

# JARNDYCE

54 ILLUSTRATIONS

PRICE ONE SHILLING

A GUIDE

WATERING PLACE

A CHEAP WATERING PLACE

AN UNPLEASANT WATERING PLACE

BY LUKE

LIMNER-ESQ

AVERSION TO A WATERING PLACE

DUCK OF A WATERING PLACE

THE RETURN FROM A WATERING PLACE

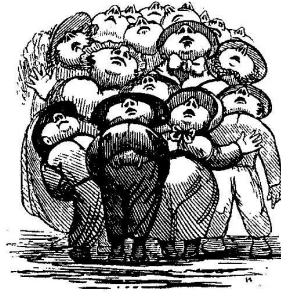
Published by: Jarndyce Antiquarian Booksellers, 46 Gt. Russell Street

PRINTED AT THE LITHOGRAPHIC PRESS OF LEIGHTON & TAYLOR 15 LAMB'S CONDUIT STREET

# LONDON

# Jarndyce

Antiquarian Booksellers



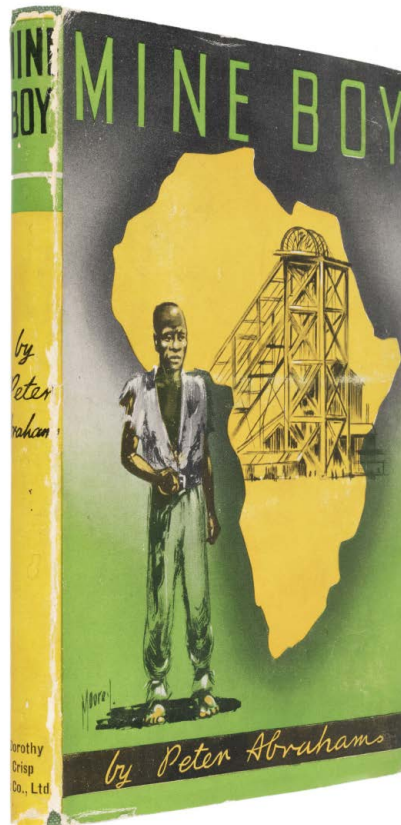
## A Catalogue for the London Antiquarian Book Fair

The Saatchi Gallery  
May 16-19

**Stand I70**

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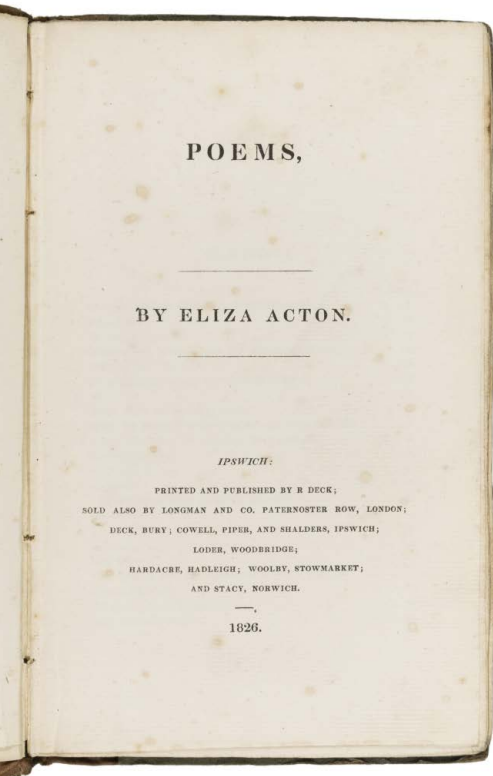
Items marked with † incur VAT for purchasers within the U.K.



### EARLY NOVEL OF APARTHEID

1. **ABRAHAM, Peter.** *Mine Boy*. FIRST EDITION. Dorothy Crisp. Half title, wartime economy paper. E.ps a little spotted. Orig. green cloth. Green & yellow pictorial d.w., unclipped; spine a little chipped at head & tail, edges sl. worn, rear panel a little marked. An unusually good copy of a work usually found in poor condition. [102185]

¶ The earliest edition listed on Copac is the 1954 Faber & Faber printing but there are copies of this 1946 edition at the BL and NLS. Peter Abrahams, 1919-2017, was a South African novelist and journalist. *Mine Boy*, his third novel, is widely credited with being the first work to bring the horrors of apartheid to an international readership. It focuses on Xuma, a black miner who is shocked by the treatment of workers by white mine-owners, and involves himself in political activism. It is particularly strong on disease and trauma introduced by colonial rule, and the critic Megan Jones praised Abrahams's acute observations on 'organisation of urban life by racist capitalism' (indeed, Abrahams grew up in the Johannesburg slums in which the novel is set). A seminal novel, with an abiding influence: in Nobel Prize winner Abdulrazak Gurnah's first novel, the narrator encounters a man reading it on a train.



**POEMS BY THE AUTHOR OF MODERN COOKERY**

2. **ACTON, Eliza.** Poems. Ipswich: Printed and published by R. Deck; sold also by Longman & Co.... Half title. xx, 140pp. Subscribers' list, largely from Suffolk, Norfolk & Kent, with slip pasted in after p.xx adding 17 additional names; some foxing. Uncut in orig. blue boards, pink linen spine, printed paper label, darkened; a little rubbed & dulled, boards lightly spotted. A nice copy in the original binding. Price 5/-. [100429]

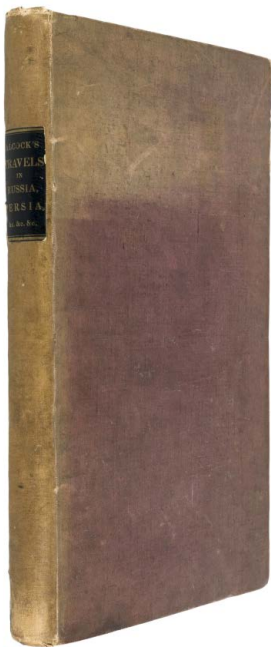
¶ Scarce volume of poetry by Eliza Acton, 1788-1859, later to attain fame as author of *Modern Cookery for Private Families*, 1845, the first cookery book aimed at middle class readers which remained in print until 1918. It contained the first printed recipe for 'Christmas Pudding'.

Eliza ran several boarding schools for girls in the Ipswich area with varying success; in 1827, the year of publication of *Poems*, her father John Acton, a brewer, was declared bankrupt and fled to France. Eliza's mother Elizabeth and the rest of the family moved to Tonbridge in Kent. Her poems are romantic, many on the theme of unrequited love: she was abandoned by her fiancé.

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



**RUSSIA, PERSIA, TURKEY, GREECE: 'NOT PUBLISHED'**

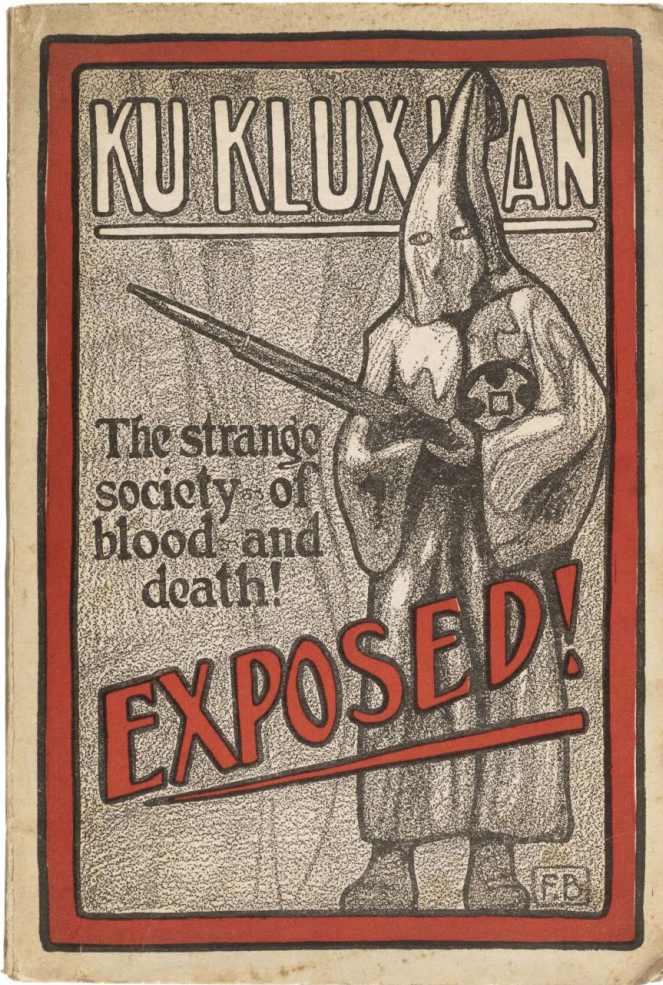


3. **ALCOCK, Thomas.** Travels in Russia, Persia, Turkey, and Greece, in 1828-9. Not Published. Printed by E. Clarke and Son. Fold. front. of the Cavern of Makoo, near Mount Ararat, drawn & engraved by Wm. Daniel R.A. from a sketch by Col. Monteith, col. folding map at end. Orig. purple-brown glazed cloth, black label; sl. fading and sl. wear to lower following hinge otherwise a nice copy as issued. [102204]

¶ Thomas Alcock, 1801-1866, progressive liberal MP, firstly for Newton, Lancashire and after the Reform Act, for Ludlow, 1839-40 and again 1847-1865. After education at Harrow and a period in the 1st Dragoon Guards he travelled in southern Russia and the Middle East, this being a privately printed account of his journey.

1831

£2,250



**THE KLAN CONDEMNED**

4. **ANONYMOUS.** Ku Klux Klan Secrets Exposed. Attitude towards Jews, Catholics, foreigners and Masons. Fraudulent methods used. Atrocities committed in the name of order. **FIRST EDITION.** Chicago: Ezra A. Cook. Stapled & glued in orig. pictorial paper wrappers; a little dusted. 70pp. [101798]

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

AN EXPERIMENT IN EDUCATION

5. **ANTIUNIVERSITY OF LONDON.** Opening February 12th, 1968. 49 Rivington Street, London, E.C.2. n.p. Single sheet broadside on green paper, title & 3 columns of text. Rolled, v. sl. creased, sl. browning to edges. v.g. 74x50cm. [100207]

¶ A broadside advertising the first term of the experimental, non-hierarchical Antiuniversity of London. Emerging from the 1967 Dialectics of Liberation at the Camden Roundhouse it was 'founded in response to the intellectual bankruptcy and spiritual emptiness of the educational establishment both in Britain and the Western World'. It represented an attempt to 'destroy the bastardized meaning of "student", "teacher" and "course" in order to regain the original meaning of a "teacher": one who passes on a tradition; the "student": one who learns how to learn'. The cast of lecturers is a panoply of the countercultural thinkers of the era, and impressively varied in subject matter (though gender diversity among the speakers is woeful: under one-tenth are women).

Featured are the great Trinidadian thinker C.L.R. James; Black Power activists Obi Egbuna and Stokely Carmichael (later Kwame Ture); anti-psychologists R.D. Laing, Leon Redler, and Joseph Berke (the last of these was one of the founders, and has been one of the most forthcoming and perceptive speakers on the event in later years); composers Anna Lockwood and Cornelius Cardew; poets Allen Ginsberg Susan Sherman and Ed Dorn, and the cultural theorist Stuart Hall.

Rather more tragic figures are listed, such as the Marxist academic Malcolm Caldwell, who was murdered by the Khmer Rouge shortly after meeting Pol Pot (who he greatly admired), and Harvey Matusow the McCarthyite informer and perjurer.

The rate of emergence of new ideas, some astute some wild, almost all interesting, appears to

have been mindboggling, and the Antiuniversity lasted only two terms under the weight of them. 'Failure' seems too strong a word for such a serious and interesting attempt at change, but Joseph Berke identified a number of factors that caused the project not to succeed. This will not surprise anyone who has ever attempted to organise anything: 'too many intellectuals, too much thinking. Thinking without practice is not useful. It's destructive' and 'if you want to spread the decision-making process, you have to have more meetings, and things take time. Eventually people get tired of this'. A noble effort and a dazzling roster of names.

[1968]

£1,250

**ANTIUNIVERSITY OF LONDON**

**OPENING FEBRUARY 12th, 1968**

**FACULTY INCLUDES:**

STEVE ABRAMS	ALLEN GINSBERG	JULIET MITCHELL
KOSTAS AXELOS	RICHARD HAMILTON	STUART MONTGOMERY
ROY BATTERSEY	JIM HAYNES	ROLAND MULDOON
ASA BENVENISTA	ADRIAN HENRY	RAGE NELSON
JOSEPH BERKE	CALVIN HERNTON	HAROLD NORSE
ROBIN BLACKBURN	FRANCIS HUXLEY	JEFF NUTTALL
WILLIAM BURKHOUGH	C. L. R. JAMES	CEORIC PRICE
MALCOLM CALDWELL	AXEL JENSEN	AUBREY RAYMOND
CORNELIUS CARDEW	JOHN KEYS	LEON REDLER
STOKELEY CARMICHEL	NICHOLAS KRASSO	JOSEPH ROSENSTEIN
DAVID CALTE	ALLEN KREBS	THEODORE ROSZAK
KEN COATES	MIKE KUSTOW	MONTY SCHATZMAN
NOEL COBB	BRUCE KUCKLICK	CAROLEE SCHNEEMANN
BOB COBBINGS	R. D. LAING	SUSAN SHERMAN
DAVID COOPER	JOHN LATHAM	TONY SMYTHE
JOHN COWLEY	JEROME LISS	RUSS STELER
IME DINE	ANNA LOCKWOOD	PAUL SWEETZ
ED DORN	CHARLES MAROVITZ	IRVING TEITELBAUM
STEVE DWOSKIN	DIONY'S MASCOLO	HARRY TREYOR
Obi EGBUNA	HARVEY MATUSOW	ALEXANDER TROCCHI
H. M. EMZEMBERGER	DAVID MERCER	SIMON VINKENOGG
BARRY FLANNAGAN	MILES	JESSE WATKINS

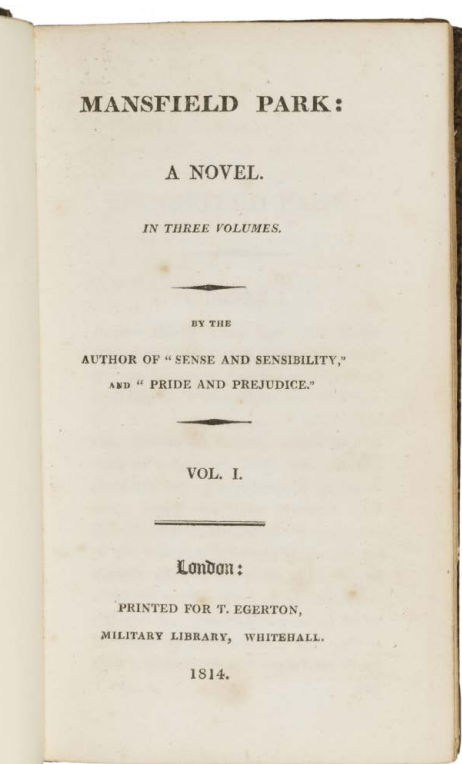
**NO FORMAL REQUIREMENTS**

**FULL DETAILS:**

**THE ANTIUNIVERSITY OF LONDON**

**49 RIVINGTON STREET, LONDON, E.C.2**

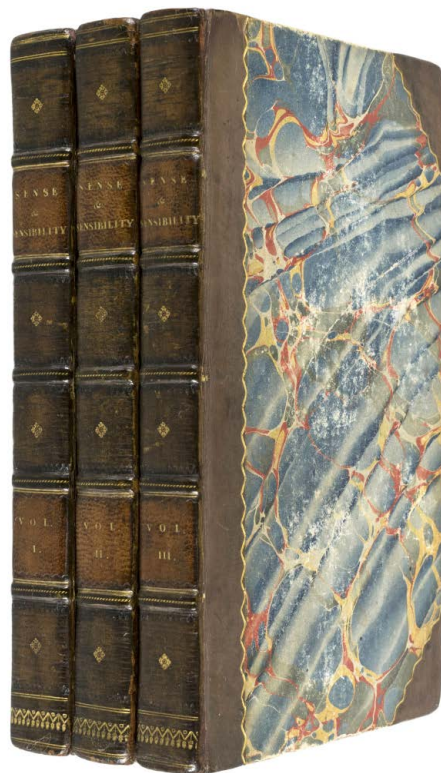
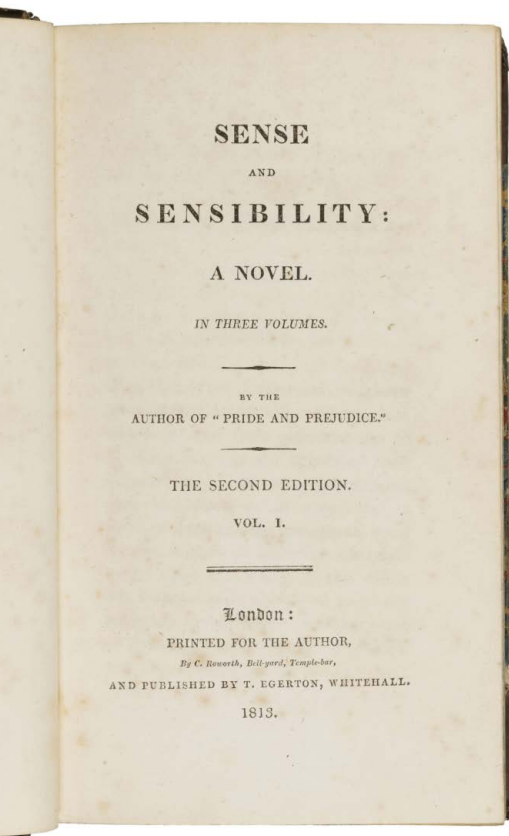
**'PHONE: (01) 739-6952**



**FIRST EDITION OF MANSFIELD PARK**

6. **(AUSTEN, Jane)** *Mansfield Park*: a novel. In three volumes. By the author of “Sense and Sensibility”, and “Pride and Prejudice”. **FIRST EDITION.** 3 vols. Printed for T. Egerton, Military Library, Whitehall. Bound without half titles. With a couple of minor internal flaws: Vol. I: G3 (p.129/130), paper flaw in inner margin resulting in small tear, without loss; K4 (p.203/204), short closed tear in outer margin, without loss. Vol. III: I2 (p.171/172), bottom outer corner torn with sl. loss, just catching the final letters of the last two lines, but not affecting sense. E.ps neatly replaced. Overall a very clean & pleasing copy, with only sl. spotting in places. Contemp. full tan calf, sympathetic later 19thC reback, spines ruled in gilt & with maroon morocco labels, boards with double-ruled gilt borders, & lettered in gilt at centres with the initials ‘I.D.E.T.’; sl. rubbing to extremities of boards, one corner sl. knocked. [102406]

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



**SENSE & SENSIBILITY**

7. **(AUSTEN, Jane)** *Sense and Sensibility: a novel.* By the Author of "Pride and Prejudice". 2nd edn. 3 vols. 12mo. Printed for the Author, by C. Roworth, & published by T. Egerton. Occasional light dusting & spotting; pp 199/200 in vol. III with neatly repaired closed tear in lower margin not affecting text; small ink marks on pp 288/289 vol. III. Bound without half titles (but retaining final blanks, often missing) in sl. later 19thC half calf, spines ruled & finely tooled in gilt, brown morocco labels, marbled boards & endpapers; upper corners sl. bumped vol. I. Armorial bookplate in each vol. of Osman Ricardo. A very pleasing copy of Austen's first published novel. [102144]

¶ Gilson A2: with textual revision, 'believed to have been [made] by the author; there are some major differences and many minor changes'. From the library of Osman Ricardo, 1795-1881, a British politician who represented Worcester in parliament from 1847 until 1865, first as a Whig and then as a Liberal. He was the eldest son of the economist David Ricardo.



3 3/8" wide

PRIDE AND PREJUDICE. Chapter XX.

"You must come and make Lizzy marry Mr Collins"

20

## ORIGINAL ILLUSTRATIONS TO PRIDE AND PREJUDICE

## MRS BENNET IMPLORES A MARRIAGE TO MR COLLINS

8. **(AUSTEN, Jane) BROCK, Charles Edmund.** Original Pen & Ink Illustration for the 1895 Macmillan Edition of *Pride and Prejudice*. Chapter XX. 'You must come and make Lizzie marry Mr. Collins'. Finished & signed pen & ink drawing on heavy cream art paper, signed & dated, marked up for printing & with the Macmillan stamp on verso. 28 x 22.5cm. Mounted. [102447]

¶ A frazzled looking Mrs Bennett comes through the door of the library where Mr Bennett sits reading. Lizzy has turned down her distant cousin Mr Collins's offer of marriage and her mother frantically enlists her husband's help to convince their daughter she should marry the clergyman. This delightful scene perfectly captures Mr Bennett's love for Elizabeth, with the now famous response: 'An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do.'

Charles Edmund Brock, 1870-1938, was commissioned by Messrs. Macmillan to illustrate a new edition of *Pride and Prejudice* (Gilson E.79). Brock was clearly inspired by Hugh Thomson, whose illustrations to *Pride and Prejudice* had appeared in the Peacock edition of 1894, but Brock's 'style has a theatrical and often comic dynamism Thomson's lack.... Brock often achieves a telling interaction between his characters where Thomson's are often, in comparison, listless.'

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

1895

£1,800 †

## DARCY MEETS THE GARDINERS

9. **(AUSTEN, Jane) BROCK, Charles Edmund.** Original Pen & Ink Illustration for the 1895 Macmillan Edition of *Pride and Prejudice*. Chapter XLIII: 'The Introduction, however, was immediately made'. Finished & signed pen & ink drawing on heavy cream art paper, signed & dated, marked up for printing & with the Macmillan stamp on verso. 28 x 22.5cm. Mounted. [102467]

¶ The Gardiners, Elizabeth, and Darcy all dressed in outdoor finery meet in the woods beside a stream. Lizzie and her aunt and uncle are diverted in their travel plans to Pemberley, where they take a walk around the grounds. This is an important scene, because it gives Lizzie the chance to introduce Darcy to 'some relations for whom there was no need to blush', and gives him the chance to prove that he was not always such a snob.

1895

£2,000 †



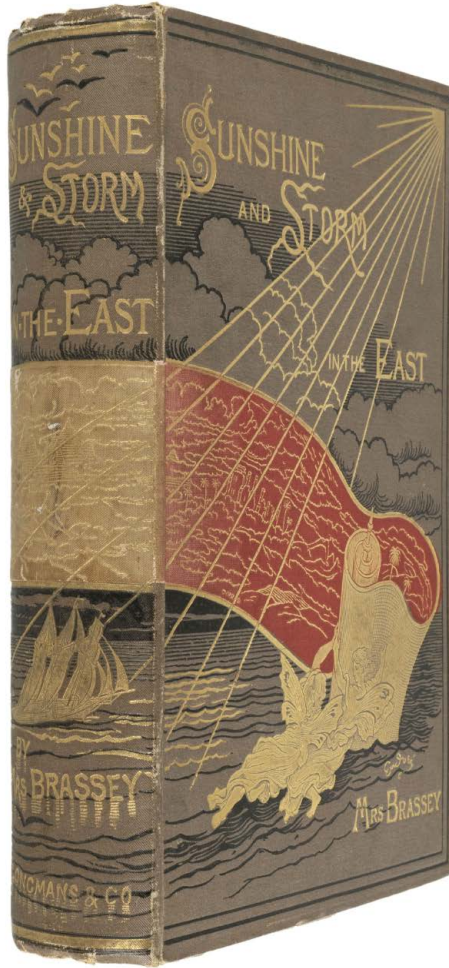
C.E. Brock



**ORIGINAL ILLUSTRATIONS TO PRIDE AND PREJUDICE**

10. **(AUSTEN, Jane) BROCK, Charles Edmund.** Original Pen & Ink Illustration for the 1895 Macmillan Edition of *Pride and Prejudice*. Chapter XLIII: 'She stood several minutes before the picture in earnest contemplation'. Finished & signed pen & ink drawing on heavy cream art paper, signed & dated, marked up for printing & with the Macmillan stamp on verso. 28 x 22.5cm. Mounted. [102468]

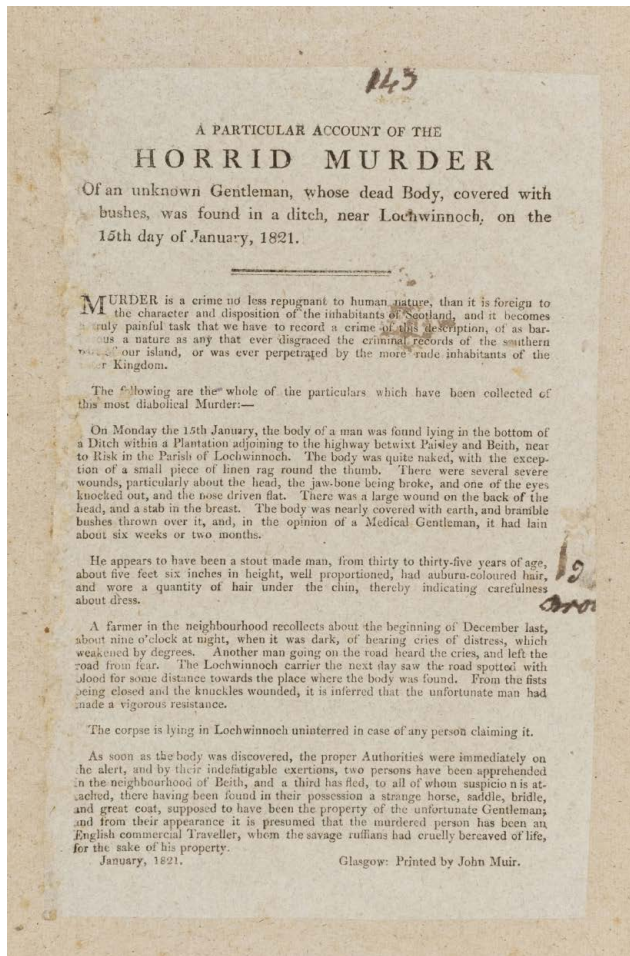
¶ Lizzie stands in front of a gallery wall gazing at a portrait of Darcy, a woman and two men are seen in the background. Upon hearing the housekeeper Mrs Reynolds's assessment of Darcy's character as unwaveringly kind, thoughtful, and generous, Lizzie is forced to reconsider her existing opinions of him, and consider further that she may have erred in her rejection.



### SUNSHINE AND STORM

11. **BRASSEY, Annie, Baroness Brassey.** *Sunshine and Storm in the East, or Cruises to Cyprus and Constantinople.* FIRST EDITION. Longmans, Green, & Co. Half title, fold. map front. & fold. map at end, plates & illus. Orig. brown cloth, lettered in gilt, dec. in gilt, red and black. A v.g. bright copy. [98757]

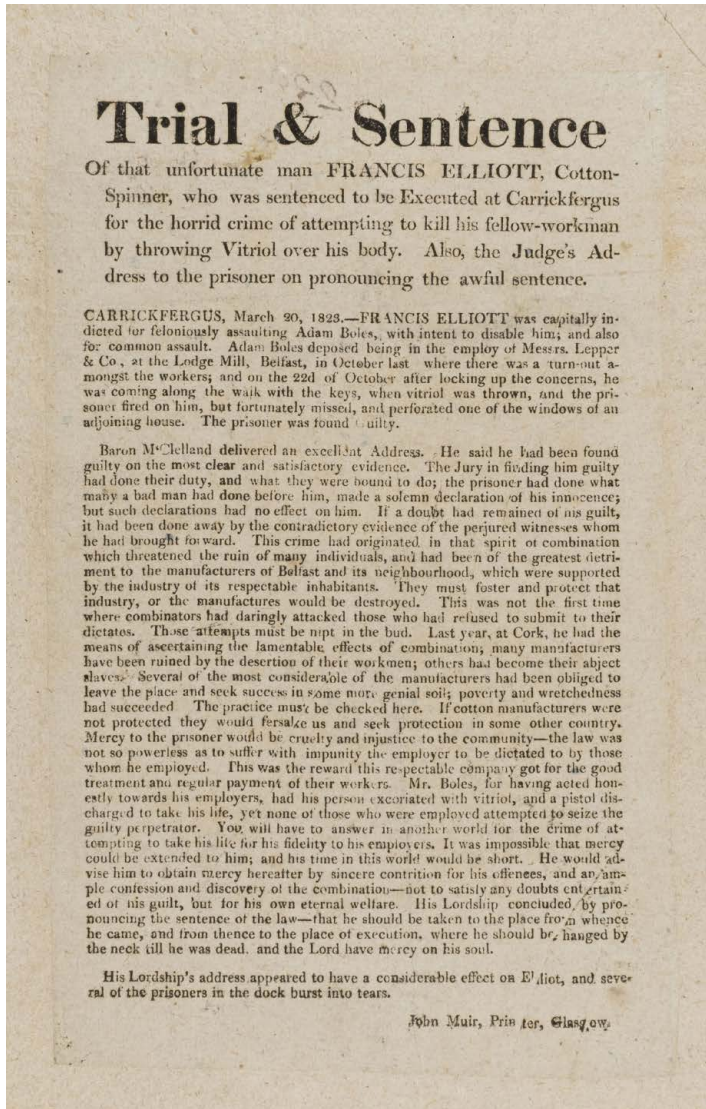
¶ The Brasseys (Baroness Annie and her husband Thomas Brassey, 1st Earl Brassey) made several voyages in their steam-assisted schooner *The Sunbeam* during the 1870s and 80s, with Annie Brassey writing well-received travelogues charting their adventures. This example relates the narrative of two voyages, one in the western Mediterranean in 1874 and another in 1878 to Cyprus and Constantinople. Annie Brassey died in 1887, succumbing to malaria while undertaking a trip to Australia. Thomas Brassey went on to become governor of Victoria.



### EXECUTION BROADSIDE

12. **BROADSIDE.** A Particular Account of the Murder of an Unknown Gentleman, whose dead body, covered with bushes, was found in a ditch, near Lochwinnoch, on the 15th day of January, 1821. Glasgow: John Muir. Single sheet folio broadside printed on one side only; trimmed close & laid on to laid paper, numbered 143 in upper right corner & with one 19thC annotation. 27 x 17.5cm. [102413]

¶ Not recorded on Copac; OCLC records a single copy at the University of Glasgow; no other copies located. The discovery of an unidentified body in the Parish of Lochwinnoch, Scotland; the corpse having 'several severe wounds, particularly about the head, the jaw-bone being broke, and one of the eyes knocked out and the nose driven flat'. 'It is presumed that the murdered person has been an English commercial traveller, whom the savage ruffians had cruelly bereaved of life, for the sake of his property'.



### UNRECORDED EXECUTION BROADSIDE

13. **BROADSIDE. (ELLIOTT, Francis)** Trial & Sentence of that unfortunate man Francis Elliott. Glasgow: John Muir. Single sheet folio broadside printed on one side only; trimmed close & laid on to laid paper, numbered 58 in upper right corner. 28.5 x 17.5cm. [102411]

¶ Not recorded on Copac or OCLC ; no copies located. An awful crime in which Francis Elliott, cotton-spinner, assaulted Adam Boles, an employee of Messrs. Lepper & Co., at the Lodge Mill, Belfast, by throwing Vitriol over his body.



### FUNERAL OF GEORGE IV

#### 14. BROADSIDE. (GEORGE IV, King of Great Britain)

Procession, Dirge, and Funeral Solemnities of King George IV. J. Catnach. Single sheet folio broadside printed on recto only, two large woodcut illus., four columns of text, ornamental woodcut borders, all laid on board; quite worn with some loss of text along old vertical fold, small loss to one image, edges somewhat ragged. 50 x 37cm. [102324]

¶ Not in BL or BM; Copac and OCLC record copies at NLS and Wellcome only. A rare broadside on the funeral of George IV who died on 26 June, 1830, following many years of ill-health caused in part by his infamously gluttonous living. *The Times* wrote that he would always prefer 'a girl and a bottle to politics and a sermon'. When King he was described by one of his aides: 'A more contemptible, cowardly, selfish, unfeeling dog does not exist... There have been good and wise kings but not many of them... and this I believe to be one of the worst'. This handsome broadside includes two woodcuts, one of the king's funeral procession (11 x 15cm) and the other of the funeral ceremony at St. George's Chapel.

[1830]

£250



## LONDON BRIDGE,

OPENED BY THE KING.

Commenced  
**June 15,**  
**1825.**



Finished  
**August 1,**  
**1831.**

TOWER OF LONDON.



THE OPENING OF LONDON BRIDGE.

The opening of LONDON BRIDGE has granted and sustained by opening London's link, heretofore not only to the River of Thames, but to the world of the East, and the West. How truly have good things come out of evil. CHorus: God save the King, God save the King, God save the King!

OPENING OF LONDON BRIDGE BY THE KING.

The royal procession on the 15th of June, 1825, for the opening of the new London Bridge, was a most magnificent and memorable occasion. The King, in person, accompanied by the Queen, the Prince of Wales, and the Princess Royal, with a vast retinue of nobles, gentlemen, and ladies, embarked on the regatta at the Tower of London. The procession, which was the most numerous ever seen in the river, proceeded down the river to the new bridge. The King, in person, crossed the bridge, and the Queen followed. The Prince of Wales and the Princess Royal also crossed. The regatta, which was the most magnificent ever seen in the river, was a most memorable occasion. The King, in person, accompanied by the Queen, the Prince of Wales, and the Princess Royal, with a vast retinue of nobles, gentlemen, and ladies, embarked on the regatta at the Tower of London. The procession, which was the most numerous ever seen in the river, proceeded down the river to the new bridge. The King, in person, crossed the bridge, and the Queen followed. The Prince of Wales and the Princess Royal also crossed. The regatta, which was the most magnificent ever seen in the river, was a most memorable occasion.

HOUSE OF COMMONS.



WESTMINSTER HALL.

The opening of London Bridge, above ready to the King, in person, accompanied by the Queen, the Prince of Wales, and the Princess Royal, with a vast retinue of nobles, gentlemen, and ladies, embarked on the regatta at the Tower of London. The procession, which was the most numerous ever seen in the river, proceeded down the river to the new bridge. The King, in person, crossed the bridge, and the Queen followed. The Prince of Wales and the Princess Royal also crossed. The regatta, which was the most magnificent ever seen in the river, was a most memorable occasion.

WATERLOO BRIDGE.



WESTMINSTER BRIDGE.

His march is south was on the waves, he led us round the shore, And with his bridge near the land prospered before us. Although the King and Ministers have crossed the River, the Duke of Devon, who may have us, he'll be the party to open the

WATERLOO BRIDGE.

The Waterloo Bridge, which was opened on the 17th of June, 1817, is a most magnificent and memorable occasion. The King, in person, accompanied by the Queen, the Prince of Wales, and the Princess Royal, with a vast retinue of nobles, gentlemen, and ladies, embarked on the regatta at the Tower of London. The procession, which was the most numerous ever seen in the river, proceeded down the river to the new bridge. The King, in person, crossed the bridge, and the Queen followed. The Prince of Wales and the Princess Royal also crossed. The regatta, which was the most magnificent ever seen in the river, was a most memorable occasion.

WESTMINSTER HALL.



HICKS HALL.

No, Pray now you have to pay, the bridge is opened & ready. A link to cross the river, Thames, was surely going steady. Thus, too, or about with most systems, each nation in its. The King, the Nation, and the Law, with Lord Robinson.

God Save the King!



Printed and Published by W. P. CHUBB,

25, Coventry Street, Haymarket London.

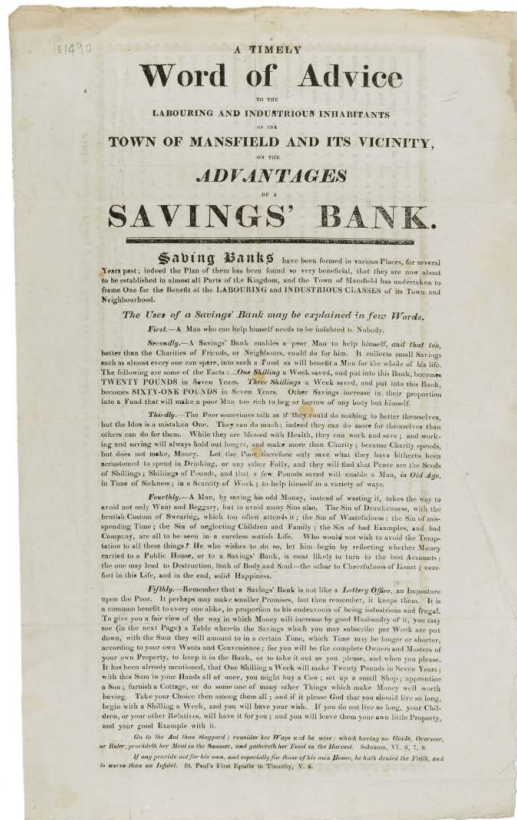
## LONDON BRIDGE OPENS

16. **BROADSIDE. LONDON BRIDGE.** London Bridge Opened by the King. Commenced June 15, 1825. Finished August 1, 1831. Printed & published by W.P. Chubb, 25 Coventry Street, Haymarket. Folio broadside, 44 x 36cm, seven steel engravings, text in two columns. v.g. [102390]

¶ Not in BM. OCLC records one copy, in the NLS. An attractive commemorative broadside celebrating the royal opening of New London Bridge by King William IV in the summer of 1831. The images are arranged on either side of the sheet, depicting scenes from the opening ceremony, including the regal flotilla. They are accompanied by a six-stanza song, *The Opening of London Bridge*, to be sung to the tune of *Bow, Wow, Wow*. The Bridge was designed by John Rennie, and constructed between 1825 and 1831. It was famously sold in 1968 (perhaps having been mistaken for the much more ornate Tower Bridge) and rebuilt at Lake Havasu Arizona on a concrete frame with stones from the old London Bridge used as cladding. It was replaced in London by the current London Bridge, built 1967-1972.

[1831]

£650



### THE ADVANTAGES OF A SAVINGS' BANK

17. **BROADSIDE. MANSFIELD SAVINGS' BANK.** A Timely Word of Advice to the Labouring and Industrious Inhabitants of the Town of Mansfield and its Vicinity, on the Advantages of a Savings' Bank. Mansfield: Printed by Benjamin Robinson. Single sheet folio broadside, folio, printed on both sides; old folds & creases but a lovely copy. 43 x 26 cm. [101490]

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

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

## Execution at Greenock.

*An account of the Execution of MOSES M'DONALD, who was hanged, at Greenock, on Friday the 5th of June, for housebreaking and theft; also, a very particular account of his Behaviour at the place of Execution.*

**M**OSSES M'DONALD, who was condemned in the Circuit Court of Justiciary at Glasgow, on Thursday the 30th of April, 1715, for the crime of housebreaking and theft, was executed, in Greenock, this day, pursuant to his sentence.

He has left a widow, and several small children to maintain his industry. It is said he was born in Greenock; but, from his age, being about thirty years, we are inclined to think he was born in Ireland. His father, a considerable time ago, came from Bellsliel, and settled in Greenock, where he kept a Shop, and it is not unlikely this unfortunate man then came along with him; however, in the course of time, his father's affairs did not prosper, and he returned to his own country.

His son Moses settled in Greenock, and for some time past kept a public house there; he also followed the business of war in technically termed a *Lumper*, that is contracting to build or unbuild a vessel or vessels at a fixed price.

He supported himself in a decent manner by his industry, nor do we hear of any thing being laid to his charge till he got acquainted with a woman who keeps a brothel in Greenock, and who, it is said, allured him from his wife and children.

His affection being thus weaned from his family, he soon began to forsake his industrious habits, and keep company with the idle and profligate who frequented this woman's house; so that he could no longer remain honest, and soon engaged with two others in the robbery which this day terminated his career. His companions in this disgraceful business were more fortunate—one made his escape, and the other was transported for seven years, owing to some circumstances that occurred at the commencement of the trial, and which, in the end, turned out to be just to insure the sentence of transportation.

From the behaviour of this unfortunate man, while he remained in the Tolbooth of Glasgow, after receiving sentence, it was thought he would die in a hardened state, as he never seemed to be ferociously inclined, behaving rather in a lenient manner, the awful situation considered, often refusing to be shaved, &c.—but after he was transported to Greenock, we are happy to say, from the best information that could be procured, a reverse in his conduct took place, and that he became calm, penitent, and resigned to his fate, paying every respect to the pious gentlemen that attended him in his devotions.

On the day of execution he appeared very firm and penitent; and after spending a considerable time in prayer and religious exercises with those who attended him, he came on the scaffold, which was erected in the Square, about three o'clock, and immediately attended the platform with a firm but solemn deportment, appearing rather anxious to make his final exit than to delay. For the moment the executioner had adjusted the rope, and repaired to his post, he dropped the signal, and was suddenly suspended.

At this awful crisis a very distressing circumstance took place—the rope being too long, and the man heavy, the force he descended with broke it, and the unfortunate criminal fell to the ground, which caused, for a short time, a great commotion among the multitude.

The unhappy man did not appear to have received any injury by the fall, nor did his courage in the smallest degree forsake him; and, for he immediately recovered himself, and to the astonishment of every beholder, without help or compulsion, with the remainder of the rope about his neck, ran round the foot of the scaffold, entered the place he first came from, and there waited till another rope was fixed; when he again appeared on the platform, and with the greatest composure submitted to his fate.

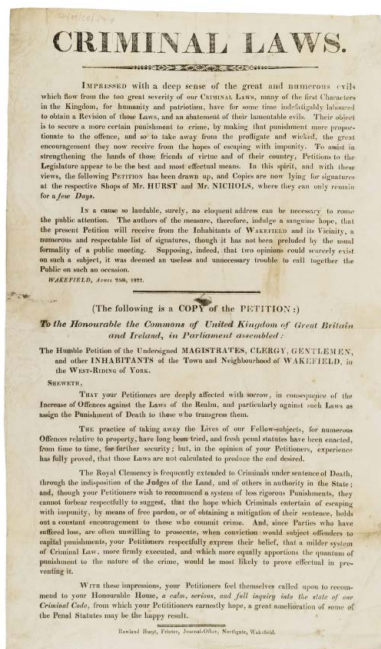
Glasgow—Printed by Thos. Duncan.

\* A Letter from a Gentleman in Greenock, who was in company with the unfortunate man from 10 o'clock till he fell, and the moment of execution, is left come to hand, that in so long a time he remains more particular, nor here inferred, but which every person of the smallest candour would wish to see, shall be published as soon as possible.

## UNRECORDED

18. **BROADSIDE. (M'DONALD, Moses)** Execution at Greenock. An account of the execution of Moses M'Donald, who was hanged at Greenock, on Friday the 5th of June, for housebreaking and theft; also, a very particular account of his behaviour at the place of execution. Glasgow: Printed by Thos. Duncan. Single sheet folio broadside printed on one side only; trimmed close & laid on to laid paper. 29 x 17.5cm. [102414]

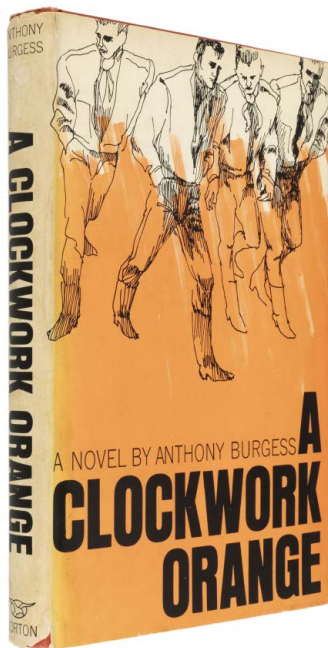
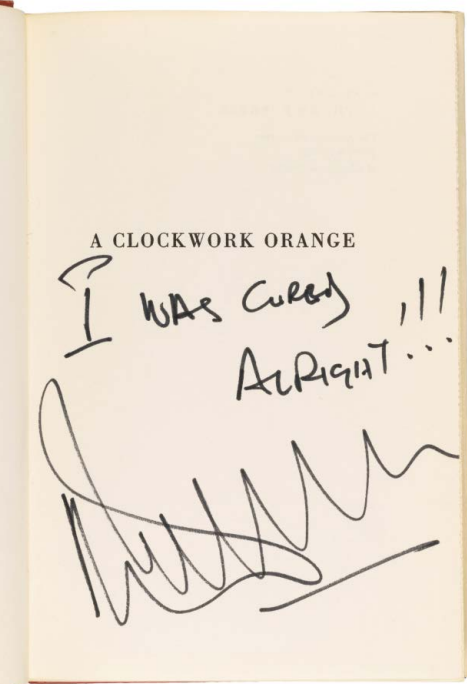
¶ Not recorded on Copac or OCLC; no other copies located. This unrecorded broadside tells the story of Moses M'Donald, a family man of industry and endeavour (working as a lumper) who was turned to crime by his unhappy acquaintance with a brothel keeper. 'He supported himself in a decent manner by his industry, nor do we hear of any thing bad being laid to his charge till he got acquainted with a woman who keeps a brothel in Greenock, and who, it is said, allured him from his wife and children. His affection being thus weaned from his family, he soon began to forsake his industrious habits, and keep company with the idle and profligate who frequented this woman's house'. Convicted and repentant, M'Donald's execution was not quick, the hangman misjudging the length of rope which broke: 'the unhappy man did not appear to have received any injury by the fall, nor did his courage in the smallest degree forsake him; for he immediately recovered himself, and to the astonishment of every beholder, without help or compulsion, with the remainder of the rope about his neck, ran round the foot of the scaffold, entered the place he first came from, and there waited till another rope was fixed; when he again appeared on the platform, and with the greatest composure submitted to his fate'.



### A PETITION CHALLENGING THE 'BLOODY CODE'

19. **BROADSIDE. WAKEFIELD.** Criminal Laws. 'Impressed with a deep sense of the great and numerous evils which flow from the too great severity of our CRIMINAL LAWS, many of the first characters in the Kingdom, for humanity and patriotism, have for some time indefatigably laboured to obtain a revision of those laws, and an abatement of their lamentable evils...' Wakefield: Rowland Hurst, printer, Journal-Office. Single sheet unillustrated folio broadside, 37 x 22cm, printed in a single column; sl. creased & spotted. [102392]

¶ Not listed in BM prints, or located on OCLC. A very scarce anonymously written political broadside, forming a petition to parliament calling for reform of overly punitive criminal laws. The petition in particular calls for a drastic reduction in the use of the death penalty, especially in cases where the offence is relative to property. It calls for 'a milder system of criminal law, more firmly executed, and which more equally apportioned the quantum of punishment to the nature of the crime'. It recommends a 'calm, serious, and full inquiry into the state of criminal code, from which [the] petitioners earnestly hope, a great amelioration of some of the penal statutes may be the happy result'. This was part of an overall attempt to reduce the number of crimes for which the death penalty was demanded by statute. The so called Bloody Code had been in effect since the early 18th century, during which time large numbers of seemingly trivial offences carried mandatory (and wildly disproportionate) capital sentences. Calls for reform, driven by radical agitators, gathered momentum in the early 19th century, and in 1823 the Judgement of Death Act was passed, allowing for far greater judicial discretion in sentencing, and eventually helping reduce the number of capital crimes from around 200, to just five by 1861.



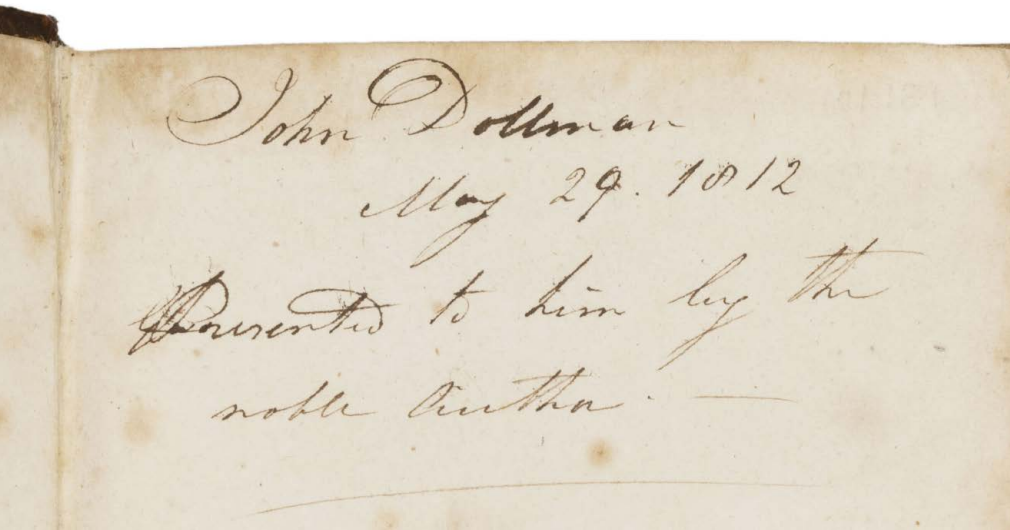
**SUPERB ASSOCIATION COPY - INSCRIBED BY 'ALEX':  
'I WAS CURED ALRIGHT!!!'**

20. **BURGESS, Anthony.** *A Clockwork Orange*. FIRST U.S. EDITION. New York: W.W. Norton & Co. Half title. Orig. red cloth. Orange & white pictorial d.w., clipped; sl. chipped & marked, spine a little sunned. Inscribed by Malcolm McDowell 'I WAS CURED ALRIGHT!!!' on titlepage. [102101]

¶ First published London 1962. Burgess's most famous novel, in which Alex and his repugnant, canting droogs cavort through a dystopian city with remorseless violence, still packs a punch today. The English dustjacket focuses on the novel's now-famous use of Nadsat, the invented youth slang in which the novel is narrated. Larry Turin's American dustjacket opts for feral urban menace, and stays true to the codpiece-and-cravat styling of the droogs ultimately eclipsed by the bowler hats and boiler suits of the film adaptation.

W.W. Norton forced the author to remove the final chapter, in which Alex repents of his own accord, for the American edition. The demand interfered both with Burgess's structure (21 chapters were intended, to reflect the age of human maturation: never mind), and with his intention to write a Pelagian allegory of free will. However, the resulting text feels more convincing, and the cataloguer is sympathetic to Kubrick's dismissal of the 'extra chapter' as inconsistent with the rest of the novel, and with his decision to adapt the U.S. text, rather than the earlier British version.

This copy is inscribed by Malcolm McDowell (who played Alex in Kubrick's film) with the sourly ironic last line of the American edition, in which Alex celebrates his return to ultraviolence.



**‘JOHN DOLLMAN... PRESENTED TO HIM BY THE NOBLE AUTHOR’**

21. **BYRON, George Noel Gordon, Baron.** *Childe Harold’s Pilgrimage. A Romaunt. (Cantos I & II.)* 2nd edn. John Murray; Edinburgh: William Blackwood; Dublin: John Cumming Half title, folding plate at end; some spotting throughout. Contemp. calf, spine lettered & ruled in gilt; some excellent restoration of spine. Inscribed on the leading free e.p.: John Dollman May 29 1812. Presented to him by the noble Author.’ [101181]

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

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

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

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

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

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

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

On May 4th, Elizabeth, Duchess of Devonshire, wrote to a friend that Lord Byron ‘continues to be made the greatest fuss with’ and on May

# LONDON'S RARE BOOK FAIR 2024

Jarndyce Books

12th 'he continues to be the greatest attraction at all parties and suppers. The ladies, I hear, spoil him, and the gentlemen are jealous of him. He is going back to Naxos, and then the husbands may sleep in peace.'

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

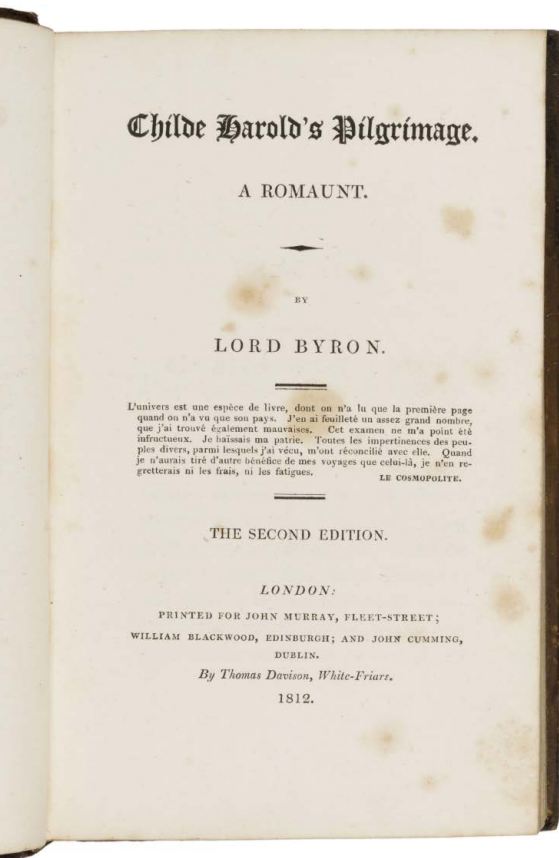
John, 1784-1846, from Aston in Warwickshire, and his brother Thomas Francis were in business as hat-makers - the latter patented a design for a collapsible top hat in 1812 - and the partnership continued until it was dissolved in October 1815, with Thomas Francis continuing the business on his own account.

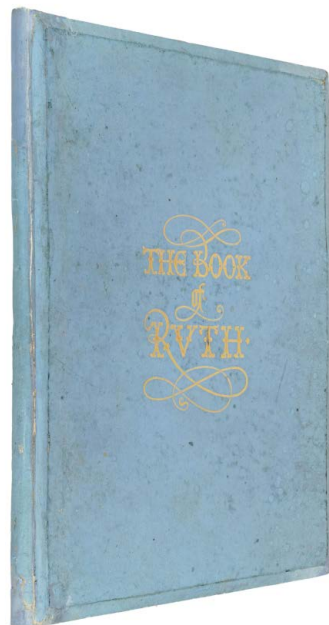
This gift is only recorded by the recipient; it is easy to imagine a meeting on the stairs, or over the counter while buying a hat, between Byron and John Dollman and the gift being made. Imagination can also picture Dollman asking Byron to add a presentation inscription.... politely refused.

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

1812

£8,500





**SUMPTUOUS JOSEPH CUNDALL PRODUCTION**

22. **CADOGAN, Sarah Augusta, Lady, illustrator.** The Book of Ruth. 4to. Joseph Cundall. Half title, hand-colour litho. front. & seven further hand-coloured plates; faint perforations to first few leaves. Sl. damp marking to leading e.ps. Orig. glazed blue paper bevelled boards; neat repairs to spine & hinges; sl. rubbed & dulled. [102111]

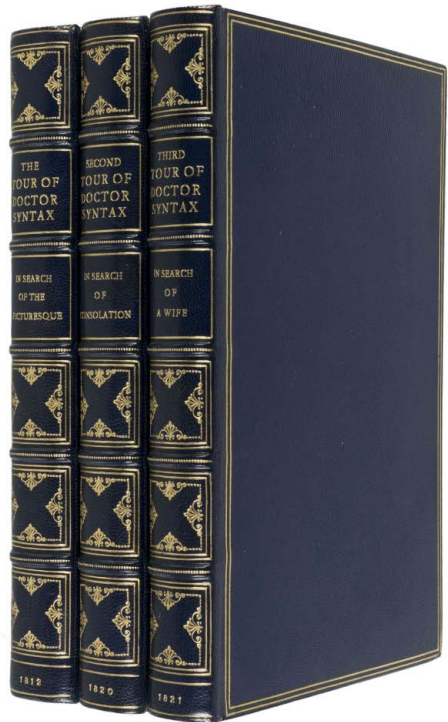
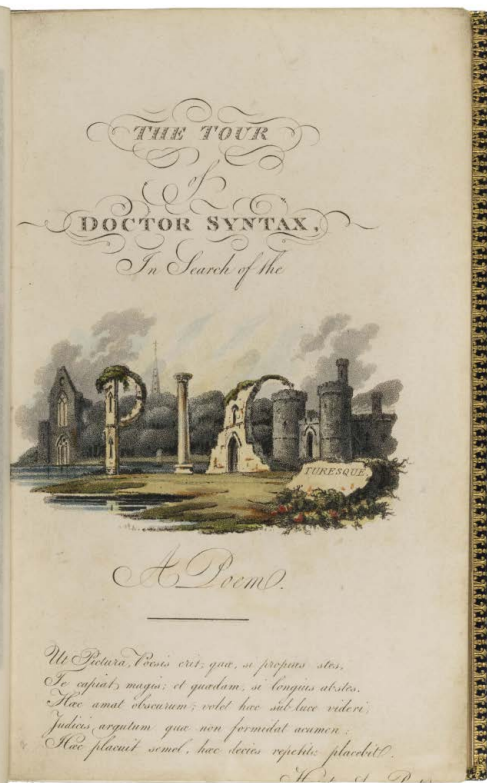
¶ Scarce in commerce; the last auction record is from 1909. A highly attractive production 'published for the benefit of charitable institutions in the parish of Lower Chelsea'. Joseph Cundall, 1818-1895, known for his sumptuous productions of children's books (and as the publisher of the first printed Christmas card in 1843), was described by William Pickering as 'the publisher with the most devoted concern for book design in mid-nineteenth century England'. Cundall went on to be one of the twelve original members of the Photographic Club in 1847, and a founding member of the Photographic Society (later the Royal Photographic Society) in 1853.



## FINE COPY OF THE SHAKESPEARE HEAD CHAUCER

23. **CHAUCER, Geoffrey.** *The Works of Geoffrey Chaucer.* 8 vols. Folio. Printed at the Shakespeare Head Press Stratford-Upon-Avon and published for the Press by Basil Blackwell Oxford. Half titles, limitation leaf vol. I, printed in red, blue & black, hand-coloured woodcuts, illus., volume slips loosely inserted in all vols, & printed notification in vol. I. Uncut & largely unopened in orig. blue paper boards, cloth spine, paper title label printed in red & black. A FINE untouched copy. [102319]

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



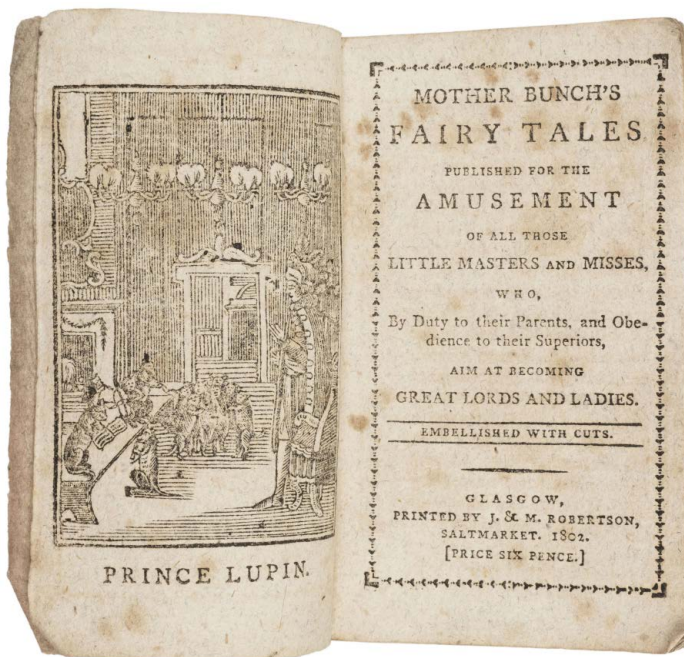
### THE THREE TOURS IN FINE BINDING

24. **(COMBE, William) (ROWLANDSON, Thomas)** (The Three Tours of Doctor Syntax.) The Tour of Doctor Syntax, In Search of the Picturesque. FIRST EDITION, 2nd issue. The Second Tour of Doctor Syntax, In Search of Consolation. FIRST EDITION. The Third Tour of Doctor Syntax, In Search of a Wife. FIRST EDITION. R. Ackermann. Hand-coloured engraved fronts, engraved titles in vols I & III, & hand-coloured plates (as called for) by Thomas Rowlandson; some occasional light dusting but overall a lovely clean copy. Sumptuously bound by Rivière in later full royal blue crushed morocco, double ruled gilt borders, raised bands, compartments in gilt, elaborate gilt dentelles. A FINE set. [102307]

¶ Tooley 427-428; See Abbey Life 266-267. *The Second Tour* has plate 15 in the second state. A handsome set of William Combe's celebrated poetical Tours of Doctor Syntax illustrated with hand-coloured plates by Thomas Rowlandson.

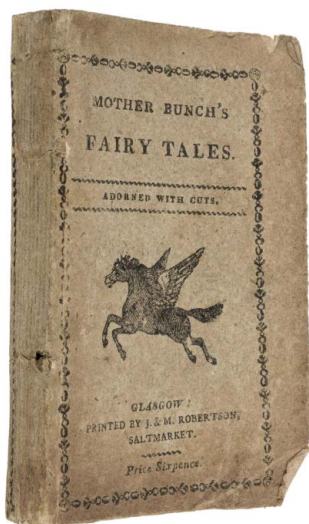
[1812]/1820/[1821]

£1,800



**SCARCE MOTHER BUNCH CHAPBOOK**

25. **D'AULNOY, Marie-Catherine.** *Mother Bunch's Fairy Tales*, published for the amusement of all those littler masters and misses, who, by duty to their parents, and obedience to their superiors, aim at becoming great lords and ladies. Embellished with cuts. 16mo.

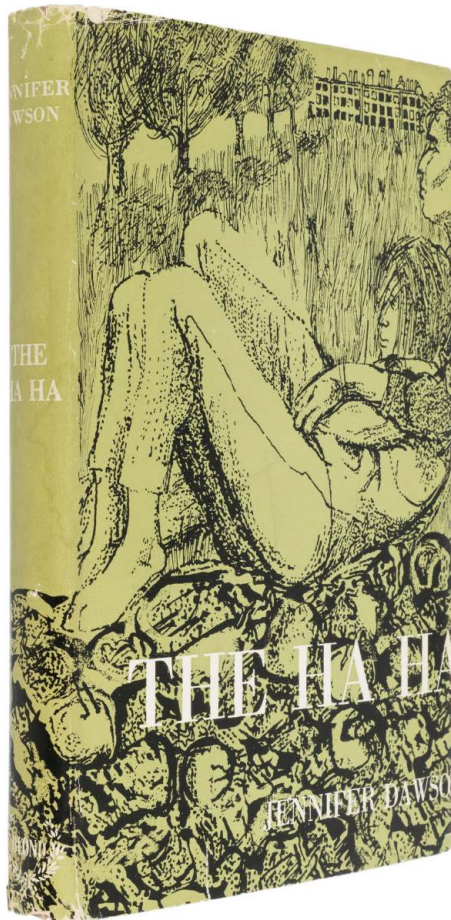


Glasgow: printed by J. & M. Robertson. Woodcut front. & illus.; some foxing & corner creasing. Orig. printed paper wrappers; sl. creased & darkened, but overall, a very nice survival in the original binding. [102450]

¶ Not in BL; no copies on Copac; OCLC records a single copy at Indiana. Copac records an 1802 edition of *Mother Bunch's Fairy Tales* published by Harris, London. No copies on auction records, but there are records of two Harris editions, the most recent sold in 1976. Countess D'Aulnoy, 1650/51-1705. Her *Les Contes des Fées* (From Fairy Tales) was first published in French in 1697. The tales included are 'The Stories of': Prince Lupin, Princess Fruitilla, Yellow Dwarf, The Pigeon and Dove, Miranda and the Royal Ram, Little George, Fortunio, Finetta or the Cinder-Girl, The History of Elmedorus and Alzayda, History of Alzayda and Alinzor, The History of Prince Zalmandor and the Princess Amandina.

1802

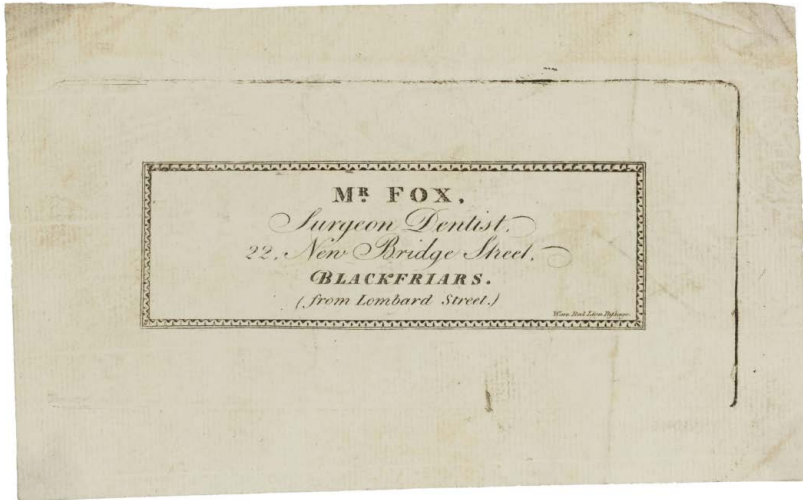
£1,250



### PSYCHIATRIC HOSPITAL NOVEL

26. **DAWSON, Jennifer.** *The Ha-Ha.* FIRST EDITION. Anthony Blond. Half title. Orig. brown cloth; endpapers lightly spotted, sl. rough trimming to upper edge of pp. 175 & 176. Green illus. d.w., unclipped; sl. creased & chipped, small closed tear on rear panel. [102088]

¶ Scarce in jacket. Jennifer Dawson's novel about a young woman's mental breakdown and institutionalisation, draws on her experiences both as a patient and later as a social worker in psychiatric hospitals, an insight unique and important enough for the book to be used as a standard text for social workers. Crucially it predates similar works, such as *One Flew Over the Cuckoo's Nest* (1962) and *The Bell Jar* (1963). It is a striking portrait of a Britain prior to the Mental Health Act of 1959, in which patients are exposed to cruel treatments, including ECT and insulin coma therapy. The *Guardian* called it a 'short, singular, elegant novel'.



**SURGEON DENTIST'S TRADE CARD**

27. **DENTISTRY. FOX, Mr.** Printer's Proof for the Trade Card of Mr. Fox, Surgeon Dentist, 22 New Bridge Street, Blackfriars. (From Lombard Street.) n.p. Engraving on single side only, paper watermarked 1812; sl. creased. Plate 6.2 x 13.4cm, with good margins. [102326]

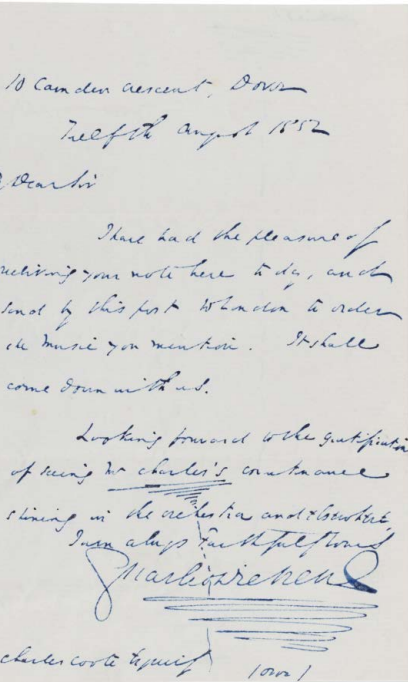
¶ A lovely example of a printer's proof for the business card of a Mr. Fox, surgeon dentist, working from 22 New Bridge Street Blackfriars. The only reference we can find to Mr. Fox is from an article in the *Kentish Weekly Post or Canterbury Journal*, December 1807, alerting the Canterbury public that,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

[c.1812]

£250 †

**AUTOGRAPH LETTER BY DICKENS WITH FULL SIGNATURE**

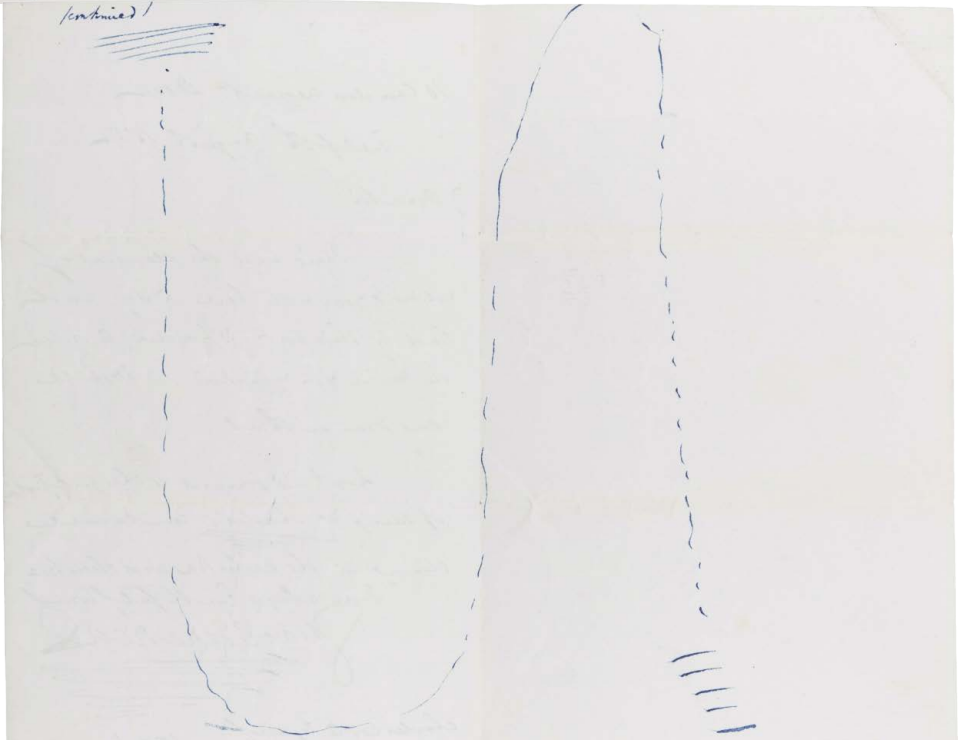
28. **DICKENS, Charles.** ALS to Charles Coote, from 10 Camden Crescent, Dover, Twelfth August, 1852. 'I have had the pleasure of receiving your note here today...' 14 lines on the first side of a folded 8vo leaf, with a playful flourish continuing across the second & third page. Two light folds. [90799]



¶ *Pilgrim Letters* vol. VI, p.737. Dickens had evidently received a recommendation from his friend the composer Charles Coote, and writes to tell him '[I] send by this post to London to order the music you mention'. Dickens continues, 'Looking forward to the gratification of seeing Mr Charles's countenance shining in the orchestra and elsewhere'. Signed by Dickens with his usual flamboyant flourish. Dickens has also added a flourish beneath the word 'Charles's' which he continues with a dotted line across the second and third (otherwise blank) pages. Charles Coote was the Duke of Devonshire's pianist, and through him became a friend of Dickens. He was involved in some of Dickens's amateur theatricals, on occasion directing the orchestra.

1852

£2,000 †

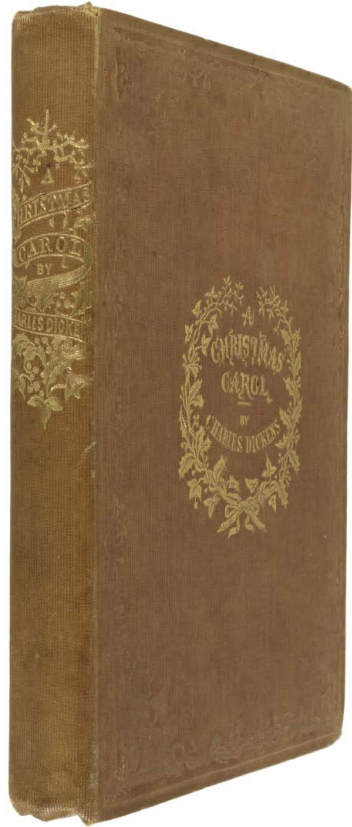
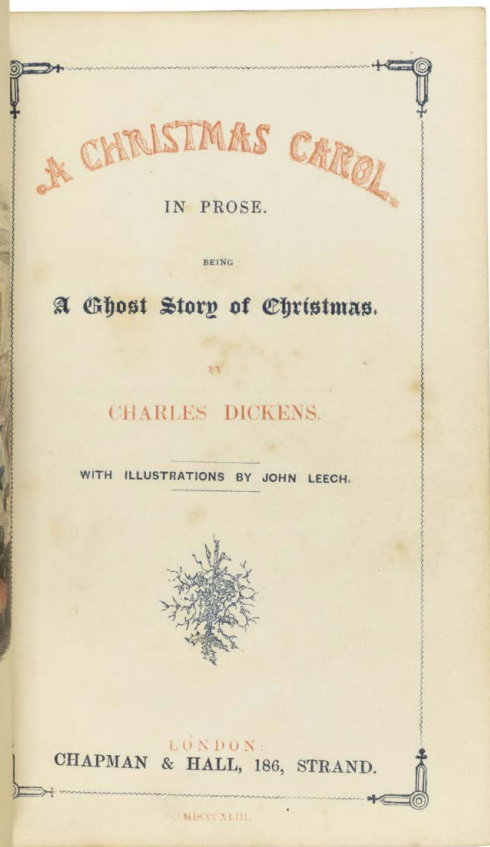


Tavistock House  
 Twenty Third January 1855.  
 Sir,  
 I beg to acknowledge the receipt of your obliging letter, and to assure the directors of the South Eastern Railway Company that I feel much indebted to them for their courteous renewal of my pass-ticket.  
 I enclose the expired ticket, given by your request, and have the honor to be  
 Sir  
 Your faithful servant  
 Charles Dickens  
 S. Smiles Esq.

### DICKENS TO SAMUEL SMILES

29. **DICKENS, Charles.** ALS to 'Sir' [i.e. S. Smiles Esquire, indicated at the bottom of the letter], from Tavistock House, Twenty Third January, 1855. 'I beg to acknowledge the receipt of your obliging letter...' 16 lines in blue ink on first side only of 2pp 8vo; a little spotted. Evidence of having been removed from an album on verso. [102366]

¶ Mentioned only briefly in the Pilgrim Edition of *The Letters of Charles Dickens*, vol. VII, p.774, as having been offered at Phillips auction house in 1984. A brief and businesslike letter in which Dickens writes to Samuel Smiles in his capacity as secretary of the South Eastern Railway Company, to thank him for facilitating the reissue of a train ticket. He wishes to assure the directors of the company that he feels 'much indebted to them for their courteous renewal of [his] pass-ticket', and indicates he will return his 'expired ticket'. Dickens had perhaps been issued with a complimentary ticket, which he would have made much use of during his regular visits to Gads Hill. Smiles was yet to publish his first major work at this stage of his career; his *Life of George Stephenson* was first published in 1857, and *Self-Help* was published in 1859. He worked for two major railway companies during the early part of his career: for the Leeds & Thirsk Railway from 1845, and for the South Eastern from 1854.



**CHRISTMAS CAROL FIRST EDITION, 2ND ISSUE**

30. **DICKENS, Charles.** A Christmas Carol. FIRST EDITION, 2nd issue. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf; one gathering sl. proud. Leading f.e.p. neatly replaced & with v. sl. worming in inner margin. Orig. salmon-pink vertical-ribbed cloth, blocked in blind & gilt, lettered in gilt; v. sl. rubbing to extremities of hinges, one small spot on following board. a.e.g. Overall a very clean & attractive copy, as originally published. [99127]

¶ Smith II, 4. The second issue with 'Stave One' as first chapter heading.

1843

£12,500



“The Last Bid”

CHARLES DICKENS' SALE  
AUG. 10th. 1870.

**PHOTOGRAPH OF GADSHILL DURING THE AUCTION OF THE  
CONTENTS OF CHARLES DICKENS'S HOME**

31. **(DICKENS, Charles) (BANES, Edward, Photographer)** The Last Bid Charles Dickens Sale August 10th, 1870. [Gad's Hill Place]. (Rochester, Edward Banes photographer) Albumen photograph, 24.5 x 19.5 cm, mounted on card, 30 x 34 cm, mount somewhat browned. with a card mount lettered in ink “The Last Bid” Charles Dickens' Sale, Aug. 10th. 1870', in an oak frame. [102421]

¶A known but previously unpublished photograph depicting the moment the final lot was sold during the auction of the contents of Charles Dickens's home at Gads Hill. *The Photographic News*, of August 19, 1870, reported how the photograph came to be taken: 'At the close of

# LONDON'S RARE BOOK FAIR 2024

## Jarndyce Books

the sale of the effects of the late Charles Dickens at Gad's Hill Place, Mr. Ball, a gentleman who has been a large purchaser, requested Mr. Franklin Homan, the auctioneer, before putting up as the last lot, the small table which he had before him during the sale, to consent to have his photograph taken with the table before him, as he had stood for four days ably and courteously conducting the sale of so many interesting souvenirs of the great novelist. Mr. Homan having consented, Mr. Ball at once bid ten pounds for the table, worth intrinsically as many shillings, and expressed his intention of having the best possible photograph taken as a souvenir of the event of the four preceding days.' William Ball, 1840-1913, was a railway and building contractor, later a Justice of the Peace and Alderman in the area around Rochester and Strood in Kent, but more pertinently, also an avid admirer of Charles Dickens. In total, he spent something like £1,000 during the four-day auction. A further notice in the *Chatham News* a few weeks after the sale provides additional information on the photograph: 'Wednesday afternoon last week the auctioneer and a large number of persons who had been present during the days of the sale attended at Mr. Dickens's residence by invitation, when an excellent photograph of the interior of the tent in which the sale, which will long be a memorable one, took place, was taken by Mr. Banes, photographer of Eastgate, the auctioneer being seated disposing of the various lots, with the buyers grouped around him. The photograph will be worth preserving as not the least interesting episode connected with the sale.'

The sale was arranged over four days, beginning on Wednesday, August 10, 1870, and concluded on Saturday the 13th when the silver plate and wine were sold. The table was actually sold on the 13th and not on the 10th of August, but this detail had somehow slipped everyone's mind when Ball or the photographer Banes had the mount inscribed. The array of bottles in front of the rostrum confirms that the photograph was taken on Saturday, the 13th, as that was when the silver plate and cellar at Gads Hill, consisting of some '200 dozens of Wine,' were put under the hammer. After this, the only item left to sell was the table used as a makeshift rostrum.

The photograph allows us to pinpoint exactly where the tent stood for the auction, that is, in the yard to the west of the house entered through a gate in Crutches Lane that then bore the sign 'Beware of the Dog.' The tent for the auction was erected by Robert Smith, the town carter of Rochester, who also probably supplied refreshments for the bidders as he also doubled as a beer retailer. He is likely the gentleman standing in the middle of the photograph wearing a bowler hat. As several of the roofing sheets had to be removed to let in enough light to capture the photograph he stands with some gathered tenting over his arm. The removal of the tenting allows us to see the stables and shelters for the carriages in the image and so place the location of the tent. Centrally placed beside the tent pole, and leaning against a folding print rack, wearing a top hat and directly facing the auctioneer, is doubtless William Ball. Franklin Homan, the auctioneer, has his arm raised to knock down the last lot. He is seen seated at the small table that became 'The Last Lot' sold at Gads Hill. Much care has been taken to set the scene; the cloth over the table has been deliberately pulled back so that a turned leg can be revealed. Other bidders are 'arranged' to allow a better view of the all-important auctioneer and table. Common with house sales, both then and since, a rather odd mixture of chairs have been brought out of Dickens' house to seat the bidders, with the floor of the tent constructed of rough-looking boards to protect the grass. There was, in all probability, quite a delay between the penultimate and last lot so the photograph could be executed. The photographer Edward Banes, 1830-1920, was born in Gillingham and took over his uncle's chemist shop in the late 1850s at 3 High Street,

Old Brompton, Gillingham, Kent. His photographic career seems to have started in the 1860s, and by 1870 he had opened a studio at Eastgate in Rochester. Banes had given up photography by the 1880s and later in the century moved to Lambeth in London where he retired from business, and lived there until his death in 1920. Banes' negatives were probably passed to another photographer, but as this was a commissioned photograph from William Ball, it is unlikely that any others were made. The photographer has touched the photograph in a few places in pencil to define some of the figures.

A unique Dickens item, and in all probability also the first photograph of a house sale taking place.

1870

£2,800 †

### DICKENS'S VISITING CARD

32. **(DICKENS, Charles) VISITING CARD.** Visiting Card of Charles Dickens. 'Mr. Charles Dickens, Tavistock House, Tavistock Square.' n.p. 74 x 43mm; edges v. sl. darkened [101111]

¶ An original small-format visiting card, printed on recto only on glazed white card. The address, Tavistock House, was Dickens's family home from 1851 until 1860, and was the scene of many family theatrical performances, which took place in a hall that had once been used as a schoolroom. Dickens playfully dubbed it 'the smallest theatre in the world'.

[c.1855]

£1,250 †





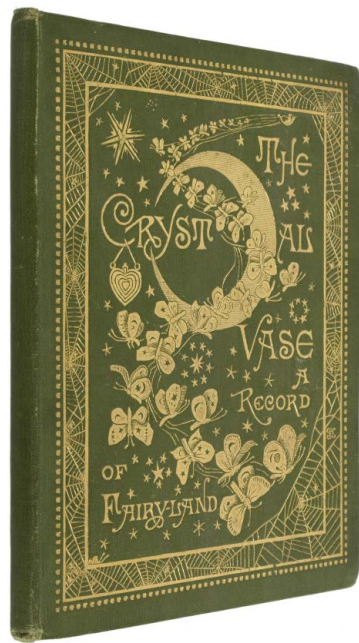
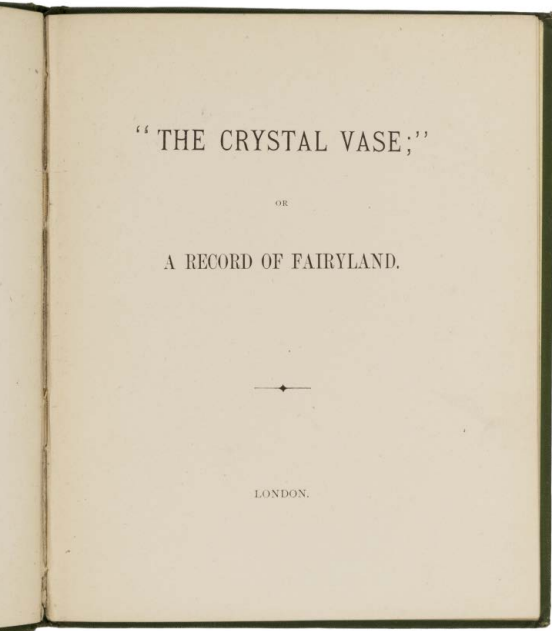
### ORIGINAL WATERCOLOURS

33. **DIGHTON, Robert.** Two Original Watercolours. 'The Harmony of Courtship' and 'The Discord of Matrimony'. Two watercolours, signed 'Dighton del', with pencil title beneath & ink number, 406 & 407 respectively. Both approx. 15.5 x 11cm. Framed & glazed. [93846]

¶ A charming pair of original watercolours by Robert Dighton, printed as mezzotints by Bowles & Carver (see George BM Satires 8920 & 8921). In 'The Harmony of Courtship', a couple lean into each other affectionately as they gaze into one another's eyes. In 'The Discord of Matrimony', the same couple, the lady with her back to her husband, scowl at each other with venom. Robert Dighton, 1751-1814, was the son of the printseller John Dighton and his wife Hannah. He is best known as a popular singer and as a designer of droll mezzotints and engravings. The first prints designed by Dighton were of actors in character for John Bell's edition of Shakespeare's Works (1775-6) and for Thomas Lowndes's New English Theatre. He also designed comic literary scenes and caricatures, published by Carington Bowles, including 'Mr Deputy Dumpling and Family Enjoying a Summer Afternoon' (1781), 'The Return from a Masquerade—a Morning Scene' (c.1784), or 'The Frenchman in Distress' (1797). (ODNB online.) This pair of watercolours was part of the collection of Jeffrey Rose that was sold at Sotheby's on 23 February 1978.

[c.1796]

£2,500 †



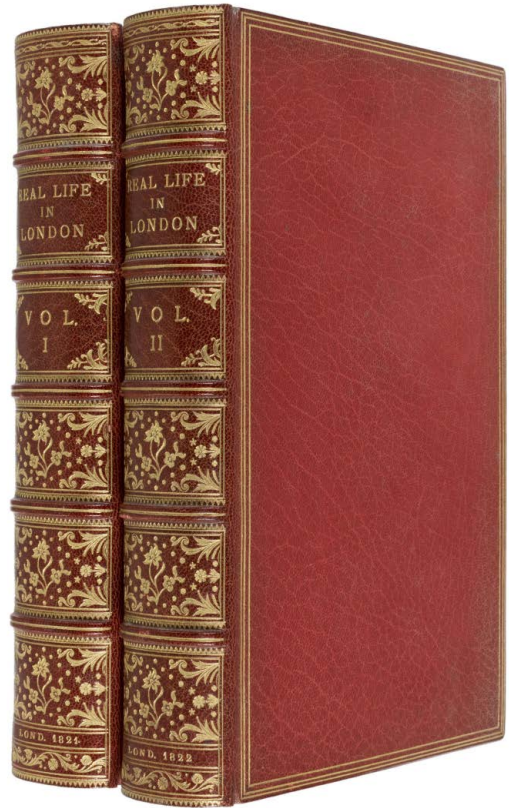
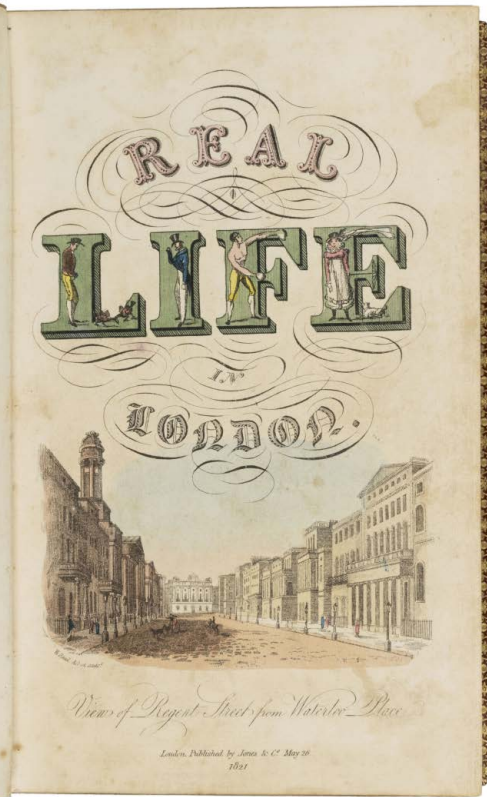
**PRESENTATION COPY OF AN UNRECORDED FAIRY TALE**

34. **EDIE.** The Crystal Vase; or, A Record of Fairyland. Small 4to. London. 26 pages bound with numerous blanks in orig. green cloth, initialled 'ED' in gilt, decorated gilt borders, pictorially blocked & lettered in gilt; sl. dulled, small abrasion to back board. Presentation inscription on leading blank: 'To Mr Barker with love from Edie, March 1876'. Bookplate of Robin de Beaumont. a.e.g. v.g. [102310]

¶ The dedication leaf is dated Dec. 1875 and reads: 'Dedicated to Frankie with Edie's love'. Not recorded on Copac or OCLC; no copies on auction records and no references to this work traced. Almost certainly privately printed for the author, an entirely unknown fairytale. 'Far away in Fairy-land, where few people are able to enter, there was a Forest, in which grew flowers of every hue...' A beautiful production with the binding illustrated in the style of Richard Doyle and seemingly designed by the author.

[1875]

£850



**FINE RIVIÈRE BINDING**

35. **(EGAN, Pierce)** *Real Life in London; or, The rambles and adventures of Bob Tallyho, Esq. and his cousin, the Hon. Tom Dashall, through the metropolis; exhibiting a living picture of fashionable characters, manners, and amusements in high and low life. By an Amateur...* **FIRST EDITION.** 2 vols. Jones & Co. Hand-coloured fronts, additional engraved titles, a further 29 hand-coloured plates across both vols (33 in total as listed by Tooley); occasional light foxing, some plates a little foxed & dusted. Finely bound in later full red crushed morocco by Rivière & Son, triple ruled gilt borders, raised bands, compartments elaborately blocked in gilt, gilt dentelles. a.e.g. **FINE.** [102306]

¶ Tooley 198-200; Abbey Life 280. First published in 56 parts between 1821 and 1822 before being issued in book form; it was re-issued in 1823 and again in 1824. This copy includes the two additional plates not called for in the contents but present in some volumes. Abbey remarks that 'from a bibliographical point of view, [*Real Life in London* is] one of the most complicated and bewildering books ever published, rivalling *Pickwick* in the tangle of variant states that exist both in text and plates'.

Hugely popular, more so than Egan's *Life in London* and Dr. Syntax's three *Tours*, the bibliographical web is made more complex by the fact it was printed simultaneously by two printers, Bensley (responsible for this copy) and Applegath. Needless to say that this copy contains some later issue points (the imprint address for example, is 3, Warwick Square rather than Oxford Arms Passage) and first issue plates. Abbey describes 'variants' rather than 'issues' and this copy includes examples from both variant A and B.

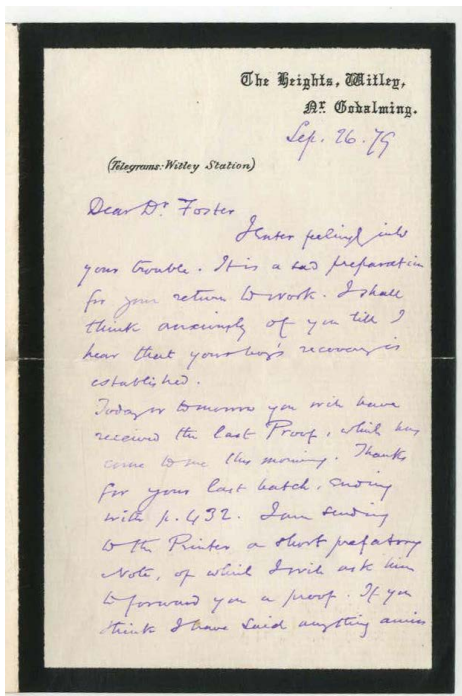
Tooley remarks that: '*Real Life in London* both as regards the text and the plates is an imitation of Egan's *Life in London*. Though not the equal of the latter it has considerable merit, serves as a foil to its illustrious contemporary and is an interesting and useful guide to the social history of the period'.

1821/1822

£1,250

### ELIOT ON HER HUSBAND'S POSTHUMOUS PUBLICATION

36. **(ELIOT, George)** ALS signed M.E. Lewes to Sir Michael Foster, from The Heights, Witley, Sep. 26, '79. 'I enter feelingly into your trouble...' 28 lines in purple ink on rectos only of single folded sheet, with mourning border on first page; one old fold. With stamped addressed envelope also with mourning border, torn when opened. [66736]



¶ *The George Eliot Letters* do not include any letters to Sir Michael Foster. Written on mourning paper after the death of her husband in November 1878, Eliot writes to Foster regarding the posthumous publication of the third series of George Henry Lewes' *Problems of Life and Mind*. Foster, a professor of Physiology at Cambridge, together with the Psychologist James Sully, edited Eliot's proofs of her partner's work, the first two parts of which had been published in 1874 and 1877. 'Today or tomorrow you will have received the last proof, which has come to me this morning... I am sending to the printer a short prefatory note of which I will ask him to forward you a proof if you think I have said anything remiss'. Eliot had written similarly to Sully on September 21st: 'You are almost at the end of your kind labours for me. I have five proofs by me awaiting your and Dr. Foster's notes... Do you object to my mentioning your name with Dr. Foster's in a brief prefatory note?' The volume was published in late 1879 and includes a brief acknowledgement of Foster and Sully's contribution. Eliot signs off her

letter in humorous self-deprecation. 'As to being wearied of stupidity; I may vary the old saying & make it "He who hates stupidity hates mankind".'

1879

£2,800 †

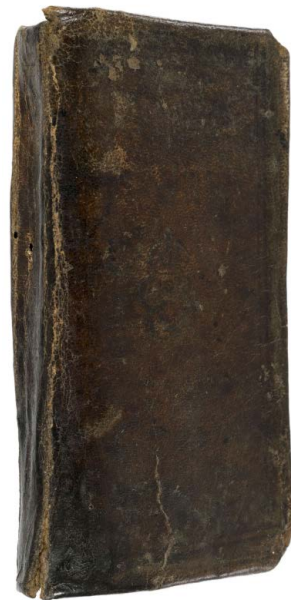
WITH THE FRONTISPIECE BY MARSHALL

37. **(GAUDEN, John; CHARLES I)** *Eikon Basilike*. The Pourtracture of His Sacred Majestie in his solitudes and sufferings. With prayers used at the time of his Restraint. Also His Majesties reasons against the pretended jurisdiction of the High Court of Justice. Hereunto is anexed A Letter from the Prince of Wales. Reprinted in *Regis Memoriam* for John Williams. Woodcut crown & emblem to A1, title printed in red & black, folding front., double page portrait plate, [viii], 175, [x] pp, inhabited woodcut initials throughout. WITH: The Papers which passed at New-Castle betwixt His Sacred Majestie and Mr. Al. Henderson: Concerning the Change of Church Government. Printed for R. Royston, at the Angel in Ivie-lane. 1649. [ii], 42pp. 24mo. Contemp. full calf, ruled in blind, stamped with CR beneath a crown on front & back board; extremities sl. rubbed, a few small worn holes. Some faded pen trials to first prelim. leaf. Housed in a custom calf slipcase labelled 'Works of K.



Charles I'. A lovely copy in contemporary binding. [102430]

¶ ESTC R221665 & ESTC R221667. Authorship is now attributed to John Gauden, Bishop of Exeter and later Worcester, who claimed in the Restoration that he wrote it to inspire sympathy with the King in the lead up to his execution. There is evidence that Charles himself was involved in the writing or editing of the text; certainly the author seems at least to have had access to the King's personal papers. The work was originally published ten days after Charles I's execution on January 30, 1649, and was extremely popular, running to nearly forty editions in that year alone. Written as a spiritual autobiography, the text depicts a monarch who is aware of his weaknesses, but ultimately believes in the truth and purity of his political motives and his right to reign. It was incredibly effective as a piece of Royalist propaganda, firmly placing Charles I as a martyr and Parliament as the villain who forced his hand, particularly in regards to the execution of Thomas Wentworth, 1st Earl of Stafford. Parliament countered by commissioning John Milton to write a response, but it failed to reach the level of popularity or sympathy that the original text achieved.

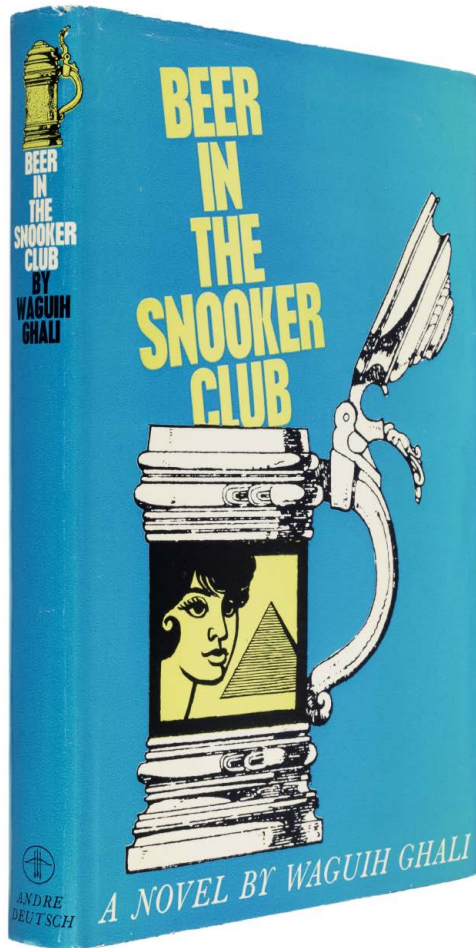




### THE REIGN OF GEORGE III - PRINTED ON SILK

38. **(GEORGE III, King of Great Britain)** The Reign of George III. From his accession to the throne, October 25th 1760, to the present period. Rymer & Son. Engraved handkerchief, printed in black on yellow silk, central portrait of George III from which two circular spiral tables begin, corner portraits of Fox, Wellington, Nelson & Pitt, elaborate illustrated borders; one old tear (29cm) with expert sewn repair & strengthened with Japanese tissue on verso. A bright and remarkable survival. c. 90 x 90cm. [102321]

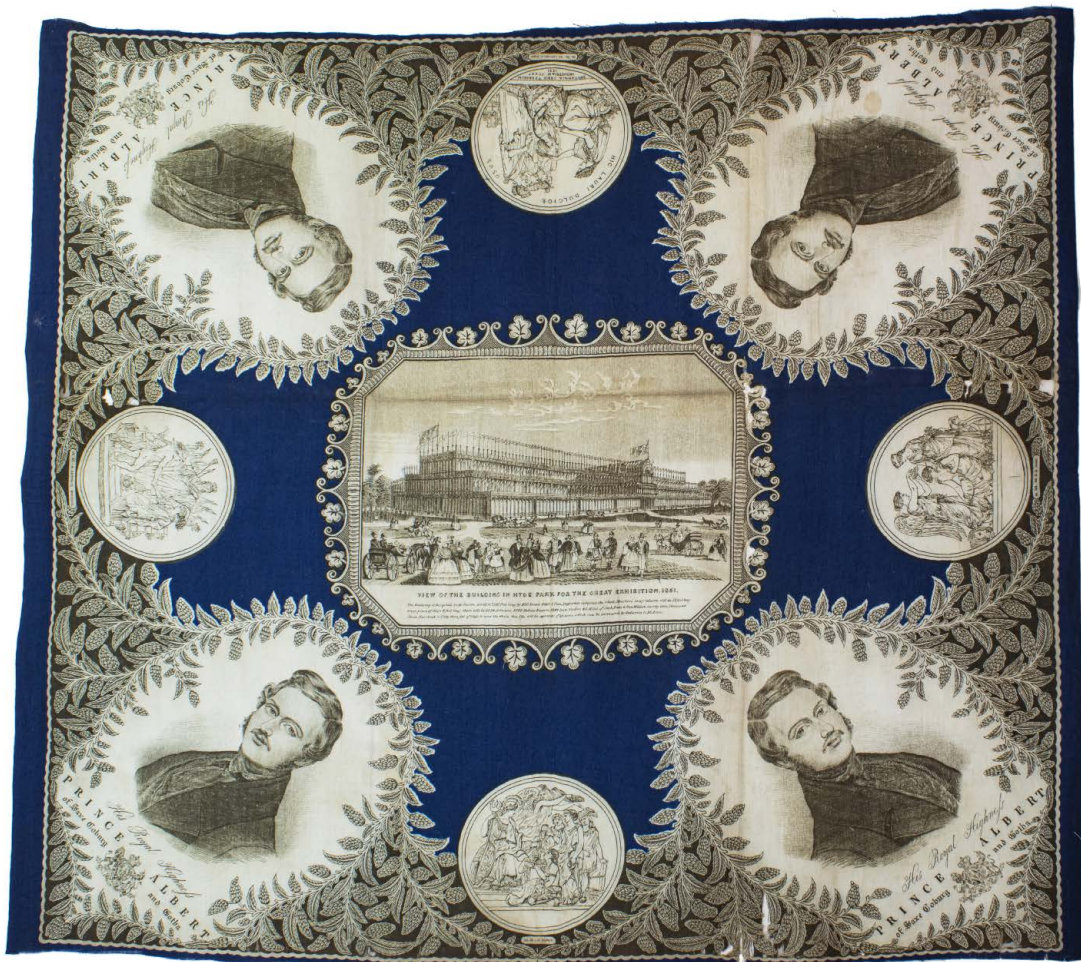
¶ Not in the Lennox-Boyd collection of printed handkerchiefs (see Christies sale 5437, 12 March 2008). Copies recorded at the V&A, Metropolitan Museum of Art, and the Art Institute of Chicago, and the American Revolution Institute, Cincinnati. A beautiful and highly impressive print recording in great detail, the historical timeline of the reign of George III up to 1812. The two spiral tables illustrate firstly a record of the individuals involved and secondly the important historical events that occurred during the first 52 years of his reign (he died on 29 January, 1820) including the American Revolution, the French Revolution and the Napoleonic Wars.



### RESILIENT ROMANTICISM

39. **GHALI, Waguih.** *Beer in the Snooker Club.* FIRST EDITION. Andre Deutsch. Half title. Orig. black cloth. Blue pictorial d.w., unclipped; edges v. sl. rubbed & creased. A v.g. bright copy of an extremely scarce book. [101793]

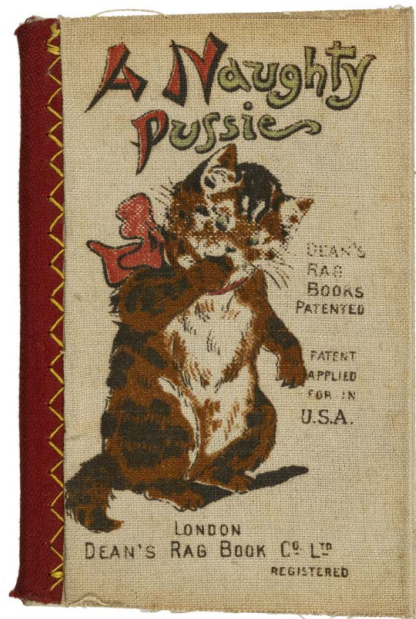
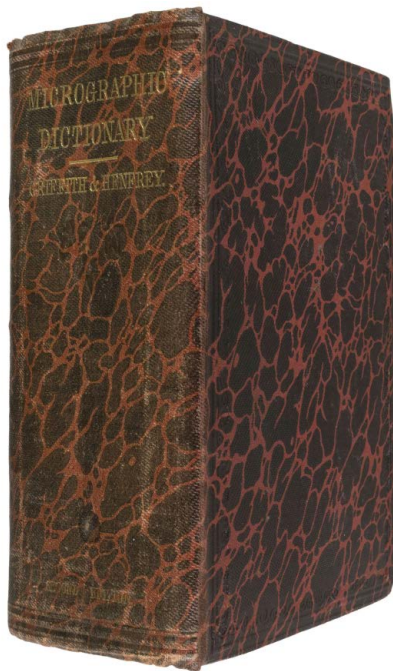
¶ Scarce in d.w., especially in such condition. Ghali writes about Nasser's Cairo with great perception and humanity and the two protagonists are possessed of a kind of resilient romanticism. As they reminisce about time spent in London, they try to concoct a replica of their beloved Bass ale out of vodka, whisky and Egyptian lager; this novel offers a mix as unlikely and intoxicating, but a good deal more digestible. Diana Athill described Ghali as 'impatient of anything but the greats', and though he asked a great deal of himself as a novelist, he displayed a fundamental generosity towards his characters. The jacket describes this as 'his first novel'; sadly it would be his last as he took his own life in 1969. It is a terrific book.



### THE GREAT EXHIBITION - PRINTED ON SILK

40. **GREAT EXHIBITION.** View of the Building in Hyde Park for the Great Exhibition, 1851. n.p. Silk handkerchief, printed in blue & brown, illustrated with a central image of the Crystal Palace with a large portrait of Prince Albert in each corner & illustrations of four prize winning medal designs between portraits, all within attractive floral borders; some wear with a little loss to silk, a few expert repairs to verso, but overall a remarkably bright and fresh example. 76 x 76cm. [102320]

¶ Not in the Lennox-Boyd collection of printed handkerchiefs (see Christies sale 5437, 12 March 2008). A fine and bright example of a Great Exhibition handkerchief with a large central illustration of the Crystal Palace 26 x 19cm, portraits of Prince Albert and four prize winning medal designs: No. 28, M. Wiener, No. 105, G. C. Adams, No. 65, Hippolyte Onnardel, and No. 24, Leonard C. Wynn.

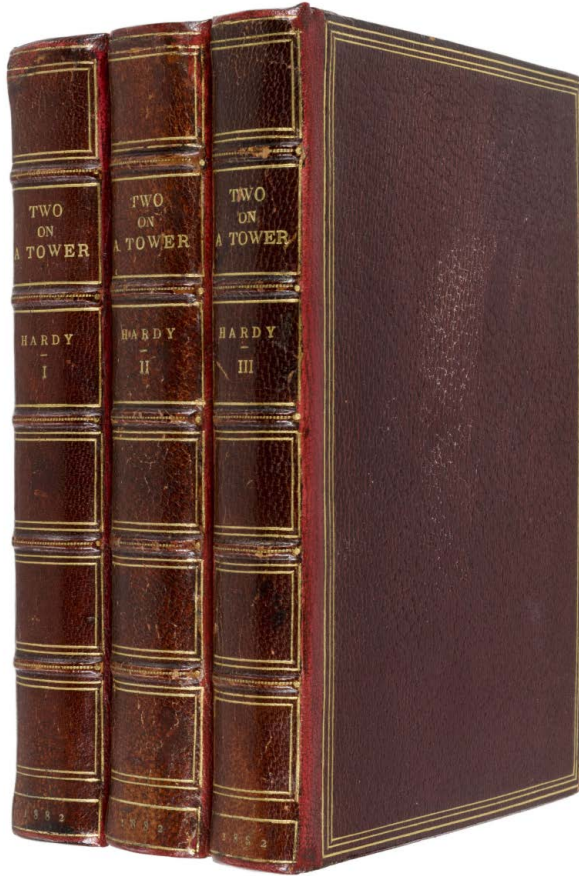


**DISTINCTIVE CLOTH BINDING**

41. **GRIFFITH, John William & HENFREY, Arthur.** The Micrographic Dictionary; a guide to the examination and investigation of the structure and nature of microscopic objects. 2nd edn. 2 vols. John Van Voorst. 2 vols in 1. Half title & front. vol. I, 45 numbered plates (plate 1 being the front.), 15 of which are partially or fully coloured; a few leaves a little loose vol. II. Orig. brown cloth with bright red marbled pattern; spine sl. faded. Contemp. ownership signature of John Keates on verso of leading f.e.p. Embossed bookeller's stamp of Adam Holden, Liverpool on leading f.e.p. A v.g. distinctive publisher's binding. [100234] 1860 £280

**UNRECORDED RAG BOOK**

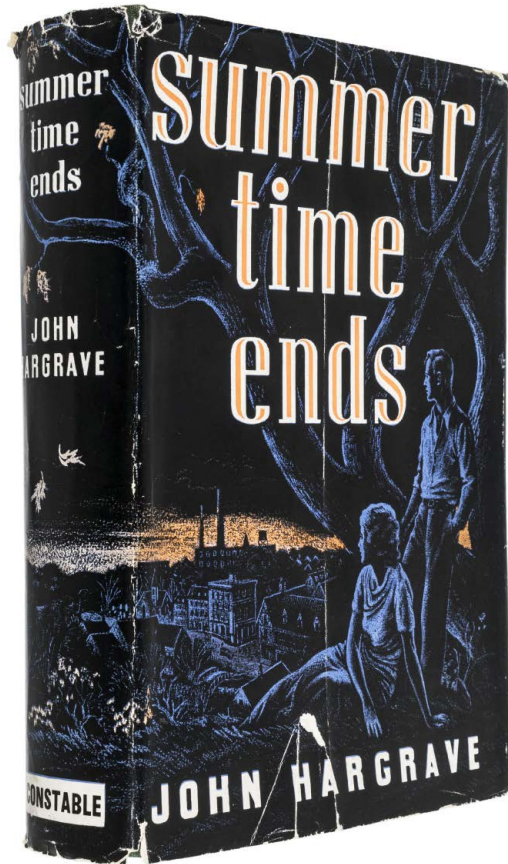
42. **HANSLIP, Alice, illus.** A Naughty Pussie. FIRST EDITION. 12mo. Dean's Rag Book Co. (Dwarf Series, no. 22.) Colour printed rag book. Sewn as issued; edges very sl. frayed, v.g. 7.5 x 12cm. (22)pp. [93105] £250
- ¶ Not in Necker. Not in BL; not on Copac or OCLC.  
[c.1905]



### TWO IN A TOWER

43. **HARDY, Thomas.** *Two on a Tower.* FIRST EDITION. 3 vols. Sampson Low, Marston, Searle, & Rivington. Half titles. Handsomely bound in sl. later full maroon crushed morocco, spines gilt in compartments & directly lettered in gilt, spines with triple-ruled gilt borders, gilt dentelles; expertly rebacked retaining orig. spine strips. Orig. dark green cloth bound in at end. Armorial bookplates of A.H. Wiggin & Selden. t.e.g. [101330]

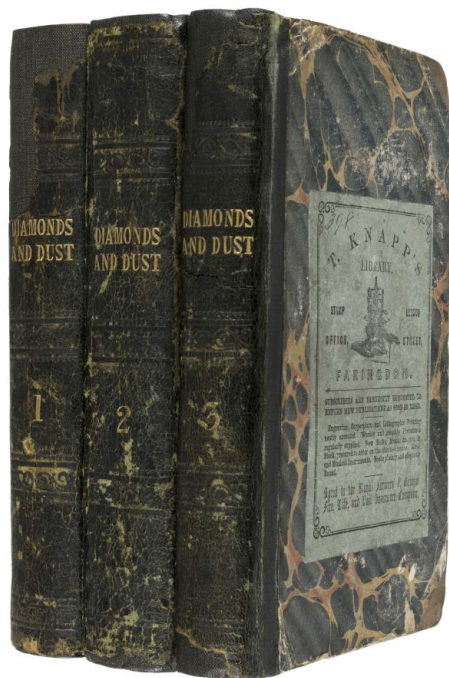
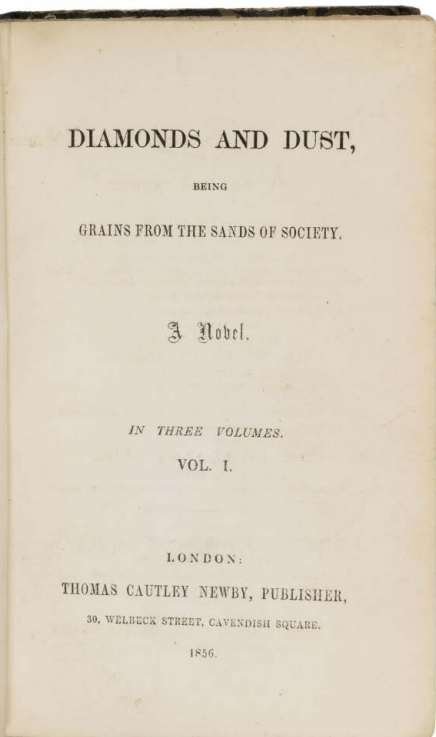
¶ Sadleir 1116; Wolff 2996; Purdy p.41. First published serially in *The Atlantic Monthly*, this is the first book edition, of which 1000 copies were published in October 1882. Purdy indicates the work was issued with little advertisement, and that Hardy wrote his own notice in November 1882, published in the *Athenaeum*, in which he described *Two on a Tower* as 'the story of the unforeseen relations into which a lady and a youth many years her junior were drawn by studying the stars together'.



**'AN ABSOLUTE RECORD OF THE STATE OF ENGLISH MIND'**

44. **HARGRAVE, John.** *Summer Time Ends*. FIRST EDITION. Constable & Co. Half title. Orig. green cloth. Blue, black & orange d.w., unclipped; a little rubbed, creased & chipped. [101979]

¶ Very scarce in the dustjacket. OCLC lists two copies in the U.S., at Kansas and Emory. John Hargrave, 1894-1982, was a healer, illustrator, and the founder of the Kindred of the Kibbo Kift - a progressive, co-educational alternative to the Boy Scout Movement. *Summer Time Ends* is a sprawling masterpiece set in an English farm community during the interwar depression. Contemporary thought seems to hold that its experimentation stems simply from having no paragraph breaks or punctuation (in fact, it has both), but in truth its triumph lies in the way in which it abandons convention to achieve psychological veracity. Dialogue and characters swirl around each other to build a very complete picture of life. Ezra Pound admired it as 'an absolute record of the state of English mind in our time, no volume of recent years surpasses it'; Steinbeck praised its 'enormous impact. Silly to say it is a great book until a few years have passed. Just now it does seem to be a very great book'. It's modernist credentials are further bolstered by the fact that Cyril Connolly found it 'literally unreadable'.

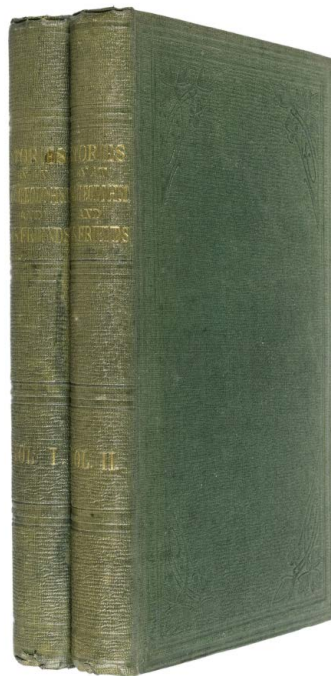
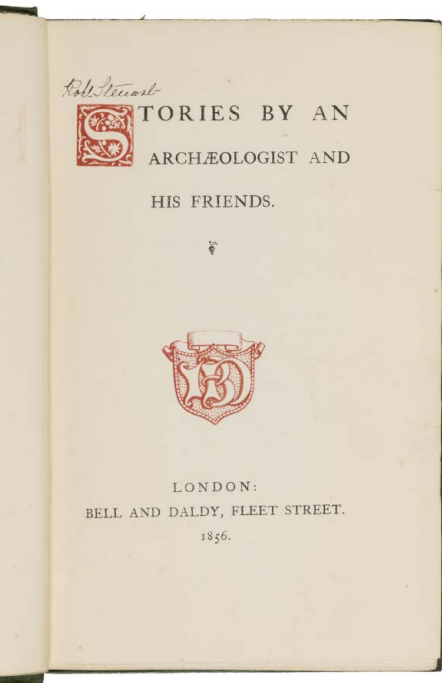


DIAMONDS & DUST

45. **(HUMPHREYS, Henry Noel)** *Diamonds and Dust*, being grains from the sands of society. A novel. FIRST EDITION. Thomas Cautley Newby. Ad. leaf preceding titlepage in vols I & III. Vols I & II without leading f.e.p. Contemp. half morocco, marbled boards; rubbed, early reback retaining most of orig. spine strips. Library labels on front boards. A decent copy of a very scarce title. [102402]

¶ Not in Sadleir or Wolff, who had one title by Humphreys, *Stories by an Archaeologist*. A very scarce three-volume novel by Henry Noel Humphreys, 1810-1879, better known as an innovative book designer and illustrator, and also as a keen numismatist. This was his only novel, a tale of high society, in which a prosperous young man, elevated to the peerage at just 24, invites six former schoolmates to his country pile for a 'golden fortnight'. It was praised by contemporary reviewers for its gently mocking critique of wealth and privilege, with one critic observing, 'If Sir Edward Bulwer Lytton be not the writer of this novel, we congratulate the reading public on the advent of a new author of equal ability'.

With labels on front boards of the T. Knapp Library, Faringdon, a subscription library in Oxfordshire which operated from the premises of a bookseller, publisher, printer and binder.



### STORIES BY AN ARCHAEOLOGIST & HIS FRIENDS

46. **(HUMPHREYS, Henry Noel; WRIGHT, Thomas; HALLIWELL, James Orchard)** *Stories by an Archaeologist and his Friends*. FIRST EDITION. 2 vols. Bell & Daldy. Initial ad. leaf vol. II, half titles, titles printed in red & black, errata slip following contents in each. Untrimmed in orig. green morocco-grained cloth, boards blocked in blind, spines lettered in gilt; v. sl. fading to spines, and two faint damp spots to the front board inner margin of vol. I. Bookseller's ticket: James Dewar & Son, Perth. Contemp. signature of Robt. Stewart on each titlepage. Robin de Beaumont booklabels. A v.g. copy. [102364]

¶ Wolff 3418. Scarce in commerce. Henry Noel Humphreys, 1810-1879, writer on numismatics and illustrator and designer of books on natural history. His co-authors here are Thomas Wright the antiquary, Humphreys' friend since student days, and James Orchard Halliwell (later Halliwell-Phillipps), fellow antiquary and biographer of Shakespeare. This fascinating work consists of stories supposedly by members of an intellectual society in Naples. The introduction forms a sort of *apologia* for archaeologists and their pursuits, decrying the fact they are often perceived as 'respectable old gentlemen' who form a 'dull, dry, uninteresting drag upon public attention'. It counters that there are 'young archaeologists as well as old', who have 'sought with much energy and enthusiasm to lift the veil of the past'. The stories that follow, some with elements of the supernatural, are the product of such 'young and enthusiastic hearts', each inspired by an aspect of medieval scholarship.

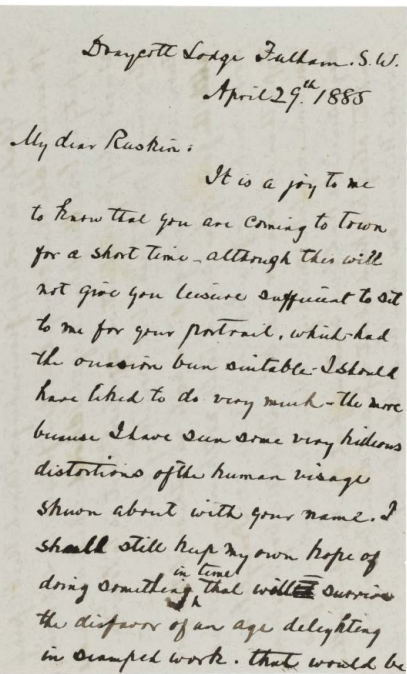
**'I HAVE SEEN MANY HIDEOUS DISTORTIONS OF THE HUMAN VISAGE SHOWN ABOUT WITH YOUR NAME'**

47. **HUNT, William Holman (RUSKIN, John)** A warm and personal ALS from Hunt to John Ruskin. 'Draycott Lodge, Fulham. S.W. April 29th, 1885. My dear Ruskin, It is a joy to me to know that you are coming to town for a short time, although this will not give you leisure sufficient to sit to me for your portrait...' 62 lines in black ink on 4 sides of a folded 8vo sheet., pages 1 & 3 are written vertically with 2 & 4 written horizontally; inoffensive trace of a binding strip touching one line of text. [100219]

¶ A wonderfully warm and newsy letter from one of the founders of the Pre-Raphaelite Brotherhood to the art critic and theorist who most influenced his work. Hunt expresses his excitement about a pending visit from Ruskin, but is disappointed that there will not be enough time for his friend to sit for a portrait. He explains that he is so keen to paint Ruksin because 'I have seen some very hideous distortions of the human visage shown about with your name.' The most famous portrait of Ruskin had been painted more than 30 years previously by Hunt's fellow founding Pre-Raphaelite, and the man who introduced the two, John Everitt Millais, while on a visit to Scotland. Following that trip, Ruskin's wife left him for Millais and the two men's professional and personal relationship ended. Despite that acrimonious situation, Ruskin continued to financially and critically support other Pre-Raphaelite artists including Hunt and Dante Gabriel Rossetti, along with many of their followers. Hunt and Ruskin maintained an extensive correspondence throughout their friendship, and travelled to Venice together in 1869. It is clear that Ruskin was intimately familiar with Hunt's home life, and the artist speaks affectionately of his wife Edith (the younger sister of his first wife Fanny who died in childbirth) and his young children. Of his daughter Gladys, who was around nine here, he writes: 'She has changed - as you forsee - and it seems a pity to lose the phases of childhood - which are guided almost solely by instinctive

affection', also mentioning that her lost front teeth make her face 'less complete'. He goes on to say that 'the little boy has become an amusing little monkey' and recounts a story of the child questioning tricks of perspective while closing one eye at a time, remarking that 'for 5 3/4 this was not dull as spontaneous observation, was it?'. Hunt says of these moments with his children that 'such instances of the working of any child's mind in their wit and in their quaint directness are very diverting to a harassed old fogey like myself'. He finishes 'There are are many things to tell of that one can't dare to refer to them. I have given merely the chattings of the moment.'

This is a remarkably sweet and personal letter between two men who had been friends for more than three decades, and weathered many difficulties and controversies. As public figures, the two played vital roles in each other's professional lives, and both separately and collectively transformed the artistic and cultural landscape of their period. But here,



beyond their roles as giants of the new Victorian art world, were two men in late middle age looking forward to catching up, and one artist hoping for a chance to paint the portrait of his dear friend. There is no evidence that Hunt ever did paint Ruskin's portrait, though the two remained friends for the rest of their lives

1885

£2,800 †

### THE GALLERIES OF LONDON - BY MRS JAMESON

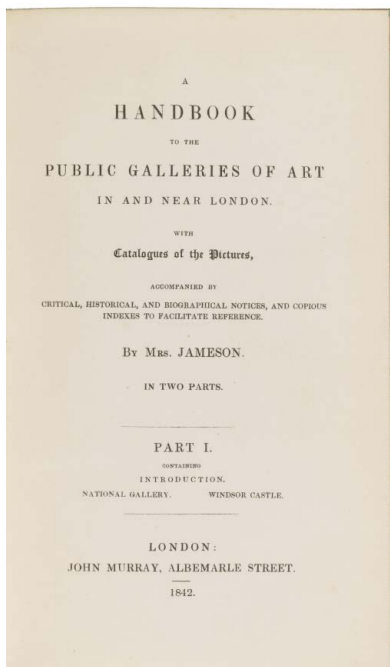
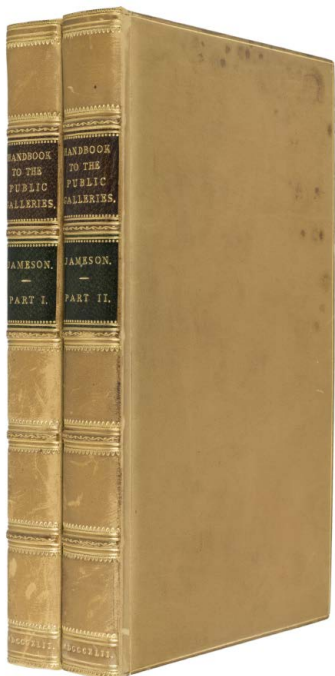
48. **JAMESON, Mrs. Anna Brownell.** A Handbook of the Public Galleries of Art in and near London. With catalogues of the pictures, accompanied by critical, historical, and biographical notices, and copious indexes to facilitate reference. **FIRST EDITION.** 2 vols. John Murray. Very handsomely bound in contemp. full tan calf, single-ruled gilt borders, spine with decorative raised gilt bands, maroon & dark green morocco labels; front board of vol. I v. sl sunned in inner margin. Marbled edges & e.ps. A. v.g. attractive copy. [102362]

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

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

1842

£650





*D<sup>r</sup>* Frontispiece for the 2<sup>d</sup> Edition of *D<sup>r</sup> J. ... n's Letters.*

Madam, my debt to Nature paid,  
 I thought the Grave with Hallow'd Shards  
 Would now protect my Name,  
 Yet there in vain I seek repose,  
 My Friends each little fault disclose,  
 And murder Johnson's Fame:  
 First B. ... ll with officious Care  
 Shew'd me, as Men would they a Bear  
 And call'd himself my Friend,  
 Sir J. ... with Non-esse shew'd my hearse,  
 And C. ... y pest'rd me with Verse,  
 You torture without End.

When Streatham spread its plentious Board,  
 I opened Learnings valued hoard,  
 And as I feasted, priz'd,  
 Good things I said, good things I eat,  
 I gave you knowledge for your Meat,  
 And thought th' account was closed.  
 If Obligations still I owed,  
 You sold each Hen to the Crowd,  
 I suffer'd by the Sale,  
 For God sake Madam, let me rest,  
 No longer vex your quondam Guest,  
 I'll pay you for your Ale

*Printed by Tho: Carnall 7. April 1708*

## THE GHOST OF SAMUEL JOHNSON

49. **(JOHNSON, Samuel) SAYERS, James.** Frontispiece for the 2d. Edition of Dr J.....n's Letters. Thomas Cornell. Hand-coloured etching; one small crease. Approx. 25.5 x 17.5cm. 20th frame, glazed. [99464]

¶ George BM Satires 7417, uncoloured, as is the copy at the National Portrait Gallery. A satire on the publication of *Letters to and from the late Samuel Johnson* by Hester Lynch Piozzi in 1788, four years after Johnson's death. The image shows the ghost of Johnson surprising a shocked Mrs Piozzi who sits at a desk in front of shelves of books. On the wall are portraits of Boswell, Sir John Hawkins (who published the first full biography of Johnson in 1787), John Courtenay (author of *A Poetical Review of the Literary and Moral Character of the late Samuel Johnson*, 1786) and Johnson himself with Boswell, walking on their Scottish tour. Beneath the image are two columns of text beginning: 'Madam! my Debt to Nature paid / I thought the Grave with hallow'd Shade / Would now protect my Name / Yet there in vain I seek Repose / My Friends each little fault disclose / And murder Johnsons Fame...'

Following Johnson's death in 1784, Piozzi first published *Anecdotes of the Late Samuel Johnson* in 1786 based on anecdotes compiled in the final 20 years of Johnson's life, a period in which she was the great lexicographer's principle correspondent. The publication, which made Piozzi the large sum of £300, was so popular it sold out on the first day with the King even unable to obtain a copy. *Anecdotes* was followed in 1788 by *Letters to and from the Late Samuel Johnson*, 'representing the first publication and canonization of a large body of his correspondence (some 338 letters)'. According to Boswell, Piozzi made £500 from the publication.

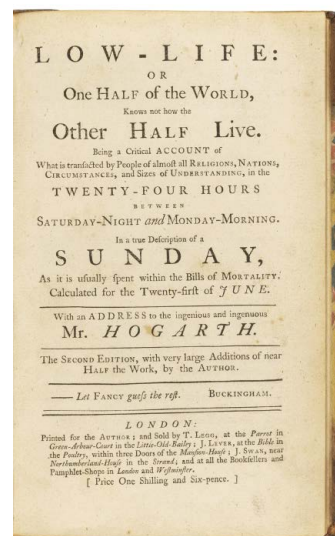
7 April, 1788

£2,200 †

## LOW-LIFE - A TRUE DESCRIPTION OF A SUNDAY

50. **(LEGG, Thomas)** *Low-Life: or, One half of the world, knows not how the other half live, being a critical account of what is transacted by people of almost all religions, nations, circumstances, and sizes of understanding, in the twenty-four hours, between Saturday-Night and Monday-Morning. In a true description of a Sunday, as it is usually spent within the bills of mortality. Calculated for the Twenty-First of June. With an Address to the ingenious and ingenuous Mr. Hogarth. The second edition, with very large additions of near half the work, by the author. Printed for the author; and sold by Thomas Legg. viii, 103, [1] p. advertisements. 8vo. 19thC half calf; rebaked retaining most of the original spine. Signature of John A. Robertson, July, 1858 on leading f.e.p. 20thC bookplate of Peter Stewart Young on leading pastedown together with the bookseller's ticket of Thomas G. Jack, Edinburgh. [97992]*

¶ ESTC T110093, BL and Cambridge only in UK; Library of Congress and Yale only in North America.



The first edition (ESTC N33873) of c.1752, in 52 pages, is recorded in three copies only. Written and published by the low-life printer Thomas Legg, 1711-1800, this publication is a literary version of Hogarth's series of prints 'Four Times of the Day' with an eight page address to the artist. 'Hour 1... The Salop-Man in Fleet-Street shuts up his gossiping coffee-house. Journeymen barbers entertaining themselves for the ensuing day's employment, about St. Giles's, Spittle-Fields, Rag-Fair, the Fleet, the Mint, and other poverty-stricken parts of the town. Watchmen taking fees from house-breakers, for liberty to commit burglaries within their beats, and at the same time promise to give them notice, if there is any danger of their being taken, - or even disturbed in their villainies...'

[c.1755]

£2,800

### IRELAND, FIFTY YEAR AGO; ORIGINAL PARTS

51. **(LEVER, Charles, James)** The O'Donoghue; a tale of Ireland fifty years ago. By Harry Lorrequer. **FIRST EDITION**, in 13 original parts, Jan.-Nov., 1845. Dublin: William Curry, Jun. & Co. London: Wm. S. Orr & Co. Ads., plates by Phiz (2 each in parts I-IX, 4 in the following double numbers), prelims bound into Part XII/XIII. 13 parts in 11 in orig. pink printed paper wrappers; some uneven fading, spines uniformly faded to cream, occasional light wear or creasing, but overall a v.g. set. [102409]

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

1845

£1,200





**A RARE AND ANCIENT STORY FOR CHILDREN**

52. **LIMNER, Luke, pseud. (John Leighton).** The Ancient Story of the Old Dame and Her Pig: a legend of obstinacy. Shewing how it cost the old lady a world of trouble & the pig his tail. **FIRST EDITION**, first issue. David Bogue. 12 uncoloured lithographs on single side only, the first & last laid on to verso of wrappers. Orig. pictorial printed paper wrappers, printed in brown & blue; small chip to head of spine, otherwise a v.g. copy as issued. [102397]

¶ V&A, BL only in UK; OCLC adds UCLA, Indiana and three copies in Toronto. No copies on auction records. Printed by C. Blair Leighton; later issues included the imprint Leighton & Taylor. Leighton, 1822-1912, was an artist best known for his book illustrations and cover designs often working under the pseudonym Luke Limner. Each of the 12 lithographs includes a single illustration with an inscription beneath which increases in length and reduces in size as the story unfolds. It tells the fable of a woman who finds a crooked sixpence and uses it to buy a pig at market. Her journey home in time to 'boil my apple dumplings O!' is thwarted by numerous things before everything unfolds into a



rather macabre scene finally allowing those dumplings to be boiled.

'Shortly after the first edition of Lear's *Book of Nonsense* was published, John Leighton, using his pseudonym Luke Limner Esq., produced at least four small landscape-format picture books, three of which were published in London by David Bogue. They are all undated, but two of them are related by their subject matter to the Great Exhibition of 1851. The four are: *The Ancient story of the old dame and her pig - Comic. Art-manufactures - London out of town or the adventures of the Browns at the sea side* and *The rejected contributions to the Great Exhibition*. Copies of the second and last of these little books are bound up together in the Victoria & Albert Museum Library and have the following manuscript inscription: '2 Brochures published in the dark ages of art about 1848 & 51 / Plates very much injured a few copies printed off prior to destroying them'. Both the tone and content of this inscription suggest that it was written by Leighton or by someone closely enough connected with the publications to be trusted. Three of these books are similar in style and consist of numerous small humorous sketches with captions or a written commentary, and have their drawings and lettering (which is in capitals throughout) very neatly executed. All four books carry a Leighton imprint (C. Blair Leighton, Leighton & Taylor, or Leighton Bros), and were printed on one side of the leaf only so that double spreads alternate with two blank pages throughout.' (Twyman p. 194.)

[1847]

£1,850

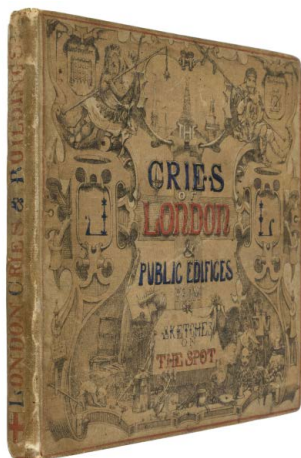
### LONDON CRIES

53. **LIMNER, Luke, pseud. (John Leighton)** *London Cries & Public Edifices*. From sketches on the spot. By Luke Limner. Grant & Griffith. Small square 4to. Front. & vignette title with red & blue lettering coloured, plates with occasional light dusting or marking. Lacks leading f.e.p. Orig. tan pictorial cloth, lettered in blue & red; sl. rubbing to head & tail of spine, a little dulled. Small booklabel of Robin de Beaumont. [102370]

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

[c.1849?]

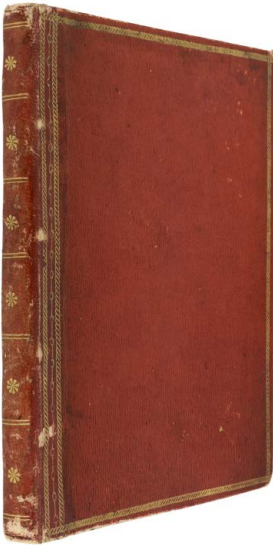
£500





### REGENCY MANUSCRIPT

**55. MANUSCRIPT COMMONPLACE BOOK.** An Early 19th Century Commonplace book, of poetry, puzzles, games and observations. 115pp ms. largely in one hand, on both sides of 4to leaves. Handsomely bound in full red morocco, borders & dec. in gilt; sl. rubbed. v.g. [102404]



¶ A rather lovely Regency commonplace book unusual perhaps for its almost complete lack of the Romantic Canon and replete with a lovely mixture of poetry, prose, epigrams, and a large number of word puzzles. Some attributions are recognisable: Mary Tighe, Thome Moore, Sir William Jones, Lord Orford, Charles James Fox, George Canning, &c. Others appear to be related to the compiler of this volume: there are numerous charades and other verse by Prof. Porson, and other contributions by Prof. Smyth, Mr Legge, E.S. & C.S. One, entitled 'Sent to a Lady with a Present of Two Eggs, is inscribed 'By Dr. E. D. Clarke, but is in fact from Canto I of *The Economy of Vegetation* by Erasmus Darwin.

As with many commonplaces of this period, the constant theme is the play on words used throughout, in the charades, puzzles and word games: 'Why is corn thrown to poultry like a submissive husband?'; 'Why is the Rock of Gibraltar like a feather bed?' These word games are numbered 1-96 across the whole volume. Another humorous play on words is the rather darkly observed 'A fashionable glossary' with alphabetical examples

including: 'Dress - half naked'; 'Husband - A person employed to pay one's debt'; 'Music - Execution'; 'Wicked - Irresistibly agreeable'.

The volume is enhanced by one humorous illustration consisting of 12 sketches entitled 'An English Country Dance Caricatured by the French, 1816'.

[c.1816]

£950



## REGENCY TRAVEL MANUSCRIPT OF TWO GLASWEGIAN STUDENTS

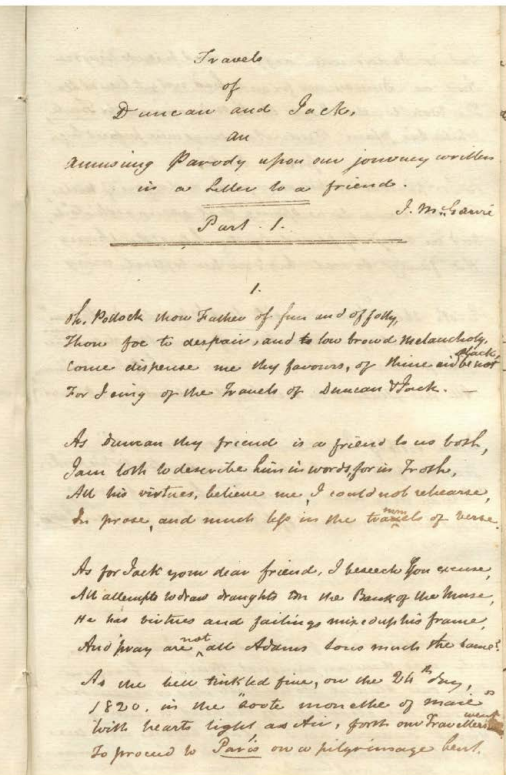
**56. MANUSCRIPT. DUNCAN & JACK.** The Travels of Duncan and Jack. Manuscript account of the travels of two young Glaswegians from Scotland to Paris in 1820. Approx. 310pp ms., numerous vignette illustrations (in the French section); some water staining to lower margins not affecting sense, a few marginal tears & the odd gathering a little loose. Contemp. half brown calf., marbled paper boards; sl. rubbed & worn. [98823]

¶ A superb travel narrative in prose and verse written by two young Glaswegian students in search of education and adventure in post Napoleonic Paris. They travel from Glasgow, across Scotland - encountering a caravan of victims of the Highland Clearances - down to London by boat - where they experience the rise of 'mobocracy' during the Queen Caroline crisis - and on to France by way of an amusing sojourn in Margate. Presumably written from notes taken at the time, this fair copy was made in 1825, referencing publications and events dated after their travels which took place between 26th May and late August, 1820.

The identities of our authors are partly revealed by a 15 page poem at the end of the volume entitled 'Travels of Duncan and Jack, an amusing parody upon our journey written in a letter to a friend', signed J. McGarvie. Where Jack is the poet (or not as the case may be), Duncan is the prose author and he writes with great passion, beauty, humour, and humanity about their travels, reaching consistently for the feelings of the common class and the excluded. On writing this journal, Duncan writes: 'Why should men travel like their trunks, and get nothing but jumble, and the dust, - No, - let every traveller, of every description, write his tour; every one is qualified; for as Shakespeare says, it is as easy as lying'.

Duncan and Jack followed the great swathes of English people who had

travelled to France following the end of the Napoleonic Wars 'in order to gratify that propensity for rambling so characteristic of the nation; and to enjoy as sights of those stores of art which the unsparing spoliations of twenty years, had collected from every city on the continent of Europe'. Furthermore: 'The wonderful political events and changes, that had taken place in that wonderful country during the preceding quarter of a century, and the natural conceptions of power and stability arising from the persevering, and often successful resistance made by France to all the continued energies of the continent awakened the curiosity of the most generous of her enemies. They marched into France like a flood, settled in every village, and seemed determined not only to conquer her armies, but to people her territories by the most wealthy of her citizens'. The



same could not be said of the Scottish and the volume remarks twice that they were two of the first Glaswegian students to travel for the sake of education: 'This pilgrimage for the sake of instruction only was then an unusual thing in Glasgow. Only one student John Bell who was almost beyond the character of student having visited France and Italy before us. We set the example on how small a sum a man might travel and hundreds have since followed us'.

'Determined to visit France', they set off from Glasgow on 26th May. Visiting castles and ruins along their route, Duncan writes with youthful passion and as an educated antiquarian, admiring the beauty of the landscapes and architecture but angrily mourning the loss of heritage. Of Tarbert Castle he writes: 'one certainly of the finest examples of a fortified castle... now almost a deplorable ruin... but for an accidental fire, and the barbarous neglect it has experienced. It is now in such a state that it called forth tears and almost imprecations from me...'

Sensitivity for objects turns to compassion for his fellow man as the journal describes meeting on the road a train of Highland men, women and children forcibly evicted from their lands during the Highland Clearances, a 'Deplorable system of desolation': 'we were surprised by meeting a long range of carts filled with baggage, wives and children and led on by strong healthy Celts from the "North Countrie" whom a most ill judged and destructive policy had driven from their small hereditary farms and compelled to seek an asylum from unfeeling chieftains beyond the Atlantic'. Understandably moved by this tragedy,

Duncan continues:

'It was a sorrowful prospect to behold the gallant noble hearted descendants of the Gael in companies extending almost half a mile trudging on foot to the nearest convenient seaport in order to expatriate themselves when the luxury and moral blindness of a landlord will no longer permit to enjoy the little patrimony with which a Highlander will be contented. Were such a practice to be enforced in any other country where similar claims of clanship were supposed to institute a claim to an opposite course of conduct, the man who enforced it would become the lawful prey of poets and novelists and would suffer the punishment of everlasting degradation, and would be held up to the scorn of the good and the virtuous in every age'.

Continuing Duncan's thread, as everyone has the right and ability to convey their stories, so everyone also has the ability to feel and to think:

'It is commonly supposed that fine feelings of this kind [having quoted the first eclogue of Virgil] are the peculiar property of the rich and honourable in society; or that they are offspring only of knowledge and taste. We will venture to affirm that such suppositions are unsupported by fact and experiences. For the mind of the poorest and most uneducated individuals possess them in as much perfection as the wealthy and the scientific who can omit their feelings to their situations in life. We will venture to affirm that the dread of separation from home and his friends and the scenes of his youth entertained by the Highlander is as great as that entertained by any individual in existence; and that he is more affected in some cases with the loss of his temporary possessions than the proprietor himself would be, were he compelled to part with his property; and more so indeed than many noble proprietors whom we could name, who make perennial sacrifices of their patrimonial

Expenses.

26 <sup>th</sup> May.	To Passport -	Lo <sup>rs</sup> 10 <sup>/-</sup> 0 <sup>/-</sup>
27 <sup>th</sup> "	" Berwickburgh Bill	4 <sup>/-</sup> 6 <sup>/-</sup>
"	Exchange of money, &c.	3 <sup>/-</sup> 3 <sup>/-</sup>
28 <sup>th</sup> "	Passage to London.	3 <sup>/-</sup> 13 <sup>/-</sup> 6
6 <sup>th</sup> June.	Blacksmiths rent	0 <sup>/-</sup> 11 <sup>/-</sup> 6
"	" "	0 <sup>/-</sup> 0 <sup>/-</sup> 6
"	To buy paper in Glasgow.	11 <sup>/-</sup> 6
"	" Margaret's Pier duty	0 <sup>/-</sup> 0 <sup>/-</sup> 3
7 <sup>th</sup> "	Bill at Glasgow	3 <sup>/-</sup> 0
8 <sup>th</sup> "	Bill of Exchange	0 <sup>/-</sup> 6
9 <sup>th</sup> "	Bill at Dover	2 <sup>/-</sup> 6
"	Charges for watermen!	2 <sup>/-</sup> 6
"	Passage to Calais	10 <sup>/-</sup> 6
"	Accommodation Lodges	0 <sup>/-</sup> 6
"	Custom House Dues	1 <sup>/-</sup> 8
"	Receival of Passport	3 <sup>/-</sup> 1
"	Customs Bill	6 <sup>/-</sup> 2
"	Interpreter	8 <sup>/-</sup> 5
"	Supper at Abbeville	3 <sup>/-</sup> 4
"	Break fast at Beauvais	1 <sup>/-</sup> 8
"	Religious to Paris	3 <sup>/-</sup> 1
"	Bill of Hotel de Conti.	10 <sup>/-</sup> 5
"	To Landlord when taking Lodging	0 <sup>/-</sup> 5
"	To Exchange of a Customhouse Bill	1 <sup>/-</sup> 0

# LONDON'S RARE BOOK FAIR 2024

Jarndyce Books

possession apparently only to discharge their debts of honour'.

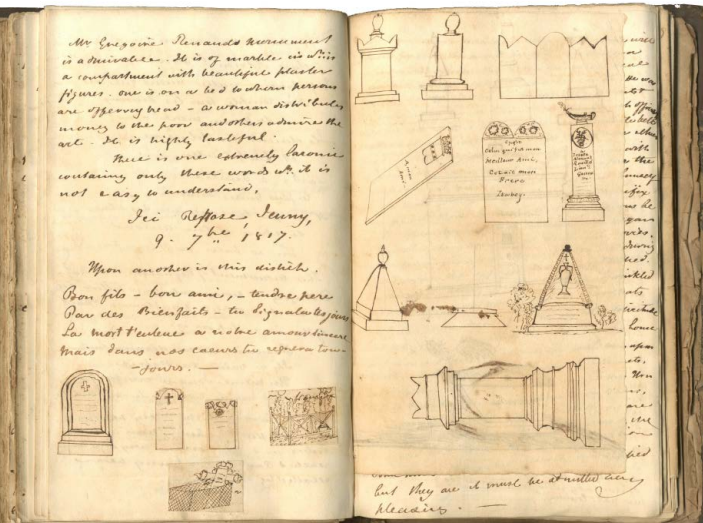
Duncan and Jack set sail for London from Leith on 27th May 1820 landing at Millers Wharf and immediately encountering the frothing agitation of the London public amidst the scandal of the Queen Caroline Affair:

'The period of our arrival in London was remarkable as the end and commencement of very serious troubles. On the one hand meetings had been held at which most violent resolutions were passed; the mob threatened to become a mobocracy, and had passed from one enormity to another till the hand of government was called in to restrain them. These had been reduced to a moderate degree of Peace when the Queen [Caroline] at this moment threatened to keep alive dissension, and sow the seeds of more. She actually landed at Dover on the succeeding week with a view to be present at the Coronation'. They arrive in Dover days after Caroline lands in Britain:

'The Queen had landed but a day or two before on her way to London... She came over with a view to the approaching coronation and some of her best friends could have wished she had consented to adopt the crooked policy of the present ministers and have stayed away. If she be a virtuous Queen why treat her with disrespect in foreign courts; if she be not why offer her a pension... If she becomes the head of a party as she must be, in the present distempered state of public feeling no one can anticipate to what event such conduct may lead for the majority of the people are favourable to her claims, either in consideration of her sex, her station or her destitute state of dependence and exile, from the harsh treatment she has endured and a conviction of her innocence. We wish she may live long to frustrate the wishes of her enemies, & to fulfil the desires of her friends'.

Reaching Margate by boat, Duncan paints a wonderful picture of arriving at the seaside town with the comings and goings of expectant travellers being met on the quayside by friends, porters, innkeepers, sharks and the local gossips:

'There are few scenes more pleasing or better worth the pencil of a painter than a steamboat landing her mostly squalid passengers at Margate on a sun-shiny day. The pier in the first place is in itself light durable and elegant and is crowded to the waters edge with fashionable coteries of every description, who are in hourly expectation of fresh arrivals, of news from "home sweet home", or to criticise the smoky devotees of Thetis in their travelling disguises... Recognizances are here taking place at a distance in dumb signals. There's Lucy Davis says a quizzing Corinthian raised before his spectacles, there's Lucy Davis, pon Honour and by the powers arm in arm with rattling Bob. Jem gives the original to the old Boy see his big paunch and curate Golgotha at the pier head... at last she reaches the harbour side and then commences the shaking of hands, salutations, inquiries, invitations, want a room sir, porter sir, trunks sir'.



# LONDON'S RARE BOOK FAIR 2024

## Jarndyce Books

Again, Duncan turns his words to compassion for those with little:

‘All this is the truly amusing. But there is something melancholy in the matter when all this goes towards others but that waiters landlords friends and acquaintances fly instinctively from the poor might [*sic*] who has no trunks a thread bare coat a modest unpromising visage. The man has nothing in his purse therefore no man courts his company’.

Finally, after a boat to Calais, the pair arrive in France on 8th June, welcomed warmly by the French:

‘The French will cheat you just as the English or Scots will but they do so with infinitely more dexterity and grace, and never without the appearance at least of justice’.

Slightly poorer than they had hoped, they finally make it to Paris and set off to seek the education they had come for:

‘In describing the remainder of this visit of two months to France I by no means intend to dwell upon personal adventures, but as I was there for instruction and was the first of the Glasgow students who broke through the restraint that had hitherto prevented them from visiting that country, I propose simply to describe the scenes and works of art that at once pleased and amused me as different from those of my own country. I may appear tedious but I write not for the public but for my own mind & welfare... and therefore shall desire all “order and pomp” but that of convenience’. Ignoring this sentiment immediately, Duncan describes with great humour the observances of a Parisian Sunday.

‘Perhaps no scene could strike a Scotsman with more surprise that the manner in which Sunday is kept. It is wholly unlike that of our own country, or even like Sunday in the provinces. The theatres are open, Boulevards, Champs Elysee’s full of parties, the gardens alive with people and the whole town seems to pour forth its ... swarms of gay, well dressed, chattering Radands(?) Representatives appear to congregate from all countries, and shows of every kind... the youthful, the foolish and the giddy members of this frivolous society. Care seems wholly driven from their hearts, and a general licence in the pursuit of jolly if you please or pleasure prevails...

And then on to the serious business of culture and education. They visit the Louvre, Halls of Comparative Anatomy, Conservatoire des Arts et Metier, Pere-Lachaise, and the Cabinet of Natural History, all described in great detail and with over 100 vignette illustrations of items they saw. For pleasure, they visit the Jardin de Luxembourg, Mont Parnasse, the Kings’ gardens and the Paris Menagerie as well as witnessing the King’s ‘first review after the death of the Duke of Berrie and the execution of his murderer’.

As Duncan had written in his introduction, they had achieved what they set out to do:

‘Having been long impressed with the correctness of these views of an academical career and despairing to accomplish them at home, a respected friend and I determined to visit France at least in order by actual experiment to verify the truth of our previous concessions, and to discover whether these superb halls devoted to literature and antiquity were simply the repositories of curious but useless memorials of former magnificence, or whether they might not be the best schools in the world for communicating precise knowledge of ancient times. The task was accomplished with success and far beyond the limits of our wishes and expectations’.

They returned home, via an ‘agitated London’, by boat to Leith. On board ‘we had Captain Young a wicked old gambling reprobate from the East Indies, Colonel McDonnel of the Guards who defending [*sic*]

# LONDON'S RARE BOOK FAIR 2024

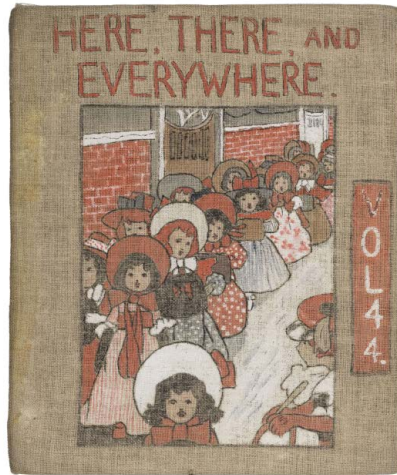
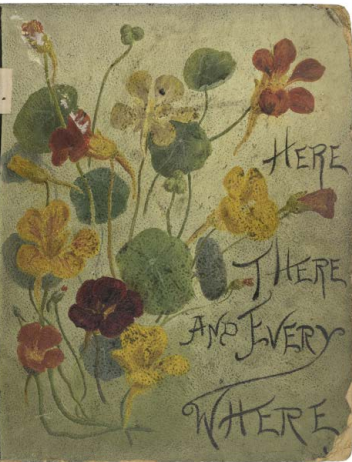
Jarndyce Books

Hugoumont at Waterloo, a fine looking quiet man, a young quaker, and a West Indian who lost his money rapidly to the Captain.

The journal finishes with a full list of expenses accrued during the trip, the penultimate outlay being indicative of the authors' humanity: 1s.10d 'for poor woman on board'.

1820 [1825]

£6,500



## HERE, THERE, AND EVERYWHERE: AMATEUR MANUSCRIPT PERIODICAL

57. **MANUSCRIPT. PERIODICAL.** Here, There, and Everywhere. A magazine. In connection with the 'George Grace' Branch of the Scripture Union. 49 neat manuscript volumes (of 50), each with approximately 80-100pp, illustrated throughout with tipped in watercolours, sketches, puzzles, postcards, photographs; some pages coming loose. Small 4to. Orig. hand-decorated boards, varying cloth spines, some with cloth chemises; rather worn & rubbed, some volumes crudely rebacked, some spines defective but most are sound. With four supplemental volumes including a member's photograph album, New Year supplement with South Africa photos, an earlier magazine produced in collaboration with the editor, and a full index. [102391]

¶ A charming run of an amateur periodical founded by two young women and compiled by its subscribers - predominantly girls and women - from all over the UK. The volumes are comprised of original and copied stories, articles, poems, pencil and ink sketches, puzzles, watercolours, and more. Rhoda N. Crisford established the magazine and acted as its editor, and her (presumed) sister Lizzie N. Crisford acted as treasurer. Based on notes in the first volume, it seems that the girls may have been students at the City of London School for Girls, which had opened in 1894. The school had itself started a magazine in 1897, which relied on contributions from pupils and staff; perhaps the inspiration for *Here, There, and Everywhere*.

# LONDON'S RARE BOOK FAIR 2024

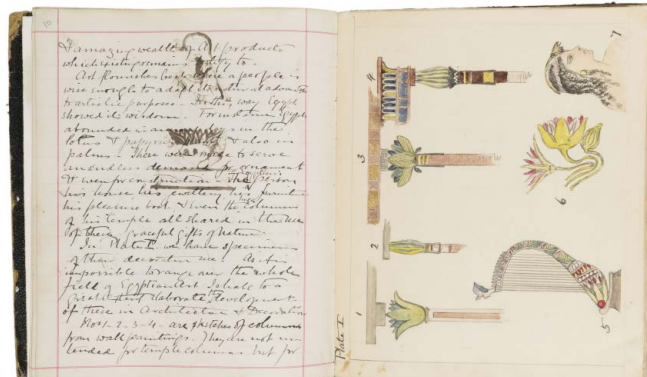
Jarndyce Books

Despite being connected to the George Grace branch of the Scripture Union, many of the items included in the magazine are not religious. There is a recurring section on cookery, instructions on pursuits ranging from beekeeping to bookbinding, and articles on diverse subjects including the Burma earthquake, travels in Canada, Egyptian tombs, the inventor of gas lighting, the Empress of India, travel from Rome to Pompeii, and many more. The illustrations are equally diverse, some comical and some lovely. The volumes are predominantly written in Rhoda's neat legible hand (she copied the entries submitted by members), but the artwork, puzzles, and photographs all have their own unique style (some rather more accomplished than others!).

The printed rules are tipped in at the beginning of volume one and outline how the magazine was to run. The annual membership fee was 6d and each member was required to make at least one contribution of two or more pages each year. Contributions were sent to the editor, Rhoda, who would then compile the volume and send it as a circular among the members, who were allowed to keep it for not longer than two days. Members were required to let the editor know of any infectious illnesses that had broken out, so that she could prevent the volume being sent to sick houses. The members were given numbers that they were to use in submissions instead of their names,

and many seem to have used pseudonyms in their entries so that only Rhoda knew the identity of the contributors. Each volume contains pages at the end in which the subscribers could write their review of the issue - these vary significantly from warm praise to harsh criticism depending on the volume. Each issue concludes with the names and addresses of each of the members, and two columns recording the date the volume was received and the date it was passed on.

Along with the 49 volumes of the periodical (regrettably Volume 19 has at some point been mislaid), there are four supplemental volumes, including a full alphabetised index of the almost 1050 works contained across the periodical. There is a charming outlier volume, bound in floral cloth, called 'Ye Magazine of Ye Citie Sparrows', which seems to be an earlier magazine produced by the Crisford sisters - in this case Annie is editor and Rhoda the treasurer. An undated 'New Year's Supplement to Hear, There, and Everywhere' includes 14 photographs from South Africa bound together in drab grey wrappers, depicting everything from riverboats to diamond mines. A unique item in this collection is the photograph album of members, compiled by Rhoda in 1912, two years after the magazine ended. These 42 photographs, 29 of which are of girls and women, offer a charming glimpse into the faces of the people that made this endeavour such a success for fourteen years. The photo pages are attractively decorated with pen & ink, pencil, or watercolour designs, and the opposite page names each person in the photographs and gives an overview of their contribution to the magazine.



# LONDON'S RARE BOOK FAIR 2024

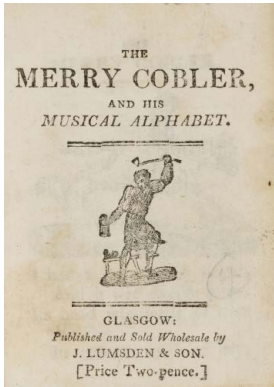
## Jarndyce Books

This periodical is a wonderful survival, deeply reflective of its time, and offering fantastic insight into the interests and passions of its members. While it does exist within the framework of a religious society, the members - especially the women and girls - created a magazine that they themselves wanted to read. It includes sweet morality tales and reflections on faith, but also devotes many pages to poetry, current events, travel, and truly wide-ranging hobbies. The artistic styles depicted within the volumes and on the covers demonstrate that the contributors were well-versed in popular styles of the time and that they enjoyed making those styles their own. This magazine was clearly an important creative outlet for its members and fostered a supportive community in which the contributors could experiment and grow in their work.

1897-1910

£4,000





### MUSICAL ALPHABET

58. **MERRY COBLER.** The Merry Cobler and His Musical Alphabet. 16mo. Glasgow: J. Lumsden & Son. Front., vignette title, illus. 32pp including the orig. marbled paper wrappers, front wrapper inscribed 'Merry Cobbler' in contemp. ink. A lovely copy. [101074]

¶ 'A is an Apple, / You can buy in the street; / B is a Barber, / So clean and so neat. / C is a Cat, / That catches the Mice; / D is a dog, / That plays very nice'. [c.1815] £220

### A PHYSICIAN'S TALE

59. **MILFORD, Heberden.** A Physician's Tale. FIRST EDITION. 3 vols. Hurst & Blackett. Initial ad. leaf vol. I; final leaf of vol. III repaired at lower margin without loss. Contemp. half tan calf, raised bands, compartments in gilt, brown & green morocco labels, marbled paper boards; sl. rubbed, boards a little faded at edges. A handsome copy. [102317]

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

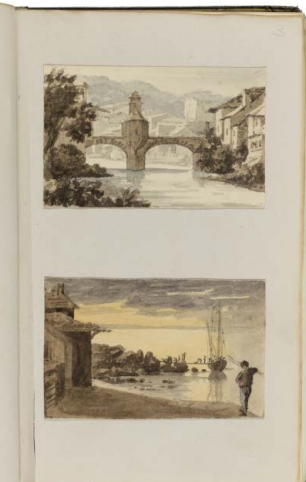
1854

£650

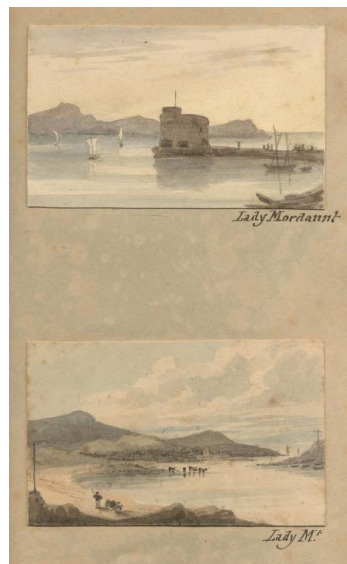


### WATERCOLOUR ALBUM

60. **(MORDAUNT FAMILY)** An early 19th Century Album of Watercolours, by a member of the Mordaunt family. 40 illustrations (watercolour, wash, pencil, pen & ink) & one printed image, dated from 1815 to 1829, laid on to 29 leaves of various coloured paper; binding a little shaken. Orig. dark blue grained calf, initialed 'T. [or C.] S. M.' on front board, dated 1833 at foot of spine; rubbed. a.e.g. Armorial bookplate initialed C.J., 1919, on leading pastedown; later pencil book label of J. D. Derry, 1947, on first leaf. [100599]



¶ An attractive album of accomplished illustrations by various contributors compiled, most probably, by a member of the Mordaunt family. Included are two undated watercolours by Lady Marianne Mordaunt née Holbech, wife of Charles Mordaunt, 8th Baronet. The Mordaunt family are connected closely to the Eliots of Port Eliot, in the Parish of St. Germans, Cornwall. There are a number of illustrations of Port Eliot and two other illustrations are initialed S.C.E., possibly Susan Caroline Eliot who was born in 1801. Although many of the illustrations are entirely anonymous, some are initialed, including S.G., K. E., F. J. and G. E. W. Also included is what appears to be a lovely pencil portrait of our compiler aged about 10, inscribed 'ME. by Miss Masters, 1824' (although it is possible that these are initials). (See Eliotsofporteliot.com).



1815-1833

£1,500

### FIRST EDITION OF HEADLONG HALL

#### HEADLONG HALL.

All philosophers, who find  
Some favourite system to their mind,  
In every point to make it fit,  
Will force all nature to submit.

LONDON:

PRINTED FOR T. HOOKHAM, JUN. AND CO.  
OLD BOND STREET.

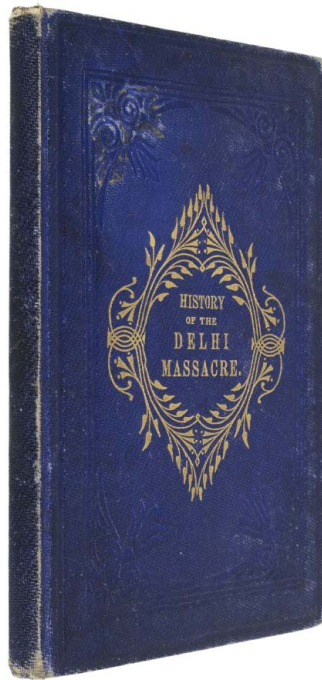
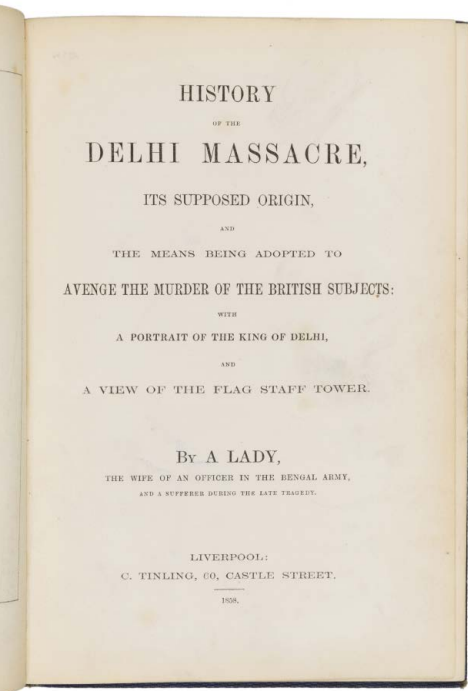
1816.

61. **(PEACOCK, Thomas Love)** Headlong Hall. FIRST EDITION. 12mo. Pinted for T. Hookham, jun. & Co. Bound without the half title; occasional spotting. Neatly bound in mid-20thC full maroon calf on sl. heavy boards, double-ruled gilt borders, spine directly lettered in gilt. v.g. [102329]

¶ The scarce first edition of Peacock's social satire, in which 'a group of whimsical personages assemble at the hospitable mansion of a gentleman in the most romantic part of North Wales'.

1816

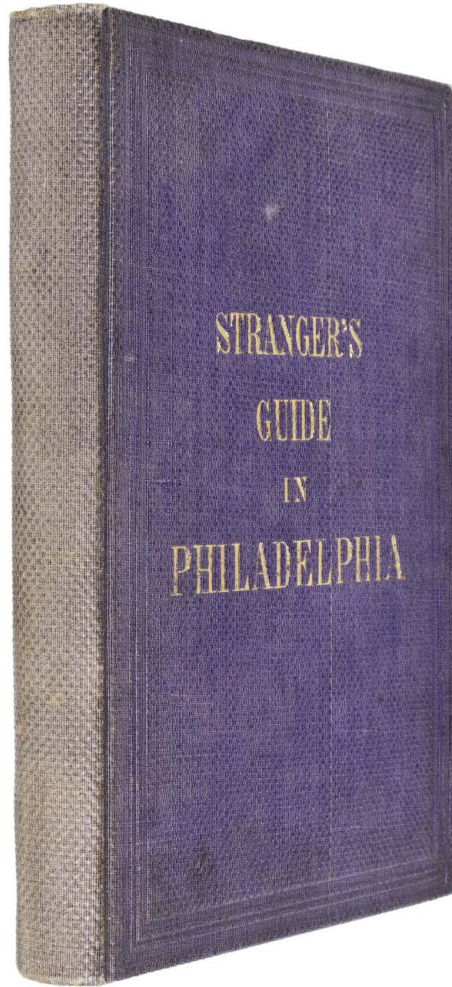
£2,250



### FIRST-HAND ACCOUNT OF THE DELHI MASSACRE

62. **(PEILE, Fanny)** History of the Delhi Massacre, its supposed origin and the means being adopted to avenge the murders of the British subjects: with a portrait of the King of Delhi, and a view of the Flag Staff Tower. By a Lady. Liverpool: C. Tinling. Front. port., & one further plate; sl. dusted. Orig. blue cloth, dec. in blind & gilt, lettered in gilt; a little rubbed & dulled. [102155]

¶ BL and Oxford only on Copac; OCLC records two U.S. copies at Harvard and University of Pennsylvania. Peile is described on the title as 'the wife of an officer in the Bengal Army, and a sufferer during the late tragedy'. A horrifying first-hand account of the attack on Delhi at the outset of the Indian Rebellion of 1857-58. An uprising against the ruling power of the East India Company (on behalf of the British Crown), Peile records that the rebellion was triggered by the introduction of new cartridges for the Enfield Rifle. Indian soldiers in British employ refused to use them following the circulation of rumours that they had been greased with beef and pig fat. Peile describes the initial attack in which some of her fellow Europeans were killed and butchered followed by the explosion of the magazine and a panicked retreat of the army and European inhabitants. 'On the retreat, a sound so rarely heard by Englishmen, being blown, pen cannot describe, senses can scarcely imagine, the utter confusion that ensued among the more tender. Husbands were calling for their wives, wives for their husbands, children for their parents, and the whole for their conveyances'. Peile successfully escaped, despite a number of terrifying encounters along the way, through Allipore, to Balghur and then Kurnal.



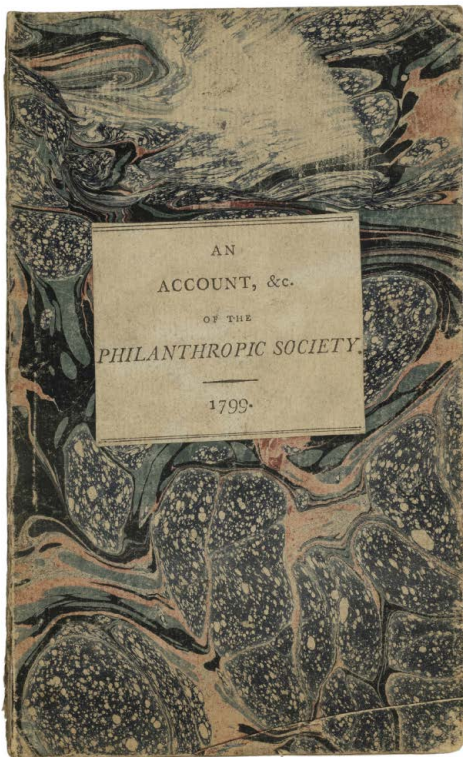
**FINE COPY OF AN UNRECORDED EDITION - WITH FOLDING MAP**

63. **PHILADELPHIA.** The Stranger's Guide in Philadelphia, to all public buildings, places of amusement, commercial, benevolent, and religious institutions, and churches, principal hotels, &c. &c. &c. Including Laurel Hill, Woodlands, Monument, Odd-Fellows', and Glenwood Cemeteries. With a map of the consolidated city, and numerous illustrations of the principal buildings. Philadelphia: Lindsay & Blakiston. Front., folding map, illus. Orig. purple pebble-grained cloth, blind-ruled borders; spine faded but a lovely crisp copy. Pencil inscription on leading f.e.p.: 'James W. Johnston, Philadelphia 18th August 1865'. [102302]

¶ OCLC records editions from 1855 (two copies only) up to 1866 (one copy) but does not record this edition for 1865.

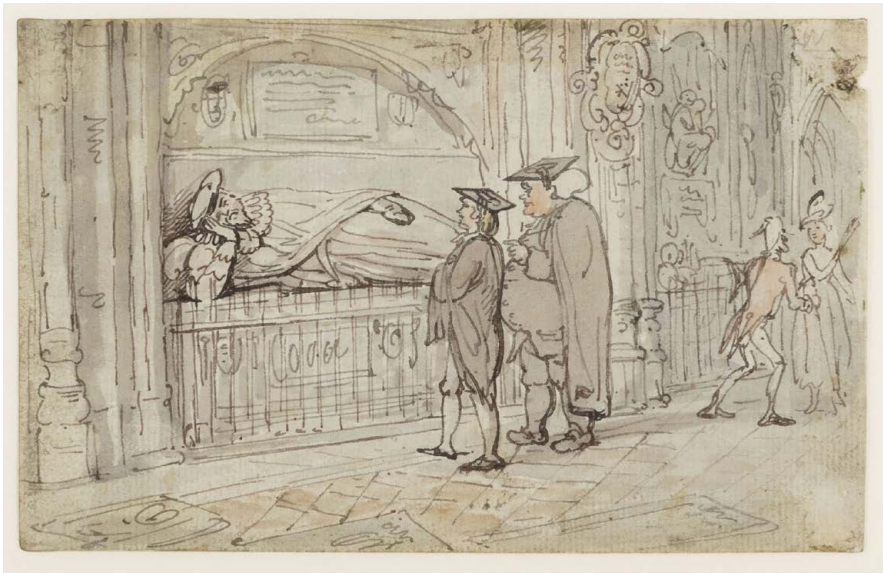
## RESCUING THE 'FATAL DEPRAVITY' OF THE LOWER CLASSES

64. **PHILANTHROPIC SOCIETY.** An Account of the Nature and Views of the Philanthropic Society, instituted in the year 1788, for the prevention of crimes, by the admission of the offspring of convicts, and for the reform of criminal poor children. To which are annexed, the laws and regulations of the Society, with an abstract of the income and expenditure of last year. Printed at the Philanthropic Reform. [ii], 26, [7], [1] blank. 12mo. A nice clean copy. Original marbled paper wrappers, printed paper label to front wrapper; spine split at leading hinge & a little worn. A very pleasing copy as issued. [97718]



¶ ESTC T117080 listing the BL, Cambridge and University of British Columbia only. An issue for 1797 (ESTC N16120) is recorded in four locations only. Established in 1788 the object of the society was 'to unite the purposes of charity with those of industry and police', seeking to rescue children from the 'fatal depravity which pervades the lower classes of the people'. 'It is a well known fact, that of the multitudes who fall victims to the violated laws of their country, the majority are trained and educated by experienced thieves, in a course of dishonesty, and are as regularly brought up to this way of life, as other persons are to common trades and professions...' The society constructed buildings for Philanthropic Reform offering apprenticeships in various trades. The pamphlet lists 'a few of the children': 'A boy aged 13. Received sentence of death at the assizes at Nottingham, for a felony;

was afterwards sent on board the hulks, to be transported to Botany Bay; but at length received his Majesty's most gracious pardon on condition of his being received into the Philanthropic Society... A boy aged 12. A vagrant orphan, who had subsisted by raking the kennels for nails, &c, recommended by Wm. Bleamire, Esq. by whom he had been committed to prison, and was afterwards tried for a theft in company with another boy... A girl aged 12, who lived at a house of infamous character with her half sister, a blind woman, who subsists by begging. She was recommended by Lady Susan Bathurst to the Committee...' The final pages are dedicated to the rules of the society.



ROWLANDSON SKETCHES

65. **(ROWLANDSON, Thomas)** Two Watercolour Sketches. Watercolour, unsigned, 11.5 x 18cm, double mounted with another watercolour on verso. Framed & glazed. [102423]

¶ Two gentlemen, one rather larger than the other, both wearing academic caps, stand looking at a tomb inside a grand church; a man and woman stand to the right seemingly in some kind of altercation. The verso depicts a classic Rowlandson street scene, with a carriage, diligence, and numerous characters of all kinds walking on their merry way.

[c.1820]

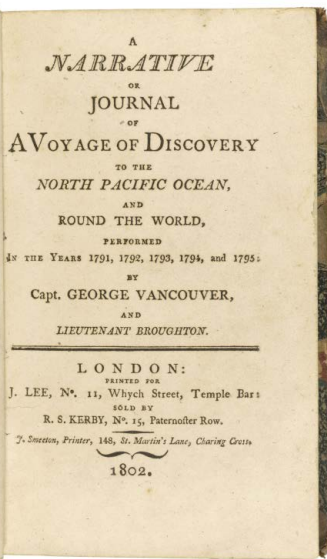
£1,250 †



### A VOYAGE OF DISCOVERY TO THE NORTH PACIFIC & FIVE OTHER TITLES

66. **SAMMELBAND.** A volume of Six Printed Works, with the contents recorded in manuscript on the front board. 12mo. Six titles in contemp. half sheep, marbled paper boards, ms. contents on front board; a little rubbed & worn. [99163]

¶ 1. VANCOUVER, George. A Narrative or Journal of a Voyage of Discovery to the North Pacific Ocean, and round the world, performed in the years 1791, 1792, 1793, 1794, and 1795. Printed for J. Lee... 1802. 80pp. Copac records a single copy at the BL with OCLC recording only digital copies. First published in 1798 in three volumes.



2. LACKINGTON, James. Remarkable Memoirs of the celebrated James Lackington, Esq. Late bookseller in Chiswell-Street... Printed for T. Hughes. 3pp ads (trimmed close to fore-edge). 1806. 36pp, engraved front. port. Although Lackington's memoirs were much reprinted - *Memoirs of the first forty-five years of the life of James Lackington* - was first published in 1791, this title is unrecorded on both Copac and OCLC. The text is reprinted with permission from *Granger's Wonderful Museum* which is advertised, with a woodcut illustration, on page 4.

3. CLARKE, Adam. A Dissertation on the Use and Abuse of Tobacco. Wherin the advantages and disadvantages attending the consumption of that entertaining weed, are particularly considered... The second edition. Printed for G. Whitfield. 1798. [iv], 32pp. Trimmed close with occasional partial loss to signature & page number. ESTC T109073. First published in 1797.

4. WHATELEY, William. Directions For Married Persons: describing the duties common to both, and peculiar to each of them. Printed for G. Paramore... 1794. 92, [2]pp. ESTC N964, not in BL, John Rylands only in the UK, Duke and Huntington only in North America. First published in 1619 under the title *A Bride-Bush. Or Directions to Married Persons*, the second edition was published in Bristol in 1753 followed by three further 18th century editions of which this is the last. All four 18th century editions are recorded in four or fewer locations.

5. DILLON, John. A Short Account of John Dillon, preacher of the gospel. Written by himself. Printed for C. Whitfield. 1796. 11pp. ESTC N22397, not in BL, John Rylands and Duke University only. First published in 1771; all six 18th century editions, of which this is the last, are recorded in four or fewer copies.

6. (NEWLAND, Jane) A Short Account of the Life and Death of Jane Newland of Dublin, who departed this life, October 22, 1789. Fourth edition. Printed for G. Whitfield. 1797. 12pp. ESTC T178586, not in BL, John Rylands and Duke only.

An interesting sammelband of rare pamphlets including an edition, recorded in only a single copy, of Captain George Vancouver's *Voyage of Discovery*. Originally published in three volumes with a suite of plates, this edition abridges



Vancouver's narrative of his exploration of North America's northwestern Pacific Coast regions to just 80 pages. The five following pamphlets relate in some way to conduct and religion, and Methodism in particular. The unrecorded Lackington edition was published after the publication of his *Confessions* which retracted his previous criticisms of the Methodist Church and in the same year as he paid for the construction of the Temple Methodist Church in Taunton. Both John Dillon and Jane Newland were fervent Methodists, whilst Clarke's dissertation was written 'in the fear of God, and with the simple desire to be useful to my Brethren'. In *A Bride-Bush* the Puritan Cleric William Whateley caused great opposition in the church by suggesting that the sin of adultery or wilfull desertion dissolveth the bond and annihilateth the covenant of matrimonie'. This was retracted in the 1623 second edition. In this, and other 18th century editions the text reads: 'This sin [the 'long continuance' of adultery] doth untie the knot of marriage, and annihilate the covenant first made; so that the party wronged, is free from the law of his husband or wife, and at his or her own choice, whether he or she will accept again of such a perfidious yoke-fellow...'

1789-1806

£2,200

### CURIOUS SAMPLE BINDING?

#### 67. (SAMPLE BINDING)

**HEBER, Reginald.** Heber's Hymns. 4to. Sampson, Low, Marston, Searle & Rivington. Illus. title, illus.; browning to first & last leaf.

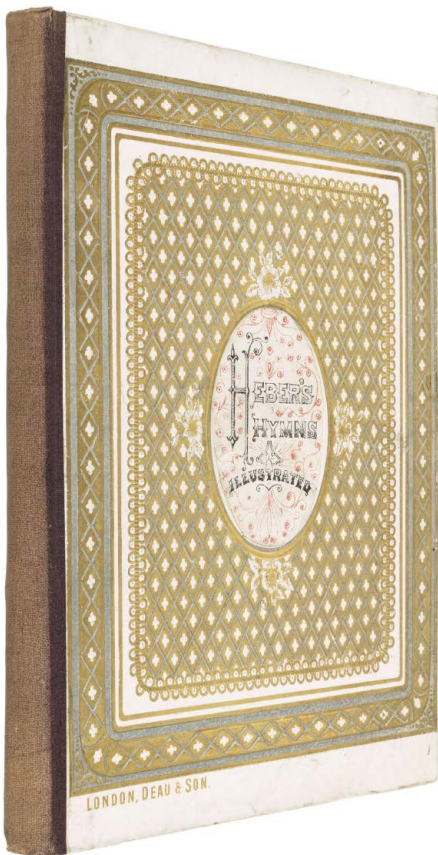
Contemp. white paper boards, lettered 'London, Deau & Son' at lower margin, heavily decorative gilt onlay on both boards with central oval printed paper title label on front & twee riverscape on back, purple cloth spine (faded). Book labels of Robin de Beaumont & Anthony David Estill on leading pastedown. 88pp.

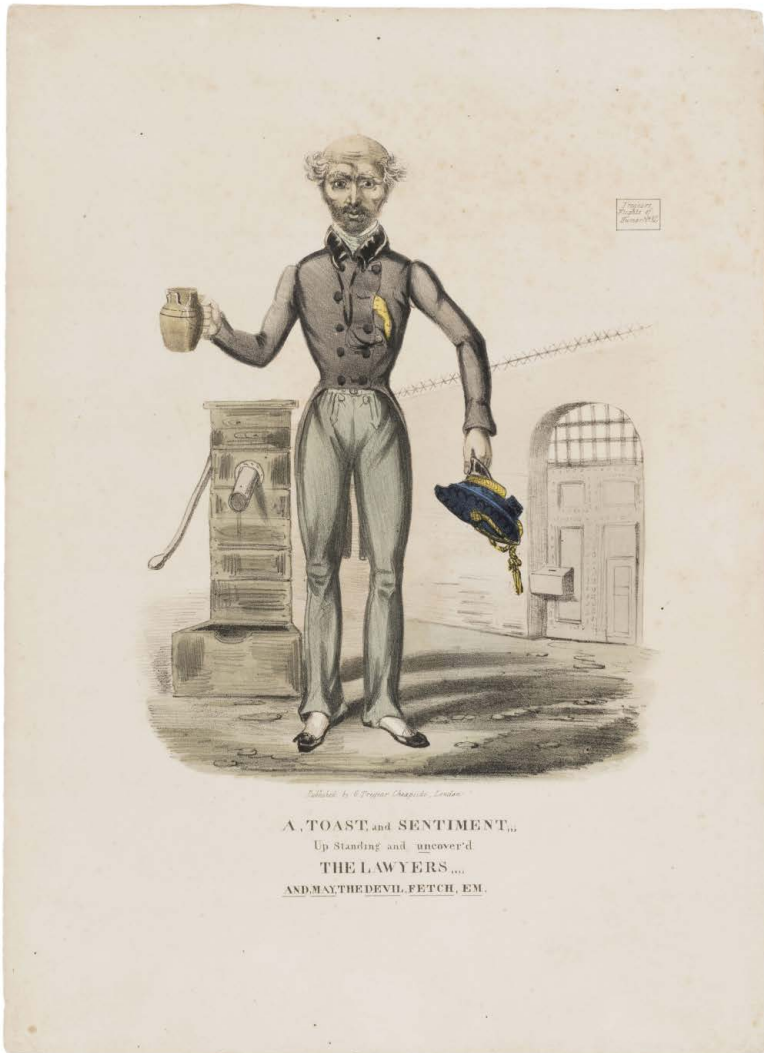
[102105]

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

1882

£350





**UNRECORDED SATIRE ON LAWYERS - MAY THE DEVIL FETCH 'EM**

68. **TREGEAR, Gabriel Shire, pub.** A, Toast, and Senitment;;; Up Standing and Uncover'd. The Lawyers;;; And, May, The Devil, Fetch, Em. G. Tregear. Hand-coloured etching; sl. creased. 30 x 24.5cm, with wide margins. A nice copy. [102325]

¶ Not in the BM; unrecorded on Copac and OCLC; no other copies traced. From Tregear's Flight of Humour series, number 32. A well-dressed man, holding a hand in his left hand and raising a jug in his right, stands with a water pump just behind him and a prison wall and door in the background.

[1835]

£850 †



**COMPLETE IN 32 WEEKLY PARTS**

69. **TROLLOPE, Anthony.** *The Last Chronicle of Barset.* **FIRST EDITION** in 32 original parts. Smith, Elder & Co. 32 parts sewn as issued in orig. pale cream wrappers, printed in red & dark blue. With the occasional chip to corners or head & tail of spines, but overall a very well-preserved and bright set, in custom-made pale blue cloth box. [101336]

¶ Trollope Society Catalogue 29; Sadleir (Trollope) 26. Issued between December 1866 and July 1867, this was the last of the Barsetshire Chronicles, and the only one to be issued in parts. Each part was issued with one full-page plate and one vignette. The first book edition appeared in two volumes in 1867. The parts are paginated for two volumes, with the titlepage and contents leaf for Vol. I bound at the end of the 16th number, and those of Vol. II at the end of the 32nd number.

1866-1867

£2,250

THE BLACK BOOK IN ORIGINAL PARTS

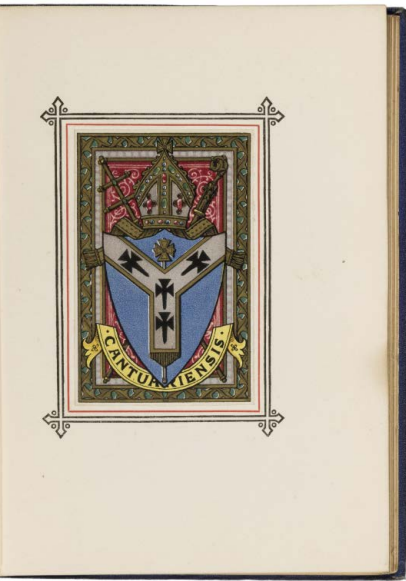
70. (WADE, John, ed.) *The Black Book; or, Corruption unmasked!* Being an account of all places, pensions, and sinecures, the revenues of the clergy and landed aristocracy; the salaries and emoluments in courts of justice and the police department; the expenditure of the civil list;... the robbery of charitable foundations;... the whole forming

a complete exposition of the cost, influence, patronage, and corruption of the borough government. FIRST EDITION in XX original parts. John Fairburn. XX parts in 18. Uncut & sewn as issued in orig. buff printed paper wrappers; large uneven tear to final 8 leaves with loss of some text, smaller tear to further 5 leaves without loss, part XIII lacking back wrapper, parts I, VI & XIII & XVII & XVIII (2 parts issued together) worn, the remaining parts with sl. wear & creasing but in remarkable good condition. Contemp. signature of Mr Buck on 8 parts. [102408]



¶ We can find no record on Copac or OCLC of any copies in original parts. An imperfect but exceptionally rare copy. First published in book form in the same year. Dedicated to the people, 'the victims of misrule', Wade's object in printing *The Black Book* was to 'show the manifold abuses of an unjust and oppressive system; to show how it has ruined the country, and by what ramifications or influence it has been supported'. In it, he records the 'State of the finances' of state and alphabetically lists notable gentlemen together with their 'Places, Pensions, Grants, Sinecures, and Emoluments'. Published by the radical publisher John Fairburn, the paper wrappers carry numerous advertisements for his other publications. On one wrapper he describes his publishing as a 'Rotten Rag Manufactory' and beneath, advertises the newly published *The Threadneedle Street Catechism; or, Bank Bubble Exposed* together with, under the heading 'National Swindling', *The Bank Restriction Catechism; or, The Threadneedle-Street Jugglers Exposed*. Other publications advertised include accounts of the Peterloo Massacre, *The Free-Born Englishman, A Political Lecture On Heads, A Guide to the Cape of Good Hope*, among many others.

THE AUTHOR'S OWN COPY



71. **WARREN, Albert Henry, illus., & WOODWARD, John.** Arms of the Episcopates of Great Britain and Ireland: emblazoned and ornamented by Albert Warren. Small 4to. (Chiswick Press.) Half title, chromolitho. title, dedication leaf & 48 further chromolitho. plates heightened in gold & silver, each with a printed description within red & black border on facing page, 14 unpaginated leaves of text, erratum slip pasted to recto of following f.e.p. Orig. blue cloth, bevelled boards, heavily blocked in gilt; some wear to head & tail of spine, a little dulled. Bookplate of the author, John Woodward, on leading pastedown; bookplate of Robin de Beaumont on leading f.e.p. a.e.g. [102295]  
 ¶ Scarce in commerce with the last auction recorded dated 1984. With heraldic notes by the Rev. John Woodward.  
 1868 £450

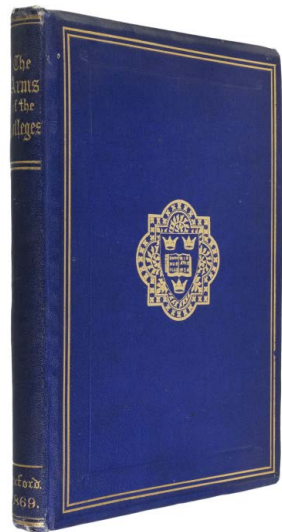
SCARCE PUBLICATION OF THE COLLEGE ARMS OF THE UNIVERSITY OF OXFORD

72. **(WARREN, Albert Henry, illus.) OXFORD, University.** The Arms of the Colleges and Halls of the University of Oxford, emblazoned. 4to. Oxford: T. & G. Shrimpton. Title, printed in red & blue, & 25 chromolitho. plates heightened in gold & silver, 5.5 x 8.5cm, signed 'A.W.', laid on to leaves & interleaved with thinner paper blanks. Orig. blue cloth, bevelled boards, borders in gilt & blind, central gilt motif, spine lettered in gilt; a little rubbed, hinges starting but firm. v.g. [102270]

¶ Not in BL; Oxford, Chethams and Leeds only on Copac; OCLC adds six copies in the U.S. For the attribution, see *Arms of the Episcopates of Great Britain and Ireland Emblazoned and Ornamented by Albert Warren*, 1868, illustrated with chromolithographs in the same style and also signed A.W. Neither Copac nor OCLC attribute the work to Warren.

1869

£350





### ARTS & CRAFTS PEWTER BINDING

73. **(WATTS, George Frederic)** Memorial Album dedicated to the artist George Frederic Watts, 1817-1904, put together by Christopher Hatton Turnor, architect of Watts Gallery. n.p. Large folio, 27 x 40cm. Around a hundred leaves of thick dark green sugar paper, partially filled with 58 black-&-white photographic plates, one colour plate, & with 18pp of text. Bound into contemp. full green sheep by the Guild of Handicraft (stamp on rear turn-in), front board with an additional pressed pewter panel with laurel wreath design, studded with 36 red & orange small glass beads, with four sl. larger teardrop beads in each corner (one v. sl. chipped); leading hinge sl. rubbed, but overall v.g. [102427]

¶ A very nicely produced and undoubtedly unique memorial album, commemorating the life of British artist George Frederic Watts, lettered on the front within a central wreath, '1817 / Watts / 1904'. The first 16 pages and final 40 pages of the volume have photographs tipped in, depicting Watts and his works. There are four portraits of the artist, one bearing his signature, dated 1902, and another showing Watts working

on his celebrated statue of Lord Tennyson (taken by Christopher Turnor in September 1903). The remaining images show paintings by Watts, either whole or a particular detail, some in situ at the purpose-built gallery in Compton, Surrey, which bore his name. The remaining blank leaves do not appear to have had anything removed from them. The binding bears the stamp of the influential Guild of Handicraft, established by Charles Robert Ashbee in 1888. From 1902 the guild was based in Chipping Campden, where a small

bindery, staffed mainly by women, produced high quality bespoke volumes.

Watts Gallery was designed by Christopher Hatton Turnor, 1872-1940, the compiler of this volume, who was still a relatively young and inexperienced architect when he was engaged by George Watts to design a gallery for his collection. Turnor, who had studied under and was heavily influenced by Lutyens, took on the commission in 1902, chosen for his affiliation with the Arts and Craft movement, and commitment to the use of local artisans and designers. The construction was completed in the Spring of 1904, just in time to be seen and appreciated by the ailing Watts, who died in July of the same year. Towards the end of this volume are 18 pages of manuscript notes, undated, in which Turnor describes, as well as he can remember them, his conversations with Watts between 1902 and the artist's death. They betray a sense of great reverence and respect from the young architect to this grandee of the British art scene. A fascinating and really rather beautiful volume, produced by one highly regarded craftsman, in honour of the life of another.



A GREAT RARITY

74. WILSON, Harriette (pseud. of Mme. Dubouchet, later Rochfort).

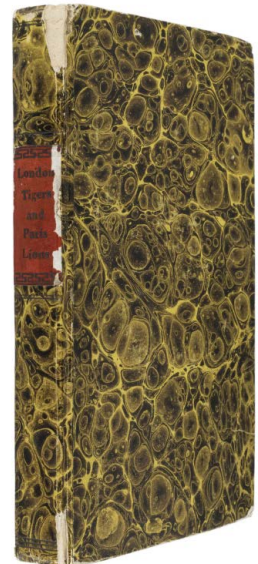
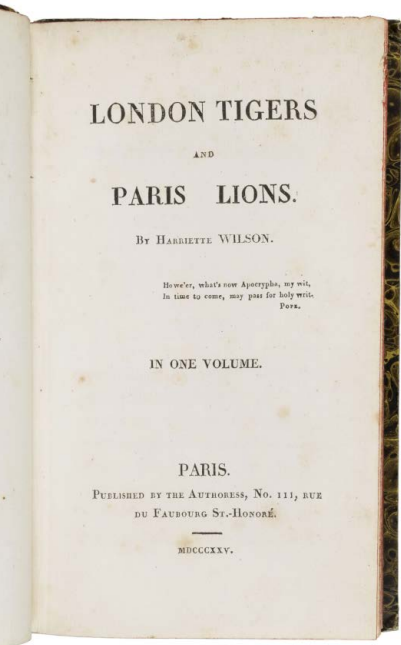
London Tigers and Paris Lions. FIRST PARIS EDITION. Paris: published by the Authoress, no. 111, rue du Faubourg St.-Honoré. Half title; occasional foxing. Orig. French marbled paper boards, printed red paper label; label & fore-edge of spine a little chipped with some loss of paper, most notably at head of spine. All edges red. Ownership stamp of Antonie Baumann on leading f.e.p. A very nice copy. [102201]

¶ Not recorded on Copac; UCLA, Princeton and Zurich only on OCLC. The last recorded sale on auction records was in 1905. The first London edition (preceding this Paris edition) was published by Stockdale in the same year, and includes 12 hand-coloured plates, an 'Advertisement by the editor', and a list of the characters. There are a small number of textual changes. cOPAC records only two copies of the Stockdale edition, at the BL and Senate house with only five U.S. copies on OCLC.

The very scarce Paris edition of 'a farcical narrative' satirising the visit of an English family to Paris by Harriette Wilson, 'the woman of fashion', described in later life as 'a wonderful old hag who lived on Lucifer matches and gin'. 1825 was also

year in which Stockdale had published Wilson's infamous *Memoirs* relating her life as a celebrated courtesan and exposing the identities of her lovers. Published in a 'desperate effort to live by my wits' Wilson is reported to have earned as much as £10,000 from sales of the book in addition to the hush money demanded from her clients in return for their sordid biography being omitted from publication.

Unsurprisingly, the general public were eager to know what was truth or fiction in *London Tigers*. The 'advertisement by the Editor' published in the Stockdale edition, suggests that the pre-publicity for the novel claimed it was a secret history: 'HERE'S a piece of pork and greens, exclaimed a good-humoured countryman, who got into some dilemma, with his cart and horses, one day. Here's a piece of pork and greens! This comes of notoriety. No sooner had the following little volume, got wind, than all the world was on the qui vive, to learn what characters, it was to contain.' The 'Editor' portrays Wilson 'tenderly sympathizing with her unhappy publisher [Stockdale]' in his fears that he'll be sued for libel as he had been by the sculptor Robert Blore following Wilson's unflattering portrait of him in her *Memoirs*: 'Poor Harriette, tenderly sympathizing with her unhappy publisher, who had not forgotten, that most extraordinary verdict which had been given against him, in Blore's case, and resolving to

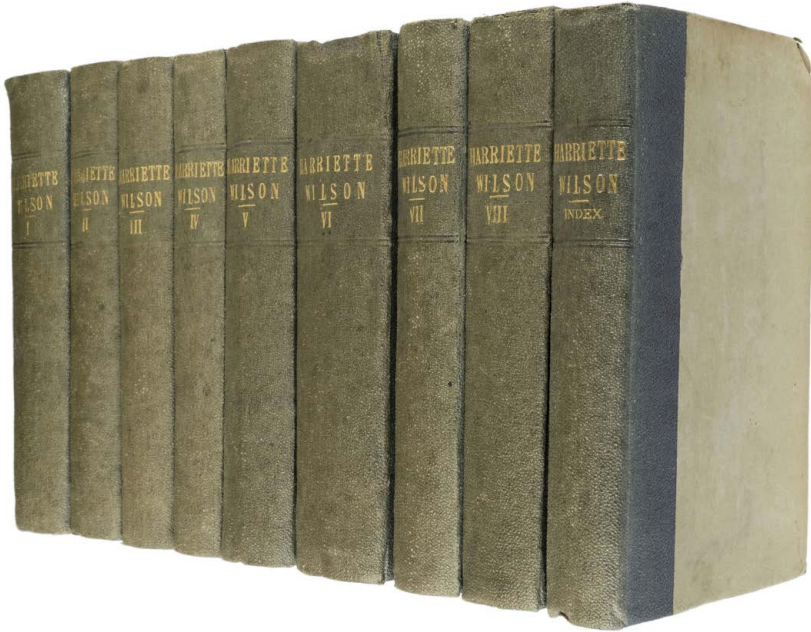


be secure against such a recurrence, in future, drew on her imagination for her modern romance, of Paris Lions and London Tigers'. As Lisa Wilson writes, 'In Wilson's literary career, we see the lines continue to be blurred between legitimate narrative satire, the secret history, and the potentially libellous memoir' (*British Women Writing Satirical novels in the romantic period Gendering Authorship and Narrative Voice*, Lisa M. Wilson).

Having earned her fortune from the publication of *Memoirs*, Wilson retired and married William Henry Rochfort living at 111 rue du Faubourg St. Honoré, the address from which this work was published.

1825

£3,500



**SCARCE COLLECTED EDITION OF HARRIETTE WILSON'S WORKS -  
ONE KNOWN COPY**

75. **WILSON, Harriette.** *Memoirs of Harriette Wilson*: written by herself. 8 vols. 12mo. J. J. Stockdale. Fronts. (all but one hand-coloured) & hand-coloured plates (40 in total), dated 1825. ISSUED TOGETHER WITH: *Index Analytical, Referential, and Explanatory of Persons and Matter, contained in Harriette Wilson's Memoir*. By Thomas Little. 12mo. J. J. Stockdale. 1831. 9 vols, all uncut & partially opened in orig. green paper boards, blue-green pebble-grained cloth spines, simply lettered in gilt; sl. wear to following hinge vol. I, otherwise a superb set. [102304]

¶ A rare collected edition of the works of Harriette Wilson. Copac records a single set at the BL with OCLC adding no further copies. A defective copy (lacking plates in volumes 5-8) is recorded at the Morgan Library. The last copy to sell at auction was in 1891. Issued with an account of a trial for libel brought against J. J. Stockdale as the publisher of Harriette Wilson's memoirs (58pp) appended to volume four with caption title: 'In the King's Bench. July 1st, 1825. Before the Lord Chief

Justice Abbot, and a common jury. Between Robert Blore, plaintiff, and John Joseph Stockdale, defendant. Included in volume eight is Wilson's novel (including coloured plates) *Paris Lions and London tigers*. A fourth edition titlepage, dated 1825 and printed on a smaller sheet, is tipped in. The first 512 pages of the Index are included in volume eight with the titlepage and pages 513-1032 in volume nine.

Harriette Wilson's *Memoirs* were first published in twelve parts by Stockdale in 1824. 'To Stockdale's consternation, other booksellers took the view that the indecent nature of these memoirs meant that they were not protected by copyright, and as a result a fair number of pirated editions quickly appeared, including at least one in the periodical press. The bibliographical details of the various editions, both with regard to text and illustrations, are somewhat opaque, and have to some degree been misunderstood.' In 1825, as well as an '11th edition' published by Stockdale, editions were published by Edward Thomas, T. Douglas, Duncombe, and T. Holt (serialized in *The Rambler*). The illustrations include ten portraits by George Cruikshank. Cohn 853 notes that *Plates Illustrative of the Memoirs of Harriette Wilson* was published by Stockdale separately to the book. 'Of these twenty-eight coloured plates, ten are portraits by George Cruikshank'. *Ximenes Collection of Harriette Wilson* (Princeton).

The autobiography of the celebrated courtesan, Harriette Wilson, whose career encompassed the affections of the Duke of Wellington, the Marquess of Worcester, the Duke of Argyll, and Lord Melbourne's son, the Honourable Frederick Lamb. Her memoirs were published in a 'desperate effort to live by my wits' as her popularity, and income, dwindled with age. Faced with the publication of intimate affairs, Harriette hoped that this threat would encourage her lovers to support her financially. Famously, the Duke of Wellington responded to such blackmail with the line 'publish and be damned'. She needn't have worried however, as the Victorian public greedily purchased her tales of aristocratic hanky-panky. Her memoirs are still in print today.

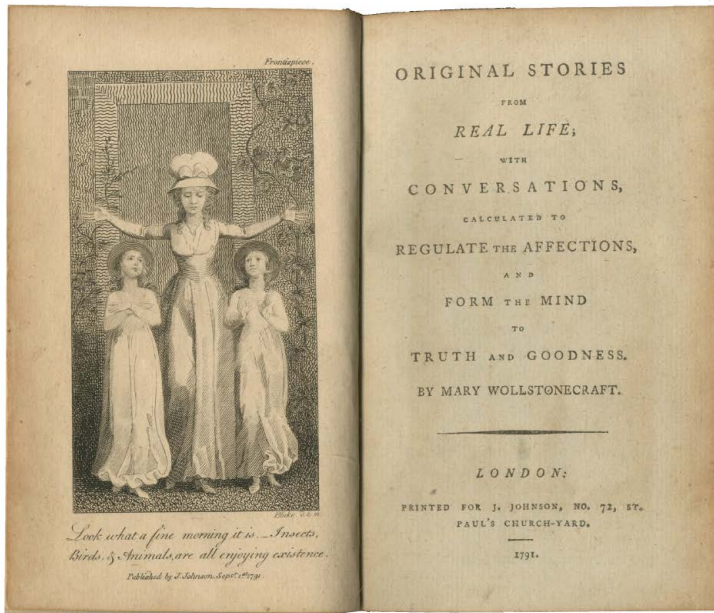
1831

£2,500



# LONDON'S RARE BOOK FAIR 2024

Jarndyce Books



## PLATES BY BLAKE

76. **WOLLSTONECRAFT, Mary.** *Original Stories from Real Life; with conversations, calculated to regulate the affections and form the mind to truth and goodness.* [2nd edn.] Printed for J. Johnson. 12mo. viii, [4], front. & five further plates, 177pp, ad. on verso if final leaf; v. sl. marginal browning in final few leaves, without final ad. leaf. Sympathetically bound in 20thC full sprinkled calf, spine ruled in gilt, morocco label. Small booklabel on leading pastedown of P.S. Young. A very attractive copy. [102428]

¶ Bentley 514A & Windle A3b; half title not called for. First published anonymously in 1788, this was Mary Wollstonecraft's second work to directly address female education, following the publication the previous year of *Thoughts on the Education of Daughters*. Unlike the earlier work, *Original Stories* used fictional narratives to illuminate a pathway from 'shameful ignorance' to 'principles of truth and humanity'. This edition 'with revised text, and the first to proclaim the name of the authoress', is augmented with six fine engraved plates by William Blake.

1791

£4,800





**MISERIES OF HUMAN LIFE**

*Getting up early in a cold gloomy morning, and on running down into the breakfast room, for warmth and comfort, finding chairs, table, shovels, tongues, pokers and fenders huddled into the middle of the room. Carpet tossed backward. - floor newly washed, windows wide open. - bees wax brush and rubber in one corner - brooms, mops and pails in another - and a dingy Drab on her knees before an empty grate.*

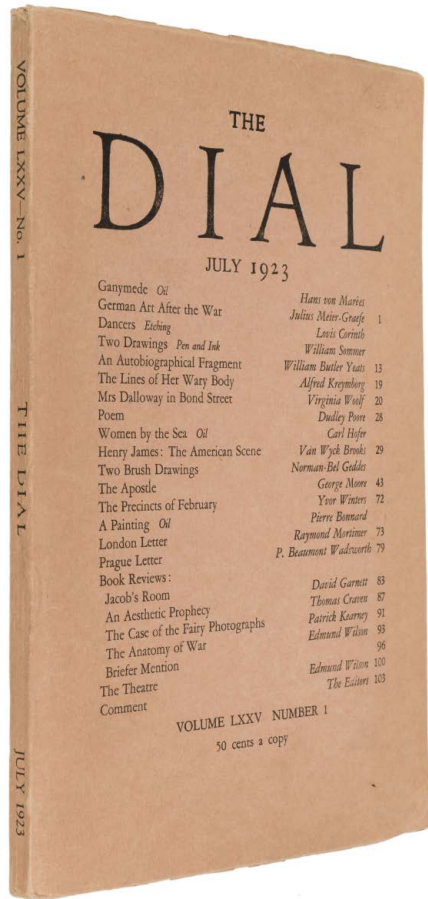
**MISERIES OF HUMAN LIFE: A DINGBY DRAB**

77. **WOODWARD, George Moutard.** Miseries of Human Life. Thos. Tegg. Hand-coloured etching; trimmed within plate mark, a little browned & mottled. 24.5 x 34cm. [98555]

¶ George BM Satires undescribed. Engraved by Thomas Rowlandson after Woodward. A domestic scene in which a woman, on all fours, scrubs at the hearth of a fireplace as a man creeps in behind from an open door. Beneath the title is written: 'Getting up early in a cold gloomy morning, and on running down into the breakfast room for warmth and comfort, finding chairs, table, shovels, tongues, pokers and fenders huddled into the middle of the room. Carpet tossed backward. - floor newly washed, windows wide open. - bees wax brush and rubber in one corner - brooms, mops and pails in another - and a dingy Drab on her knees before an empty grate'.

[c.1809]

£180 †



THE FIRST APPEARANCE OF MRS DALLOWAY:  
GLOVES NOT FLOWERS

78. (WOOLF, Virginia.) *The Dial*. Volume LXXC. Number 1. July 1923. Greenwich, Connecticut: The Dial Publishing Company. Ads. Illus. Orig. brown wrappers, stapled & glued; v. sl. rubbed. A very nice copy. [102464]

¶ This issue of *The Dial* features the short story 'Mrs Dalloway Goes to Bond Street', the first appearance of what would evolve into the opening chapter of *Mrs Dalloway* (1925). Woolf originally intended the story to be part of a book of short stories, but decided to expand and develop it into the first chapter of her novel. While there are hints of what the story would finally become, there are also marked differences, not least in the famous opening line, 'Mrs Dalloway said she would buy the flowers herself', which here starts life as 'Mrs Dalloway said she would buy the gloves herself'. This issue also contains writing by authors including W.B. Yeats, Edmund Wilson, and a review of Woolf's *Jacob's Room* by David Garnett, who would later marry Woolf's niece Angelica Bell.