Matthew Gregory "Monk"**. Journal of a West India Proprietor, kept during a residence in the island of Jamaica. FIRST EDITION. John Murray. Ad. leaf preceding half title; the odd spot. Orig. purple fine-diaper cloth, paper spine label; spine faded to tan, but overall a v.g. clean copy. [102172]

¶ 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'.

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A WARNING TO VELOCIPEDISTS

42. **LIGHT DRAGOON, A.** *Wheels and Woes; or, Words of Warning to Would-Be Velocipedists.* FIRST EDITION. With illustrations by the Author. Ward, Lock, and Tyler. 11 illus. in text, 2pp. folded ad. for the 'Sussex Safety Spring Step' laid down on p.54, 4pp. inserted ads. on green paper, mainly for bicycles and related products. E.p. ads for Ward, Lock, and Tyler publications. Orig. pictorial boards, cut flush; sl. splitting to spine, otherwise v.g. 90pp. [98909]

¶ There is one copy of this title on Copac at BL described as 'Lewes printed (1878)'. The edition offered here is also Lewes printed by Geo. P. Bacon but is c.1870. OCLC identifies two other copies at the Ingenium Library, Oldham and the Zentralbibliothek der Sportwissenschaften, Cologne, both with suggested dates of 1870.

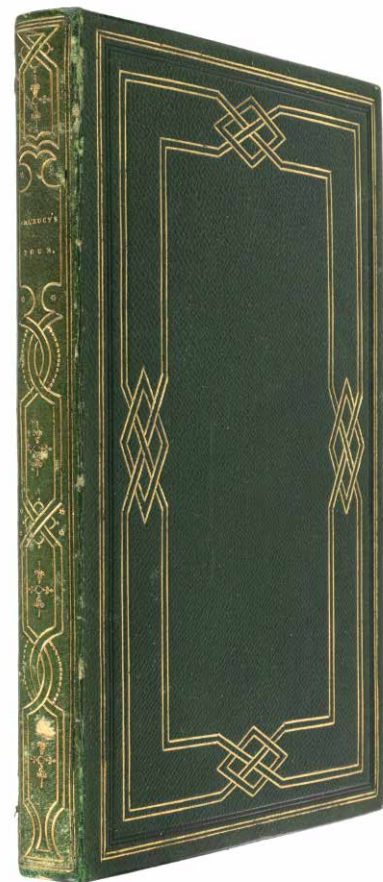
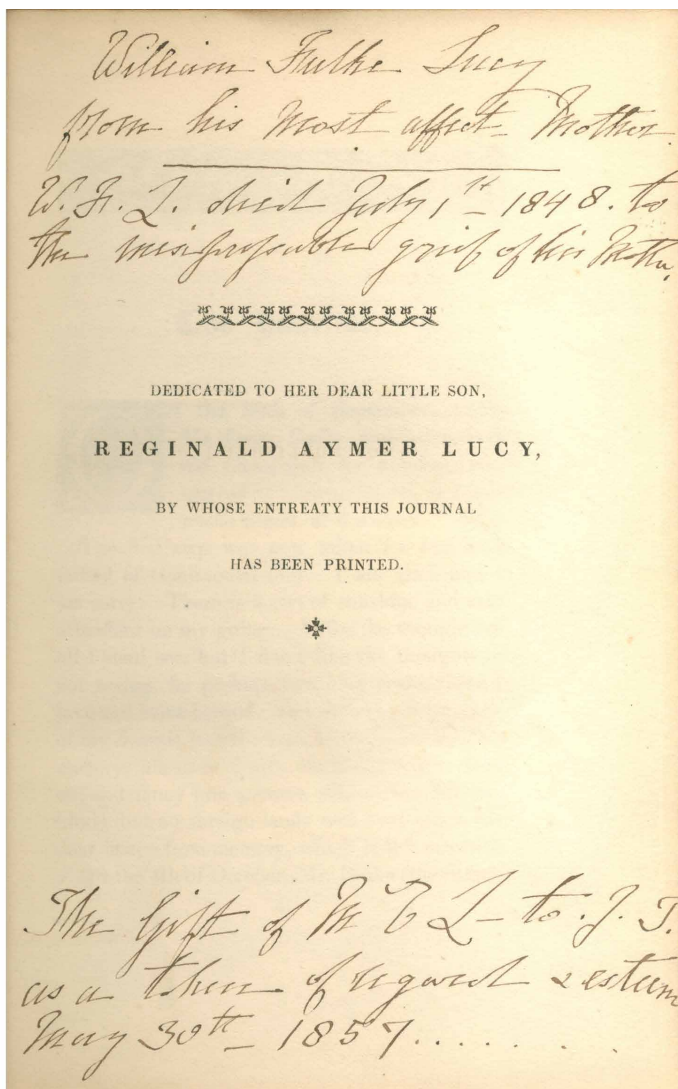
Although the term velocipede was coined in 1817, it was revived in the 1860s when the Michaux Company in France invented a bicycle with pedals. Examples of the bike appeared in Britain from 1867 to 1868, setting off a popular craze. An unusual aspect of this copy is the insertion at page 54 of a folding illustrated advertisement for the Sussex Safety Spring Step which is laid over the same illustration for this device in the text. The three versions, priced between 15s and 35s, were available from the agent, R.C. Hobden, High Street, Lewes.

[1868]

\$1,600

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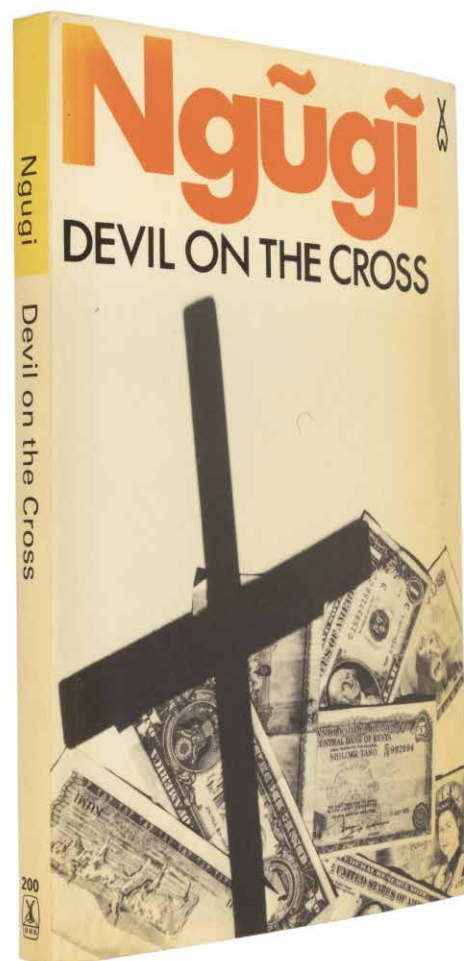
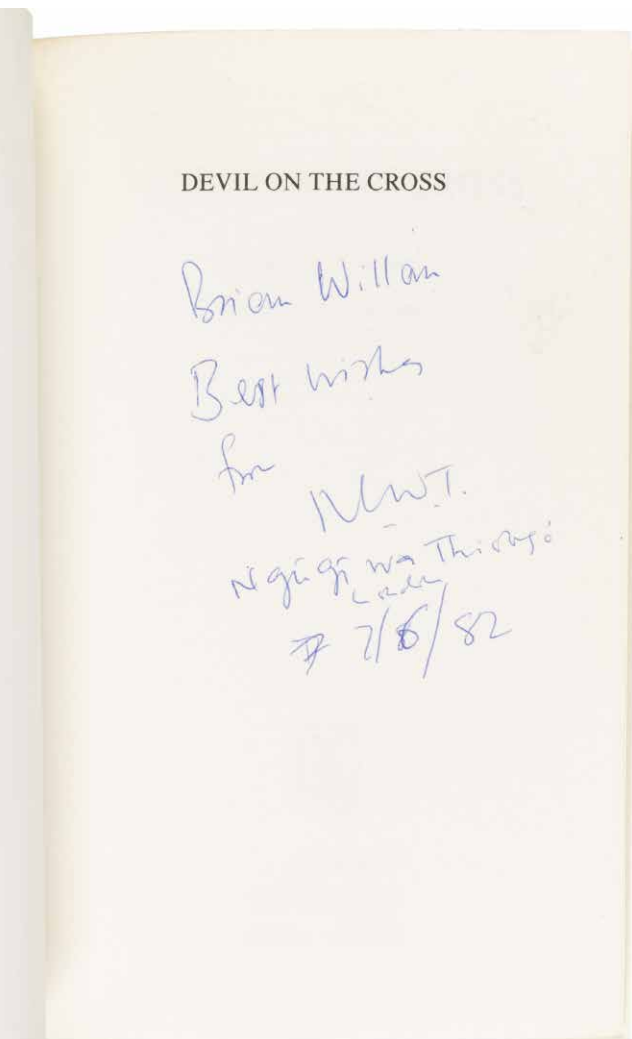
INSCRIBED FROM THE AUTHOR TO HER SON

43. **LUCY, Mary Elizabeth.** *The Private Journal of a Tour on the Continent in the years 1841-1843.* (Privately) Printed by Charles Whittingham. Presentation binding of full dark green morocco, borders in black & gilt, spine dec. & lettered in gilt, elaborate gilt dentelles; some rubbing to spine. Gift inscription from the author to her son on dedication leaf: 'William Fulke Lucy from his most affect. mother'. Armorial bookplate of RHLC de Beaumont. a.e.g. A handsome copy. [102143]

¶ Privately printed for the Lucy family, this copy was gifted by Lucy to her son William Fulke Lucy. The inscription is followed, in the same hand, by 'W.F.L. died July 1st 1848 to the irrepressible(?) grief of his mother'. A further inscription follows at the foot of the page, and again in the same hand: 'The gift of M E L to L. J. as a token of regard & esteem, May 30th 1857'. Mary Elizabeth Lucy, 1803-1899, is an important chronicler of late Georgian and Victorian life, her manuscript memoirs being discovered and then published in the 1980s. In her lifetime, Lucy wrote and privately published this work, chronicling her family's continental tour, together with *An Account of the Burglary committed at Charlecote Park* (c.1855) and *Biography of the Lucy Family of Charlecote Park* (1862). Mary Elizabeth Lucy née Williams, married George Lucy of Charlecote Hall, Warwickshire, aged 20. A love-filled and happy marriage, Lucy had eight children of which only three survived, William dying at the age of 23 in 1848. This work, published in the year of her husband's death, describes the Lucy family on a continental tour of France and Italy.

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PRESENTATION COPY OF GREAT GIKUYU NOVEL

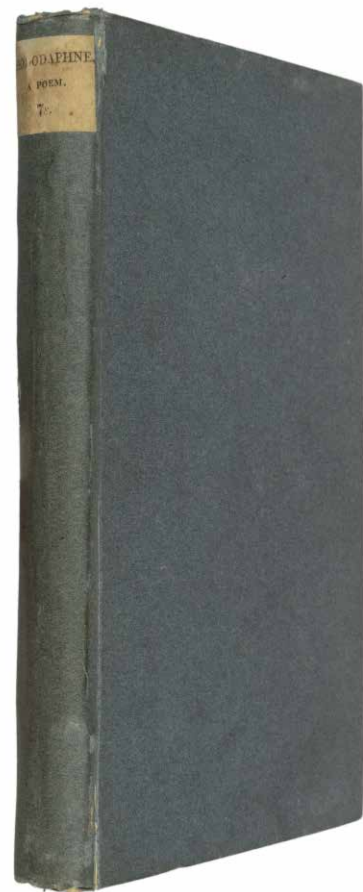
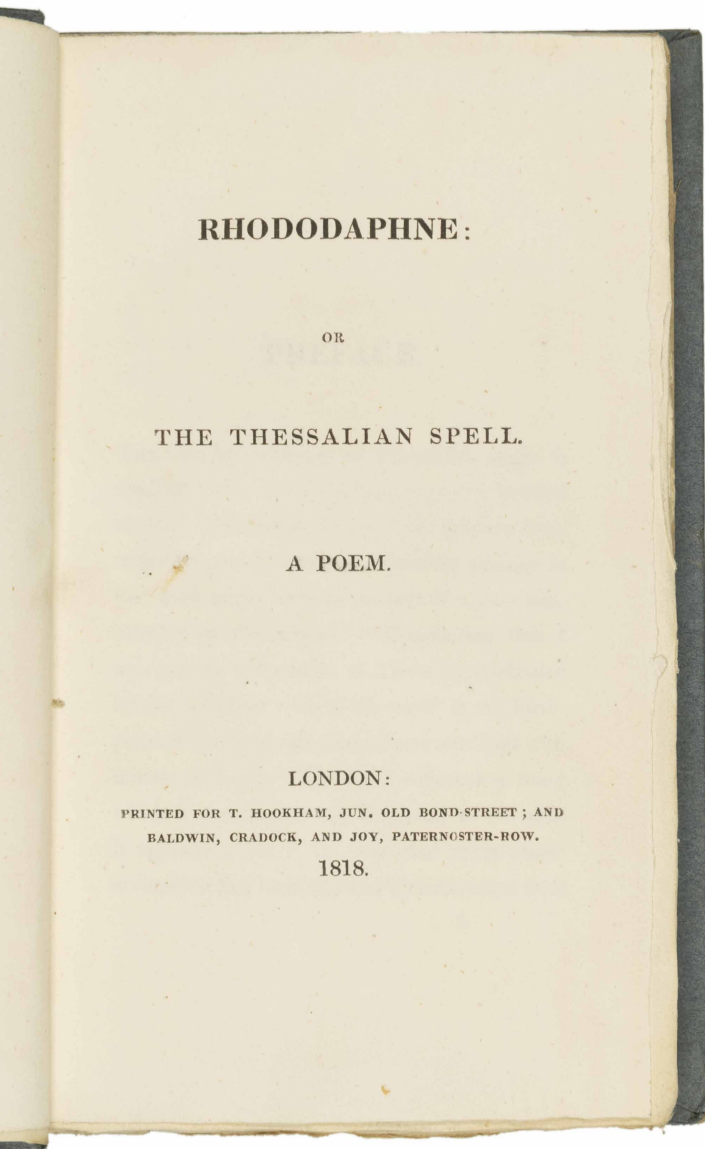
44. **NGŪGĪ WA THIONG'O.** *Devil on the Cross*. First English paperback edition. Heinemann. Half title. Orig. pictorial card wrappers; a little toned & sunned. Presentation inscription to 'Brian Willan Best wishes from N.W.T. Ngũgĩ wa Thiong'o London 2/6/82' on half title. [102099]

¶ First published in Gikuyu in 1980 under the title *Caĩtaani mũtharaba-Inĩ.*; The English paperback and hardback editions were issued simultaneously. Ngũgĩwa Thiong'o, born 1938, is a Kenyan academic and author. His *Weep Not Child* came out in 1964 under the name James Ngugi and was the first novel by an East African to be published in English. He later renounced both his birth name and the practice of writing in English as colonialist, and during his tenure as a professor at the University of Nairobi, he successfully argued that the English Literature course be dropped in favour of African Literature. *Devil on the Cross* is the first modern Gikuyu novel, and was written on toilet paper, in secret, while the author was a political prisoner of the authoritarian arap Moi regime. The nature of the narrative, in which a woman sets out with a band of travellers to attend the Devil's Feast, and the author's insistence on writing in a local language, have invited comparisons with Chaucer, and the novel - while unique - is indeed of similar importance. It is an astonishing novel; an utterly absorbing parable of global money and influence (the Feast is populated by Thieves and Robbers from European companies and governments) on post-independence Kenya.

Professor Brian Willan wrote the the definitive biography of Solomon Tshekisho Plaatje, the South African politician and intellectual who translated Shakespeare into Setswana.

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RHODODAPHNE

45. (PEACOCK, Thomas Love) *Rhododaphne: or The Thessalian Spell. A poem.* FIRST EDITION. Printed for T. Hookham, Jun., &c. Half title. Uncut & largely unopened in early blue boards, paper spine label; v. sl. rubbing to head of leading hinge, otherwise a v.g. clean copy in blue custom-made cloth & morocco slipcase. [93893]

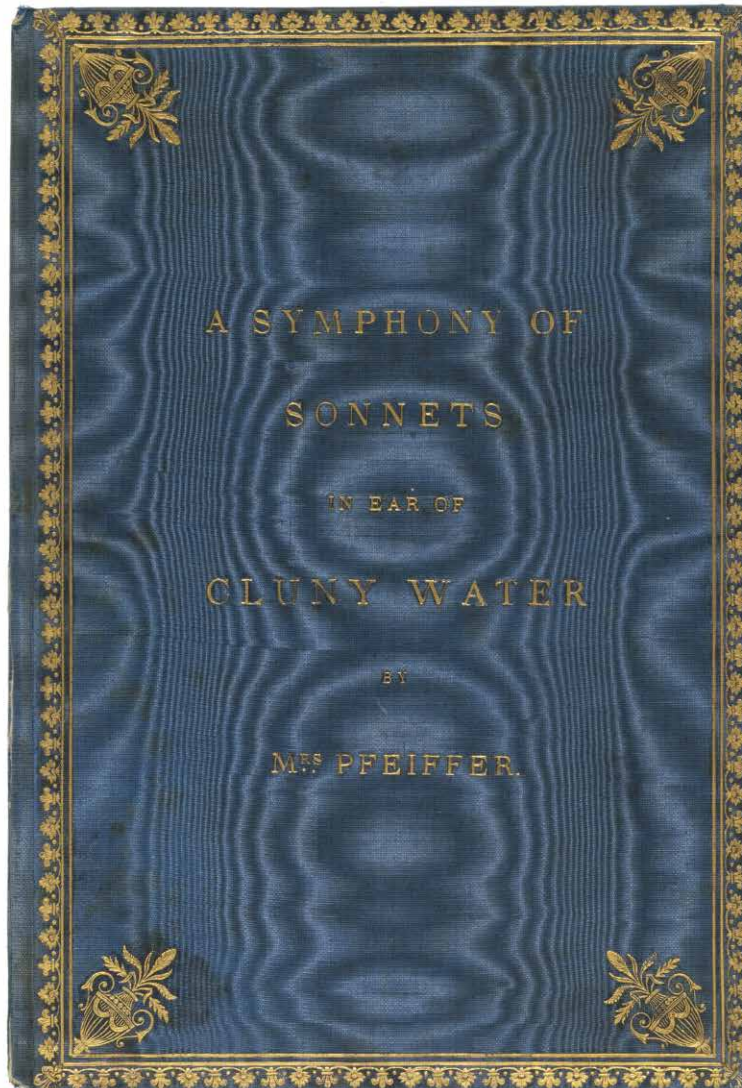
¶ A mythological poem in seven cantos, set in Thessaly, ancient Greece, in 'an intermediate period between the age of the Greek tragedians, who are alluded to in the second canto, and that of Pausanias, in whose time the Thespian altar had been violated by Nero...'. The work had a major influence on Keats, who drew on it in his formulation of *Lamia* which was written the following year and published in 1820.

1818

\$630

A Catalogue for the New York Book Fair 2024

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UNRECORDED PRIVATE PUBLICATION

46. **(PFEIFFER, Emily Jane)** *A Symphony of Sonnets. In ear of Cluny Water.* 4to, (n.p.) Title & 14pp text, dated September 23rd, 1883 and inscribed Emily Pfeiffer, at end. Orig. blue watered silk, elaborate gilt borders & corner pieces; sl. wear to spine & corners. Bookplate of Robin de Beaumont. A beautiful binding. [102146]

¶ Unrecorded on Copac & OCLC; no other copies located, although the title is mentioned by Samantha MacFarlane (who gives the date as 1884) in *"Poem[s] of a New Class": Women Poets and the Late Victorian Verse Novel* (2019).

This privately printed volume is sumptuously bound, almost certainly for the author. There are three manuscript corrections, one on page 12 and two on page 13. The ten sonnets herein were first published in a publicly available edition in Pfeiffer's *Sonnets*, 1886. Unusually, in the private publication (but not in the 1886 published edition), each sonnet is accompanied by a two or three paragraph explanation. Of the first sonnet Pfeiffer writes: '[This... was conceived, and in part composed, while resting on a slope above the Valley of the Cluny, and listening to its voice, which may have carried a suggestion of the all-absorbing sea...]' Of the final sonnet she notes that '[The Singer in this final sonnet addresses the Cluny tenderly at parting. The river has been to him no mere Castalia, of whose waters he has, poet-like partaken sparingly from the bank; its music has filled him to extinction, in its calming current he has submerged his soul]'

Emily Jane Pfeiffer, 1827-90, was an author, poet, traveller and supporter of women's suffrage, born in Montgomeryshire, Wales. First published as a poet in 1842, she is best known for her sonnets, and was praised by contemporary critics for her delicacy.

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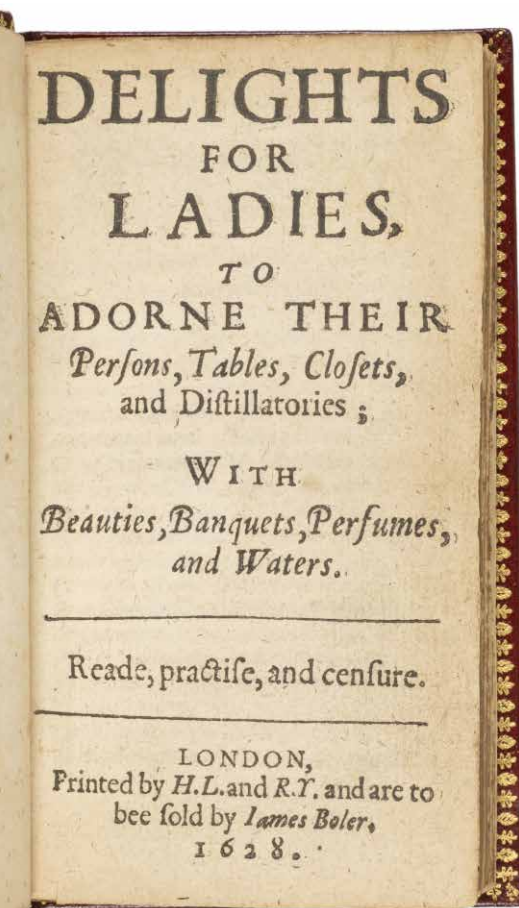
Jarndyce Books

An earlier volume of Sonnets (1880) was described in the *Evening Standard* as ‘to our mind among the finest in the language’, and Pfeiffer herself was considered to be ‘in the very first rank of living poets’ (*Caernarvon & Denbigh Herald*, 1879). More recently, ‘feminist critics highlighted the theme of female disempowerment which runs throughout her &oeilig;uvre. Her contributions to the *Cornhill Magazine* and the *Contemporary Review* demonstrate her interest in the position of women in society. The essays collected in *Women and Work* (1887) assessed and attacked theories concerning women’s inherent weakness: ironically, The Spectator commented of her case that “few men could have stated it more ably”.’ (ODNB.) Upon her death Pfeiffer bequeathed the majority of her estate to support women’s education with funds given to support the London School of Medicine for Women, the construction of Aberdare Hall, now part of Cardiff University, and to Newnham College, Cambridge, where the Pfeiffer Building, completed in 1893, is named after her. She also helped fund the building of Cambridge Training College for Women, now Hughes Hall, Cambridge.

[1883]

\$2,000

DELIGHTS FOR LADIES: COOKERY & COSMETICS: 1628



47. (PLAT, Hugh, Sir) *Delights for Ladies*, to adorn their persons, tables, closets, and distilleries; with beauties, banquets, perfumes, and waters. Reade, practice, and censure. Printed by H.L. and R.Y. and are to be sold by James Boler. A-H12, [192]pp, text within attractive woodcut boarder, final three leaves blank for notes. Later full red morocco, panelled in gilt, raised bands, spine gilt in compartments, black morocco label. a.e.g. A lovely copy. [102171]

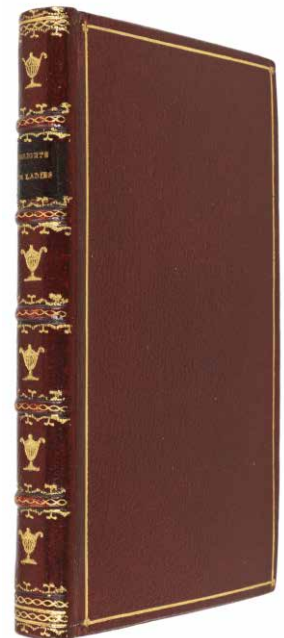
¶ STC 19983.7. OCLC records only one copy of this edition in the US at Smith College, though the Folger has a copy as well. A charming early edition of this receipt book that covers everything from sweet confections to cosmetic enhancements, in wonderful condition. Hugh Plat, 1552-1608, the son of a wealthy London brewer, was a writer and inventor interested particularly in agriculture and horticulture. His most famous work, *The Jewell House of Art and Nature* (1594), is a compilation of inventions, experiments, metallurgy, as well as methods for preserving food, etc.

Delights for Ladies, first published in 1602, and extending into a number of seventeenth-century editions, all of which are uncommon, also includes recipes for food preservation, as well as decadent desserts and sweets, and remedies for cosmetic complaints including sunburn, black hair, stained teeth, and more. Some of the cosmetic recipes are rather interesting, such as using ‘brimstone, ground with the oyle of

turpentine’ to treat pimples on the face, washing your face ‘in the wane of the moon with a sponge, morning and evening, with the distilled water of elder-leaves’ to remove freckles, and (rather troublingly) using ‘oyle of vitriol’ to lighten black hair, but ‘do it very carefully not touching the skin’ - a helpful note considering sulphuric acid is known for its corrosive properties.

1628

\$6,300

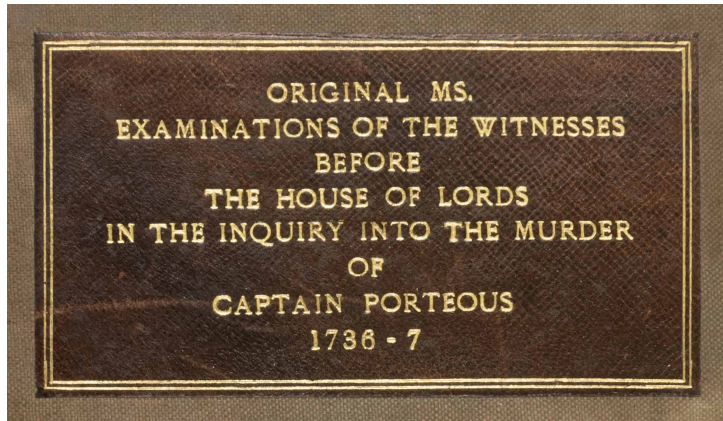


A Catalogue for the New York Book Fair 2024

Jarndyce Books

MURDER OF CAPTAIN JOHN PORTEOUS - INSPIRATION FOR SIR WALTER SCOTT

48. (PORTEOUS, John, Capt.) PARLIAMENT. MANUSCRIPT. Murder of Captain John Porteous. Original MS. examinations of the witnesses before the House of Lords in the Inquiry into the murder of Captain Porteous 1736-37. n.p. 94pp folio



on 'Pro Patria' watermarked paper, with additional blanks; occasional close trimming at head, touching lettering, one or two small holes, not affecting sense. With a later hand-written contents leaf at front, & two loosely inserted leaves of contemporaneous notes. BOUND WITH: An Act to disable Alexander Wilson from taking, holding, or enjoying any Office or Place of Magistracy in the City of Edinburgh, or elsewhere, in Great Britain; and for imprisoning the said Alexander Wilson; and for abolishing the guard kept up on the said city... 1737. 3pp with

docket title. Bound into early 20thC brown cloth, brown morocco label on front board, lettered in gilt; boards sl. damp mottled. Bookplate of William Roughhead. [101997]

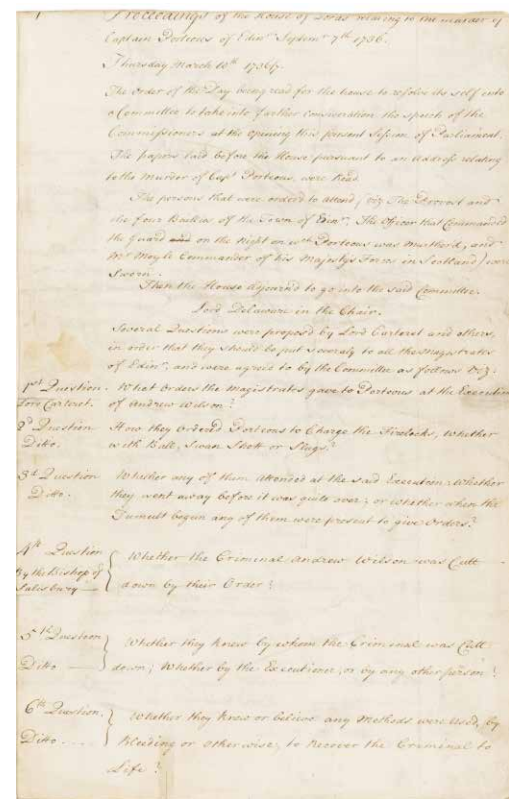
¶ A fascinating volume of witness testimony, taken down in contemporary manuscript at the inquiry at the House of Lords in March 1737, to examine the circumstances of the violent death of Captain John Porteous in September 1736. The volume belonged to the Scottish lawyer and criminologist William Roughhead, who would later partially publish these accounts in *The Trial of Captain Porteous* in the Notable Scottish Trials series in 1909.

The reason for the parliamentary inquiry lies in the notorious events of April 1736, when crowds, massed at a public execution in the Grassmarket, Edinburgh, were met with musket fire from the Town Guard, under the instruction of Captain John Porteous. He had been charged with keeping the peace while the executions of smugglers Andrew Wilson and George Robertson (unpopular with the gathered crowd) took place; but, in an effort to quell a supposed threat, he fired, and ordered his soldiers to fire, into the crowd. A riot ensued, resulting in numerous casualties and several deaths, for which the captain was later arrested and placed on trial.

For his role in the shootings, Porteous was found guilty of murder in July 1736, and sentenced to be executed in early September. However, before the sentence could be carried out, with rumours swirling around Edinburgh that Porteous was to escape execution after intervention from the authorities in London (led by Prime Minister Horace Walpole), an angry mob broke into the infamous Tolbooth Prison where he was being held, dragged Porteous from his cell, and took him to the Grassmarket where he was lynched. The perpetrators were never apprehended.

The documents here, are primarily concerned with the circumstances that led to mob rule taking over, and whether or not the breakdown of order could have been foreseen and forestalled. The earliest examinations are dated March 10th 1737, and are of the Lord Provost of Edinburgh, Alexander Wilson, who had overriding responsibility for law and order at the time. He responds to 15 numbered questions, each of which lead to follow-up questions from the examiner(s). Wilson admits at one point that he was in a tavern when the mob started amassing, and that only one City Guard squad out of three (consisting of 30 men) was on duty at the time. He paints a picture of a city descending into anarchy, with the authorities impotent to act against a well-organised mob that reportedly contained some 4000 rioters.

Further testimony takes place over the next few days, provided by several bailies (civic officers), senior soldiers, and Patrick



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Lyndsay, the Edinburgh M.P. at the time of the tumult, who was responsible for calling in the army as the unrest unfolded. His account of the events is long and detailed, and points towards a reluctance on behalf of the Lord Provost (i.e. Alexander Wilson), to engage troops in a timely manner.

In total twelve witnesses, including Alexander Wilson, are summoned for questioning, and their answers and accounts point towards complacency at senior levels, resulting in the city being ill-equipped and poorly prepared to deal with any form of insurrection. Following the testimonies, also in manuscript, is a single-page 'Report of the House' (not published by Roughead), which arrives at a damning conclusion:

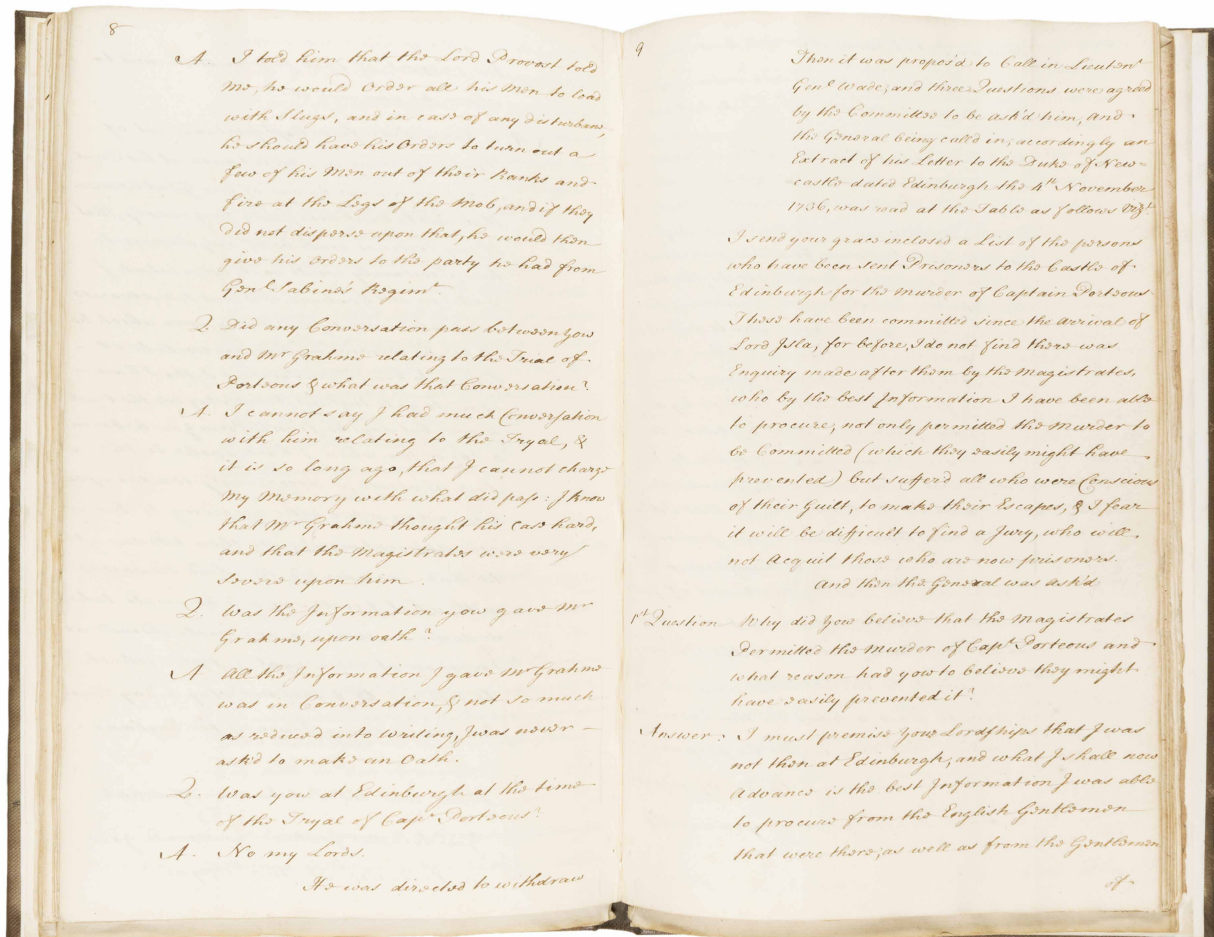
'Resolv'd that upon consideration of the sd. report, it appears to this house that Alex.r Wilson Esquire, Provost of Edin.r did not use any means to prevent the sd. Murther and Riot, or to discover apprehend or secure the authors actors or abettors of the same, in manifest violation of the trust & duty of his office of Chief magistrate of the said city.'

The report further condemns the 'citizens and inhabitants' of Edinburgh for failing to 'prevent or suppress the riot, or to hinder the inhuman murther, or to discover the offenders in order to bring them to justice'. It recommends 'the judges to bring a Bill to Disable the sd. Provost from holding anie office of place of majistracy in the city of Edin.r or elsewhere in Great Britain', and that a Bill 'for preventing Riots & Tumults in Scotland', and for convicting rioters 'opposing or disturbing the execution of justice' also be prepared. The three-page Act, in its printed form, is bound at the end of the volume.

The events of March 1736, and their aftermath, became a *cause célèbre* in Scottish history, and were further embedded into the Scottish psyche after the publication of Walter Scott's *Heart of Midlothian*, in 1818, which was written against the backdrop of the riots. Scott, both in his capacity as an author and 'as a person conversant in legal matters', was evidently fascinated by the case, and is also thought to have written the anonymous preface to *Criminal Trials* (also 1818), which contained particulars of the life of Captain John Porteous'. See Todd & Bowden, *Sir Walter Scott: A Bibliographical History*, 123A, noting that Scott had 'access to papers from the high court of judiciary'.

1737

\$7,200



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THE BATHOS

49. **PRINT. HOGARTH, William.** Tailpiece. The Bathos, manner of sinking, in sublime paintings, inscribed to the dealers in dark pictures. Published according to Act of Parliamt. Uncoloured engraving; some inoffensive water marking to much of the sheet. Plate 32 x 34cm, with 3cm margins. A nice copy. [98650]

¶ Paulson 216; George BM Satires 4106, 'Figure of Time reclining against a broken column surrounded by symbols of destruction: a bankruptcy notice served on Nature, a tombstone, a clock without hands, Phaeton falling from his chariot, a will, a shop-sign for "The World's End", a gallows, a burning impression of Hogarth's print "The Times" and broken objects, including an hour-glass, crown, rifle, bell, bottle and broom'.

March 3rd 1764

\$890

EXPOSING THE CLOCK-STOCKING

50. **PRINT. PROUD, W.** The Unguarded Maid; or, The Power of the Clock-Stocking. Publish'd according to Act of Parliament. Uncoloured etching; trimmed within plate marks on three sides, a little worn at margins, backed with Japanese tissue. 36 x 25cm. [100221]

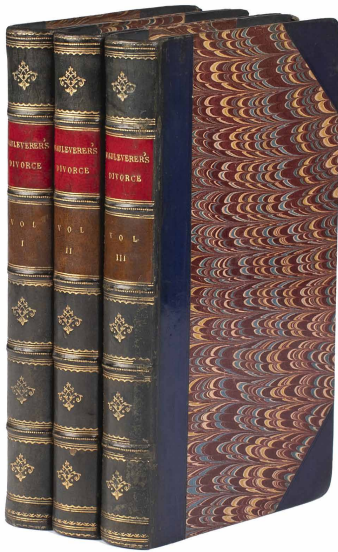
¶ Not recorded at the BM which does hold 11 prints by 'W. Proud', all but one of which are portraits. The exception is a satire on the Gin Act (George BM Satires 3189) also dated 1752. This image is of a young woman removing a stocking as a man looks on behind a bush. Beneath the title are eight lines of verse in two columns: 'As Cælia her Garter ty'd, / By ev'ry Eye, she thought unspy'd, / Well pleas'd she views her Stocking-clock, / Her taper Leg and Snow-white Smock. / Ah heedless Cælia! why are shewn / Charms that should bless thy Spouse alone? / Thy face already had undone us / But now ye Pow'rs have mercy on us!'

1752

\$590

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A STORY OF WOMAN'S WRONGS

51. **(ROBINSON, Emma)** Mauleverer's Divorce. A story of woman's wrongs. By the author of "Whitefriards", &c. FIRST EDITION. 3 vols. Charles J. Skeet. Sl. later half blue calf, marbled paper boards, red & brown morocco labels; spines sl. faded. Armorial bookplate of Charles I. Dickens on leading pastedowns. v.g. [95662]

¶ Not in Sadleir; Wolff 5927. Copac records four copies only but not noting the BL copy; OCLC adds copies at Emory at University of Texas. A novel focusing on the sensitive issue of divorce in Victorian England. Dickens's bookplate bears remarkable similarity to that of his rather more famous near namesake.

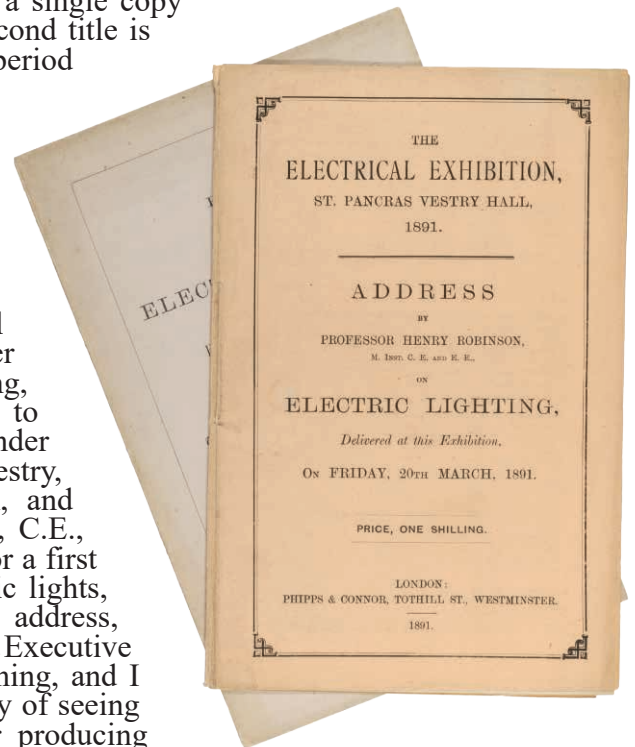
1858

\$720

'THE SIMPLE MOVEMENT OF A SWITCH' - EARLY ELECTRICAL LIGHTING

52. **ROBINSON, Henry.** The Electrical Exhibition, St. Pancras Vestry Hall, 1891. Address by Professor Henry Robinson, on electric lighting, delivered at this exhibition, on Friday, 20th March, 1891. Phipps & Connor. Sewn as issued in orig. peach printed paper wrappers; edges sl. dulled. v.g. 7pp. WITH: Paper on Electric Lighting by Municipal Authorities, read before the Incorporated Association of Municipal and County Engineers, June 1891. Sewn as issued in orig. grey printed paper wrappers. v.g. 9pp. [99864]

¶ The first title is not in the BL and is recorded in a single copy only, at TCD; no further copies on OCLC. The second title is unrecorded. Two scarce pamphlets from the early period of electric lighting. The first electric light in Britain, the arc light, was developed by Joseph Swan and was first installed at Cragside House in 1878. In 1881 Swan oversaw the lighting at the Savoy theatre, the first public building in the world to be lit entirely by electricity. In 1890, the Vestry Hall, under the stewardship of its engineer Professor Henry Robinson, approved the installation of electric lights: 'The St. Pancras Vestry held a special meeting on Wednesday last, January 1, to consider the unanimous recommendation of its Lighting, Parliamentary, and General Purposes Committees to carry out an installation of electric lighting, under their Provisional Order obtained in 1883. The Vestry, by a large majority, adopted the recommendation, and instructed their engineer, Professor Henry Robinson, C.E., to prepare the necessary plans and specifications for a first installation of 10,000 private lights and ninety public lights, involving an outlay of about 60,000L.' Robinson's address, under his very own lights, begins: 'By desire of the Joint Executive committee of this Exhibition I address you this evening, and I hope that all who are present have had an opportunity of seeing the many interesting applications of electricity for producing light and motion that are collected here. These afford the means of observing the conversion of heat into light and mechanical energy, by many beautiful and useful forms of incandescent and arc lights, and by a variety of ingenious motors. We have therefore the means of appreciating in this hall the correlation of physical forces. Heat converted into electrical energy by the dynamo. This energy again is converted into light or power at pleasure, by the simple movement of a switch'.



1891

\$760

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ORIGINAL WATERCOLOUR BY GEORGE AUGUSTUS SALA

53. SALA, George Augustus. (The Barber Shop.) Large watercolour on card, signed 'G. a. S.'. 38 x 50cm. Mounted. [98225]

¶ A large and jovial painting of a barber shop scene with six well-dressed patrons and the barber, with a Pickwickian figure seated in front of a fireplace reading *John Bull*. It is signed 'G. a. S.' with a curly 'G' and lower case 'a' which was the familiar nom de plume of the journalist, author, artist, and all-round man of literary action George Augustus Sala, 1828-95. After a brief spell apprenticed to a painter of miniatures at the age of 15, Sala dedicated the next seven years to being an artist and illustrator, working as an assistant theatrical scene-painter and drawing illustrations for magazines and books, including *The Man in the Moon* edited by Albert Smith and Angus Reach, and several of Smith's shilling illustrated books. After learning to etch and engrave, he produced a number of comic illustrated guidebooks and panoramas for the leading publisher Adolphus Ackermann. Ever industrious, Sala took on any work he could get, with this painting likely to be a commission for a periodical or illustrated book. Following his early foray into illustration, Sala went on to become one of the most prolific and respected journalists of his era. Writing frequently for Dickens's *Household Words*, 'he quickly became one of the journal's most prolific and valued contributors, becoming one of 'Dickens's young men' as they were called. His work was highly admired by Thackeray as well as Dickens. From an income seldom above £1 a week he rose to the affluence of £5 a week and set about establishing a reputation for drunkenness, quarrelsomeness, and financial and professional unreliability, which he never completely lost'. Although he claimed to earn upwards of £2,000 a year, his erratic lifestyle meant that by the time of his death, he was living on a civil-list pension of £100 a year (ODNB).

[c.1850]

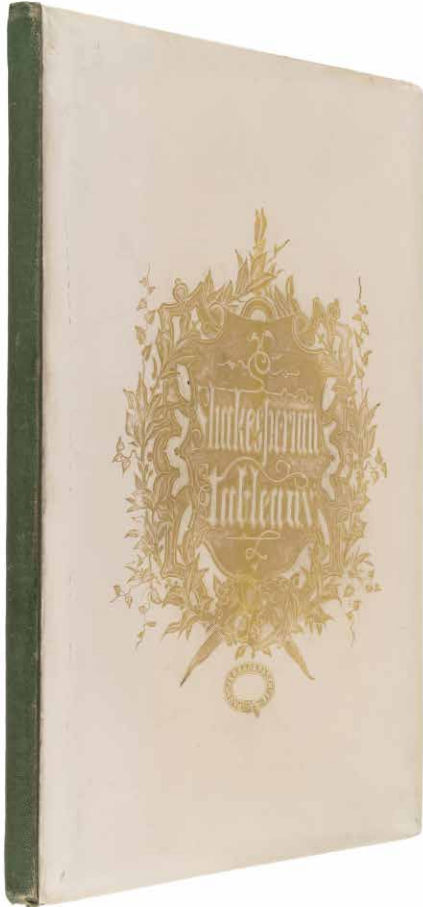
\$1,600

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UNATTRIBUTED HABLOT K. BROWNE ILLUSTRATIONS IN 'PORCELAIN' BINDING

54. (SHAKESPEARE, William) (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'. [102022]



¶ 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 Halbot 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 new scenes illustrated 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 versos featuring floral, ornithological, or Shakesperian 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. The



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cloth bindings are generously decorated and incorporate a frame and freely drawn lettering. These have also been rendered in an eclectic style and printed in gold. Some of the covers have been further enriched and enlivened by means of coloured paper onlays.' [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... This gave unity to the page, and increased the decorative possibilities. The task must have been time consuming, and called for great precision and dexterity, quite apart from artistry... [Jerrard's books] were aimed at women, and intended as objects of display. But Jerrard's market is likely to have been less upper-class than that of earlier annuals, and the Rococo style itself can be associated by mid-century with what were considered less cultivated tastes. Nonetheless, there were still explicit references to female consumers.' [Leathlean] 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.

[1855]

\$2,400

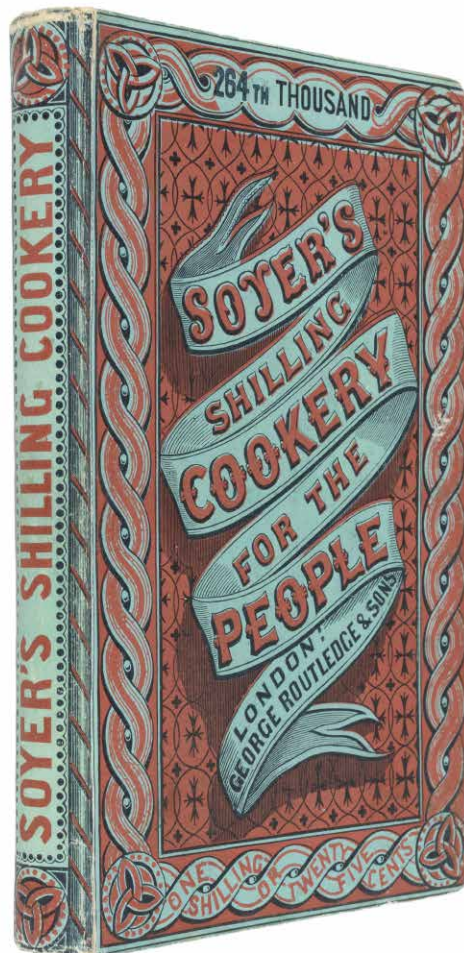
FINE COPY IN BOARDS

55. **SOYER, Alexis.** *A Shilling Cookery for The People: embracing an entirely new system of plain cookery, and domestic economy.* 264th thousand. George Routledge & Co. Front. port., illus. Ads on e.p.s.; a little spotted. Orig. light blue printed paper boards, dec. in red & black, spine uplettered in red, back board printed in black with an advertisement of 'Family Mourning. Messrs. Jay'; extremities sl. rubbed. Bookseller's ticket of Merridew, Reading Room & Library, Boulogne, on leading pastedown. A v.g. copy as issued. [102106]

¶ An important collection of 473 cheap recipes with supplementary chapters on 'Marketing', kitchen requisites, A visit to Crystal Palace, etc. and an appendix. Price: one shilling or twenty five cents.

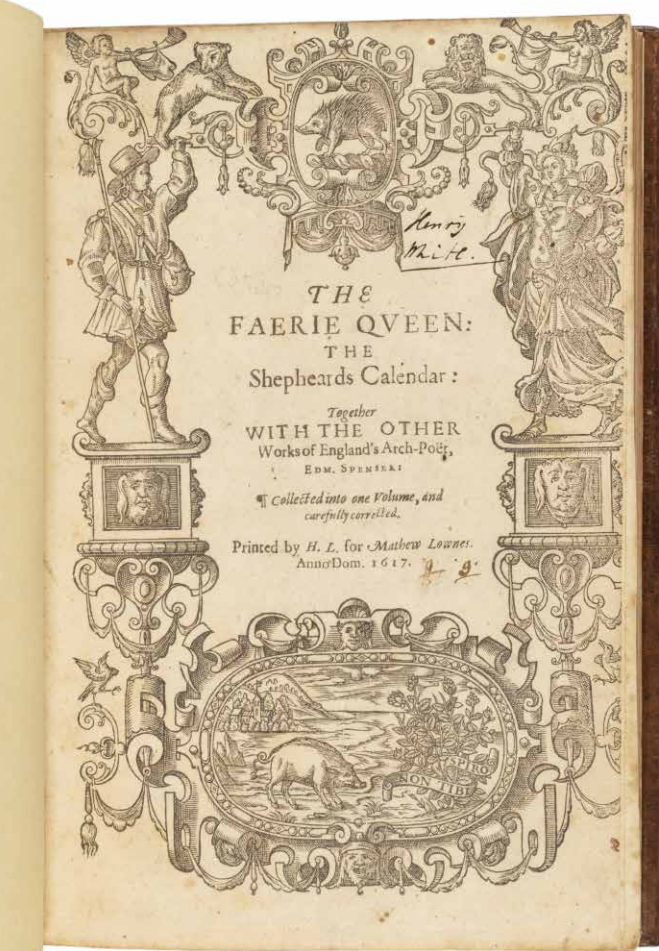
1867

\$160



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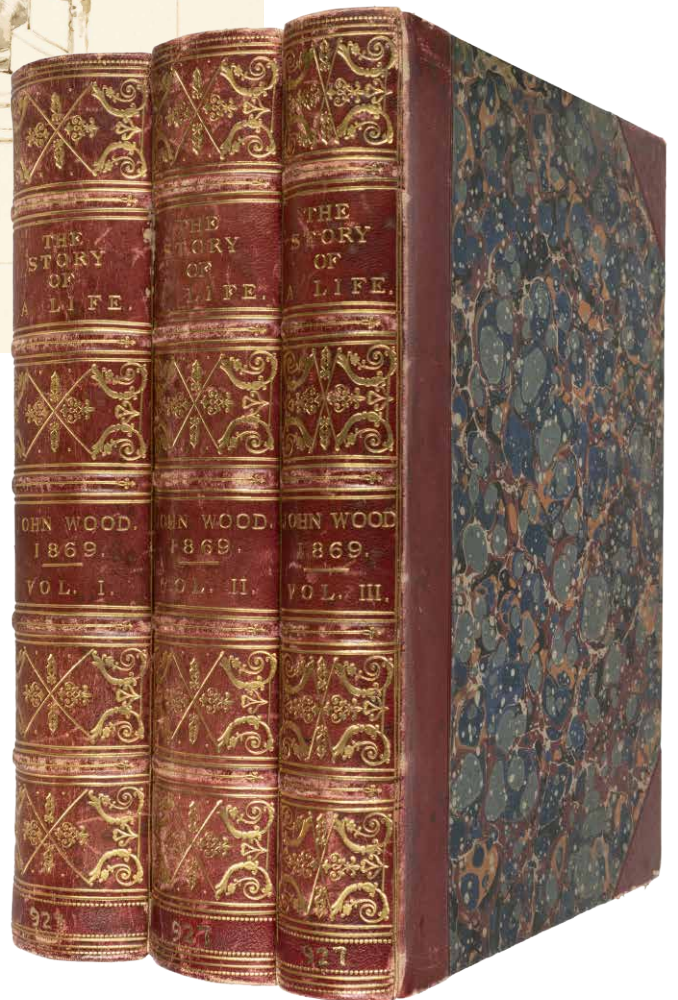
Jarndyce Books



56. **SPENSER, Edmund.** *The Faerie Queen: The Shepherds Calendar: Together with the other works of England's Arch-Poët, Edm. Spenser: Collected into one volume, and carefully corrected.* Printed for H.L. for Mathew Lowne. [iv], 363, [i]; title sl. trimmed at outer margin; Shepherds Calendar, [x], 56, [blank]; A Letter of the Authors, [14], [blank]; Prosopopoeia, 16; Colin Clouts, [26]; Prothalamion, [4]; Amoretti, [16]; Epithalamion, [6]; Foure Hymnes, [16]; Daphnaida, [10]; Complaints, [12]; The Teares of the Muses, [12]; Virgils Gnat, [10]; The Ruines of Rome, [6]; Muiopotmos, [10]; Visions, [8]pp; the odd spot but really a wonderfully clean copy. 4to. Expertly rebound in full tan calf, panelled in blind, raised bands, red morocco label. Small ink signature of Henry White on title. A lovely copy in a sympathetic binding. [102181]

¶ This collected edition first published 1611. Colophon of the *Faerie Queen* dated '16012'. Separate title pages with their dates are as follows: Shepherds Calendar (1617), Prosopopia (1613), Colin Clouts (n.d.), Prothalamion (1617), Amorette (1617), Epithalamion (1617), Foure Hymns (1617), Daphnaida (1617), Complaints (1617), The Teares of the Muses (1617), and Muiopotmos (1611).

Edmund Spenser, 1552-1599, one of the great English poets best known for *The Faerie Queen* (first published 1590), an epic fantastical allegory celebrating the Tudor dynasty and especially Elizabeth I. After serving with Walter Raleigh under Lord Grey at the Siege of Smerwick in 1580, he was based primarily in Ireland. Though he did hope to obtain a position at court with his poetry, he was unsuccessful but was granted a life pension of £50 per annum from the Queen. He died in London aged 46 and is buried in Poet's Corner, Westminster Abbey.



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FROM BUTCHER'S BOY TO SOCIETY PORTRAITIST - UNPUBLISHED AUTOBIOGRAPHY OF A ROYAL ACADEMICIAN

57. **WOOD, John.** The UNPUBLISHED Illustrated Auto-Biography of John Wood, R.A., 3 Volumes manuscript, folio (30.2 x 24.5 cm): 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 17 cm], 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

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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'.

[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. [102048]

¶ 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.





MY FATHER'S HOUSE,
WHITECHAPEL.

I was born on the twenty-ninth of June 1801, and baptised in the Parish Church of St. Mary's Whitechapel. My Parents had a large family of eight children, of whom I was the third born, and the only one that showed a decided propensity for learning, which, with a thirst for learning, I exhibited at a very early age.



CHAPTER 2.



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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 Landsowne, 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.

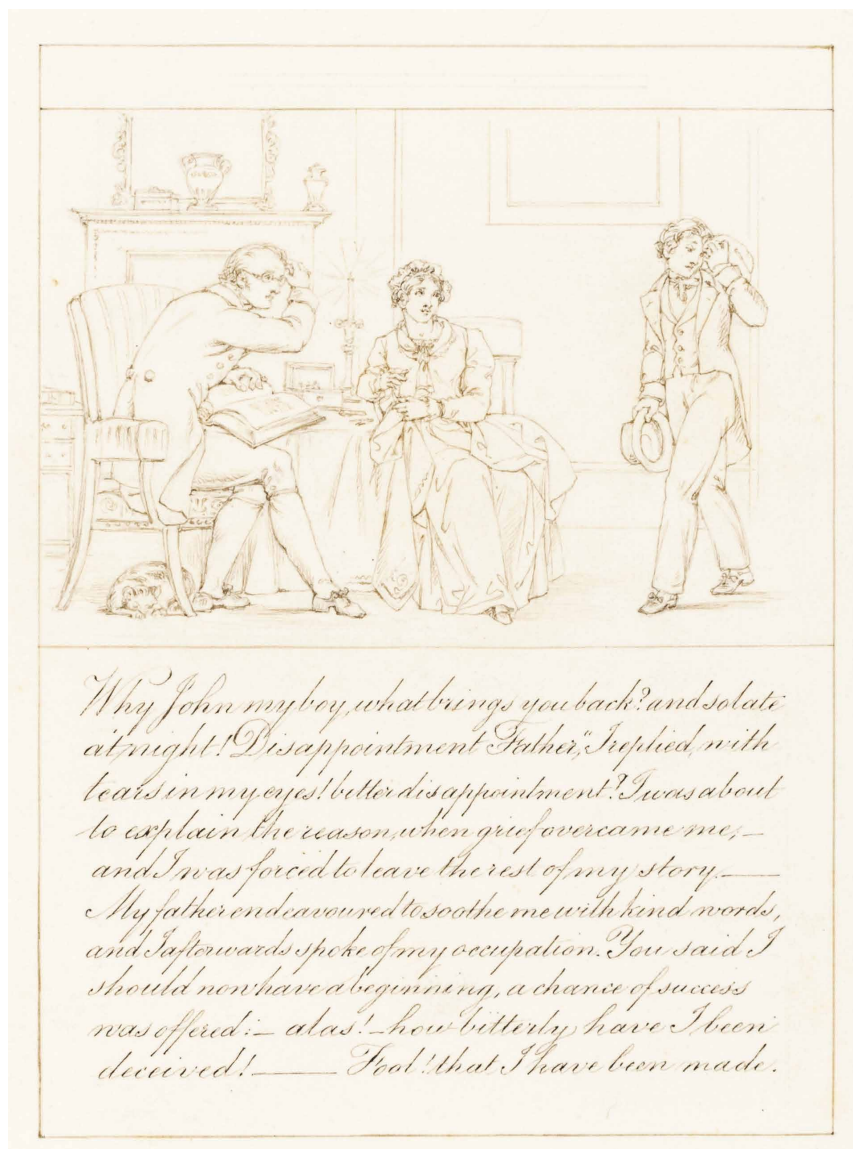
The task I have set myself is one which I have long had an earnest wish to accomplish in drawing up my own auto-biography; this I hope and trust under God's grace, to be permitted to fulfil'.

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

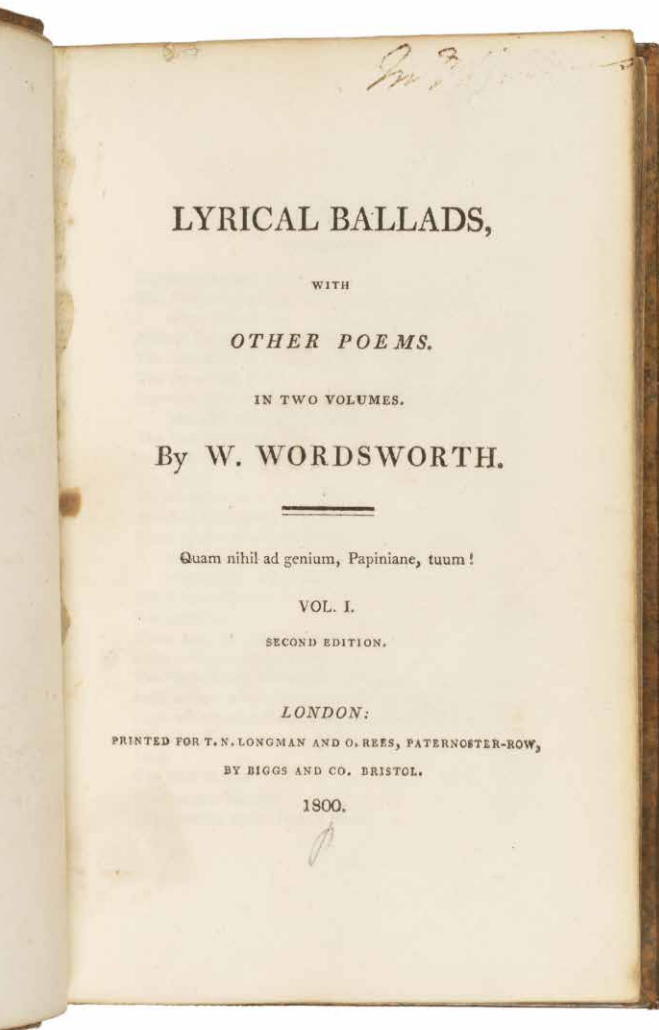
\$48,500



*Why John my boy, what brings you back? and solate
at night! Disappointment Father," I replied with
tears in my eyes! better disappointment? I was about
to explain the reason, when grief overcame me, —
and I was forced to leave the rest of my story. —
My father endeavoured to soothe me with kind words,
and afterwards spoke of my occupation. You said I
should now have a beginning, a chance of success
was offered: — alas! — how bitterly have I been
deceived! — Fool! that I have been made.*

A Catalogue for the New York Book Fair 2024

Jarndyce Books



LYRICAL BALLADS

58. **WORDSWORTH, William & COLERIDGE, Samuel Taylor.** Lyrical Ballads, with other poems. 2nd edn/FIRST EDITION. 2 vols. Bristol: printed by Biggs & Co. for T.N. Longman and O. Rees, London. Contemp. signatures on titlepages partially erased. Handsomely bound in later 19thC full mottled calf, gilt spines & borders, black morocco labels. A v.g. attractive copy. [102154]

¶ ESTC T146537; Wise, *Bibliography of Wordsworth*: (5); without half titles as issued. Vol. I, the second edition; Vol. II FIRST EDITION (1st issue, with 'End' on final page of text rather than *finis*, and lines omitted from p.210). Includes The Rime of the Ancient Mariner, The Foster-Mother's Tale, The Nightingale, The Dungeon & Love by Coleridge, who failed to complete Christabel for Vol. II. Wordsworth's important Preface giving 'a systematic defence of the theory upon which the poems were written' first appears here - a preface he had been 'prevailed upon by Coleridge to write'.

1800

\$8,500