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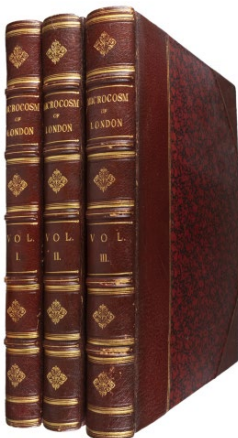
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LONDON'S RARE BOOK FAIR 2022

Jarndyce Books

ACKERMANN'S MICROCOSM

ACKERMANN, Rudolph. *Microcosm of London*. FIRST EDITION, early issue. 3 vols. Large 4to. R. Ackermann. Illustrated titlepages, engraved dedication leaves, half titles bound after dedication leaves, 104 hand-coloured aquatints by Pugin and Rowlandson; small paper repair to margin of the 'Guildhall' plate vol. II, not affecting image, some offsetting to plates, leaves sl. toned, but a lovely clean copy with bright & fresh plates. Handsome early 20thC half red morocco, glazed red & black mottled cloth boards, raised bands, gilt compartments. A v.g. attractive copy. [95898]

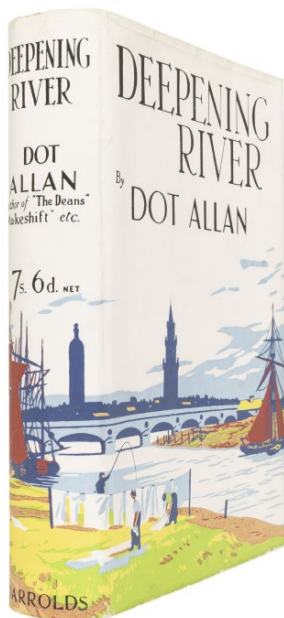


¶ Abbey Scenery No. 212; Tooley 7. With almost all of the first issue points; leaves are watermarked 1806-1807, all errata are uncorrected except, as usual, for 'coustom' on page 218 volume I which is corrected to 'custom'. The contents in volume I entitled simply 'Contents' rather than 'Contents Vol. I' in the second state, and the imprint in volume I includes a comma after 'Bensley' in volume I but not in volumes II & III. 8 of Abbey's 12 key plates are in the first state. Described by Tooley as 'one of the great colour-plate books, and a carefully selected copy should form the corner stone of any collection of books on the subject. The plates by Rowlandson and Pugin represent an unrivalled picture of London in [the] early 19th century'. It was originally issued in 26 monthly parts.

1808

£5,500

TWO SCARCE GLASGOW NOVELS

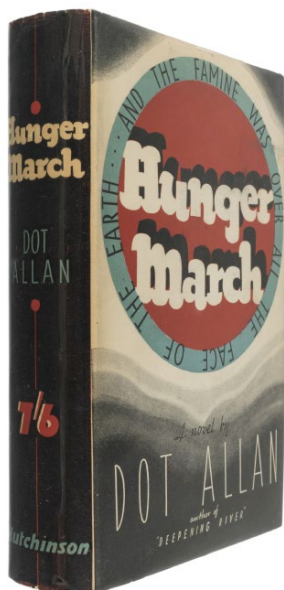


ALLAN, Dot. *Deepening River*. FIRST EDITION. Jarrolds. Half title. Orig. black cloth; sl. cocked & a little mottled. White pictorial d.w., unclipped; v. sl. creased at edges. A decent copy in a bright, scarce jacket [98364]

¶ Copac lists seven copies; the only copies in the US are at Library of Congress and Arizona. Essentially a romance spanning four generations of a Glasgow shipbuilding family, from 1745, when a sailmaker's daughter has a vision for the future of her father's business, to the era of Red Clydeside, when the firm's heiress falls in love with an activist welder. A very wide range of characters are represented, and while the love story is pretty unremarkable stuff, it is Allan's love for Glasgow and its industry which animates the novel.

1932

£400



ALLAN, Dot. *Hunger March*. FIRST EDITION. Hutchinson. Half title. Orig. black cloth; v. sl. marked. Black & red printed d.w., unclipped; v. sl. rubbed at edges, rear panel sl. marked. Bookplate & shelf location stamp of Giuseppe Orlando on leading pastedown with his ownership inscription on titlepage. A nice copy of a scarce novel. [98034]

¶ Though the city of the setting is unnamed, it is quite obviously Glasgow, and as such *The Hunger March* pre-dates more well-known 'proletarian novels' by male writers, such as Blake's *The Shipbuilders* and Barke's *A Major Operation* (indeed, *The Times*' review paid Allen the 'compliment' of being referred to as 'Mr'). The action takes place over the course of a single day - that of the eponymous hunger march (which Allan carefully and astutely places as part of a long tradition, rather than merely gesturing at recent events). Allan stresses the class divisions at play but does not restrict the narrative to bosses versus workers (indeed, the factory owner is quite a sympathetic figure who worries about the fate of his employees even as he folds his business): the book's most famous and affecting scene cleverly shows a gulf in attitudes between a middle-class lady in a tea room who derides the march, and a young waitress who quietly but fiercely supports it ('she would have liked to strip the tables for their benefit, to snatch the mutton pies, the fried fish from under the noses of the smug

eaters'). A clerk facing dismissal features alongside the long-term unemployed son of the factory owner's cleaning lady, and there is an especially well-drawn relationship between a middle-class journalist who falls under the spell of the charismatic radical who leads the march. Nevertheless, it is when police attack the strikers in the square that the journalist has the epiphany that provides the novel's moral centre.

1934

£750

YELLOWBACK OF LADY AUDLEY'S SECRET

BRADDON, Mary Elizabeth. *Lady Audley's Secret*. A novel. Stereotyped edition. Simpkin, Marshall, Hamilton, Kent, & Co., Limited. Ad. for 'The Author's Autograph Edition of Miss Braddon's Novels' on leading & rear pastedowns & rear board. 'Yellowback', orig. pictorial printed boards; sl. rubbed & worn. Price two shillings. A nice copy of a scarce title. [98272]

¶ See Topp 1285. First published in 1862 in three vols; first yellowback edition published by Ward, Lock, & Tyler in 1866. Mary Elizabeth Braddon, 1835-1915, was born in London and was privately educated. As a young woman she worked as an actress for three years, managing to support herself and her mother despite mostly playing minor roles. She tired of the stage quickly after she began writing, and her first novel was published in 1860. Braddon met periodical publisher John Maxwell in the same year, and by 1861 they were living together. Maxwell had five children and was legally married, though his wife was in an Irish mental asylum. He was not able to marry until his wife died in 1874, though Braddon acted as a stepmother to his children, and eventually had six biological children with him as well.

Scholar John Sutherland calls *Lady Audley's Secret* 'the most sensationally successful of all sensation novels', and it was an absolute phenomenon. It had been partly serialised (18 chapters) in Maxwell's *Robin Goodfellow Magazine* from July to September, 1861, and fully serialised in *The Sixpenny Magazine* from January to December, 1862, however it was not until it was published in three volumes by William Tinsley that it became a bestseller. The novel's success ensured Braddon's financial independence for the rest of her life, and also enabled William Tinsley to build a villa that he aptly named 'Audley Lodge'.

The plot, which involves a beautiful and mysterious young woman, child abandonment, bigamy, arson, attempted and suspected murder, amateur investigation, insanity, and of course romance, caused a stir with Victorian audiences. Braddon cleverly unsettles readers by turning the tranquility of the domestic sphere on its head, creating a menacing atmosphere by slowly poking holes in the quiet security of home life. She also challenges the popular

belief that morality can be determined by appearance or class, further preying on anxieties readers had as the world around them became bigger and more anonymous. How can we ever feel safe if anyone can be a villain?

[c.1890]

£1,250



TRIAL & EXECUTION IN MONMOUTHSHIRE

BROADSIDE. MURPHY, Maruice & SULLIVAN, Patrick The Apprehension, Trial, Condemnation, Confession and Execution of Mauric[e] Murphy and Patrick [S]ullivan, which took place at Monmouth on Friday the 23rd of August, 1850, for the wilful murder

of Jane Lewis, on the 3rd April last at St. Woollos. Exeter: Hooper, printer. Single sheet folio broadside, illus.; tear repaired on verso sl. affecting sense of four lines. 49.5 x 18.5cm. [98101]

¶ Not recorded on Copac. A very cheaply (and evidently speedily) produced broadside with numerous printing errors and printed on very thin paper. It reports on five trials, the main focus being on the conviction of two Irishmen, Maurice Murphy and Patrick Sullivan, for the brutal murder of Jane Lewis whom they attacked and killed for a shawl sold for 1s.5d. They were hanged on the roof of Monmouth Gaol House, watched by 3,000 people. There are brief reports on the executions of William Ross, Patrick Forbes, and William Bennison, all three for the murder of their wives.

1850

£950

THE RADLETT MURDER

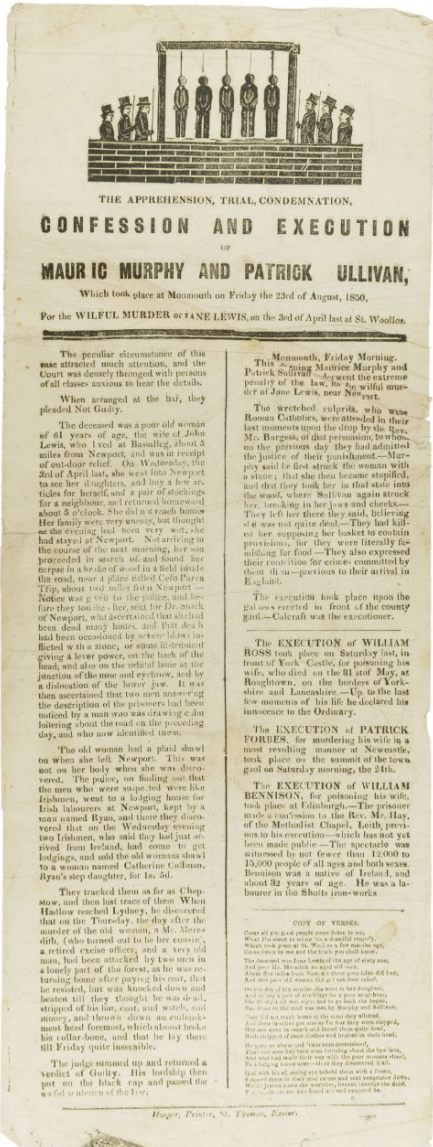
BROADSIDE. THURTELL, John, HUNT, Joseph & PROBART [sic], William. Just Published --- Price Twopence --- The Whole Particulars of a most Barbaous, Cruel and Horrid Murder, committed upon the body of W. Weare, Esq. --- together with the dreadful confessions of Hunt and Probart. J. Catnach. Single sheet folio broadside on thin paper, three woodcut illus.; a little creased. 49 x 38cm. An exceptional survival. [98102]

¶ Not on Copac or OCLC; no copies traced. Price twopence. A superb example of ephemeral printing and an unusual execution broadside of this period with two large woodcut illustrations depicting the murder and the discovery of the body. The creases are original paper flaws affecting the printing process and highlighting the precarious nature of printing such broadsides so quickly and on such thin paper. The Radlett murder was one of the most infamous crimes of the nineteenth century, provoking a stream of sensational broadsides, songs, and newspaper columns dedicated to the murder. William Weare, a solicitor and heavy gambler, was owed the large sum of £300 by John Thurtell, who

sought to avoid his debt by brutally killing Weare with the assistance of Hunt and Probart. Not only was the violence extreme, the perpetrators were known to have coolly enjoyed a meal of pork chops and ale almost immediately after the crime. This, together with the fact that it exposed the London underworld of gambling and amateur boxing, caused a great sensation which kept the crime in the public consciousness for much of the century.

1823

£1,500



HERTFORDSHIRE TRAGEDY.

Or, The Evil Effects of Gaming.

(Giving the Particulars of the Execution of John Thurtell, for the Murder of Mr. Wear.—in Verse.)



John Thurtell, guilty Death.



A View of Gills Hill Lane.



Joseph Hunt for Transportation.



View of Proberts Cottage and Pond.



The Pond where the Body was found.

WHAT world deals from Gaming,
Like place now every day,
The House Maid infamously,
In use to lead away;
Both Cards and Dice and Rouge at Noor,
The brightest process show,
And from a little youth a lad on,
The Murder comes at last—
John Thurtell was a daring man,
Of courage, wit, and bold,
But of his heart was set on money,
Was but the slave of Gold;
His cash he ventur'd all in play,
And lost prodigious wealth;
And what he might consider get,
To and he got by wealth.
His friends they were respectable,
And persons of renown,
His father was an Alderman,
Was bred in Norwich Town;
And kindly did he bring him up,
And teach'd him many a plan,
By which he could with easiness good,
Make his Son a Gentleman.
At what his friends, and what is weak,
Whom mind an evil given,
And when a sinner will not tread,
The path that leads to heaven;
In love, if man will place no faith,
Nay the Almighty fear,
All his actions in the world,
Will surely be accur'd.
One night when he was out at play,
He met one Mr. Wear,
Who won by chance three hundred pounds,
Which fill'd his mind with care;
His blood it boil'd with deadly rage,
To think himself undone,
And swore on Wore he'd be revenge'd,
As long as the Money was,
He went and straight ways soon found out,
Two Friends that he had got,
For the sake of personal wealth,
Soon entered in the plot,
Who'd a Change at Gills Hill,
And Joseph Hunt, was called a time
Who signed Wear's blood to spill.
On Friday night the Twenty Fourth,
Original Deceit was,
Thurtell, Hunt, and Probert met,
The mischief to discuss;
It was agreed then by their crew,
To strike Wear up a Leap,
That should be cut off every show,
That he might cry in vain.
Thurtell drove him to a chaise,
And Wear poor man, he felt thought,
He had no more to see.



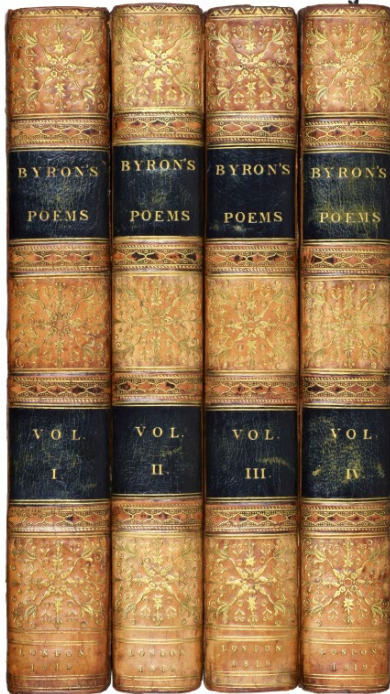
But Thurtell, like a coward fiend,
Ahead he'd mind his own fit,
Show he found all unprovoked,
And stabbed him in the dark.
The dying man there is provok'd,
Herd struggled for his life,
And Thurtell did confess that once
Gildenburgh was the crime.
For Wear he got once provok'd,
At the blood in several drops,
And never did he let her choke,
As it spread down his throat,
In Prison (x) you have seen yet,

John Thurtell in the act,
And every word that now I tell,
Before me is the fact;
See him beating in the skull,
And making many a wound,
Who in the Lane there stung the chair,
And he sat upon the ground.
Thurtell went down to know,
Which to Probert did belong,
And how they did divide the spoil,
While Hunt sang merry songs,
Both hand and snare have not,
Hunted since the land.

To see their Supporters with their hands,
All covered o'er with blood,
In Probert's (y) you see the pond,
Where the body it was found,
It was the heart of Probert's men,
Which still all dear and home;
And there it lay till Sunday morn,
The Thurtell's heart was stout,
Yet having of discovery,
They went and dropp'd it out,
Hunt and Thurtell here ran on,
With a strong cord in each hand,
Dragging the murdered body out
As dropping to the land.

They got the body in a sack,
Which Hunt had bought to town
And when for this wicked deed
They purposely brought down
Then Thurtell hid in a chaise,
And took it to Elmore,
And there he knew it was a ditch,
Which he never did see;
But was can hide such wicked deeds
From God's all seeing eye,
For so can see a kind of ill,
Even when a sinner dies.
It happened it was Labourer,
To work in they did go,
Saw the dead leaves of the trees,
All cut broad round (z)
A pistol and a Hunkle chief,
They found them in the mud,
And a pen knife too they also found
Cover'd of with human blood,
Three men then quickly went,
To the Justice straight,
And showed the things that they had found
Into the Magistrate,
Hunt then turning of his life
Went without delay
And pointed to the Officer,
Who bore the Body lay,
Thurtell, Hunt, and Probert there,
Were into prison cast,
Hunt and Probert fearing death,
With sorrow were o'er cast,
But Thurtell brav'd it out and out,
And swore that prison he
Upon his cell he would prove,
Of the Murder he was free,
But evidence so clear and strong,
Came out when he was tried,
That both the Judge and Jury knew,
His Conscience he believ'd.
His Sentence was that he should hang
On Friday at three o'clock
All on a drop erected there
Before old Hartford Jail
On my Lord's words above
And gave his deeds with care
Clear the body to his end.
Which he show'd out to Wear,
Who gave while my psychical friend
Who plays at cards and dice,
And think while without it could
For it is a wiser vice.
If these poor men had but waken'd,
Let honest men who thrive
There is no doubt but that poor Wear
and Thurtell had been alive,
and we'd end my humble verse
The Thurtell I had seen alive,
and we'd end my humble verse
Oh, show the vice of girls and dice
If reason men you'd love,

BYRON, George Noel Gordon, Baron. *The Works*. 4 vols. John Murray. Plates, fold out facsim. of Byron's writing. Uniformly bound in contemp. full diced calf, elaborately panelled in black & gilt, spine gilt in compartments, black morocco labels; repairs to hinges of vols. I & III, heads of spines a bit bumped. An attractive set. [90737]



¶ With the general title pages of Coleridge p.95.XII, but made up of different editions of each work as follows:

Vol. I - *Childe Harold's Pilgrimage*, A Romaunt: and other poems [Canto. I & II]. 10th edn., 1815; *Childe Harold's Pilgrimage*. Canto the third. 1816.

Vol. II - *Childe Harold's Pilgrimage*. Canto the Fourth. 1818; *The Giaour*, A Fragment of a Turkish Tale. 12th edn., 1814.

Vol. III - *The Bride of Abydos*. A Turkish Tale. 11th edn., 1815; *The Corsair*; a tale. 8th edn., 1815; *Lara*, a tale. 4th edn., 1814; *The Siege of Corinth*. A poem. 1816.

Vol. IV - *The Prisoner of Chillon*, and other poems. 1816; *Ode to Napoleon Buonaparte*. 12th edn., 1816; *Hebrew Melodies*. 1815; *Poems*. 2nd edn., 1816; *Monody*, on the death of the right honourable R.B. Sheridan. New edn., 1818; *Manfred*, a dramatic poem. 2nd edn., 1817; *The Lament of Tasso*. 6th edn., 1818; *Beppo*, a Venetian story. 6th edn., 1818; *Mazeppa*, a poem. 1819.

1814-1819

£450

HANGMEN

(CALCRAFT, William, & HOWARD, Nathaniel) *The Groans of the Gallows, or, The lives and exploits of William Calcraft and Nathaniel Howard, the living rival hangmen of London & York*. C. Elliot. Illus. title; pp 5-12 trimmed at head of page with loss of one page number. Bound into early 20thC roan; a little worn. Bookplate of the American lawyer John Douglas Lindsay on inside pastedown. 16pp. [97714]

¶ Copac records a single copy at the BL; OCLC adds only three US copies, at Kent State, Houston State, and Cleveland Public Library. A scarce chapbook depicting the 'disgusting' trade of the hangman and giving a brief account of the life of one of Britain's most notorious hangmen, William Calcraft, and Nathaniel Howard. 'I am the Hangman privileged to kill by law - one of those remarkable public characters employed to strangle my fellow creatures for the sake of example. I obey the gory mandate of a barbarous criminal code, without the power to inquire whether those who suffer by my hands are guilty or innocent, sane or insane, or how they became felons'. Calcraft was a cobbler by trade and later hawked meat pies around London. Following a stint flogging juvenile offenders for 10 shillings

THE
GROANS OF THE GALLOWS,
 OR THE
LIVES AND EXPLOITS OF
WILLIAM CALCRAFT
 AND
NATHANIEL HOWARD,
 THE LIVING
RIVAL HANGMEN OF LONDON & YORK.

THE BEST ACCOUNT OF
 CALCRAFT'S LAST TRAGEDY, THE EXECUTION OF WILLIAM ROUSFIELD; AND THE LET-
 THERREATENING TO SHOOT HIM; ALSO, LONG TOM COFFIN, THE GRAVE-DIGGER
 OF ST. CLEMENTS, CALCRAFT'S HEIR-APPARENT, AND CANDIDATE FOR HIS OFFICE.



NATHANIEL HOWARD. WILLIAM CALCRAFT. MONS. JAQUES.

A DESCRIPTION OF THAT EXTRAORDINARY CHARACTER,
THE EXECUTIONER OF PARIS,
AND HIS CHAMBER OF HORRORS!!!

LONDON:—C. ELLIOT, 2 AND 3, SHOE LANE, FLEET STREET.
 ENTERED AT STATIONERS' HALL.

a week, he succeeded John Foxen as executioner at Newgate in 1829, relinquishing the post reluctantly in 1874. He executed up to 450 people but was notorious for his incompetence. The ODNB summarises him thus: 'Calcraft was the most famous hangman of the century, and held his post for forty-five years. None the less, he seems to have been particularly incompetent at his job, clumsy, bungling, and notoriously unable to calculate the correct length of rope required for each individual hanging; he frequently had to rush below the scaffold to pull on his victim's legs to hasten death'. Howard, a criminal turned hangman, was no less incompetent, dismissed from his post for the bungled execution of Henry Dobson in 1853.

[c.1855]

£500


CORONATION OF GEORGE IV - IRISH PRINTING

(CAROLINE, Queen Consort of George IV) A Full, True and Correct Statement of the General Proceedings [sic] [that] Took Place on Thursday, 19th of July, in the City of London, on the Coronation of His Royal Majesty King George the Fourth, giving an account of the protestation of Her Most Gracious [sic] and Royal Majesty Caroline Queens [sic], of England. Cork: Henry Baird. Single sheet folio broadside; a few marginal tears & marks, laid on to a recent card sheet. 31 x 18cm. [98254]

¶ Not recorded on Copac or OCLC; no copies traced. Price one penny. An excellent example of cheap print, strewn with errors and evidence of a quick and low cost production by the Cork printer Henry Baird. The broadside lays out Queen Caroline's appeal to be rightfully crowned Queen alongside her estranged husband George IV. Despite the withdrawal of the Pains and Penalties Bill following Caroline's trial in the House of Lords, the King continued to shun his wife culminating his refusal to allow her entry into the Coronation which took place at Westminster Abbey on July 19th, 1821.

1821

£280



A New Song.
ROYAL CAROLINE.
Tune—Soldiers Gratitude.
 Catnach, Printer, 2, Monmouth-court.—Cards, Bla, &c. Cheap and Neatly Printed.

THE BRITISH SEAMEN
 And their Beloved **QUEEN.**
 Catnach, Printer, 2, Monmouth court, 7, Dalst.

YE wives of Britain's Isle resort
 The soft'nings of our Queen,
 Such lush delights till now
 Our eyes have never seen.
 Her Father was a Brunswick brave,
 Her Mother, British born,
 The sister of good George the Third,
 Who did his Crown adorn:
 This lovely Princess Caroline
 Came o'er the ocean side,
 Espous'd to England's royal heir,
 A charming blooming bride,
 No happiness has crown'd her days,
 Since she became a wife,
 Her only child thro' from her arms,
 Sole comfort of her life.
 For soon, alas, she treated was,
 With cold neglect and scorn,
 And driven from her lawful home
 Where her dear Babe was born.
 By perjuries and false oaths
 They strove to take her life,
 Her innocence a triumph gain'd
 O'er Douglas and his wife,
 Still persecut'd follow'd her,
 And drove her from our Isle,
 An unprovoked Wrecker
 A sorrowing exile.
 Now she returns her rights to claim,
 And share the British Crown,
 Her enemies renew their spite
 To ban her from the Crown.
 Alas! ye virtuous British wives,
 Support your injured Queen,
 Assert her rights—they are your own
 As pluck'd may be recover'd.
 Could you sustain the injuries,
 Your Queen has sustain'd.

COME closer on my Lad's lip to glory we steer
 To add some thing new to this wonderful year
 When our Queen's feet are rising on every side,
 Honest hearts should influence to stop silly's tide
 — CHORUS —
 Heart of oak is our Queen—British tars another
 Undom'd and steady — (with)
 For Caroline we're ready
 To fight and to conquer again and again,
 Let Italians invade us, they shall run her down
 A broadside will crush them and give her a Crown
 We'll crush all her enemies both masters & slaves,
 And give them a birth under ocean's blue waves.
 In the cause of the Queen, from the Pool to the
 North,
 Each ship, bay, and sleep, pour'd her service on
 One heart and one soul impall'd all to the seas
 To offer their bosoms a shield for their Queen.
 The sound of martial music reach'd to Saint James's
 place
 That the Tars of Old England, that unprovok'd
 In spite of the danger from every sea side
 In their Queen's cause the hearts of 10,000 brave men
 From Jones's-Groats house unto Cornhill's Land
 Address'd to see her best of subjects stand,
 And weigh another her foes, when we next come on shore
 We'll tip up your dressing you'll ever diplex.
 Our arms they've not thrown, our bosoms are one
 Our motto is blood where'er it ever can start,
 Our soil impall'd—our Queen's honest heart,
 Then God bless the Queen in each July Tars
 And blast by the hose who step on our coast,
 Her name and her virtues for ever shall stand,
 Expense on the press as occurred by Linn.

R—L GEORGE
Running from his Wife:
 OR,
A Cruize in the Channel!!
Tune—Now I'm free from George's Wife.

Now I'm free from upstart fools
 And systems out of season,
 From galling ministerial rules,
 And acts which only tease one,
 Never more—I'll have defined,
 If Old BAGS think or thinks not;
 All the matter I shall find
 Is he who drinks or drinks not.
 'Tis metaphysical to trace
 The mind from care abstracted,
 And prove that one of Brimswick's race
 By "Right Division" distracted,
 Right or wrong, what's that to you?
 They're both a simple notion;
 If Jous but minds to pay my due,
 I'll mind—the bottle's notion.
 "Plenum, vocatum, minus, plus,"
 Are mighty words—not rare now;
 These terms let Cas—— discuss,
 And Possioners adhere to—
 I scores them all—the Brags's self,
 Superior to all thinking;
 I only prize the nation's self,
 As it procures me drinking.
 Great BAGS, that coal-black ugly sags,
 The QUEEN's galling provings,
 At Liv——L flew in a rage,
 The scene was vastly unoving;
 It keeps the public thoughts from me,
 As here I cruise in glory,
 With CUNNING M upon my knee,
 And BRANDY-GROG before me,
 I love a social flowing glass,
 I better love a bottle;
 I love a smiling CUNNING lass
 To squeeze my whisker'd throttle,
 I love to sail near Anglesea,
 WIGHT'S Isle is mighty fine, sirs,
 And so is Mistress NAIL'S ten,
 And CUNNING M's divine, sirs,
 I hate my wife, why should I not,
 'Tis my legitimate failing;
 When Cas——h sends her to pot,
 Why then I'll quit my sailing,
 With dying colours she bears down,
 A sight that does me frighten;
 For WIGHT'S Isle, P—g—t, cut and run,
 She drives me off from Brighton.
 Away steer'd George, although the gale
 Right in his teeth was driving,
 The Royal Caroline in full sail
 Most sadly did surprise him;
 From Brighton to the Isle of Wight,
 He never look'd behind him;
 And there, in a most piteous plight,
 With Mother N——it you'll find him,
 Unless, perchance, to pot he goes,
 And leaves his R—— bones, sirs,
 Beneath the ocean to repose,
 As food for Davy Jones, sirs;
 Of bladders, such a "Dainty Dish,"
 Sharks seldom clap their eyes on,
 His rotten carcass half the fish
 Around Spithead would poison.
 PRINTED AND PUBLISHED BY JOHN FAIRBURN, BRADWAY, LONDON-WALL.
 Price One Penny.

(CAROLINE, Queen Consort of George IV)
 TRIAL. BROADSIDE BALLAD. R---L
 George Running From His Wife; or, A cruize
 in the Channel!! John Fairburn. Single sheet
 folio broadside ballad. 44 x 14cm. [98189]

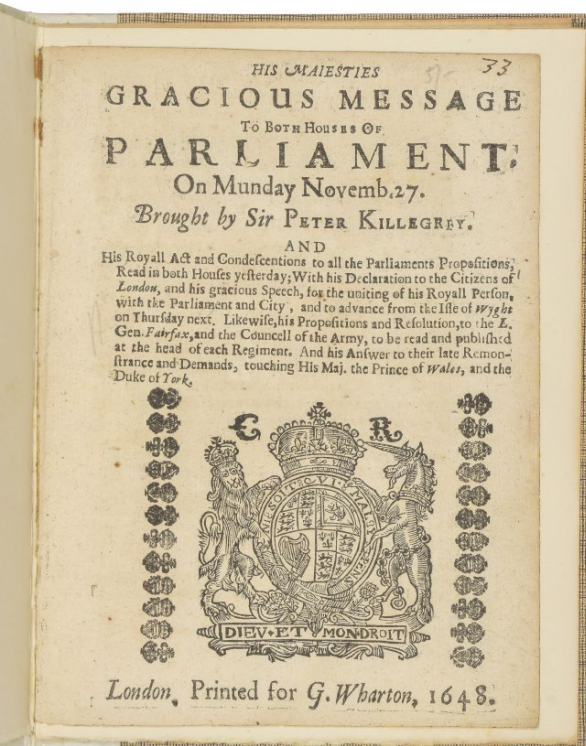
¶ OCLC records copies at the BL, NYPL and
 Harvard only. Price one penny. 'Now I'm
 free from upstart fools / And systems out of
 season, / From galling ministerial rules, / And
 acts which only tease one, / Never more - I'll
 have defined, / If old bags think or thinks not;
 / All the matter I shall find / Is he who drinks
 or drinks not ...'

[1820]

£120

'VIOLENCE TO THE CONSCIENCE OF THEIR SOVERAIGN'
 CHARLES I. CIVIL WAR. His Majesties Gracious Message to Both
 Houses of Parliament. On Munday Novemb. 27. Brought by Sir Peter
 Killegrey. And His Royall Act and Condescentions to all the
 Parliaments Propositions, Read in both Houses yesterday; With his
 Declaration to the Citizens of London, and his gracious Speech, for the
 uniting of his Royal Person, with the Parliament and City, and to
 advance from the Isle of Wuyght on Thursday next. Likewise, his
 Propositions and Resolution, to the E. Gen. Fairfax, and the Council

of the Army, to be read and published at the head of each Regiment. And his Answer to their late Remonstrance and Demands, touching His Maj. the Prince of Wales, and the Duke of York. Printed for G. Wharton. [ii], 6pp. Small 4to. Text pages interleaved with blanks, one gutter reinforced with archival tape. Bound in 20thC patterned boards, parchment spine lettered in black; extremities sl. rubbed. Contemp. shorthand annotations attributed to John Rushworth throughout. Armorial bookplate of Fairfax of Cameron on leading pastedown; pictorial bookplate of Dr. & Mrs. H.R. Knohl, Fox Pointe Collection, on leading f.e.p. [93949]



¶ ESTC R205280, BL & Liverpool in UK; Columbia & Folger in US. Throughout the Civil War, Charles I underestimated the seriousness of his position. Following the defeat of the Scots at the Battle of Preston in August 1648, which essentially ended any hope of the Royalists winning the war, Charles decided to reopen negotiations with Parliament. By November 1648, Charles had been in custody at Carisbrooke Castle on the Isle of Wight for a year, having been captured by Robert Hammond while trying to escape England to France or Scotland.

This pamphlet, purportedly by Charles himself, includes a response to the demands of both Houses and the Army, and though he does make concessions, it is clear that he believes his kingship is divine and above the rule of law. In particular, Charles refuses to budge on an issue that plagued his reign - the support of Bishops. It is stated: 'That the main dissatisfaction of his two Houses rests in the matter concerning the Abolition of the Bishops, sale of their Lands, and his Majesties intention to

use a form of Divine Service in his Chappells. As to these particulars, His Maj. doth again clearlie professe, That he cannot with a good Conscience consent to the totall Abolition of the Function and power of Bishops, nor to the intire and absolute Alienation of their Lands, as is desired, because he is yet perswaded in his judgement, that the former is of Apostellicall Institution, that to take away the latter is Sacriledge'. He also still (wrongly) believes in the infallible safety of his emotional and physical person: 'His Maj. is confident, his two Houses cannot think it reasonable in a matter of this nature, to offer anie violence to the Conscience of their Sovereaign; Nor to suffer these differences which rest in so narrow a compasse, to hinder the settlement of a blessed Peace in this Kingdom'. Further evidence of the King's self-assuredness, which he demonstrated throughout the conflict, is shown in the request 'that he might presently come to London, to consult with his 2 Houses, for the settling the peace of all the bleeding and distracted Kingdoms' on December 1st. The Houses of Parliament were largely open to continuing negotiations with Charles

in London, voting 129-83 in favour, but Oliver Cromwell and other senior leaders of the New Model Army, decided that the time for negotiation was over. On December 5th the Army took control of London, and on the 6th, their guards prevented Parliamentary members who were sympathetic to Charles, including the 129 who had voted in favour of continued

negotiations, from entering the House. Thomas Pride oversaw the arrest of 45 of those members, leading to the event being known as Pride's Purge. Parliament was then opened with only the limited numbers who were aligned with the Army, and so began the so-called Rump Parliament. This event is the only known military coup d'état in English history, and most significantly, it cleared the path for the execution of Charles I on January 30th, 1649.

John Rushworth, c.1612-1690, who is believed to have annotated this copy in shorthand, was a lawyer, historian, politician, and journalist. During this time, he was also the secretary of Thomas Fairfax, commander-in-chief of the New Model Army, and a key figure in Pride's Purge and the Rump Parliament. Following the execution of Charles I, Rushworth became Cromwell's personal secretary, and he held many lucrative and influential positions during both the Commonwealth and the Restoration. Despite his previous influence, he spent the final six years of his life in debtors' prison.

The author of this work (if indeed it is not Charles himself), seems to actually

have an intimate knowledge of the Newport Treaty negotiations and the state of mind of the King during this desperate period.

1648

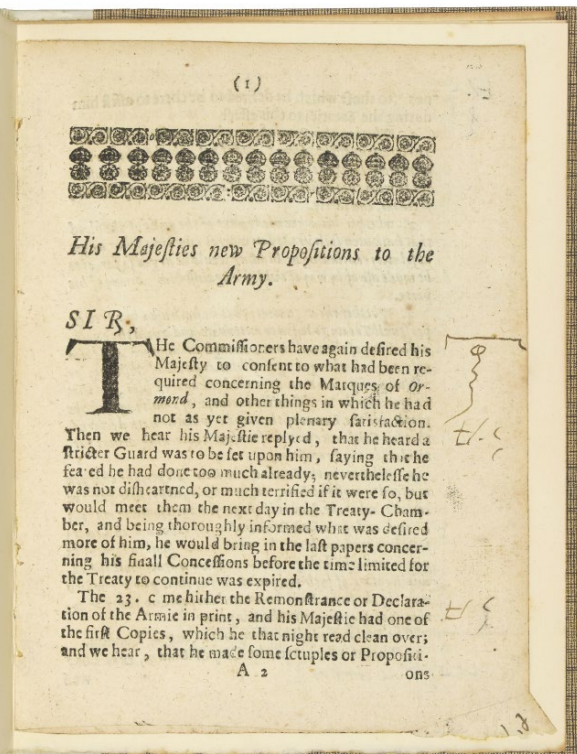
£2,500

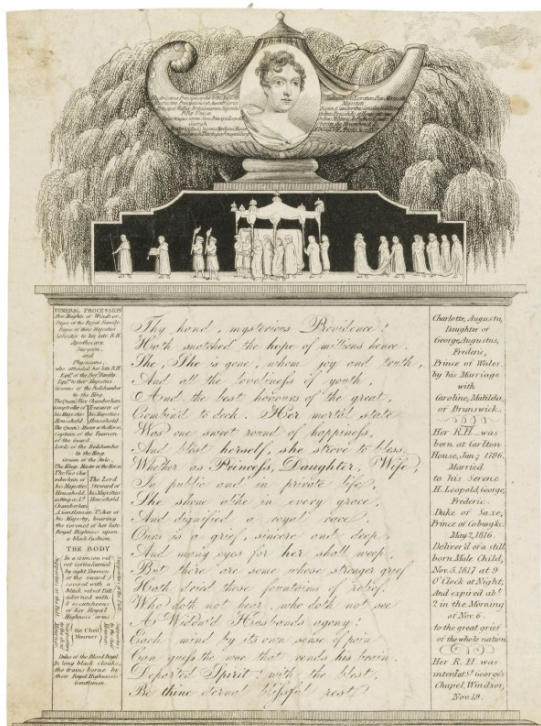
(CHARLOTTE AUGUSTA, Princess of Wales, 1796-1817) (Funeral Procession of Princess Charlotte of Wales.) n.p. Single sheet engraving, illus. with three columns of text; numerous creases, sl. marked, laid on to another sheet of paper. 25.5 x 19cm. [98240]

¶ No copies located. An unusual memorial to Princess Charlotte of Wales. The print is an image of Charlotte's tomb with additional images within, including a portrait at the head of the page and an illustration of the funeral procession. Within the columns of the tomb are printed the details of the procession together with Charlotte's biography. The central body of the tomb includes verse in memory of the tragically deceased princess: 'Thy hand, mysterious providence! / Hath snatched the hope of millions hence, / She, she is gone, whom joy and truth, / And all the loveliness of youth, / And the best honours of the great, / Combin'd to deck ...'

[1817]

£150





BRITANNIA MOURN! A MUSICAL SCORE

(CHARLOTTE AUGUSTA, Princess of Wales, 1796-1817) SIBLY, M. & KEITH, Robert William. *Britannia Mourn! Elegiac verses on the much lamented death of H.R.H. the Princess Charlotte Augusta of Wales, daughter of His Royal Highness, the Prince Regent, & consul of His Serene Highness the Prince of Coburg who departed this life Nov. 6, 1817.* London published at No. 91 Aldersgate street. Single sheet folio engraving, illus., text & music within mourning border. 35 x 24.5cm. v.g. [98242]

¶ Copac records the BL only; OCLC adds no further copies. A rare and very attractive print illustrated with a sketch of Britannia and Prince Leopold mourning at the tomb of Princess Charlotte, together with the musical score of a song with words by the reverend W. Sibly and set to music by Robert William Keith.

1817

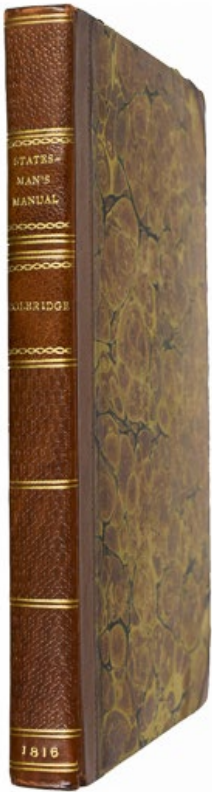
£380

(CHARLOTTE AUGUSTA, Princess of Wales, 1796-1817) SLIPSONG. *Funeral of the Princess Charlotte.* J. Pitts. Single sheet slipsong, illus. 23 x 9cm. v.g. [98245]

¶ Not in Bodleian Ballads Online; not recorded on Copac or OCLC. 'Mournful ad affecting story, / Of the princess fair and young, / Blighted in her prime and glory, / Solemn let the dirge be rung ...'

[1817]

£85



THE STATESMAN'S MANUAL

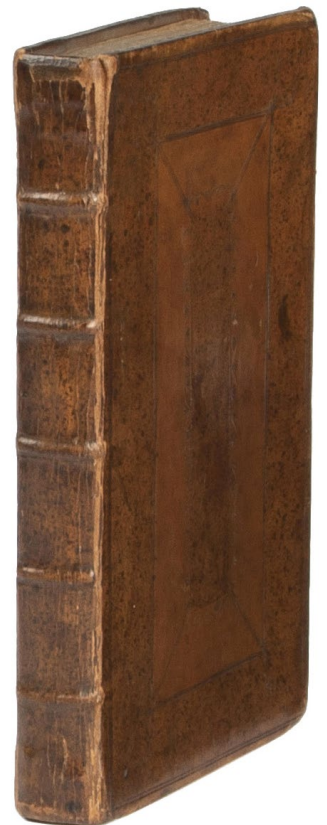
COLERIDGE, Samuel Taylor. *The Statesman's Manual; or The Bible the best guide to political skill and foresight: a lay sermon, addressed to the higher classes of society, with an appendix, containing comments and essays connected with the study of the inspired writings.* FIRST EDITION. Gale & Fenner. 1816. WITH: 'Blessed are ye that sow beside all Waters!' A Lay Sermon, addressed to the higher and middle classes, on the existing distresses and discontents. FIRST EDITION. 1817. 2 works in 1 vol. in later 19thC half calf at some point expertly (and almost imperceptibly) rebacked, spine ruled in gilt & dec. in blind; one corner sl. rubbed. Contemp. signature on leading pastedown of J.N. Hunt, & later signatures (1896) of H.R. Reynolds & Harriet Vaizey on leading f.e.p. v.g. [91454]

¶ Wise 36 & 37.
1816/1817

£650

THE COMPLETE COURT COOK

COOKERY. LAMB, Patrick. *Royal Cookery; or, The Complete Court-Cook.* Containing the choicest receipts in all the particular branches of cookery, now in use in the Queen's Palaces of St. James's, Kensington, Hampton-Court, and Windsor. With near forty figures (curiously engraven on copper) of the magnificent entertainments at coronations, instalment, balls, weddings, &c. at Court; also receipts for making the soupes, jellies, bisques, ragoo's, pattys, tanzies, forc'd-meats, cakes, puddings. &c. To which are added, Bills of Fare for every season in the year. Printed for Abel Roper, and sold by John Morphew, near Stationers-Hall. [16], 127, [1], [12] bills of fare, [4]pp ads, half title, 35 engraved plates (mainly folding). 8vo. Some old & rather faint waterstaining to final few leaves, otherwise a good clean copy. Full contemp. panelled calf, raised bands. Bookplate of cook & food critic, Clarissa Dickson Wright on front e.p. v.g. [79880]





¶ ESTC T91554; Bitting, p.271; Maclean p.88. FIRST EDITION; another issue bears the imprint: printed for Maurice Atkins. Patrick Lamb 'was Master Cook to Charles II, James I, William and Mary and Queen Anne for some fifty years. [His] duties as Master Cook included the provision of everyday meals for the monarch, as well as ambassadorial feasts, weddings, and great state banquets, including those served at Coronations. His regular annual budget totalled £3,400, plus £182 for 'made dishes'. In return he received free board and lodgings in the palaces of St. James, Hampton Court and Kensington, a loaf, a bottle of claret and a gallon of beer a day and an annual wage of £11 8s 1½d when on duty, or £138 11s 10½d when on leave. Despite the luxurious standards demanded by the Court, Lamb's recipes are very easy to follow, their texts clearly demonstrating that he was an outstanding practical cook, and no mere administrator. His book is similarly practical, the recipes being organised in alphabetical order, plus an index, and engraved plates showing how the fashionable oval dining tables were to be set and served for particular meals'. Ref: Leeds Library Cookery Collection.

1710

£5,200

CHARLES DICKENS

DICKENS, Charles. *The Battle of Life*. FIRST EDITION, 4th issue. Bradbury & Evans. Half title, front., engr. title, illus., final ad. leaf; one gathering a little proud. Orig. red horizontal-grained cloth, blocked & lettered in gilt. Monogram bookplate of Stephen Williams, & initials 'MLW 1926' on verso of leading f.e.p. a.e.g. A v.g. bright copy. [92345]

LONDON'S RARE BOOK FAIR 2022

Jarndyce Books



¶ Smith, Part II, 8; the primary binding, with fancy borders and floral cornerpieces. The fourth issue of Dickens's fourth Christmas book is common, but it is rarely seen in such fine condition.

1846

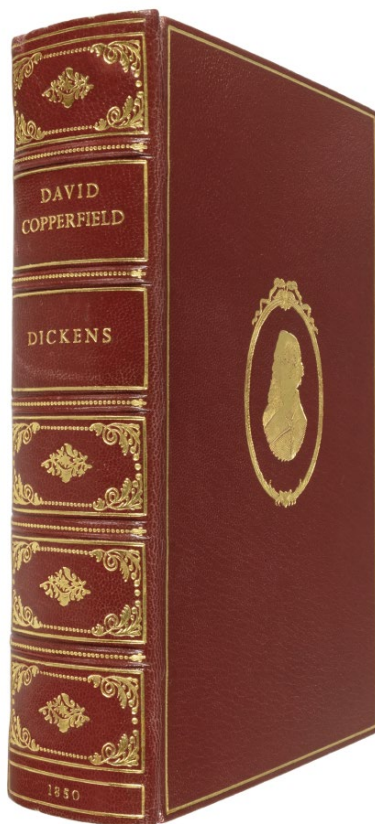
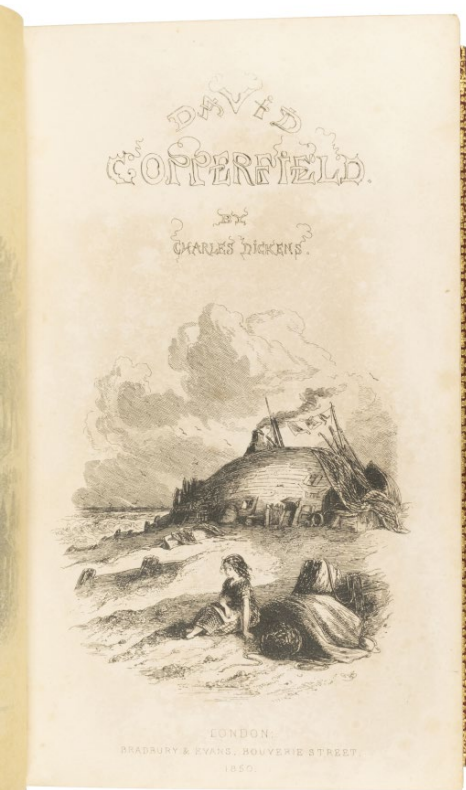
£350

DICKENS, Charles. David Copperfield. FIRST EDITION. Bradbury & Evans. Half title, engr. front. & titlepage, additional printed title, plates by H.K. Browne, six-line errata leaf following list of plates. Handsome mid-20thC full scarlet crushed morocco, dec. in gilt, gilt dentelles, spine directly lettered & with compartments in gilt. a.e.g. v.g. in marbled slipcase. [98277]

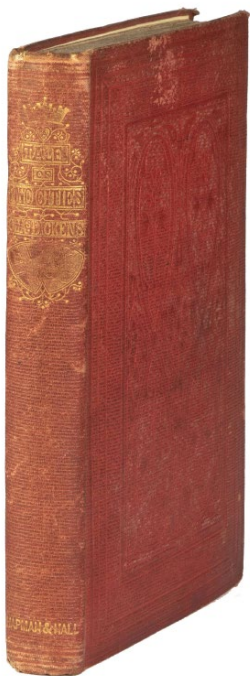
¶ A very handsome copy of Dickens's 'favourite child', in full scarlet morocco by Bayntun-Rivière of Bath; the front board blocked with central vignette portrait of Dickens, and the following board with a gilt reproduction of Dickens's signature.

1850

£1,500



ORIGINAL CLOTH



DICKENS, Charles. *A Tale of Two Cities* FIRST EDITION, first issue. Chapman and Hall and at The Office of All the Year Round Front., engr. title & 14 plates by H.K. Browne; sl. browned. Bound from the parts in original red morocco-grained cloth, blocked in blind, spine lettered in reverse out of gilt. Endpapers early replaced with similar pale yellow paper. Armorial bookplate of William Edward Kelly. [90080]

¶ Sadleir 701; Wolff 1811; Smith p.96. This copy has all the issue points attributed by Smith 13 to the first issue, including the uncorrected pagination '113' on p213, and signature 'b' on the list of plates ('omitted ... in later copies'). This copy is bound without the catalogue, which Smith says appeared 'in some copies'. *A Tale of Two Cities* is probably the most difficult Dickens first edition in cloth. This copy has slight marking to the back board; there is slight rubbing but it is v.g. - and probably as good as it is possible to obtain. From the library of William Edward Kelly of St. Helens, Westport, County Mayo.

1859

£12,500

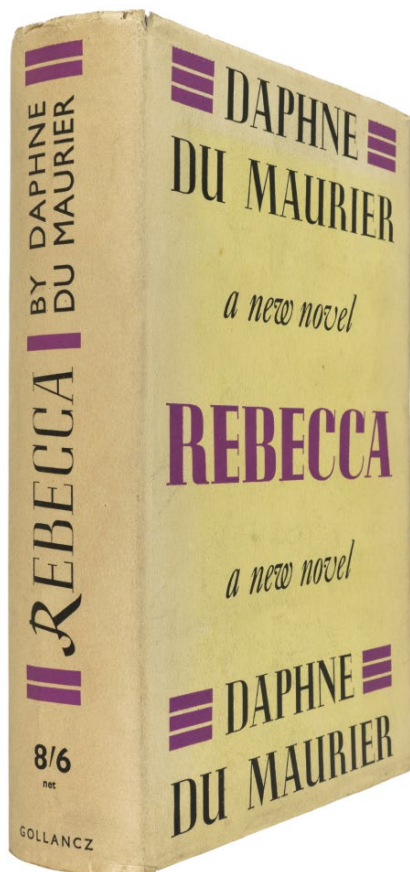
REBECCA: WITH SIGNED BOOKPLATE

DU MAURIER, Daphne. *Rebecca*. FIRST EDITION. Gollancz. Half title. Original black cloth, lettered in gilt; the odd light mark, small bump to fore-edge of front board. Yellow printed d.w., unclipped; the odd small closed tear, spine a little dulled, front panel sl. unevenly faded, rear panel unevenly browned & a little spotted. Address sticker & Book Society Ex Libris bookplate (autographed by Du Maurier) of J.J. Morrow on leading pastedown, bookplate of David Wickham & sl. evidence of removal of earlier bookplate on leading f.e.p. A nice copy of a fragile book. [98358]

¶ Du Maurier's extraordinary psychological thriller about a young woman navigating life in a mansion under the shadow of her husband's first wife is compelling, frightening, and extremely astute about class and gender politics. The usually perceptive V.S. Pritchett pronounced that the novel would be 'here today, gone tomorrow'. He was wrong and the reading public, who have kept the book in print since its publication, were right.

1938

£3,500



BUXTON FORMAN'S BOOKPLATE PROOF

FORMAN, Harry Buxton. (SCOTT, William Bell) Portrait Bookplate Design Proof. Engr. portrait bookplate proof, printed on one side of a 19.5 x 14.2cm sheet; edges a little darkened. 9 line ms. ink note on back signed H. Buxton Forman. [98347]

¶ The note reads: 'This proof of my portrait book-plate designed and etched by my dear old friend William Bell Scott was not inserted in

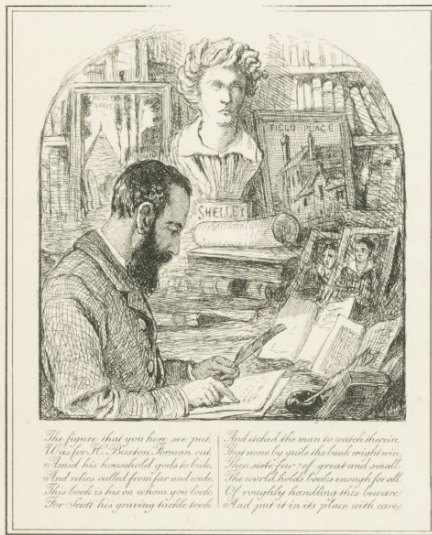
any book belonging to me, but was given to C.M. Hart this 16th day of June 1897.' Hart's name, the date, and Forman's signature have been written in in a different ink, suggesting that it may have been offered for sale, and the inscription filled out when it sold.

Forman, 1842-1917, was a noted bibliographer and bookseller who was later discovered to have been involved with Thomas James Wise in a number of forgeries.

Bell Scott, 1811-1890, was a Scottish artist, poet, and teacher; he was close to many members of the Pre-Raphaelite Brotherhood, particularly Dante Gabriel Rossetti, which is likely how he met Forman.

Forman's distinctive bookplate features him sat at a desk with an open book in front of him and a quill in hand, the

background displays shelves of books and a bust of Shelley, as well as framed photographs of the poet along with his birthplace and grave site. The forgeries carried out by Forman and Wise were uncovered by booksellers Graham Pollard and John Carter in 1934, nearly twenty years after Forman's death.





PRINTED ON THE THAMES

FROST FAIR. Frost Fair. Printed upon the River Thames when frozen, Janu. the 28, 1739/40. n.p. Large printed broadside, 33 x 41.5cm; v. sl. worn along old fold, not affecting image or text. Overall a very nice clean example. Framed & glazed. [98333]

¶ See BM Prints 1931,1114.373 for a similar example, though rather

cut down, stamped with the name of Mrs. Elizabeth Theobald. BL and NLS both list this broadside, but the upper portion only, i.e. without the additional personalised stamp. Conversely, ESTC T228743 is the lower stamped portion only; one copy: Bodleian.

A scarce and extremely well-preserved souvenir broadside, printed 'upon the Thames when frozen' during the winter of 1739-1740. The main feature of the broadside, occupying the entire upper half, is a beautifully engraved illustration, 31.5 x 21cm, depicting an unidentified portion of the frozen-over Thames, and in the foreground, in great detail, a fair upon the ice. The industry that emerged during the sustained freezing weather is abundantly apparent, in the form of numerous tents and sideshows, and the large number of people milling around. Two of the stalls are identified as coffee houses, and another, to the left of the image, as a print workshop, confirmed by a sign declaring 'The Noble Art of Printing'. Close inspection of the image reveals numerous amusing details, including an unfortunate gentleman who has slipped through the ice up to his waist, a man with his hat blowing away, two men brawling, and a youth swinging a cat by its tail. Behind the fair, a man can be seen pulling a handcart across the ice, and there are several marooned boats. A sweep of buildings is shown on the right bank of the river, but even with the several church spires, and what looks like a lime kiln, the location is not readily identifiable. Beneath the image is printed an eight-line poem, descriptive of the meteorological conditions: 'The bleak North-East, from rough Tartarian shores, / O'er Europe's realms its freezing Rigour pours ...' Also printed beneath the image, in tiny writing, 'C.M. ju. sc ...'

In the otherwise blank lower portion of the broadside, rather crudely printed, is an ornamental frame, 17 x 9cm, within the edge of which is a very brief history of the printing press in Europe. Inside the frame is the name John Sherwin Jr, and a repeat of the phrase 'printed upon the Thames when frozen', with the date February 5, 1740. This would have been added to the broadside upon purchase; an attractive personalised souvenir of the unexpected circumstances.

1740

£5,500 †

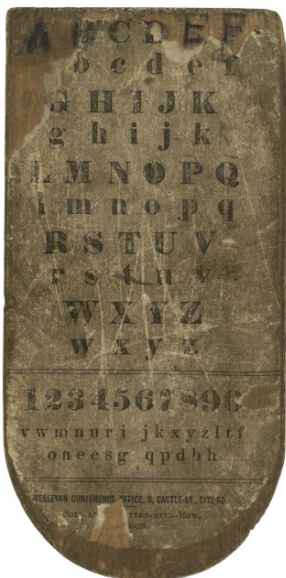
HORN BOOK FOR USE IN A WESLEYAN METHODIST SCHOOL

HORN BOOK. A Wood and Printed Paper Horn Book, for use in a Wesleyan Methodist school. Wesleyan Conference Office. Paddle-shaped wooden horn book with printed paper on both sides; rubbed with some loss, completed in ink at upper margin of one side, sl. dulled & scratched. A rare survival. [98278]

¶ On the front (with the imprint) are the upper and lower case alphabets together with the numbers 1 to 0 (which follows 9). On the verso are words for phonetic learning divided into rhyming sounds such as lo, so, no and go, etc. The Wesleyan Methodist movement was dedicated to educating as many children as it could. Following the extension of the franchise in 1832, the church embarked on a programme to establish day-schools in addition to the 3,339 Sunday Schools which already taught 350,000 pupils. The expansion of their education system led to the foundation of the Westminster Teacher Training College in Horseferry Road, Westminster in 1851.

[c.1840]

£680



FIRST EDITION FOLIO

JOHNSON, Samuel. A Dictionary of the English Language: in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a history of the language, and an English grammar. In two volumes. For J. & P. Knapton; T. & T. Longman; C. Hitch & L. Hawes; A. Millar; and R. & J. Dodsley. Folio. Titles in red & black; marginal paper repairs to titlepages & to a few additional leaves, most notably to final leaf of vol. I but not affecting text, some sl. foxing, heavier in places. Handsomely rebound in half speckled calf, raised bands, gilt compartments, red & green morocco labels. Occasional stamp of Bournemouth Public Libraries at top right corner. [55968]

¶ Fleeman 55.4D/1a; Alston V 177; ESTC T117231. FIRST EDITION.

1755

£7,800



REVIEW COPY OF THE GENERAL THEORY

KEYNES, John Maynard. *The General Theory of Employment, Interest & Money*. FIRST EDITION. Macmillan. 1p. ads.; half title, index. Orig. blue cloth; a little marked. Bookplate of H(ermine) Hallam-Hipwell, the Countess de Vivenot, signed by her 1/4/36, 'Herald Review Copy'. [97471]

¶ The first edition of Keynes' most important book. This copy has marginal emphases in pencil; at the end of the volume are inserted five pages 4to of Hallam-Hipwell's manuscript notes for the review. Her article, 'Trade Rivalries in Argentina', October 1929, in the influential *Foreign Affairs* magazine, was much cited. Hallam-Hipwell, Baroness de Vivenot, 1907-1992, was a staff member of the *Buenos Aires Herald* 1928-31 and subsequently a freelance writer on trade and economics, South America, and Portugal. She joined the Ministry of Information during the war, followed by the Foreign Office and held many diplomatic posts until 1967.

1936

£2,500

WITH SIGNED CARD BY KEYNES

KEYNES, John Maynard. *A Tract on Monetary Reform*. FIRST EDITION. Macmillan & Co. 1p. ads, half title, 2pp ads. Orig. blue cloth, sl. mark to spine. Presentation inscription from W. N---, Buenos Aires, 21.9.24 to H(ermine) Hallam-Hipwell, with her bookplate. Laid on to leading free e.p. is a SIGNED card from J. M. Keynes, King's College. Cambridge, 12.3.27, thanking (presumably Hallam-Hipwell) for her letter. [97472]

¶ Laid in on a leading blank, is an article on Keynes by Hallam-Hipwell in the *Anglo Portuguese News*, 30/7/42; at the back are two other cuttings, of articles on *The Tract* and another on banking, 1943.

1923

£500

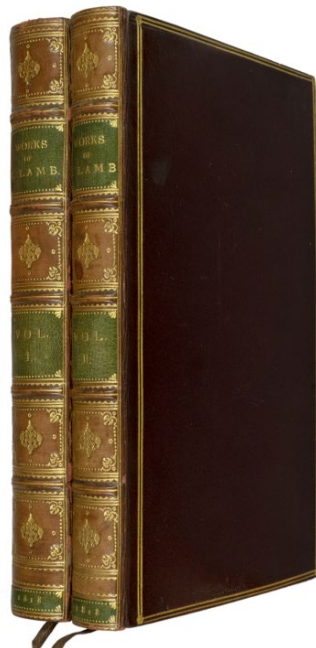
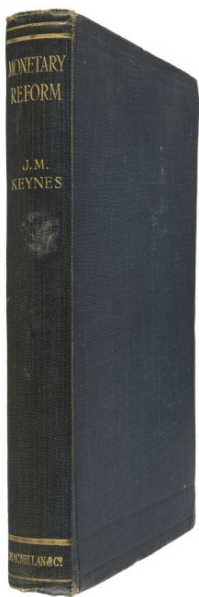
FULL MAROON CALF

LAMB, Charles. *The Works*. FIRST EDITION. 2 vols. Printed for C. & J. Ollier. Bound without half titles or ads. Attractively bound in later full maroon calf, panelled in gilt, green morocco labels, raised bands, spine gilt in compartments; spines sl. faded. Ink signatures of Angus -- [?] & John Morrison, 1926 on leading blanks. A lovely copy. [93555]

¶ Roff pp135-140. The first volume, containing mainly verse, is dedicated to Coleridge; the second, containing essays and letters, is dedicated to Lamb's friend Martin Charles Burney. Seven poems are by Mary Lamb, including five that were here printed for the first time.

1818

£380



LONDON'S RARE BOOK FAIR 2022

Jarndyce Books

ORIGINAL LEECH DRAWING – SHADES OF BORIS JOHNSON?

LEECH, John. (BORIS GETS BUTTERED.)
Pencil sketches, signed, on both sides of a single sheet of card, one portrait & one landscape. 24 x 18cm. [98338]

¶ A surly looking barber stands, holding a jar inscribed 'BUTTER' behind a seated gentleman with an uncanny likeness to the mop-headed disgraced leader of the Conservative party Boris de Pfeffel Johnson. The verso is a punting sketch with three women adorned in extravagant and voluminous dresses looking on.

[c.1840s]

£380 †

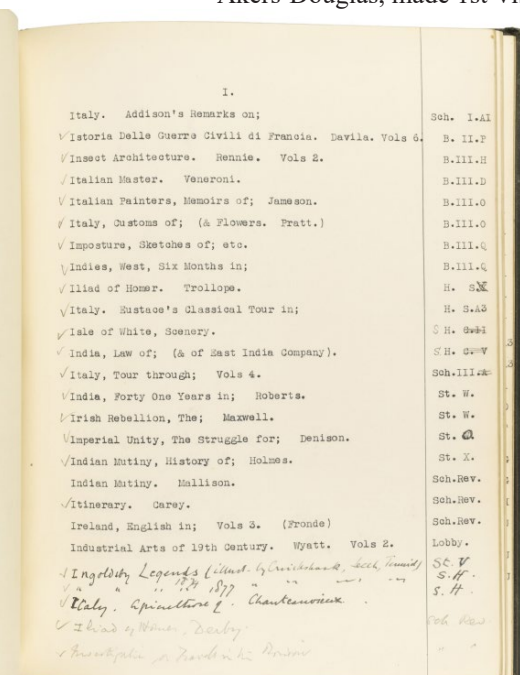


LIBRARY CATALOGUE OF CHILSTON PARK

LIBRARY CATALOGUE. AKERS-DOUGLAS, Aretas, 2nd Viscount Chilston. Catalogue of the Library at Chilston Park. 79pp typescript on rectos only of 79 4to sheets, occasional ms. additions. Handsomely bound by Fazakerley of Liverpool in full deep blue crushed morocco, front board lettered in gilt & with the monogram A.A.D, gilt ruled dentelles; very sl. rubbed at head & tail of spine. [98267]

¶ Dated April 1939 in manuscript on the titlepage. First built in the 16th century and modified significantly each century up to the 1900s, Chilston Park is a grade I listed country house in Boughton Malherbe, Kent, which came into the possession of Aretas Akers, later Akers-Douglas, in 1875. Akers-Douglas, made 1st Viscount Chilston in 1911, was M.P. for East

Kent and served as Home Secretary from 1902-1905. On his death in in 1926 Chilston passed to his son, also Aretas Akers-Douglas, who was a British Diplomat serving as Ambassador to the Soviet Union between 1933 and 1938. This impressive and substantial library catalogue (there are up to 24 titles per page) begins with a key recording abbreviations for rooms and numbered bookcases, with books being shelved in the schoolroom, billiard room, halls, and study. The collection is arranged by title, listed alphabetically but not alphabetical within each letter making for quite random reading. The subject matters are eclectic and extensive including large sections of travel, literature, lexicography, history, classics, religion and sports. At some point, the collection has been checked and ticked off, with additions in pencil. A sheet loosely inserted is headed 'Books missing' listing 33 titles with 16 crossed through, presumably located.



[1939]

£650

LONDON'S RARE BOOK FAIR 2022

Jarndyce Books

WORKING FOR A BETTER WORLD - THE THOMAS ROBSON COLLECTION OF LETTERS & DOCUMENTS

MANUSCRIPT. The Thomas Robson Collection of Letters & Documents, 1750 - 1850.

A Collection of 245 autograph letters, & ephemera. [98259]

¶ *'I am ... aware of those liberal principles which guide your highly venerable Society, whenever they entertain the hope of producing some good ...'* (Baron Strandman to Frederick Smith. 1816).



This is an extraordinary collection, purchased in its original paper wrapping, and kept together unseen since the mid-nineteenth century, by descendants of the Quaker Robson family of Darlington, County Durham. It provides important evidence on a wide range of radical movements critical of the British Establishment and standing up for the rights of the exploited at home and abroad, pressing for a better and fairer society. Principles and aspirations expressed in these letters, where people are citizens rather than subjects, are those which, much later, became

central to the statements of human civil rights as enshrined in national constitutions and the United Nations charter. The core of this collection centres on several prominent campaigning families, many of them members of the Society of Friends. Its coherence and importance as a wide-ranging record derives from the person to whom its existence can be attributed: Thomas Robson, 1779-1853, was not only a prominent Quaker but also a collector of autograph letters. In this case the collector is also the chronicler: like-minded friends, including the Tuke family of York and the Capper family of Sunderland, both linked by marriage, knew of Robson's interest. They kept their correspondence for him and in doing so preserved a record of their endeavours.

Although the contributing Quakers are mainly resident in North East England at Darlington,



LONDON'S RARE BOOK FAIR 2022

Jarndyce Books



Sunderland, Bishopswearmouth, Durham & Newcastle, there are others in Liverpool, Manchester, London, and Bristol, giving a wider picture of the national Quaker movement for social improvement.

It is not just Quakers (although dominant in the collection and many letters addressed 'Dear Friend'); here are Methodists, Chartists, Radicals, Campaigners - even atheists such as Robert Owen - all prepared to fight for what they believed to be right in the face of might.

Prominent among the non-Quaker campaigners are renowned anti-slavery advocate Thomas Clarkson, and the Chartists Binns, Williams, O'Brien, O'Connor and Richardson who were prepared to go to prison for their beliefs. Other campaigns referred to include Better Safety at Sea, Anti-Monopolies and Anti-Corn Laws, Promotion of British Schools and the Lancastrian System, Pacifists Against War, Assistance for Missionaries and Prison Reform.

The unique strength of this collection of nearly 250 items - and the reason why it should be kept together as it has been for 200 years - is in the interconnection between apparently disparate radical movements and their leaders. It also provides context by including letters relating to charitable works, medical advice, railways, business, trade, and botanical research, as well as intimate family letters showing the close links between the main corresponding families.

In its entirety, the collection shows how English radical campaigning operated; it charts the hard work and methodology of the campaigners - most of them imbued with a righteous indignation validated by varying ethical beliefs and religious backgrounds, all of them wanting social justice and a better life for all.

There are many highlights:

1. A group of five letters from Thomas Clarkson, leader of the anti-slavery movement, together with a two-page draft for the preface to his History of the Anti-Slavery Campaign. Together, these manuscripts clearly show his life-long search for all and every piece of evidence against the slave trade and the methods he used to harness the local

LONDON'S RARE BOOK FAIR 2022

Jarndyce Books

- knowledge of his correspondents.
2. A fine, loving, letter from John Wesley, leader of the Methodists to his sister.
 3. Radical MPs replying to Charles Rawlins's invitations to the Great Anti-Monopoly Dinner, Liverpool.
 4. An astonishing and revealing group of Chartist prison letters.
 5. Correspondence centred on Stephen Robson's botanical researches and the publication of his *British Flora*.
 6. Letters to Frederick Smith, the campaigning druggist working from his shop in Haymarket, London.
 7. A superb collection of original portraits of members of the Tuke and Robson families.
 8. An ALS from George Washington from his early career as grower of and trader in tobacco.

There are also many other letters giving family and local news which show the close relationships between the main families represented.

For the full catalogue description and a list of all letters, artwork, and ephemera please email books@jarndyce.co.uk

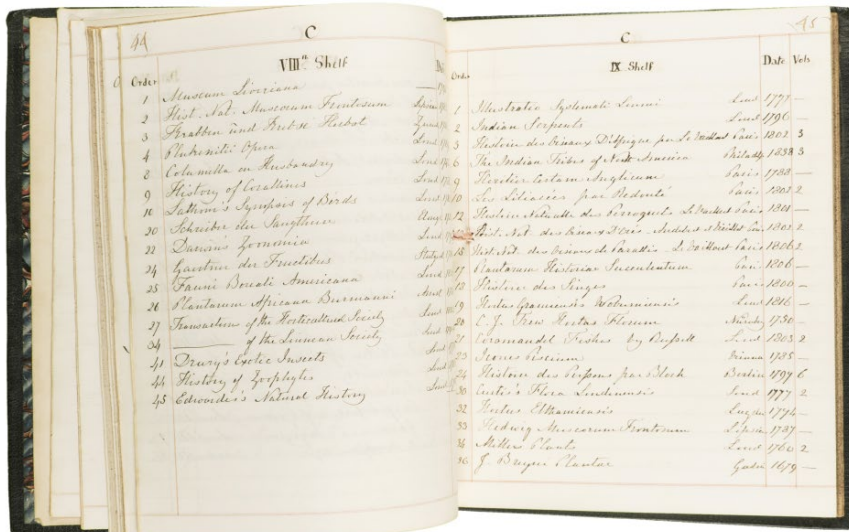
1750-1850

£65,000 †

CALODEN HOUSE LIBRARY

MANUSCRIPT. ALEXANDER, James, 4th Earl of Caloden. Catalogue of Books in the Caloden Library, Caloden House, County Tyrone. 2 vols. 4to. n.p. Two vols, each around 290 pages, with neat ink MS catalogue entries throughout, with some integral blanks; occasional pencil corrections or notations. The first volume in full black morocco; the boards & entire text block pierced through in the inner margin, secured with a cloth tie & wax seals. The second, sl. larger, volume in handsome full polished calf, spine ruled & with devices in gilt & with the Caloden armorial crest at head. Earl of Caloden armorial bookplate on leading pastedown. Accompanied by an insightful 12-page history of the library in neat MS, signed Walter Armytage, 1975. [98345]

¶ An extensive mid-Victorian manuscript library catalogue, in two bound volumes, detailing the books in the Caloden Library, Caloden House,



LONDON'S RARE BOOK FAIR 2022

Jarndyce Books

County Tyrone. The Estate was purchased by James Alexander, 1730-1802, an Irish merchant from relatively humble stock, who spent much of his early adulthood working as a clerk and colonial administrator for the East India Company. With an innate ability to accumulate both influence and wealth, he returned to Ireland in the early 1770s having gained considerable standing and a significant war chest, and purchased Caloden in 1776 for the colossal sum of £96,400 from Edmund Boyle, 7th Earl of Cork. Work began on a new house the following year, as Alexander's political career was beginning to take hold. He entered the Irish peerage as Baron Caloden in 1790, and was raised to Earl in 1800. Although he died in 1802, work to improve the estate was continued by his son, Du Pre Alexander, who would become the second Earl. He took particular interest in the library, ensuring its world-class status in 1812 with the purchase of the library of the recently deceased Thomas Percy, Bishop of Ulster. This elevated the collection considerably, adding some 3000 books and pamphlets to the library, representing most of the collection's pre-1800 material. The books were housed in a new grand library, designed by John Nash. The collection remained at the house for over 150 years, before it was sold, in 1969, to Queen's University Belfast. The two catalogues here actually record the same information, one being a working draft of the collection in a neat but utilitarian black morocco binding, the other being a smart copybook, in attractive full calf, probably to be perused by distinguished guests. Both are in the same neat hand, suggesting a staff librarian was responsible for compiling an inventory of the collection, before producing the second 'display' volume. Judging by the content, they appear to have been created in around 1870, under James Alexander, 4th Earl Caloden.

The volumes in the library have been meticulously and neatly recorded, and although not generally described as such, are thematically arranged. There are large sections on travel, politics, history (especially of Ireland), natural history, religion, languages (especially dictionaries), sciences, and literature. A separate section is devoted to pamphlets, and another to Maps, Prints & Folios. The earliest works in the collection are 16th century, but a large majority are 17th and 18th century. The first part of the 19th century is also well represented, the books added by the Calodens themselves; the most recent work in the library appears to be a run of the Quarterly Review from 1856.

In the 'smarter' of the two catalogues, symbols have been later marked next to certain volumes to give an indication of value, with a loosely inserted typed sheet explaining each symbol's meaning. Among the works considered 'certainly of value' are Audubon's *Birds of America*, Daniel's *Picturesque Survey of Ceylon*, a first edition, 1645, of Milton's *Poems*, and, perhaps most remarkably, both the first and third folio of Shakespeare's *Plays*. A loosely inserted note, on Caloden headed paper, states, 'Vol xxiii pamphlets contains (2 copies) of the very rare "Dr Johnson's Proposals for Shakespeare" 1776. There are only six copies known ... one of the great Johnsonian prizes'.

In short, the collection at its peak was remarkable for its value and scope. These companion volumes form an outstanding survey of the library; one of best collections to have ever existed in Ireland in private hands.

[c.1870]

£5,800



FROM FRED TO TED: LADDISH ADVENTURES

MANUSCRIPT. (CLARKE, Fred) Fourteen Illustrated Comic Letters to His Friend Ted. From 74 Richmond Road, Dalston. 14 letters over 63 pages, numerous colour illustrations; two letters incomplete, a few tears along folds. Collected in a contemp. blue cloth wrapper & housed in a recent custom-made fold-over black cloth box. [98271]

¶ A wonderful collection of comic letters written by Fred Clarke to his friend Ted recounting the amusing laddish adventures, trials and tribulations of Fred, Erne, Tom, and Harry, beautifully adorned with amusingly crude but skilful illustrations of their escapades. It is unclear in what order the letters fall (none are dated) but one recalls the Coronation, presumably of George V, which took place in May 1911.

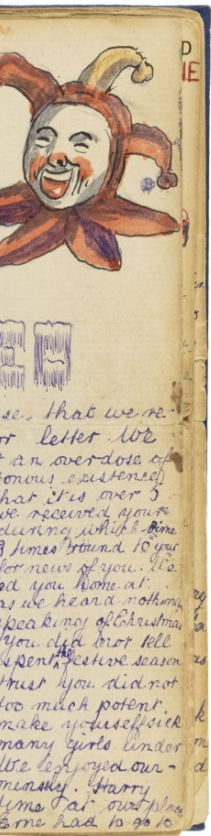
With a sharp and occasionally eccentric humour, Fred keeps his friend up to date with life in London as Ted (seemingly) works away on his farm: 'George and I stayed up all night while John put various records on his phonograph. That phonograph I shall never forget the awful row nearly sent us mad. We mentally vowed that we should take [it] out & kill it when we got the chance'. On an eccentric tangent during a particularly hot period of weather, Fred writes that 'I have specially invented these skin tight garments [illustrated] for those who feel the heat. First of all is a city gent off to his office ... next is a lady (?) extra spicy design this one & last but not least the design for the village curate'. To test the market for his new invention he threatens to walk through Hoxton wearing a pair of tights. Fred doesn't do serious, with all his letters jocularly ribbing his friends or describing the exaggerated comedy of their escapades. 'Harry is coming out strongly as a Dandy, grey suit, bowler hat, walking stick,

the beauty of the damsel under discussion. Sam fondly imagines that she is something fascinating like Violet, while Erne says he feels convinced that she is slender & charming, with beautiful lustrous eyes like Maisie & I myself



knowing that your taste for nice girls is unequalled fancy her as something chic, & a peerless blonde like Jane. Hoping you will settle this interesting question. Touching the matter about Easter we will write & let you know. Hoping you are in the best health & spirits. From your sincere friend Fred





high collar, brilliant tie out-vying the rainbow fancy sock, etc.’ Later, having got the sack and without any money, ‘no longer is [Harry] a dandy in fact he wears an old suit now made out of football jerseys’. Poor Tom (or Harry for that matter) can’t keep a job down. At one point he takes a post as a barrowman to the derision of the author who thinks he should be a policeman: ‘Firstly his feet are certainly above the normal size, secondly his well built figure was absolutely made for a policeman’s uniform. Thirdly he is such a truthful fellow (a most essential point for a policeman). Policemen never tell lies, oh no. And finally his father was a policeman ... Erne & Harry say that they think he should be a sailor’.

Love and romance are never far from Fred’s pen. One letter, indignant at not having heard from his friend for some time, begins: ‘... I should say that your thoughts had turned with undue violence to love, which I attribute to the cause that you have realised your ideal, namely the post girl. I fancy you must have been spending your time in composing spring odes, expatiating on the beauties of nature & crooning sweet love-songs in the shell-like ear of your adored one. Even Harry the woman-hater [who in another letter had ‘fallen in love with all the nice circus girls’] is enamoured with the attractions of a servant girl, a common skivvy & according to Harry, she is the dearest sweetheart’. The next letter includes three sketches of what Sam, Erne and Fred think Ted’s sweetheart looks like, with varying degrees of unkindness & wishful thinking.

Two of the letters describe and illustrate in vivid detail the idiocy and subsequent disasters of their Guy Fawkes celebrations. Making your own fireworks is perhaps never the greatest idea and poor old Harry ends up in hospital whilst the fire brigade have their work cut out. Written perhaps over the course of one or two summers, Fred writes of holidays to Wimbledon, Chingford and Southend as well as outings to the circus and trips to the gym and the baths, all illustrated with great hilarity.

[c.1911]

£1,250

INFANTICIDE BY POISONING - DOCUMENTS FOR THE PROSECUTION

MANUSCRIPT. NIXON, Elizabeth & DAVIES, Elizabeth. Documents relating to the Trial of Elizabeth Nixon and Elizabeth Davies at Stafford in 1826 for poisoning the bastard child of the former. A collection of 9 folio documents (59 leaves) connected with the Prosecution’s Case in a Trial for Murder, with some receipt slips. Tape ties; some old folds & dusting. [57888]

¶ The barrister Sir William Oldnall Russell, c.1784-1833, a distinguished criminal lawyer, was prosecutor in this case at the Staffordshire Lent Assizes 1826, where Elizabeth Nixon and Elizabeth Davies from Leek in Staffordshire were charged with poisoning with laudanum the former’s bastard child by the latter’s husband in 1825. Documents preserved are: Rough Drafts of the Indictment, March 4, 6pp. & March 6, 8pp. with docket titles; Copy of the Examination of witness Sarah Hathersmith before the magistrate Richard Badnall November 20, 1825 4pp, with note that it was resworn before the Coroner on 22nd,



and with a copy of 9 statements of other witnesses to the Coroner Thomas Sparrow on 22nd; Instructions for the Indictment by William Russell 27 Feb 1826, 8 (i.e. 7)pp; full text and fair copy of the Brief for the Prosecution, 9 March 1826, 12 & 13pp; lists and various receipts for expenses connected with the trial for both prosecution and defence including travel and accommodation. The result of the trial is not indicated; the expenses mention conveyance to gaol which may be before the trial, and the two women do not appear in the list of hangings at Stafford.

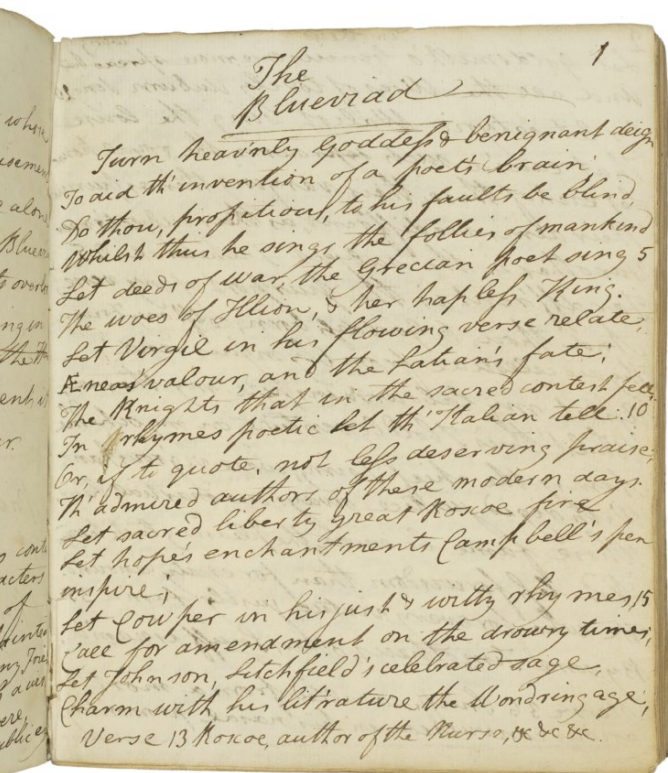
Official records reveal that Elizabeth Nixon was acquitted but Elizabeth Davies was sentenced to imprisonment in 1833, presumably for another crime.

1825-26

£1,500 †

THE BLUEVIAD

MANUSCRIPT POEM. GOULBURN, Edward. The Blueviad. A satirical poem by Edward Goulburn Esqr., R. Horse Guards. 'London: Printed for J. Maynard Panton, Hay-Market, 1805, By Barker & Son, Great Russell Street, Covent Garden' [Transcribed title page in manuscript.] 4to notebook, contemp. full vellum; (ii), (88) pp with integral blanks, paper watermarked 1802. Concludes with 'Index to the Characters'. [93847]



¶ For the first published edition 1805. In 1805 Edward Goulburn, 1787-1868, an officer in the Guards published a satirical poem titled The Blueviad. Goulburn was sued for libel and resigned his commission.

Six officers of the regiment, including John Horsley, had decided to prosecute rather than fight. Horsley came across Goulburn in Rotten Row and shook his whip at the satirist. Goulburn challenged Horsley to a duel which was refused on account of the agreement with his fellow officers.

However, following a poster campaign accusing these officers of cowardice, they too were forced to resign their commissions, following a court of inquiry.

This manuscript version of the book is likely to have been written out following the accusations of libel.

[1805?]

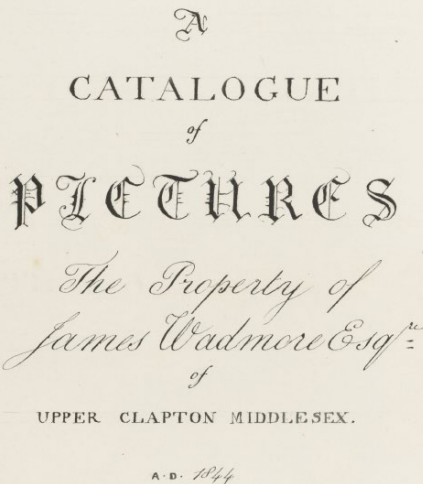
£280

HAND-DRAWN CATALOGUE OF PICTURES

MANUSCRIPT. WADMORE, James. A Catalogue of Pictures, the property of James Wadmore Esqr. of Upper Clapton Middlesex. Small 4to. MS. title followed by 30pp cata. written on rectos only, the remaining 70pp with later pencil notes, and approx. 20pp blanks at end; early leaves a little damp-marked in corners, not affecting text or images. Contemp. half roan, marbled boards; a little rubbed. [98365]

¶ An extremely interesting manuscript catalogue, listing some of the best paintings in the private collection of the celebrated English

collector and patron of the arts, James Wadmore. The catalogue is elevated through the beautifully executed precise scale drawings of the canvases, showing their position on the walls of Wadmore's gallery in Upper Clapton. These are done (presumably by Wadmore himself) in fine black ink, and though tiny in scale, are easily identifiable with the paintings they represent. The drawings are on three separate leaves of the catalogue, one titled 'West End of Gallery' which shows five canvases (with 11 smaller paintings not drawn in), a second depicting the 'North Side of Gallery', with all 29 canvases drawn in, and a third depicting the 'East End of the Gallery' with 15 canvases drawn in. Such is the penmanship of the artist, they form an impressive suite of miniatures in their own right. A fourth page has been measured up for similar drawings, but is a draft only, with none of the canvases drawn in. The paintings are



numbered, titled, and attributed on subsequent leaves in a fine sloping hand. The total number of leaves used is 17, all written (or drawn) on recto only. The following 70 pages have neat pencil notes in a later hand. These refer to Wadmore's wider (and vast) collection, categorising the collection by genre types (Flemish School, Venetian School, English School, &c.), and indicating where works have subsequently appeared in sale catalogues. The unidentified author of these later notes has also indicated in pencil the sale number of each canvas as listed by Christie's & Manson in 1854, when the principal works of the Wadmore collection were sold at auction. There are two ALSs loosely inserted into the volume. Dating from the 1930s, they are between John W. Little and Wadmore's grandson Laing, and appear to relate to another volume by Wadmore with references to Tonbridge School.

LONDON'S RARE BOOK FAIR 2022

Jarndyce Books

Wadmore, 1770-1853, had a remarkable collection, which was started when he was a young man working as a clerk in London. His earliest purchases were modest, reflecting his good taste but relatively tight budget, but his buying power greatly increased in 1815 following the death of an uncle and a large inheritance. The drawings and canvases purchased in the later years were of extremely high quality, and represented the Old Masters, as well as some of the best-known European and English artists of the day. Among the pictures listed in this catalogue are George Vincent's celebrated painting Greenwich Hospital from the Thames, a self-portrait by Van Dyck, Saint John by Leonardo Di Vinci, a portrait of Breughel by Rubens, and many other works besides including examples by Tintoretto, Poussin, Veronese, Van Eyck, Stohart, and Westall. Three of the most notable canvases are by J.M.W. Turner: The Harbour of Dieppe, Guard Ship at the Nore, and Cologne Sunset (additionally described as 'a magnificent work'). Wadmore's obituary was printed in *The Gentleman's Magazine* in July 1854, and included a detailed account of the Christie's sale, and some of the prices achieved. The Old Masters, 'though among them were several of good quality and character, were but little sought after', while the 'demand for works of eminent English artists, and the increased value attaching to them, may be gathered from the large sums paid on this occasion'. 'The great interest of the sale was reserved for the three pictures by J.M.W. Turner: Cologne sold for 2000 guineas, the Harbour of Dieppe for 1850 guineas ... and the Guard Ship at the Nore for 1530 guineas'.

1844

£1,200



NORTH SIDE OF GALLERY.

LONDON'S RARE BOOK FAIR 2022

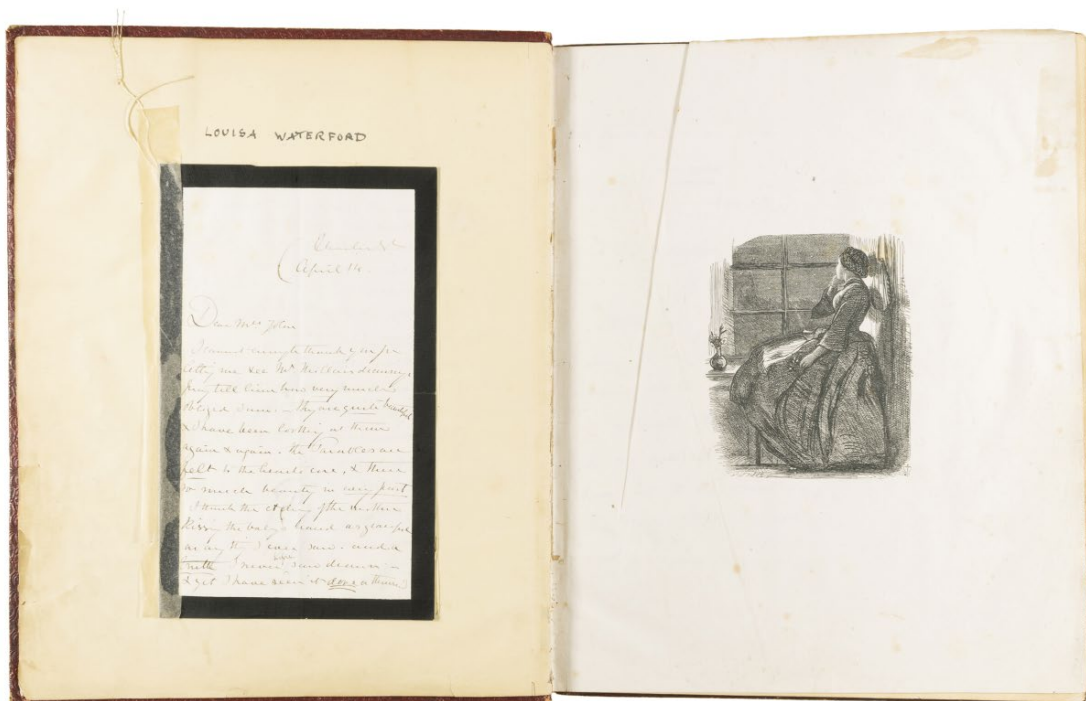
Jarndyce Books

MILLAIS WOODCUTS, LETTERS, & RUSKIN FORCED INTO THE GUTTER

MILLAIS, Sir John Everett. Woodcuts from Drawings by J.E. Millais. 62 woodcut plates (45 proofs, others cut to size & mounted) by Millais, with four autograph letters signed by him. 4to. n.p. Silk moiré endpapers. Contemp. red textured roan, boards bordered & lettered in gilt with rear board reading 'Constance Leslie 1863', spine gilt in compartments, raised bands; extremities somewhat rubbed & worn. Armorial bookplate of Sir John Leslie, Glaslough House, County Monaghan & pictorial bookplate of Shane Leslie on leading pastedown, pictorial bookplate of Leonie Leslie on rear pastedown. Contemp. ink ownership inscription of 'Constance W F Leslie, December 16th, 1863' on leading f.e.p. verso followed in the same hand by the note 'The etchings were given to me by Mrs. Millais'. Three ALSs & one envelope from J.E. Millais loosely inserted, one ALS tipped in; another letter to 'Mrs John' from Louisa Beresford, Marchioness of Waterford also tipped in. [95415]

¶ A remarkable collection of 62 Millais woodcuts, several annotated beneath in pencil, given by Effie Gray, Lady Millais, to Lady Constance Wilhelmina Frances Leslie. Constance, 1836-1925, was suspected of being the illegitimate granddaughter of George IV and his secret Irish Catholic "wife" Maria Fitzherbert.

In 1856, she married the first baronet Sir John Leslie, 1822-1916, MP for Monaghan, Ireland, who, prior to the unexpected death of his elder brother in 1871, had been a painter in London associated with the Pre-Raphaelite Brotherhood. This volume predates Sir John's inheritance of his family's estate and their move back to Ireland, when the Leslies were still in London and on intimate terms with Millais and his wife.



LONDON'S RARE BOOK FAIR 2022

Jarndyce Books

John Everett Millais, 1829-1896, painter and illustrator, founded the Pre-Raphaelite Brotherhood in his family home on Gower Street in 1847. A child prodigy, Millais was the youngest student to enter the Royal Academy Schools aged 11, after his family had relocated to London for the purpose of expanding his artistic education. It was at the Royal Academy that Millais met William Holman Hunt and Dante Gabriel Rossetti, beginning the artistic movement that would define the mid Victorian era. In 1855, Millais married author and artist Effie Gray, 1828-1897; she had previously been married to art critic John Ruskin from 1848 to 1854, but the marriage was annulled because it was never consummated.

A note in ink on the leading f.e.p. recounts the famous story of Millais and his wife encountering John Ruskin in the street: 'The only story Boo ever told was of how the Millais met Lady Millais' former husband John Ruskin. As they approached Millais said 'face him and walk strait [sic] down the pavement'. Poor Ruskin was forced into the gutter - when Effie had asked if they shouldn't turn away rather than meet him. SL.' The signed initials 'SL' are likely to be Shane Leslie, 1885-1971, grandson of Lady Constance and Sir John; his mother was the American heiress Leonie Blanche Jerome whose sister Jennie was Winston Churchill's mother, making him Churchill's first cousin.

This volume shows the close relationships that existed among the wider circle of the Pre-Raphaelite Brotherhood and each of the letters is filled with familiarity and affection. In the earliest letter from July 1868, Millais explains that he has 'entirely forgotten' that all his pictures are being delivered from the Royal Academy and he must 'work all day on them cleaning etc' as they must leave his house again on Monday morning; he has also 'been summoned that morning at 10 at Clerkenwell upon a grand jury which I cannot avoid without incurring a penalty of perhaps £50'. He ends the letter with the postscript: 'there was a great gathering at the RA last night and costumes from the sublime to the ridiculous'. In a later letter from May 1869, Millais thanks John Leslie for a donation cheque of £52.10. He explains that they have raised £1600 and that the (fine art dealers) Agnews have given generously but (auction house) 'Christie and Manson never give anything'. A short note from March 1872 declines an invitation explaining that he is already engaged to dine with his neighbours, but adds that Mrs Leslie 'will be glad to hear my wife is going on most satisfactorily.' In the fourth letter from March 1886, Millais discusses 'an intolerable attack of neuralgia' in his right eye.

The letter from watercolourist and philanthropist Louisa Beresford, Marchioness of Waterford, 1818-1891, is dated April 14; no year is given but it must have been written before 1876, when Sir John was given a baronetage. She writes to thank 'Mrs John' for 'letting me see Mr Millais

drawings [...] they are quite beautiful and I have been looking at them again and again'. Waterford is effusive in her praise, writing that 'The Parables are felt to the heart's core', though she does have some suggestions for *The Princess*, wondering why the figure has 'such a modern gown why not at least with folds' and demonstrating these potential improvements with a small sketch. She writes about her thoughts on Millais' works for four pages until running out of room.

A wonderful volume capturing the connections and camaraderie of the wider Pre-Raphaelite circle.

1863

£4,500



READ OUR MINDS

MOVEABLE. *Lisez Dans Nos Pensées*. Hand-coloured printed moveable, eight head & shoulder portraits emerging and disappearing from the heads of five flowers, caption title beneath; small nick to upper margin. 15 x 10.5cm. v.g. [98328]
[c.1820?] £280 †



THEATRICAL ODDITIES -

INCLUDING KEAN'S TRIAL FOR CRIM CON

ODDITIES. A Volume of Ten Comic Pamphlets. Ten pamphlets, all with fronts (nine hand-coloured and seven folding). Contemp. half black calf, marbled paper boards, red morocco title label inscribed 'ODDITIES'; sl. rubbed. Modern book label of Duncan Guthrie. [98283]

- ¶ 1. *The Oddest of All Oddities*, being an entire new odd collection of odd letters, odd tales, odd scraps ... intended for the use of every odd subject in the oddest of all ages. By Obadiah Ollapod, odd fish ... Hodgson's Edition. 12mo. Orlando Hodgson. [c.1830] Hand-coloured folding front. by John Lewis Marks. 24pp. Copac records copies at the BL, Oxford (two copies) and (surprisingly) the Royal College of Surgeons.
2. *Paul Pry's Merry Minstrel, or Budget of New songs*; containing *Adventures of Steam Boat*, *Awake My Light*, *My Sleeping Love* ... Embellished with a portrait of Mr Liston, in his numerous characters. Hodgson's Edition. 12mo. Orlando Hodgson. [c.1830] Hand-coloured folding front. BL & Oxford only on Copac.
3. *Liston's Drolleries*; a choice collection of tit bits, laughable scraps, comic songs, tales and recitations ... First collection. Duncombe's Edition. 12mo. Duncombe. [c.1825] Hand-coloured front. 26pp. The BL appears to only have the fifth collection; OCLC records a single run of the five 'collections' at NYPL.

LONDON'S RARE BOOK FAIR 2022

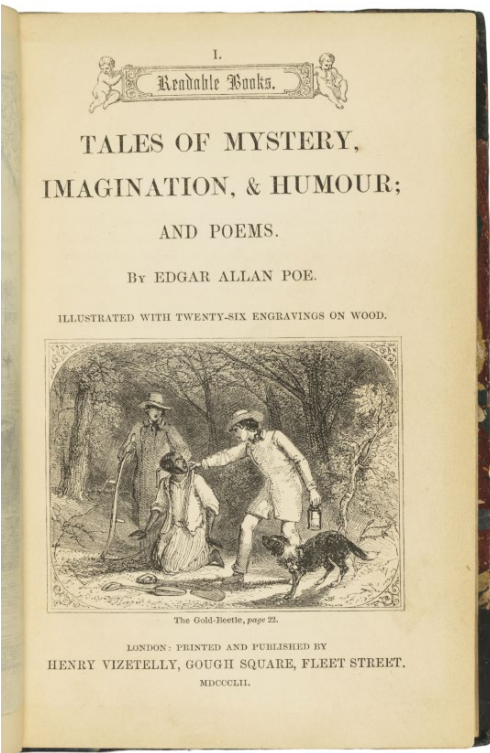
Jarndyce Books



4. Liston's Drolleries ... Second collection. Duncombe's Edition. 12mo. Duncombe. [c.1825] Hand-coloured front. by 24pp (paginated 27-48).
5. Liston's Drolleries ... Fourth collection. Duncombe's Edition. 12mo. Duncombe. [c.1825] Hand-coloured front. 24pp (erratically paginated).
6. Duncombe's Fashionable Vauxhall Songster, comprising all the popular ones now singing, or lately sung, at Vauxhall Gardens, the different theatres, public and private concerts, parties &c. ... 12mo. Duncombe. [c.1825] Hand-coloured folding front. 24pp. BL only on Copac; no further copies on OCLC.
7. Full Report of the Trial Cox versus Kean, for crim con. With Mrs. Cox ... Verbatim examination of the witnesses, with copies of the whole of the animated and curious love letters, written by Mr. Kean. 6th edition!!! With the whole letters. Damages £800. 12mo. Hand-coloured folding front. 24pp. Not in BL; no copies on Copac; OCLC records copies at the Folger and Harvard only.
8. Full Report of the Trial Between Miss Foote & J. Hayne, for a breach of promise of marriage ... With copies of the numerous and highly interesting love letters ... 7th edn. with the whole of the letters. Damages £3,000. 12mo. Duncombe. [c.1825] Hand-coloured front. 26 [i.e. 24]pp. Not in BL; Oxford only on Copac; OCLC adding a single copy of this edition at Harvard.
9. Fraillties of Fashion! A full and accurate report of the trial in the court of common pleas ... Sir Jacob Astley, Bart. against Captain Garth, for crim con. With Lady Astley ... 24mo. Duncombe. Hand-coloured folding front. 26 [i.e. 24]pp. Not recorded on Copac or OCLC.
10. 'Whatever is, Is Right!' 12mo. George Smeeton. Uncoloured folding front. & title vignette by Robert Cruikshank; foxed. 24pp. Not recorded on Copac or OCLC; Copac records a single copy of a 2nd edition [c.1825] printed in London.

[1825-30]

£2,500



TALES OF MYSTERY

POE, Edgar Allan. Tales of Mystery, Imagination, & Humour; and Poems. Illustrated with twenty-six engravings on wood. FIRST UK EDITION. Printed and published by Henry Vizetelly (Readable Books No. 1). Front., vignette title, illus. Late 19th century half black calf, marbled boards, spine ruled in gilt, earlier label preserved; sl. rubbed. Contemp. ink signature of J. Franklin Lloyd on leading f.e.p. v.g. [95158]

¶ Edgar Allan Poe, 1809-1849, is one of the great figures of American literature, but he worked as a jobbing writer and gained a reputation mainly as a literary critic during his lifetime. Poe is best remembered now for his mysterious and macabre stories. 'The Murders in the Rue Morgue', which is often considered the first modern detective story, and his most enduring poem 'The Raven' both appear in this collection. There are eight short stories and eleven poems in this volume including 'The Premature Burial', 'The Purloined Letter', 'Startling Effects of Mesmerism on a Dying Man', 'Lenore', 'The Haunted Palace', and 'The Gold-

Beetle' (published as 'The Gold-Bug' in America), one of Poe's most successful works during his lifetime.

1852

£1,250

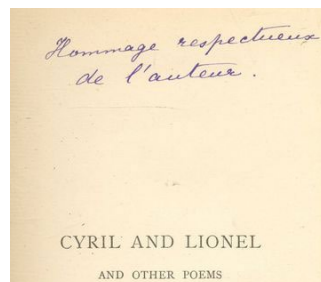
INSCRIBED COPY OF THE AUTHOR'S FIRST BOOK

RAFFALOVICH, Marc André. Cyril and Lionel and other Poems: a volume of sentimental studies. FIRST EDITION. Kegan Paul. Half title, 39pp cata. (10.83). Black endpapers; some cracking along following inner hinge. Orig. green cloth, ruled in black, lettered in gilt; corners, head & tail of spine v. sl. rubbed. Booksellers ticket of 'Librairie Galignani, Paris' partially removed from leading pastedown. Ink inscription on half title: 'hommage de respectueux l'auteur'. An attractive inscribed copy of the author's scarce first title. [87844]

¶ Marc André Raffalovich, 1864-1934, poet, patron of the arts, and scholar on homosexuality. He founded literary salons in both London and Edinburgh, which attracted writers including Oscar Wilde, Henry James, Lady Margaret Sackville, and Max Beerbohm; though Wilde would later mock it as a 'saloon'. Raffalovich's London salon is where he met the poet John Gray, who became his life partner.

1884

£5,000



HERO AND LEANDER

(RICKETTS, Charles) MARLOWE, Christopher & CHAPMAN, George. Hero and Leander. This book with decorations designed by Charles Ricketts and Charles Shannon. Vale Press & Ballantyne Press. Sold by Elkin Mathews & John Lane, The Bodley Head. Prelims include a quote from Swinburne & letter from Edward Blunt to Thomas Walsingham, elaborately dec. titlepage, illus.; final gathering faintly spotted. Uncut in orig. vellum boards, geometric gilt design by Charles Ricketts with date, spine lettered in gilt; boards sl. bowed, small mark to left margin of front board. A nice copy. [98323]

¶ One of 220 copies. Charles Ricketts, 1866-1931, English artist, author, and printer best remembered now for his illustrations for Oscar Wilde's work. He and his partner Charles Shannon started the Vale Press in 1896; they did the type design, book design, and illustrations, and the works were then printed at the Ballantyne Press. Ricketts was interested in sixteenth-century literature, and published Shakespeare, along with works by Marlowe and Chapman.

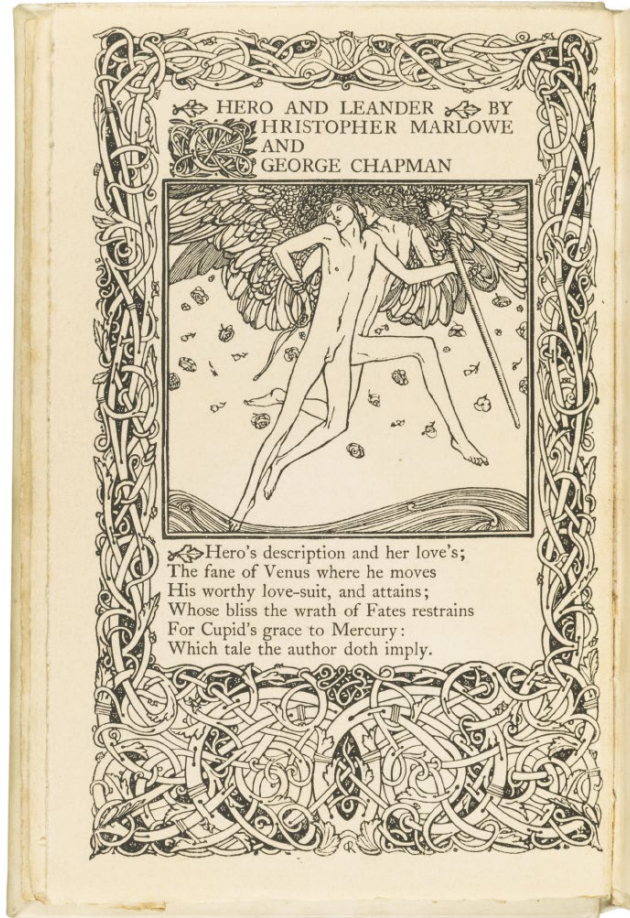
1894

£2,250

ALS WITH ORIGINAL SKETCHES

ROSSETTI, Christina Georgina. ALS to 'Dear Mr Shields', from 30 Torrington Square, Friday. 'I have copied from the printed article jealously preserved by my mother' ... 33 lines on 3 sides of single folded 8vo sheet, with pen & ink drawings on fourth side; single light fold, v. sl. spotting. [98377]

¶ A superb letter from Christina Rossetti, author of *Goblin Market* and *The Princess's Progress*, and closely associated with the Pre-Raphaelite Brotherhood, to the artist Frederic Shields, also strongly associated with the Pre-Raphaelites. Christina first met Shields through her brother, Dante Gabriel Rossetti, and the two became firm friends and frequent correspondents. When Dante died in 1882, Shields was commissioned by Frances Rossetti, Dante and Gabriel's indomitable mother, to design a memorial window for All Saints Church, Birchington, which incorporated a design by Dante Rossetti himself and one especially made by Shields.





30 Torrington Square — W.C.
Friday.

Dear Mr Shields

I have copied from the printed article jealously preserved by my Mother, the sheet I send you and of course do not want back. I think the original came out in a Manchester paper, but our scrap is neither named nor dated.

What you tell me of Lady Mount Temple's liking my book pleases me as you may suppose.

This warm letter is not recorded in Harrison's excellent four-volume edition of *The Letters of Christina Rossetti* (Virginia, 1997-2004). Rossetti tells Shields she has copied from a printed article 'the sheet I send you', indicating that she does not want it returned. On the fourth side of the letter are four small sketches, in blank ink, showing a Madonna-like figure kneeling and supplicating. It is not clear what these designs are for, but they are certainly biblical in nature, and may have had relevance to Shield's commission. It is evident from some of Christina's other letters to Shields, that she took great interest in his work, and was especially keen to offer guidance and input regarding her mother's commission. Elsewhere in the letter Christina informs Shields that 'Mr Brown [i.e. Ford Madox Brown] came up early this week with his fine "Wycliff" picture', and that 'our dear Mr. Scott (W.B.) has been very ill but was convalescent when last we heard of him'. W.B. Scott is the artist William Bell Scott, another of the Rossetti's trusted inner circle. The letter closes with news of her mother ('much better'), and is signed 'always truly yours Christina G. Rossetti'.

A lively and interesting letter, from author to artist and mentioning several others, with four charming sketches.

ROSALIND AND HELEN

SHELLEY, Percy Bysshe. Rosalind and Helen, a modern eclogue; with other poems. FIRST EDITION. Printed for C. & J. Ollier. Endpapers browned. Handsomely bound in full green crushed morocco by Bumpus, panelled in gilt, raised bands, spine lettered & ruled in gilt, dentelles; binding largely faded to brown, expert repairs to front hinge. Armorial bookplate from Beaverbrook on leading pastedown with biro inscription: 'Michael A Foot, Xmas gift (1st ed)' below; ink inscription on leading f.e.p. 'Venetia Xmas 1915'. 92pp. a.e.g. A nice copy. [92531]

¶ Wise p.50; bound without half title or ads. Michael Foot worked for Lord Beaverbrook as editor of The Evening Standard from 1942. The 'other poems' are 'Lines written on the Euganean Hills', 'Hymn to Intellectual Beauty', and the sonnet 'Ozymandias', which appears on p.92, not p.98 as stated on the contents leaf. Ozymandias had first appeared in an issue of The Examiner the previous year, but this is the first appearance of Shelley's most celebrated poem in book form.

1819

£1,250

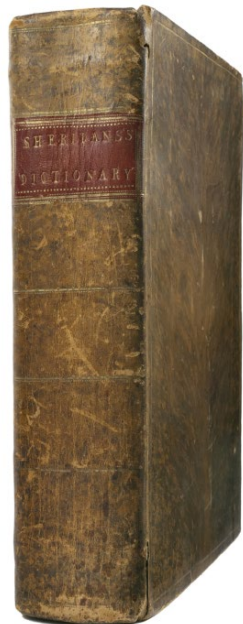
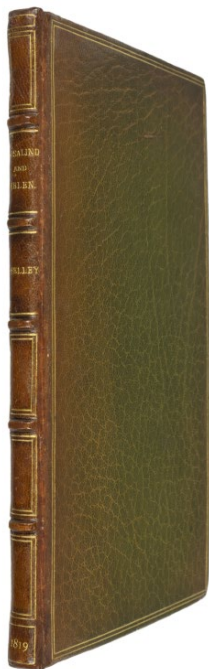
SHERIDAN'S DICTIONARY

SHERIDAN, Thomas. A General Dictionary of the English Language. One main object of which, is, to establish a plain and permanent standard of pronunciation to which is prefixed a rhetorical grammar. In two volumes. Printed for J. Dodsley; C. Dilly; & J. Wilkie. Two volumes in one. 4to. Without the half titles, titlepage to volume II, and final advertisement leaf. A very nice clean copy. Late eighteenth-century full tree calf, single gilt ruled border, spine ruled in gilt, red morocco label; sl. wear to upper & lower leading hinge, a little rubbed. Armorial bookplate of Thomas Sneyd Kynnersley. A handsome copy. [83130]

¶ Alston V 312; ESTC T85061. FIRST EDITION. A nice copy bound near contemporaneously into one volume. Thomas Sheridan, 1719-1788, was the Godson of Jonathan Swift, a close family friend, and the father of the dramatist and statesman Richard Brinsley Sheridan. A respected actor and theatre manager, Sheridan, in later life, turned to teaching and lecturing on elocution where he argued that mastering the art of oratory and correct pronunciation, was the best form of education. He published A Dissertation on the Difficulties Which Occur in Learning the English Tongue in 1762 followed by his General Dictionary in 1780. Although it was printed in Philadelphia in 1783 and Dublin in 1784, the second London edition did not appear until 1789 after which it was regularly reprinted as a Complete Dictionary until the end of the eighteenth century. Sheridan was at one time on close terms with Samuel Johnson although the two later fell out acrimoniously. Sheridan wrote of Johnson that he had 'gigantic fame in these days of little men' while Johnson commented on Sheridan that 'such an excess of stupidity is not in nature'.

1780

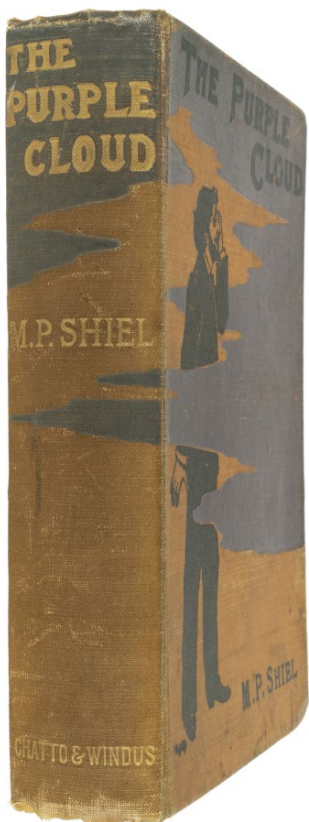
£1,500



PURPLE CLOUD

SHIEL, Matthew Phipps. *The Purple Cloud*. A new edition. Chatto & Windus. Half title, 1p. reviews, 4pp cata., 32pp cata. Orig. orange cloth, blocked in purple & black, spine lettered in gilt; extremities sl. rubbed, a little darkened & marked. Contemp. ink signature of Rudolf E. Gane on leading f.e.p. [98302]

¶ First published in September 1901, after previously being serialised in an abridged form in *The Royal Magazine* from January-June of that year. Matthew Phipps Shiel, 1865-1947, was a prolific novelist of Caribbean descent, known now for his early horror and science fiction works. Though he gained a reputation for weird fiction after *Prince Zaleski* (1895) and *Shapes in the Fire* (1896) - the two short story collections he published in John Lane's *Keynote* series - this is his most enduring and reprinted work. Considered one of the first 'future history' science fiction novels, *The Purple Cloud* is a post-apocalyptic, dystopian tale in which the protagonist encounters a deadly purple cloud on an expedition to the North Pole and afterwards discovers that he is the last man on earth. It was lauded by critics upon its release, being praised by writers H.G. Wells, Arthur Machen, and Dorothy L. Sayers, and continues to be considered a seminal work of early British science fiction; both H.P. Lovecraft and Steven King cited the novel as inspiring their own work.



1902

£380

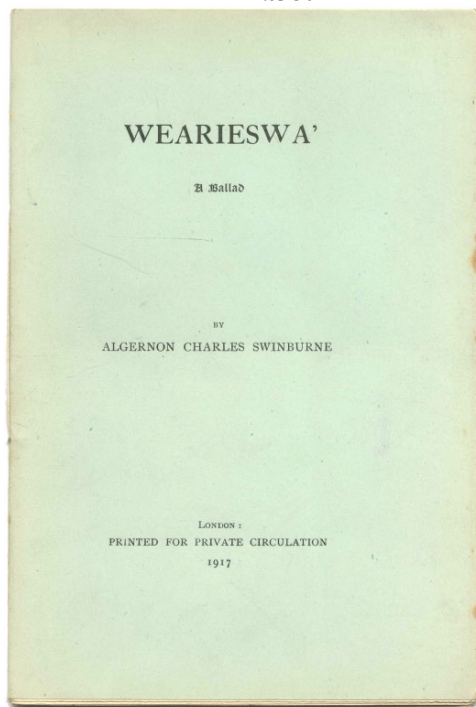
NOT A WISE FORGERY

SWINBURNE, Algernon Charles. *Wearieswa'.* A ballad. Printed for private circulation. Half title. Partially unopened in orig. pale green printed paper wrappers, sewn as issued; very faint fading to margins. Near fine in fold-over blue cloth box. 19pp. [65929]

¶ No copies recorded for sale at auction. Wise 174; not recorded in Carter & Pollard or Barker & Collins. Not a piracy or forgery. Printed following Swinburne's death in 1909 after which Wise purchased the bulk of Swinburne's manuscripts for £3,000. With an introduction by Edmund Gosse. The colophon, p.[20], reads: 'Printed for THOMAS J. WISE, Hampstead, N.W. Edition limited to thirty copies.'

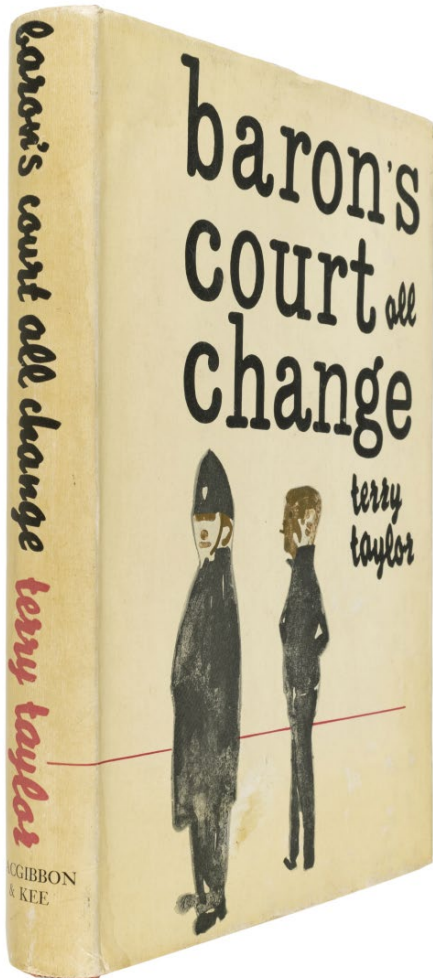
1917

£350



THE HIPPEST NOVEL OF THE 1960S

TAYLOR, Terry. *Baron's Court, All Change*. FIRST EDITION. MacGibbon & Kee. Orig. red cloth. Pictorial d.w., unclipped; v. sl. marked, scuffed & creased, spine v. sl. browned. A scarce book in a very scarce jacket - an extraordinary survival. [98357]



¶ Not a great deal is known about Terry Taylor, beyond his being assistant to - and lover of - the photographer Ida Kar. He is also frequently cited as the inspiration for the main character of his friend Colin MacInnes's novel, *Absolute Beginners*. The state-of-the-nation ambitions of *Baron's Court* are smaller than those of *Absolute Beginners*, and for this reason it acts as a more detailed and authentic portrait of London mod life. Perhaps because of his very real participation in the scene, Taylor avoids temptations of wish-fulfilment; his narrator is not effortlessly cool, and there is a memorable scene of him choking down spirits so that a woman (the wonderfully named Bunty Ryan) will think he's a 'Daddy of the World', rather than a 'square'. While youth cult novels can feel like the work of enthusiastic (or opportunistic) outsiders, Taylor operates at the absolute cutting edge of language. Indeed, *Green's Dictionary of Slang* contains 229 citations from the novel, including first British appearances of drug slang like 'fix', 'joint', and 'monkey on my back' (to mean a heroin addiction), as well as 'hipster' and 'head shrinker'.

All the elements of mid-twentieth-century cool are accurately evoked here: junkies, jazz, and the occult figure heavily, and it is commonly held to be the first British novel to mention LSD. The jacket has a strange, DIY feel on first glance, but its depiction of a hipster and a policeman standing alone in white space speaks to drugged and youthful alienation. The quality of the writing elevates this to one of the essential novels of pre-Beatles swinging London.

1961

£1,500

SAFE CRACKING - BUT NOT A CRACKING SAFE

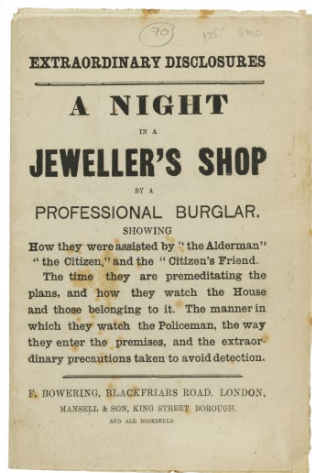
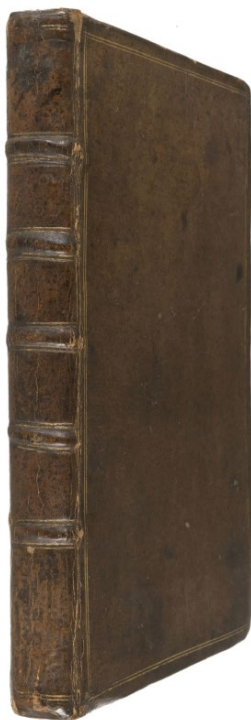
TRIAL. WALKER, John. *Extraordinary Disclosures*. A night in a jeweller's shop, by a professional burglar. F. Bowering. Uncut & unswen as issued. v.g. 16pp. [98326]

¶ Not recorded on Copac or OCLC; no copies located. 'Showing how they were assisted by "the Alderman," "the citizen," and the "Citizen's Friend"'. The time they are premeditating the plans, and how they watch the house and those belonging to it. The manner in which they watch

the policeman, the way they enter the premises, and the extraordinary precautions taken to avoid detection.' An account of the trial before the Lord Chief Justice and a special jury between the plaintiff, John Walker, a London jeweller and the suppliers of his safe, Messrs Milner & Son, following a burglary at his property on 4th February 1865, resulting in the theft of £6,000 worth of jewellery from the safe. The trial records the frequent laughter of the jury as the main witness Thomas Caseley, one of the burglars convicted of the crime, conveys the details of how they successfully broke into the property and opened the safe. The prosecution argued that the safe came with a full warranty against it being broken into. The jury found in favour of the defendants.

[c.1865]

£150



WIDOW OF THE WOOD

(VICTOR, Benjamin) *The Widow of the Wood*. Printed for C. Corbett. [4], iv, 208, [2]pp 'Scheme of the State Lottery', half title. 12mo. Tear to outer blank margin C9, sl. worming to upper gutter margin of a few leaves. Contemporary calf, gilt ruled borders, raised & gilt banded spine without label. [91586]

¶ ESTC T74392. BL, NLS, Oxford, Bristol on Copac; Emory, McMaster, Michigan, North Carolina on OCLC. One of a number of variants of the first edition: this has an italic 'St.' in the address in the imprint, a squirrel ornament in centre of the titlepage, and an ornament containing a bust surrounded by scroll-work on p.206. The final leaf is not noted by ESTC.

Victor - 'an honest, indolent, conversable man [who] has a great many anecdotes' [James Boswell] - wrote a scandalous narrative concerning the marriage of Sir William Wolseley to his widowed but much younger neighbour Ann Whitby, who was already pregnant with another man's child. Identities are thinly disguised, and the allegations so enraged the Wolseley family that they attempted to buy up and destroy all copies of the book.

1755

£580

PHOTOGRAPHIC RECORD: ANCIENT CIVILISATIONS OF CENTRAL AMERICA

VISINO, Don Tito & MANLEY, Leopold Frederick. *Torn Leaves from the Chronicle of the Ancient Nations of America, Photographed from the Original Drawings*. Trubner & Co. Tall 4to, 37 by 29 cms. (ii), (12)pp. text and 83 photographic plates laid on to heavy paper, interleaved with tissue; some foxing to borders of plates. Contemp. full red morocco, gilt borders and centrepieces to boards, spine gilt in compartments, gilt dentelles; some minor restoration work. a.e.g. A handsome copy. A pencil note indicates that this was owned by Louis Huth, 1821-1905, collector and patron of the arts, and sold in 1905 - there are three small paper shelf labels at the tail of the spine. [98407]



¶ V&A and Wellcome Library only on Copac; Worldcat records copies at Boston Athenaeum, Harvard, NYPL, Tulane & UCLA in USA. No copies recorded at auction. This is an astonishing production, which appears to be primarily designed for presentation.

The author made sketches during 'his wanderings through the Andes, in the virgin forests of America' and did not feel the necessity of making a more permanent record until 'his last journey in the territory of Mexico, in the years 1853 and 1854' when 'he found that many of these admirable monuments were in full progress of decay ...'

Visino draws attention to the possible relationship between the advanced civilisations of central America and those of the Orient and urges further research. 'The genius of the age is so much occupied with the two-fold processes of creation and destruction, that it seems to have lost sight of the duty of preserving what has already been created by the labours of remote times ...'

Visino, properly Juan Tito Visino de Rothal, 1810-1877, trained as an architect and artist in Bavaria and in 1853 became Bavarian

Consul in Cuba where he was also professor of descriptive & mechanical geometry at a technical school in Santiago de Cuba. As a businessman, Visino argued that free labour was superior to slave labour, but in reality imported Yucatan Mayan prisoners to work in Cuba after the British anti-slavery blockade of 1857.

The 83 photographic plates were executed by Leopold Frederick Manley, 1825-1898, famous for his composite photograph of Prince Albert's deathbed.

1864

£2,800



WELLINGTON'S FUNERAL

(WELLESLEY, Arthur, 1st Duke of Wellington) BROADSIDE. Official Programme of the Funeral of the Duke of Wellington. Single sheet folio broadside, printed on both sides, large illus. above four columns of text, two on the verso, recto within mourning border; creased with a few small marginal tears. 50 x 31cm. [98261]

¶ Price one penny. Adorned with a large illustration of the funeral car at the head of the page. The text beneath describes the funeral procession with the text on the verso headed 'Police Orders and Regulations ... to be observed within the City of London, on the occasion of the ceremony of the funeral of Field-Marshal Arthur Duke of Wellington'.

1852

£120



WELLINGTON CROWNED AFTER WATERLOO - GLASS PRINT

(WELLESLEY, Arthur, 1st Duke of Wellington) PRINT. Britannia Crowning the Duke of Wellington With Victory, after the memorable Battle of Waterloo, fought on the 16, 17 & 18 June 1815 against the French army commanded by Buonaparte, in person. W.H. Walker. Hand-coloured glass print; sl. browning. In a 19thC frame, glazed; a few small chips to frame. 26 x 35cm. [98263]

¶ A fine example of reverse printing on glass illustrating Britannia, sitting with the English lion beside her, holding out her arm to crown Wellington whose portrait (head & shoulders) sits within a laurel wreath above a staff draped with the French tricolour and inscribed 'Waterloo'.

[c.1815]

£580 †



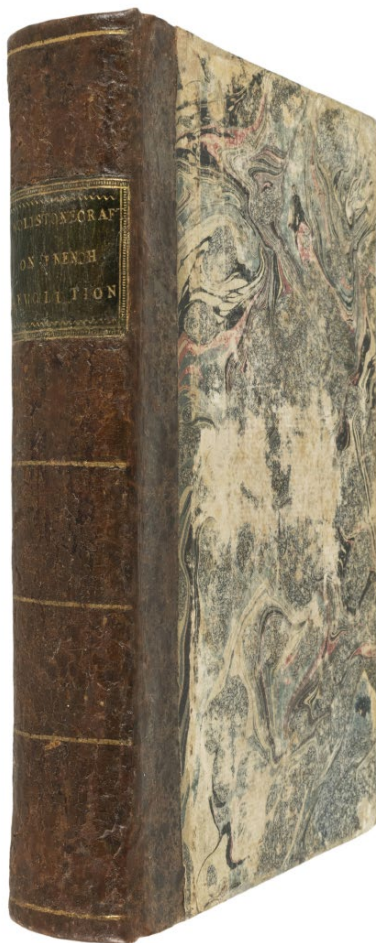
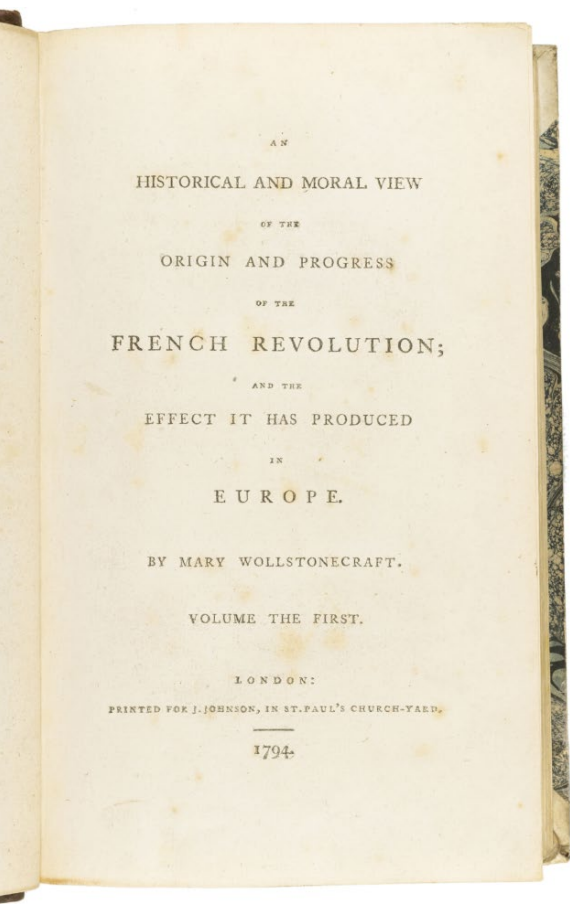
ON THE FRENCH REVOLUTION

WOLLSTONECRAFT, Mary. An Historical and Moral View of the Origin and Progress of the French Revolution; and the Effect it has produced in Europe. Volume I. [all published.] FIRST EDITION. Printed for J. Johnson. Final ad. leaf listing Rights of Women 2nd edn, & six further titles; occasional light spotting. Contemp. half calf, marbled boards with vellum-tipped corners, spine ruled in gilt & with dark green morocco label; marbled paper on front board sl. rubbed, some expertly executed almost imperceptible minor repairs to hinges. Armorial bookplate of George Benson Strutt. v.g. [98379]

¶ ESTC T36310. A very nice copy, in contemporary binding, of Mary Wollstonecraft's important treatise on the origins of the French Revolution, written in 1794 while she was living in Le Havre. Wollstonecraft was largely sympathetic to those who sought revolution in France, and in An Historical and Moral View focuses on the inequalities and institutional abuses that compelled the masses to demand change. She argues that the violent nature of the upheaval was a direct and inevitable consequence of the excesses of the Ancien Regime. Although further volumes were intended, as indicated in the advertisement, this was the only volume published, and is now very scarce in commerce.

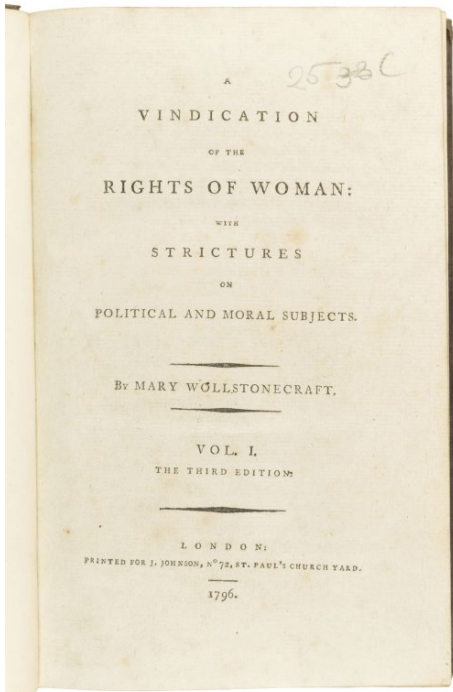
1794

£8,500



LONDON'S RARE BOOK FAIR 2022

Jarndyce Books



RIGHTS OF WOMAN

WOLLSTONECRAFT, Mary. *A Vindication of the Rights of Woman: with strictures on political and moral subjects*. Vol I. [all published]. 3rd edn. Printed for J. Johnson. A very nice clean copy in orig. purple moiré cloth, spine lettered in gilt; spine sl. worn at head, some uneven fading. Armorial bookplate & signature (dated 1901) of Bernard, Lord Coleridge. xix, [1], 452pp. [98380]

¶ ESTC T140074. A reprint of the second edition of 1792, which retains 'end of the first volume' even though the expected second volume never materialised. This was the last edition of Wollstonecraft's influential manifesto to be published during her lifetime. The former owner, Bernard, 2nd Baron Coleridge, 1851-1927, was an English lawyer and parliamentarian. He was the great-great-nephew of Samuel Taylor Coleridge.

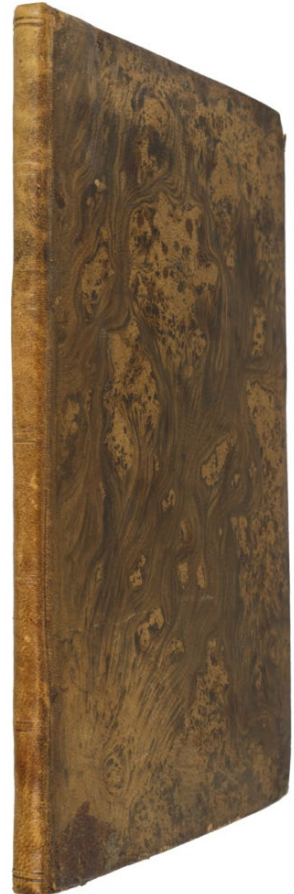
1796

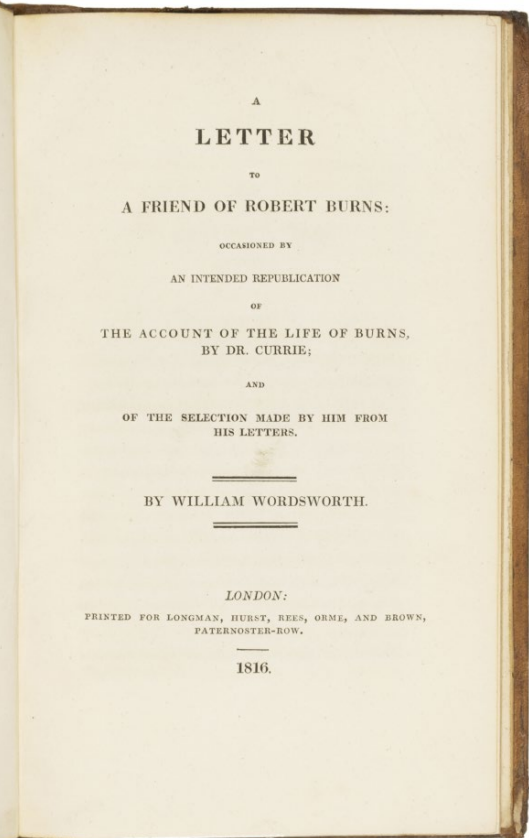
£2,500

'TO A FRIEND OF ROBERT BURNS'

WORDSWORTH, William. *A Letter to a Friend of Robert Burns: occasioned by an intended republication of the account of the life of Burns, by Dr. Currie; and of the selection made by him from his letters*. FIRST EDITION. Longman, Hurst, Rees, Orme, & Brown. Half title. Contemp. full tree calf; carefully rebacked, corners sl. bumped, three small holes in leather on rear board, one repaired. Booksellers ticket of 'Ford's, late Barratt's Library, Bond Street' on leading pastedown; ticket sl. chipped. 37pp. [95649]

¶ Wise (13). This scarce work was written by Wordsworth upon learning that Currie's account of the life of Burns was imminently to be reprinted. Wordsworth was opposed to the republication, feeling Currie dwelt too heavily on Burns's infirmities, sullyng the memory of the writer. He also questioned the selection of the letters. Wordsworth was an admirer of Burns from a young age, and many of his early poems were influenced by him. R. Heron's *A Memoir of the Late Robert Burns* (1797) and Dr. James Currie's *Complete Poetical Works of Robert Burns* [...] *And A Life of the Author* (1800) both significantly tarnished Burns's reputation by





presenting him as an unsophisticated drunk. Wordsworth wrote this letter to encourage readers to view Burns more charitably, suggesting that his biographers did not consider fully enough the poet's life and circumstances. Russell Noyes asserts, 'Wordsworth's "Letter" attracted widespread interest and was instrumental in establishing Burns as a figure of national importance' (Wordsworth & Burns, PMLA Vol. 59, No. 3, Sept 1944, p.827'). Wordsworth was involved in a bitter feud with the critic Lord Francis Jeffrey at the time of writing, and some view this work as a veiled attack on him.

1816

£1,500

CHARGED WITH SLAVE TRADING

ZULUETA, Pedro de, Jun. Trial of Pedro de Zulueta, Jun., on a Charge of Slave Trading, ... 27th to 30th October, 1843, at the Central Criminal Court, Old Bailey ... C. Wood & Co. lxxxiv, 410pp. Half title. Orig. blue cloth, sl. faded. A v.g. crisp copy. [96078]

¶ Zulueta, 1809-1882, was junior member of the family firm of merchants, and was arraigned because the ship *Augusta* was deemed to be carrying 'certain goods ... for the purpose of dealing in slaves' out of Sierra Leone. Zulueta was found not guilty.

1844

£480

