



V O E W O O D  
R A R E  
B O O K S

Catalogue One





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## Introduction

Simon Finch Rare Books was founded in 1980. We had shops in Mayfair, Notting Hill and Holt, Norfolk. The firm dealt in a wide range of material from the highlights of science, literature and the arts to erotica and the counterculture. Voewood Rare Books, based in the woods of the house, is a continuum of that business. This, the first catalogue, is suitably eclectic.

The architectural historian, Niklaus Pevsner described Voewood as “a violently idiosyncratic building, some of its inventions reminding one of Gaudi’s work in Barcelona”. This is high praise and we hope that this catalogue reflects something of the spirit of Voewood.

It contains books annotated by S.T. Coleridge and the rare proof woodcuts for *Cupid and Psyche* made by William Morris from Burne-Jones’s designs and which pre-date the founding of the Kelmscott Press. There is material from the collections of the Barons Kennet of the Dene, the Macmillan family, and John Martin, the founder of the Black Sparrow Press and publisher of Charles Bukowski.

We hope that you find something to amuse, interest and inspire.

Simon Finch and Andrew Taylor  
Voewood.

Cataloguing: Andrew Taylor, Felix Pryor, Peter Mendes and Oliver Wood.  
Photography: Raven Cozens-Hardy  
Design: Fergus Partridge  
Printing: Barnwell Print Ltd.

With special thanks to Darian Leader.



Photo: Chris Taylor

## A Note on Voewood

Voewood was built between 1903 and 1905 by the architect E.S.Prior for the Reverend Percy Lloyd. It is one of the great houses of the Arts and Crafts Movement.

Percy's father, Edward Lloyd, made a fortune in publishing and paper mills. He had a lucrative line in pirating Dickens and also published Sweeney Todd. He was a friend of the Morris family who had lived in a large house in Walthamstow which Lloyd bought from them in 1857. That house was then given by Edward's son Frank to Walthamstow Council and is now the William Morris Gallery. The surrounding land is called Lloyd Park.

Shortly after its completion, Voewood was rented by Percy to the Meyrick-Jones family who founded a boys' school, Home Place. It was requisitioned in the First World War and in 1919 sold to Leicester Health authority. It has had various incarnations including as a hospital for girls with TB and a convalescent home. When I bought Voewood in 1998, it was a privately run old people's home then called Thornfield Hall – the name of Mr Rochester's house in Jane Eyre. It had been in institutional use for nearly a century. I had not really intended to buy the house but was captivated by its beauty and rarity: the criteria which I try to apply to the purchase of books.

The house was built on books and it feels good to be carrying on that tradition. The restoration and decoration took several years and there are many people to thank, in particular the textile designer Annabel Grey, David Garramore and his wife Chloe Mandy, and my neighbours Roger and Sylvia Ackling.

Simon Finch. Voewood.

For Jack Sheridan Finch and .....



# The Making of a Book

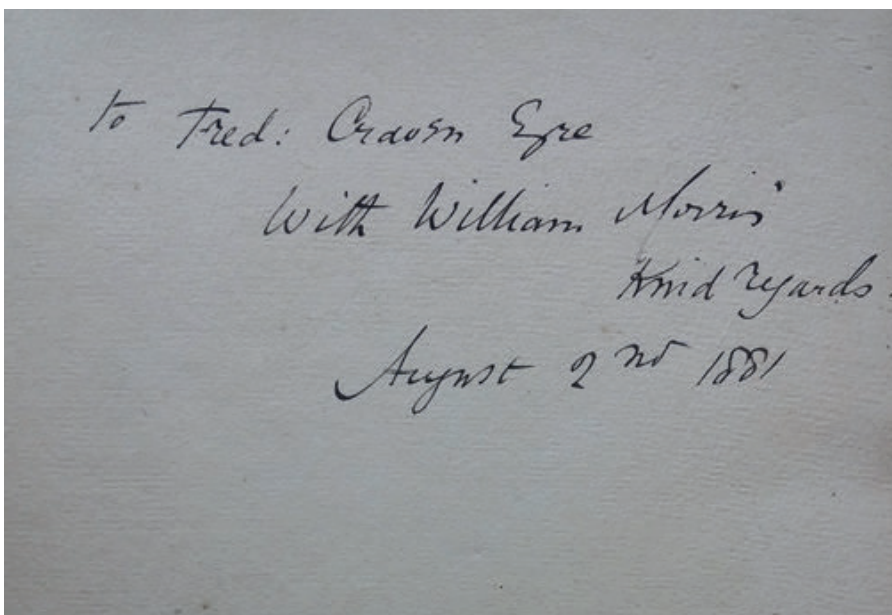
# 1 |

## Morris and Burne-Jones pre-Kelmscott

MORRIS, William and Sir Edward Burne-Jones. A complete set of woodcuts for *Cupid and Psyche*. London: n.p. n.d. [1881]

Forty four woodcuts for *Cupid and Psyche* with a further ten cuts of initials and borders for *Love is Enough* (two initials "L" and eight borders). Folio (473x300mm). Unpaginated. [1 bl. leaf], 52 leaves with woodcuts on the recto, 2 with cuts on the verso which form a single-title image with the accompanying print on the recto opposite: these are "The Procession to the Hill" (images 6 and 7) and "The Entry of the Gods" (final images 43 and 44). The woodcuts on thirty of the *Cupid and Psyche* woodcuts are printed on Michaellet paper. The

other fourteen and the *Love is Enough* prints are on non-watermarked paper. The prints are of different sizes but mostly 115mm high. The widths vary between 50mm, 80mm to 160mm. The handmade paper and the prints are in beautiful condition, fresh, clean and vibrant. The collection is bound in green half morocco and green and gold Papier Marbre Tourniquet. Front pastedown has the armorial bookplate of Kennet of the Dene and the ffep has the inscription: "To Fred. Craven Esq. with William Morris' Kind regards. August 2nd 1881." Craven had commissioned Morris and Burne-Jones to design a window for Thornbridge Hall, his Derbyshire house which he had rebuilt in the Jacobean style in the 1870s.





This set is therefore one of the small number made by Morris himself in 1881. There is some debate about the number of sets of *Cupid and Psyche* woodcuts. Sydney Cockerell claimed that there were no more than eight but Mark Samuels Lasner has located around

twenty four, most, not all, of which are complete. Only some of these sets have the additional prints for *Love is Enough*. Tipped in to the rear pastedown is a letter from Sydney Cockerell to Lord Kennet dated 5th October 1938 from his address in Kew: "I want to compare my

*Cupid and Psyche* prints with yours. Shall I come to tea one day for this purpose?". The letter also makes an unconnected but fascinating reference to the Munich Peace Agreement announced in Chamberlain's celebrated speech of 30th



September: "Yes, what a change the scarcely hoped for reprieve has meant for all of us!". Cockerell ends: "It seems to me that there is too much controversy in the air". Loosely inserted is a note by Lord Kennet dated 1939 setting out some background to these prints as given to him by Cockerell (presumably at the tea mentioned in his letter). Kennet states that eight sets were printed for Morris under Emery Walker's direction and given to, among others, May Morris, Robert Procter and Cockerell.

The designs of Burne-Jones and Morris for the story of *Cupid and Psyche* from Morris's *The Earthly Paradise* are among

the most important works in the history of the nineteenth and twentieth century book and can be seen as the starting point for the entire private press movement. Morris began work on *The Earthly Paradise* in 1865. Its structure, a Prologue with twenty four stories by different narrators was borrowed from *The Canterbury Tales* but the poem ranges much more widely than Chaucer's, taking in not only medieval tales but Norse myth and classical legend. While composing the work, Morris would read the stories to his friends in the evenings, Georgiana Burne-Jones keeping herself awake by pricking herself with pins. As the

writing progressed, Morris and Burne-Jones conceived a plan for a "Big Story Book" with woodcut illustrations to the poems. The plan was for a single large folio volume with between three and four hundred woodcuts made from drawings by Burne-Jones. About one hundred drawings were completed, seventy of which were for *Cupid and Psyche*. Initially, Morris gave the job of making the wood blocks to George Wardle and other assistants and it is thought that about seven were made by them (including one by Janey Morris's sister Bessie). But soon, Morris, thinking that he could do just as well despite no formal training, began to cut the



blocks himself and there is a charming sketch by Burne-Jones of Morris, brow furrowed, making one of the wood-blocks. William Allingham described the Burne-Jones and Morris style as founded on “old Woodcuts, especially those in *Hypnerotomachia*...[Their] work...might be called a kind of New Renaissance”. In fact, Morris’s woodcuts occupy an imaginary space between the Italianate clarity of the *Hypnerotomachia* and the darker, more heavily worked manner of Dürer. They are, of course, a brilliant technical achievement especially given that he was learning as he worked, but they also hint at a new aesthetic combining, as did the stories of *The Earthly Paradise*, the worlds of the North and the South.

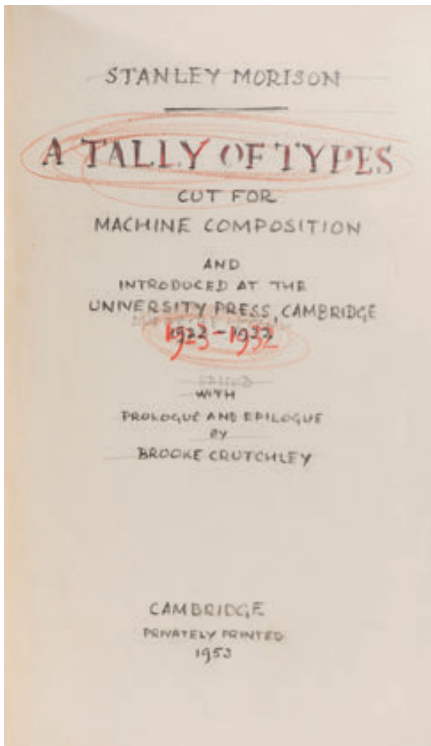
Morris produced forty four woodcuts between 1865 and 1867 but the “Big Book” with its hundreds of illustrations for *The Earthly Paradise* never appeared. The problem was not the woodcuts but the type-face. Printing in mid-nineteenth England was, in Morris’s view, a debased thing and the attempts to find a type-face which would match the rich illustrations failed. The project was set aside and Morris slowly worked, over the next two decades, on rediscovering the art of hand-printing, designing and making his own type-face which would work with the woodcuts he had made. The result was the Kelmscott Press founded in 1890. Morris died in 1896 and Burne-Jones two years later and so the illustrated

*Earthly Paradise* was never produced at Kelmscott (an unillustrated version was printed in 1896). Burne-Jones continued to work on his designs for the book, but recognising that it might never be printed, produced a series of twelve paintings from *Cupid and Psyche* for the Earl of Carlisle’s Kensington house designed by Philip Webb. These are now in the Birmingham Museum and Art Gallery. The legacy of Morris’s woodcuts is Kelmscott, the Arts and Craft printing renaissance and the private presses of the twentieth century. “The *Cupid and Psyche* Frieze by Sir Edward Burne-Jones at No. 1 Palace Green.” *The Studio*. 15 (October 1898): 3-13. Joseph Dunlap, *The Book that Never Was*.

**£65,000**

## 2 |

# A marked up proof copy of a central text on modern typography



MORISON, Stanley. *A Tally of Types: Cut for Machine Composition and Introduced at the University Press*, Cambridge. 1922-1932  
Cambridge: Privately Printed 1953  
A proof copy of Morison's study of typefaces. 265x167mm. pp. [viii], [102]. This being a proof, page numbers are in pencil and somewhat haphazard. Quarter red linen, marbled boards, no lettering. Rubbing to extremities. Loosely inserted is an eleven page booklet entitled "Specimen Pages. A Tally of Types". It has a date stamp of 14 July 1953. The proof pages which are in the different typefaces for each chapter have been pasted onto the leaves. There are twelve chapters. There are some typographical errors and the published version is slightly altered in places but this is essentially the final version of the text. However, much of the design work is in early draft. There are amendments in pencil in the margins in what appear to be Morison's hand and also instructions in pencil and coloured crayon for headpieces. A fascinating insight into the creation of this important and celebrated work.

*A Tally of Types* is a record of Stanley Morison's revival of historic typefaces during the first decade of his working as a consultant for the Lanston Monotype Corporation. But it also has the quality of a manifesto, a statement of how typefaces and printing should look in the twentieth century - a combination of the ancient and the modern. During the 1920s, Morison worked closely with the Cambridge University Press and in particular with Brooke Crutchley, the University Printer. It was Crutchley who commissioned *A Tally of Types* and wrote the preface. Only 450 copies were printed to be given to "friends of the University Printer in printing and publishing". Despite these relatively modest origins, this book has had a significant impact on the aesthetics of printing and lettering in the late twentieth century. The interest in typography which has accompanied the rise of the personal computer can be traced directly to Morison's work

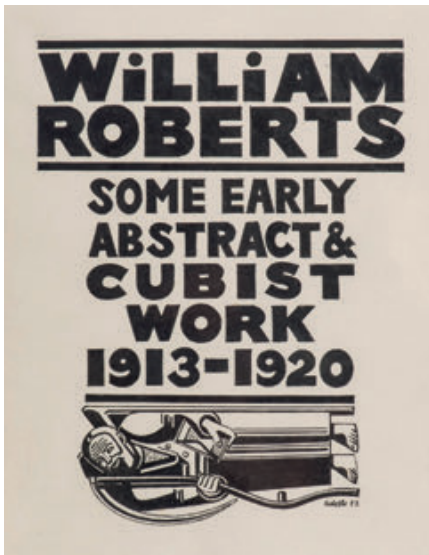
£950

### 3 |

# An artist's original design for his own book

ROBERTS, William. Book Cover for *Some Early Abstract and Cubist Work 1913-1920* 1957

Lettering and "Father Time design". Signed "Roberts 57". Pen and ink, 21 cm x 17 cm. Mounted on cream card and framed in simple light wood. Label on the back for the "Gillian Jason Gallery, 42 Inverness Street, London, NW1" where this work was exhibited in 1990.



William Roberts is something of a lost figure among British Modernists. Part of the Vorticist Movement, he was, and always felt himself to be, overshadowed by Wyndham Lewis. Indeed, a 1956 Tate Exhibition, "Wyndham Lewis and Vorticism", presented the movement as being the creation of, and dominated by, Lewis. Roberts's book, *Some Early Abstract & Cubist Work 1913-1920*, published in the following year, was an important attempt to bring his own work, and that of other Vorticists, out of Lewis's shadow. The book itself was published in a small edition of 300 and was a slim work. In part this was because, of the works that Roberts was using to support his claim that the important years in English Modernist art were those of 1913-15, before the term Vorticist had been adopted, few had survived. Of his own abstract work from these years, only reproductions were available, the originals having been lost. However *Some Early Abstract & Cubist Work 1913-1920*, was an influential book and the celebrated and distinctive cover demonstrates Roberts's skill as a typographer and designer in the classical modernist tradition.

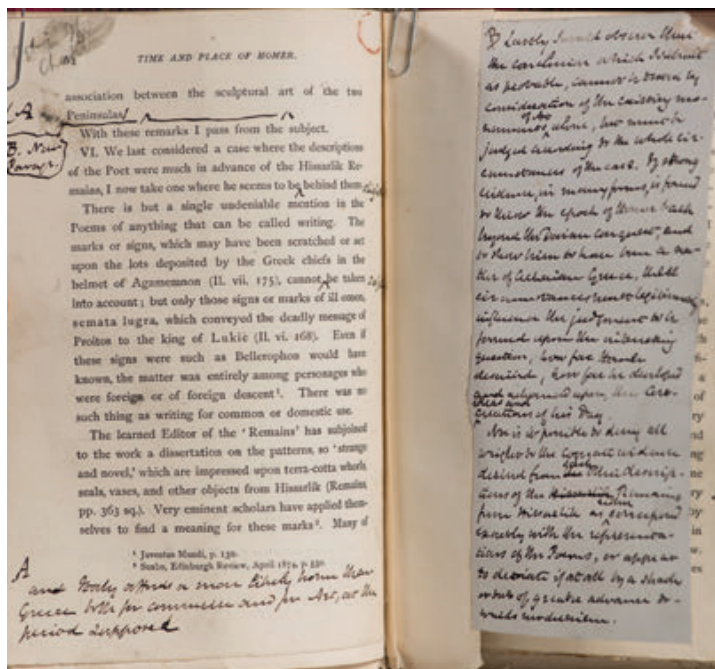
£3,750

# 4 |

## Proof copy with Gladstone's final corrections

GLADSTONE, Right Hon. W.E. *Homeric Synchronism: An Enquiry into the Time and Place of Homer* Proof copy with the title "The Time and Place of Homer or A Contribution towards determining the epoch of Homer in History and in the Chronology of the Egyptian monuments".

London: Macmillan and Co. 1876 Proof copy from 1875 with Gladstone's own extensive manuscript corrections. 8vo (200x135mm). pp. [iv], vi, 7-284 (pp. 59/60 printed twice). Red half morocco, marbled boards. Title *The Time and Place of Homer* in gilt on the spine. Five raised bands, simple gilt decoration in the compartments. Some rubbing to spine, joints and edges. Internally in very good condition although with pages untrimmed and offset as expected in proof form. Between E7 and E8 (pp. 63/64) a page has been tipped in with two paragraphs in Gladstone's hand. These additional paragraphs appear on p.62 of the first edition. The half title and title page in the preliminaries have the draft title *The Time and Place of Homer* on the half title and *The Time and Place of Homer or A Contribution towards determining the epoch of Homer in History and in the Chronology of the Egyptian monuments* on the title page with the date 1875. Bound in at the end of the book after the index is the half title and title pages for the final version of the text as it was published, the half title reading *Homeric Synchronism* and the title page with the date 1876 and the engraved vignette of a circular boat



referring to the text on p230. The foot of the first page of each gathering is stamped "Clarendon Press Oxford. 15 Jan 1876" and the head of these pages has been stamped with various dates from "11 Dec 75" to "7 Jan 76". On many pages Gladstone has written "Press" or "Press if found clear".

In 1874, when Gladstone's first spell as Prime Minister ended, he published two essays on *The Place of Homer in History*. These were expanded into *Homeric Synchronism*. This proof copy has a correction or amendment on almost every page, from a simple comma to the addition of complete paragraphs. One

eccentricity is Gladstone's insistence that, where a Greek name contains the letter "Y", it should be transliterated as "U", hence, Odusseus, not Odysseus. A contemporary review in *The Spectator* criticised this "strange spelling" which turned "Cyrus" into "Cures". As all these alterations appear in the first published edition of March 1876, it is clear that these amendments are the final ones. It is fascinating to see the finished book emerge in front of us, particularly when, at the end we discover the new title page.

£4,750

5 |

# A duplicate from the Vatican Library



Jacopo Morelli (1745-1819) was one of the leading classical scholars in Italy at the end of the 18th and the beginning of the 19th centuries. He was also the head of the Marciana Library in Venice for forty years. This volume is his edition of three classical texts: Aristides's speech against Leptines, Libanius's declaration in support of Socrates and fragments of Aristoxenes on the elements of Rhythm. The texts used by Morelli for these editions are those held by the Marciana Library. As the title page says, the works are: "ex biblioteca Veneta D. Marci nunc primum edit Jacobus Morellius, eiusdem bibliothecae custos." This copy is a duplicate copy from the Vatican Library (stamped on verso of title page and on the final page: Biblioteca Apostolica Vaticana: Duplicato) thus linking two of the most important Italian libraries.

MORELLI Jacopo (Jacobus Morellius) editor ARISTIDIS ORATIO ADVERSUS LEPTINEM Libanii Declamatio pro Socrate Aristoxeni Rhythmicorum elementorum fragmenta. Venice: Carlo Palesi. 1785 First edition. 8vo. (183x105mm) pp. xliii, 305. Text in Greek with Latin

translations facing. Contemporary vellum. All edges gilt, with gaufering. Marbled end papers. Burgundy leather label to spine, edged and lettered in gilt. Books from the Vatican Library are rare in commerce and this is a near fine copy.

£475

# Savage: Victorian anarchy



**COCKTON Henry** [Lionel Brough et al] *The Sisters. Or England and France. A Romance of Real Life. [The Beautiful Sisters. Oh! Lor! Unequalled in all England and France. A Romance of Real Lifelessness]* London: Published at the Office of The Illustrated London News 1844 [after 1874]

A bizarre and unique satirical defacing of Henry Cockton's novel about the differing fortunes of two sisters following their marriages. 8vo (230x140mm). pp. [ii], 258. Spine missing. Boards with borders tooled in blind and gilt with rubbing and wear. "L. Brough" stamped in gilt on upper cover. Bookplate of Lionel Brough on front pastedown. The first 30 pages are loose. The rest remain bound together.

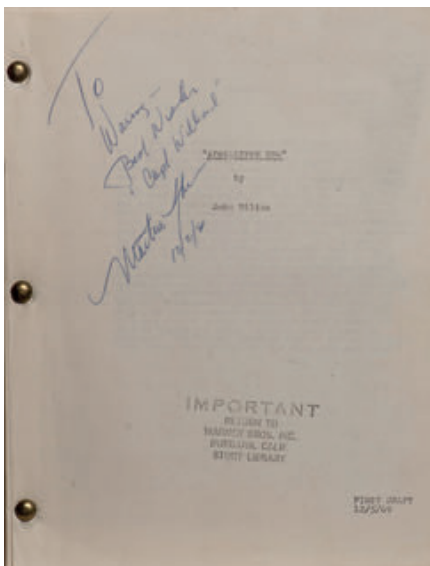
Overall the condition is poor but that is immaterial. In fact, its state adds a piquancy to the savage satire to which Cockton's dull but harmless novel, with its illustrations by Alfred Crowquill and Kenny Meadows, has been subjected. The title page has been altered to attack Cockton ("Vox Cockton est vox asini" - a reference to his best known novel, "Valentine Vox") and the illustrators: "With seventy engravings *being the very worst ever designed by Kenny Meadows and Alfred Crowquill and other sketches gratuitously contributed by much cleverer artists*". Each page contains in the margins copious sketches, cartoons, written asides and defacings of the original illustrations including a reworking of the frontispiece portrait of Cockton. These are done by hand in black ink and the drawings are of a high standard. They are all commentaries on the text itself and vary from the mild and charming (the chapter entitled "Life in the Country" has, as a headpiece, a drawing of a farmer and two pigs) to the frankly vicious such as the tombstone on the final page inscribed "Sacred to the Memory of John Smith who imprudently read *The Sisters* and never recovered the shock. Died April 2". The central conceit of this work is to reimagine *The Sisters* as a work so bad that it could have been written only by someone verging on madness. One of blank preliminary pages has an imagined letter from the dead Cockton to Tom Taylor who was, among other things, the editor of *Punch*. It is sent from the "Sanitarium" of Fiddler's Green. The work (described as a "Revised and Improved Edition") is dedicated to Samuel Warren who was

a lawyer and, from 1859-77, the Master in Lunacy, appointed to oversee mental asylums. On this dedication page is a list of names of the illustrators of this "Improved Edition". There are nineteen names, six of them "Brough" including the L. Brough whose book this was. Lionel (1836-1909) was an actor, writer and comedian. His brothers Robert, William and John Cargill, all writers, are also on this list as are the names J. Portch, Edw. Draper and C.H. Bennett. These men were all founder members of the Savage Club which first met in 1857 at the Crown Tavern, Vinegar Yard, Drury Lane. This was a Bohemian group of writers, actors and artists to which, later, Charlie Chaplin and Mark Twain belonged. The Club still exists. There is nothing to indicate that this work was done under the official auspices of the Club but the fact that so many of the contributors were members (or connected with members) suggests a unified purpose to the project which is borne out by the coherence and consistency of the drawings and commentary. There is no date but we have assumed that it must have been done after the deaths of Cockton, Meadows and Crowquill which would date it to no earlier than 1874. Why Cockton (who was a sad and luckless figure) and his illustrators should have been the target of such harsh treatment is unclear but this extraordinary work is a fascinating example of Victorian humour and satire which veers anarchically from the touching and childlike to the, well, the Savage.

**£950**

7 |

# “You either surf or fight” 1969 first draft screenplay of *Apocalypse Now*. Inscribed by Captain Willard



MILIUS, John. *Apocalypse Now* - First draft screenplay dated 12/5/69 Los Angeles: Creative Management Associates. 1969  
Soft bound in grey CMA card wrappers. 287x225mm. pp. 131. Text block near fine. Damage and closed tears to the upper cover with damage and wear to the spine. Stamped to the title page: “IMPORTANT. Return to Warner Bros Inc. Burbank, Calif. Story library”. Also with an ink presentation inscription from Martin Sheen. “To Waring - Best Wishes “Capt. Willard” Martin Sheen 10/2/80”. Loosely inserted is a colour studio publicity photograph (255x204mm) of Marlon Brando as Colonel Kurtz.

Released at the end of 1979, *Apocalypse Now* is regarded as one of the finest war films and a paradigm for the driven madness of the auteur. In 1969, John Milius was paid \$15,000 by Coppola to write the screenplay for a Vietnam film. George Lucas was to have directed it but the commercial failure of his sci-fi dystopia THX-1138 in 1971 (produced by Francis Ford Coppola) meant that the proposed film was shelved. Although it was several years before the project was resurrected by Coppola, accepting the commission established Milius as a major screenwriter: “that was the most important decision I made in my life as a writer. That sort of steered me onto the path of doing my own work and being a little more like a novelist ... I tackled an unpopular subject that no one was going to make a movie about where the chances were really slim that I could pull it off. There was no book, nothing but me and the blank page. And that was wonderful because I had followed my heart. One of the nicest times in my life was writing *Apocalypse Now*”.

Milius’s approach to the screenplay was literary and highly crafted, going through ten drafts, of which this is the first, completed in December 1969. *Apocalypse Now* is, famously, a re-imagining of Conrad’s *Heart of Darkness* through the Vietnam War. But the overall tone owes much to the “New Journalism” which emerged from the

conflict, especially Michael Herr’s 1969 article on the siege of the Marine Corps base at Khe Sanh.

In 1975, Coppola and Milius reworked the screenplay but, even a cursory read of the first draft shows how much of Milius’s original remains in the final film version. There are some changes (Robert Duvall’s character Captain Kilgore was originally called Kharnage) but many of the famous lines and the baroque savagery is there from the beginning: “Bomb them into the stone age” and, of course, “I love the smell of napalm in the morning”.

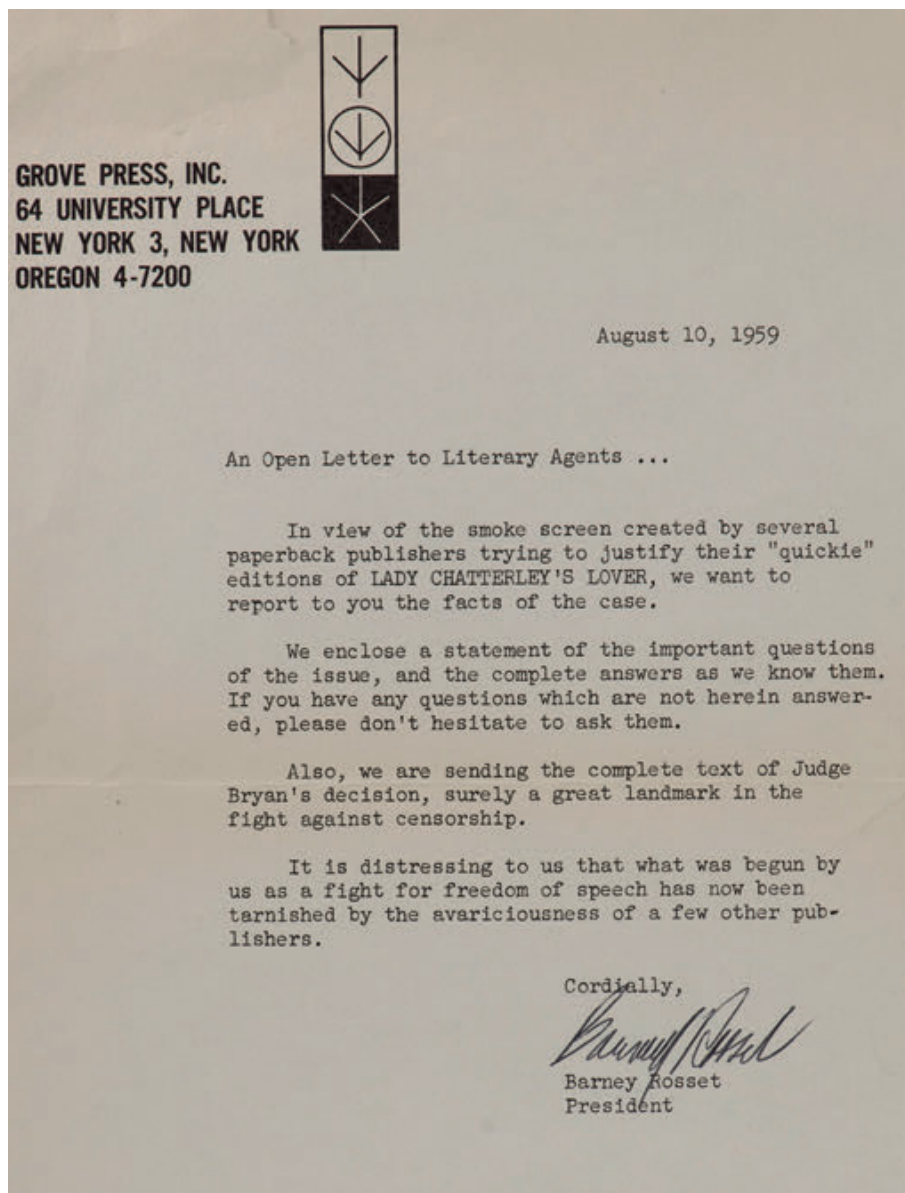
Unlike many of his background, Milius was desperate to fight in Vietnam but was rejected because of his asthma. Writing about the war therefore became the next best thing to fighting in it. Aside from Vietnam, his other obsession, as a young man, was surfing which he adopted as a quasi-religion when his family moved to California in the late 1950s. This explains the surfing references in *Apocalypse Now*. Milius has always been a Hollywood outsider: whether as part of the 1960s counterculture or now, as a NRA-supporting Zen Anarchist, he is, in many ways, his own Colonel Kurtz.

**£4,750**

# Lady Chatterley and the battle against American censorship

GROVE PRESS et al Documents and material relating to the first US publication of *Lady Chatterley's Lover*. 1959. A collection of ten documents, articles, press releases and letters relating to the dispute over the first US publication of *Lady Chatterley's Lover*.

In 1959, Grove Press published the first unexpurgated edition of *Lady Chatterley's Lover* in the United States. Alfred Knopf had published the bowdlerised, expurgated edition in 1932. Barney Rosset, the combative and courageous President of Grove Press had been approached in 1954 about the possibility of the publication of the complete book which was on the United States Post Office Department's "proscribed" list. Rosset has been described as living a life of "creative destruction. He found writers who wanted to break new paths, and then he picked up a sledgehammer to help them whale away at the existing order". The banned book that Rosset really wanted to publish was Henry Miller's *Tropic of Cancer*. Although he recognized that the publication of the full version of *Lady Chatterley's Lover* was important in itself, he saw it principally as his "sledgehammer" to break down the gates of censorship and open the way for other, more transgressive books. The material collected here relates to a specific episode in the story of Grove's publication of *Lady Chatterley*. When



Grove first published the book in May 1959, the U.S. Post Office Department had refused to distribute the book on the grounds of its obscenity. Rosset, who clearly enjoyed picking fights and seeing them through to the end, went to court and overturned the ban. A bound copy of the judgment is included here. The other documents all relate to the problem that arose when, ten days after the court judgment, The New American Library published a cheap paperback edition of the unexpurgated *Lady Chatterley's Lover* claiming that they had the consent of Lawrence's estate. Their (undated) statement should be read alongside Rosset's own statement of 6th August issued to Literary Agents with Rosset's covering letter in which he condemns "quickie" editions of *Lady Chatterley*. The New American Library, for its part, criticized Grove's "free-wheeling" campaign. During August 1959, the dispute escalated when Grove was served with what Rosset describes in one of his memos as a "rush job" summons by a "hit-and-run plaintiff". The Grove memos and press releases from this month make highly entertaining reading, Rosset and his colleague Fred Jordan clearly enjoying the fight which seems to have been played out in dingy magistrates' courts. Their memos have the air of hard boiled crime fiction – these are not tweedy gentleman publishers. But most of all it is the publicity that Rosset is relishing.

One memo begins: "Things are perking up at Grove Press. We are no longer being neglected".

The argument folded quickly and this set of papers ends with the joint statement of New American Library and Grove Press agreeing to drop the dispute but accepting that Grove Press "published the first unexpurgated edition of *Lady Chatterley's Lover* ever published in the United States".

For Rosset, his principal aim had been achieved. He and his publishing house were famous, a major victory against censorship had been won and, in 1961, he published *Tropic of Cancer*.

Undated: Press release from Barney Rosset, Grove Press. "Alice in Blunderland, or, How to swat a Lady with a folded piece of paper" (2 copies)

Undated: Memo from Fred Jordan to Barney Rosset.

Statement from New American Library of World Literature

21 July 1959 Court Judgment of Frederick van Pelt Bryan (Grove Press v Robert K. Christenberry).

31 July 1959 Article from Cleveland News 6 August 1959. Statement by Grove Press on *Lady Chatterley's Lover*.

10 August 1959 An Open Letter to Literary Agents by Barney Rosset - signed. (enclosing the 6th August statement).

25 August 1959 Memo to the Publishing Industry from Barney Rosset (2 copies).

26 August 1959 Note from Ray Josephs Publicity Consultants.

2 October 1959 Statement to the Press and Publishing Industry from Barney Rosset (signed).

**£500**



Inscriptions  
Presentations  
Letters  
Marginalia  
Annotations

# ‘Poor we are nothing in act, but every thing in suffering!’ A seventeenth-century metaphysical poet extensively annotated by Coleridge. From the library of Alexander Macmillan

MORE, Henry. (annotated by Samuel Taylor Coleridge) *The Philosophical Poems*. London: Printed for Roger Daniel. 1647  
8vo, title-page, three divisional titles and numerous diagrams in the text. 436 printed pages plus errata leaf. Some minor staining and small repair to the margin of e8. Mid nineteenth-century brown hard grain morocco, somewhat rubbed. All edges gilt, paper losses to endpapers (occurring prior to Coleridge’s annotations) professionally restored. Coleridge’s note at p. 353 cropped in rebinding. With the bookplate of Alexander Macmillan. Coleridge’s annotated copy of the *Philosophical Poems* of Henry More, containing extensive autograph annotations, the principal title-page bearing a seventeenth - or early eighteenth-century ownership inscription of Henry Bradshawe, with notes throughout in another hand (see below). The printed volume comprises prefaces followed by (pp. 1-298) *A Platonick Song of the Soul*; treating, of the *Life of the Soul, Her Immortalitie, The Sleep of the Soul, the Unitie of Souls, and Memorie after Death*; (pp. 299-334) *An Addition of some few smaller Poems*; (pp. 335-436) *Notes to the Song of the Soul*.

‘Poor we are nothing in act, but every thing in suffering!’ A volume unlocated by Coleridge’s modern editors. Coleridge’s notes encompass a lament on the human predicament, remarks on what constitutes a philosophical poem, and a dissection on the five chief failings of lesser metaphysical poets of the seventeenth century. His notes, running to well over five hundred words and signed in two places (“S.T. Coleridge”), are to be found on the recto and verso of the flyleaf facing the title, on sig H verso (between pages 71 and 73), pages 128, 135, 353, and on the recto and verso of the penultimate flyleaf. Coleridge’s exclamation when pondering the nature of the soul as defined by the philosophical tradition descending from Plato is particularly striking, carrying with it both autobiographical resonance and an analysis of the human predicament, especially that of the suffering ‘I’, which have made it among the more quoted of his marginalia: “Ah! what strength might I gather, what Comfort might we derive, from the Procto-plotinian Platonists’ doctrine of the Soul, if only they, or their Spinosistic Imitators, the Natur-philosophers of present

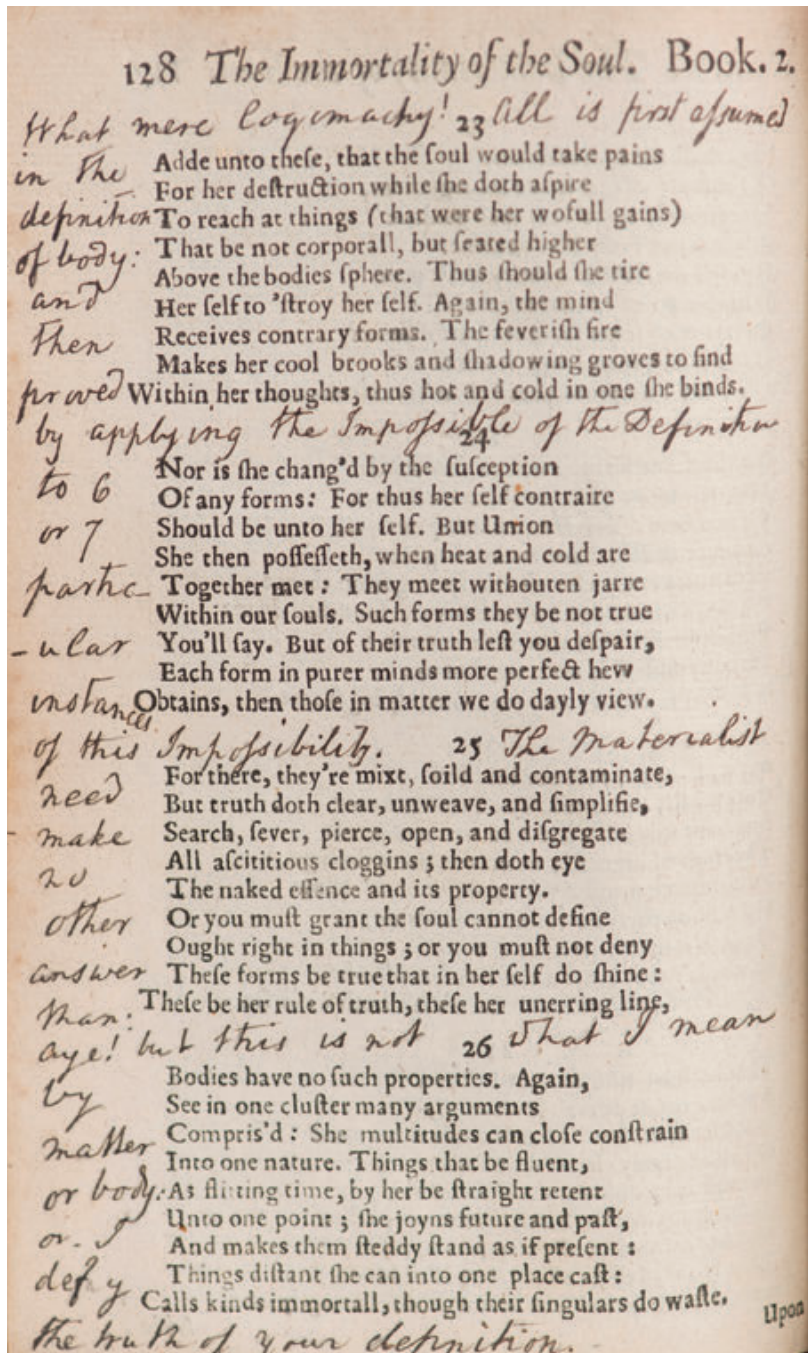
Germany had told or could tell us what they meant by I and we, by Pain, and Remorse. Poor We are nothing in act, but every thing in suffering!” In other places he comments on that lifelong preoccupation of his, the philosophical poem, declaring More to be “a poetical philosophist who amused himself in calling Aristotelian Abstractions by the names of Platonic Ideas; but by no means a philosophic Poet”; criticizes More for “mere logomachy!”; and identifies the “5 main faults characteristic of our elder poets not of the first class, and of none more than of H. More” as being that “in the pursuit of Strength and vigour they fall into, nay, eagerly rush upon, the hateful and loathsome – particularly, the offensive to the sense of smell, aggravated by moral disgust and associations of Disease”; that “from a predilection for the lively and exact in similitudes and descriptions they recur to the mean, the ludicrous, and the odd”; that “generally they are regardless of the influence of associations, not merely such as are the accidental growth of a particular age or fashion, but of those that are grounded on the nature of Man and his circumstances”; that “they sacrifice the grand Keeping &

total impression to particular effects – and if only it be bene sonans per se care not though it should be dissonant in the concert”; and that “they construct their metre in Correspondence to their own passionate, humouring, and often peculiar and mannered mode of reading or reciting their Verses, – a mode always more influenced by what they intended the words to mean than by the necessary or obvious sense of the words themselves. S.T. Coleridge”.

The volume has also been annotated throughout by – to judge from the appearance of the handwriting – someone who was a near-contemporary of Coleridge’s and, to judge from the content, book collector (making a note on the title-page anent the seventeenth-century owner that “Autographs of Henry & Thos Bradshawe occur in books of this period”). (Knowledge that Lamb might have had, but, although he is recorded as owning a copy of this book, the handwriting, while not totally dissimilar, rules him out). One of Coleridge’s annotations puts his fellow annotator right on the matter of Spenser’s Italian influences and stanza form.

Coleridge’s annotations were published by C.M. Ingleby (working from transcripts received from H.J. Roby), ‘On Some Points Connected with the Philosophy of Coleridge’, *Transactions of the Royal Society of Literature*, 2nd series ix (1870), pp. 430-3. Ingleby’s text is reprinted by the Bollingen editors, H.J. Jackson and George Whalley, *The Collected Works of Samuel Taylor Coleridge: Marginalia III*, 1992, pp. 909-914, where they list the present copy as ‘Not located’. The Bollinger editors suggest that Coleridge annotated this volume perhaps “as early as 1809-10, but more probably c 1822” (p. 909).

The annotations by Coleridge’s as yet anonymous contemporary have caused a deal of confusion, with Ingleby attributing comments made by him to Coleridge, two of which stray into the *Collected Works*, one admittedly under protest. Consultation with this, the original, is of course a sine qua non for any future edition.



Henry More was part of a group known as the Cambridge Platonists but his approach was very much his own and had kinship with that of his friend and contemporary the theologian, Ralph Cudworth. He utilised the mechanical philosophies of Descartes and Robert Boyle to argue the existence of an immaterial spirit and ultimately God. A book central to Coleridge’s interests and an important link between these philosophers and writers. Coleridge viewed his annotations in books as a possibility for publication. These ones

are unknown to modern editors and we believe not previously studied by scholars.

£25,000

# Owned by Wordsworth, annotated by Coleridge

LAW, William (COLERIDGE, Samuel Taylor and WORDSWORTH, William.) *A Serious Call to a Devout and Holy Life* London: The tenth edition printed for G.Robinson. 1772

8vo, pp. 354 (including a list of books by Law). Nineteenth century panelled calf. Re-backed with the original spine laid down, retaining the original endpapers, modern leather labels. All edges gilt. Annotated by Coleridge and bearing Wordsworth's ownership inscription at the head of the title-page ("W Wordsworth"), with Coleridge's autograph annotation in the lower margin of pages 166-7. Bookplate of Alexander Macmillan.

Wordsworth's copy of Law's *A Serious Call*, annotated by Coleridge, a volume unlocated by Coleridge's modern editors. In his essay *The Two Races of Men* (1820), Charles Lamb famously warned against the lending of books, making an exception however of his friend Coleridge: 'He will return them (generally anticipating the time appointed) with usury, enriched with annotations tripling their value. I have had experience. Many are these precious MSS. of his – (in matter oftentimes, and almost in quantity not unfrequently, vying with the originals)... I counsel thee, shut not thy heart, nor thy library, against S. T. C.' As George Whalley, founding editor of the Bollingen edition of his marginalia observed, 'There is no body of marginalia – in English,

or perhaps in any other language – comparable with Coleridge's in range and variety and in the sensitiveness, scope, and depth of his reaction to what he was reading'; and indeed Coleridge himself wished to see his marginalia published, recognizing that, in the words of one reviewer, they were 'anything but marginal to his whole modus operandi as a thinker. The *Aids to Reflection* is made up of marginalia worked up into a coherent whole, and a similar process of accretion is observable elsewhere'. As his nephew and first editor, Henry Nelson Coleridge, put it: 'He conversed with them as with their authors, praising, or censuring, or qualifying, as the open page seemed to give cause; little solicitous in so doing to draw summaries or to strike balances of literary merit, but seeking rather to detect and appreciate the moving principal or moral life, every one and single, of the work in reference to absolute truth'.

The editors of the Bollingen Collected Works suggest that Coleridge read this copy of Law's extraordinarily influential work at the time he was living with the Wordsworths at Grasmere between June 1809 and March 1810. Chapter XIV of *A Serious Call*, where Coleridge's remarks occur, is devoted to an attack on those who prefer sleeping in the morning to early rising and prayer (the Bollingen editors quoting a passage to this effect) – which, it might be thought, gives our annotation a droll autobiographical

resonance, as of course rising-early-to-prayer was not conspicuous among Coleridge's virtues. Indeed, Dorothy Wordsworth was driven to complain that their guest used to lie in bed until midday (see Stephen Gill, *William Wordsworth: A Life*, 1990, p. 286). Reading this chapter may indeed have tweaked Coleridge's conscience. But early rising does not in point of fact seem to be the question at issue. Having the advantage of the physical book in front of one, it becomes apparent that Coleridge's comments are more likely to have been prompted by the paragraph beginning at the foot of page 167, where Law writes: 'What conquest has he got over himself? What right hand has he cut off? What trials is he prepared for? What sacrifice is he ready to offer unto God; [over page] who cannot be so cruel to himself, as to rise to prayer at such a time as the drudging part of the world are content to rise to their labour?' And Coleridge in response makes not a plea for indolence, but rather for selfless behaviour, an absence of selfhood in one's actions (such as might bring to mind to a twenty-first century reader Herrigel's *Zen and the Art of Archery*): "The thought, that haunts me whenever I read this excellent book is the spirit of religious Selfishness or rather Selfness, that pervades it – Generosity in act is every where enforced, & even in principle; but still the habit of the imagination is purely about my soul – my heart – the Spirit of God for me &c

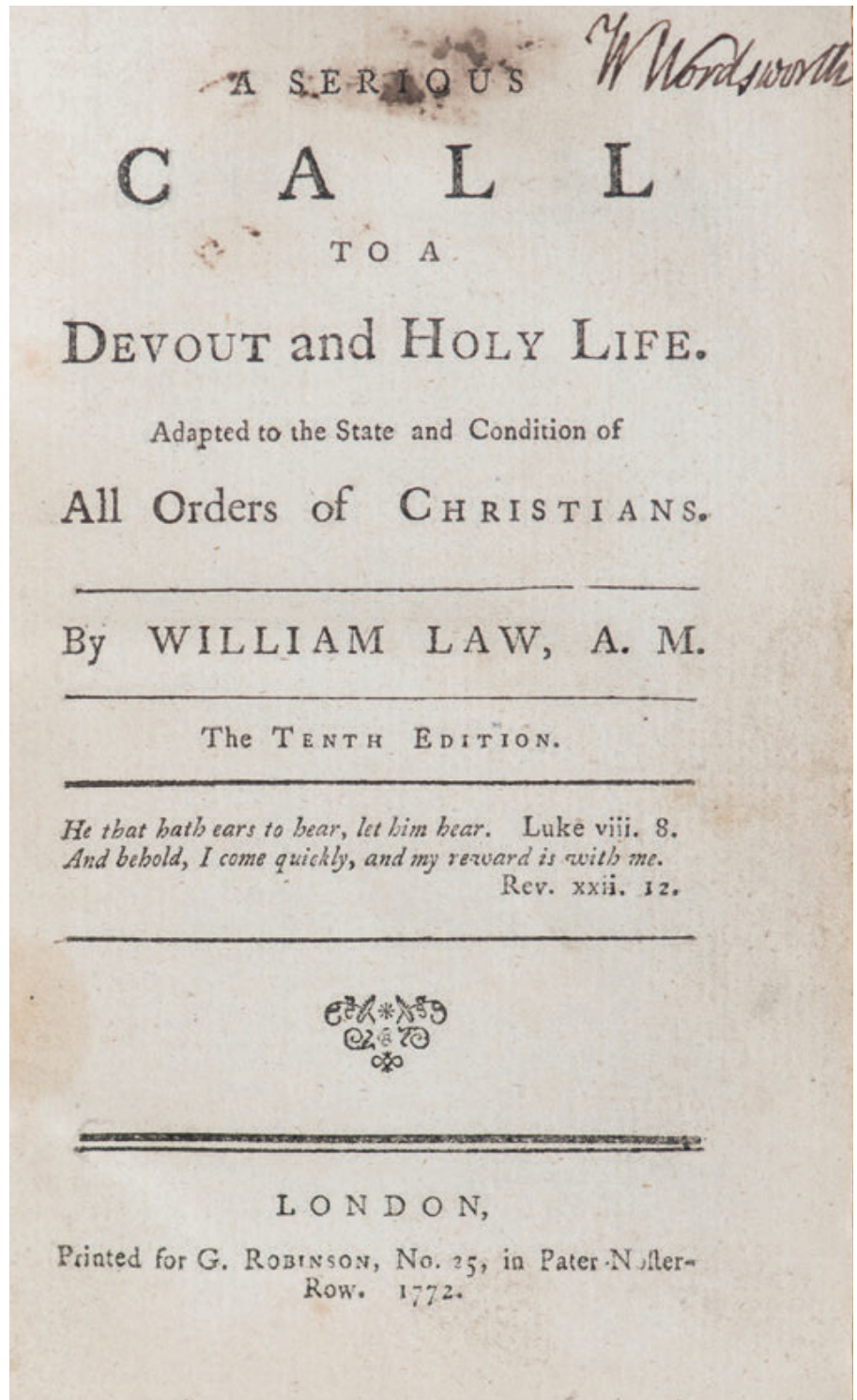
&c. This never [facing page] never can be the natural state of a human Being – it makes every movement of the Mind too much an act of full consciousness – Even in common life we instinctively dislike self-conscious folks – no odds, whether humility or pride”.

Coleridge’s annotations were published, in slightly regularised form, by C.M. Ingleby, ‘On Some Points Connected with the Philosophy of Coleridge’, *Transactions of the Royal Society of Literature*, 2nd series ix (1870), p. 433.

Ingleby’s text is reprinted by the Bollingen editors, H.J. Jackson and George Whalley, *The Collected Works of Samuel Taylor Coleridge: Marginalia III*, 1992, p. 499, where they list the present copy as ‘Not located’. The title is listed by Chester L. Shaver, *Wordsworth’s Library: A Catalogue* (1979) as occurring both in the manuscript ‘Catalogue of Wordsworth’s Library in the Handwriting of His Daughter [sic]’, Houghton Library, Harvard (MS Eng 880) and as Lot 223 (‘Law’s Call’) in the 1859 sale of Wordsworth’s Library.

The form of Wordsworth’s signature suggests that it may be early, the initial ‘W’ starting with a pot-hook not found in other examples we have seen, and it seems rather more deliberately-written than usual (partly to be explained by its awkward position on the page). The final ascender of the second ‘W’ and the way in which ‘th’ is written, added to its overall characteristically rather ungainly appearance, make it unlikely that it is scribal; nor does the writing conform either to that of his son William (born in 1810) or indeed any of the women in his household who usually acted as his amanuensis. Coleridge’s handwriting is typical of that to be found in his marginalia (even down to the distinctive formation of his ampersand).

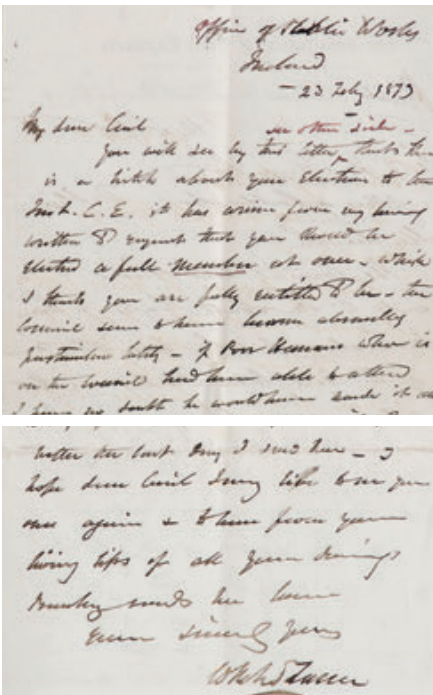
Law was an Anglican priest who resigned his position at Emmanuel College, Cambridge on a point of conscience. He found himself unable to swear allegiance to the Hanoverian Monarch George I. *A Serious Call* went through numerous editions and was a strong influence on those giants of the Evangelical Revival, John and Charles Wesley.



Coleridge and Wordsworth were in the habit of passing books between themselves but such a conjunction of ownership is rare on the market.

£18,500

# Gothic Horror and an autograph letter on the death of Joseph le Fanu by his brother



LE FANU, Joseph Sheridan. *The Purcell Papers With a Memoir by Alfred Percival Graves* London: Richard Bentley and Son. 1880

Three volumes. First edition, 8vo. pp. xxxii, 236; [iv], 274; [iv], 290. Bound by Sotheran & Co in contemporary dark blue polished half calf with marbled boards. Decorated in gilt. Contrasting lettering pieces. Some rubbing to the corners, joints and bottom edges. Light foxing throughout and a small tear to bottom corner of page 1 of Vol. II, with no loss to text but overall a very good copy.

The original front free endpaper in Vol. I has an intriguing ownership label in the form of an envelope sent to “Cecil Darley Esq, Harbour and Rivers Office, Newcastle, New South Wales”. It is sent from the Office of Public Works, Dublin. The envelope contains a letter dated 23 (possibly 13) February 1873 from Le Fanu’s brother, William to Darley. In part it deals with business matters relating to a professional connection between the two. Darley was born in Co. Wicklow in 1842, emigrating to Australia in 1863 where he had a distinguished engineering career. His initial training had been under the supervision of William Le Fanu. The business side of the letter is about Darley’s election to membership of the Institution of Civil Engineers in London (Le Fanu’s correspondence is written on the verso of a letter from the Institution asking for details of Darley’s career). But the majority of Le Fanu’s letter tells of the recent death of Joseph Sheridan. It is a moving and melancholy. “You will be sorry, I know, to hear that I have just lost my only brother - I followed him to the grave on Tuesday morning. ... poor fellow he has for many years had an anxious, weary life - but Death, the consoler, laying his hand on his weary heart has healed it for ever”. This is a very good, finely bound set of celebrated Gothic stories with an interesting association and an important letter from William Le Fanu about the death of his brother Joseph.

*The Purcell Papers* is a collection of Le Fanu’s twelve earliest short stories, written between 1838 and 1840. The conceit is that the stories are the literary remains of an 18th-century Catholic priest called Father Purcell. They were first published in the *Dublin University Magazine*. The stories contain all the paraphernalia of gothic horror but combined with a degree of longing and humour. If this sounds a little like M.R. James, it will, of course, be recalled that James was enormously influenced by Le Fanu, whose reputation grew as interest in James’s work grew. Le Fanu is now regarded as the progenitor of that twentieth century school of eerie, psychological horror which creates its shocks through effect and atmosphere rather than melodramatic action.

£2,000

# Inscribed by Queen Victoria

QUEEN VICTORIA. *Leaves from the Journal of our Life in the Highlands, from 1848 to 1861* To which are prefixed and added extracts from the same journal giving an account of earlier visits to Scotland, and tours in England and Ireland, and yachting excursions.

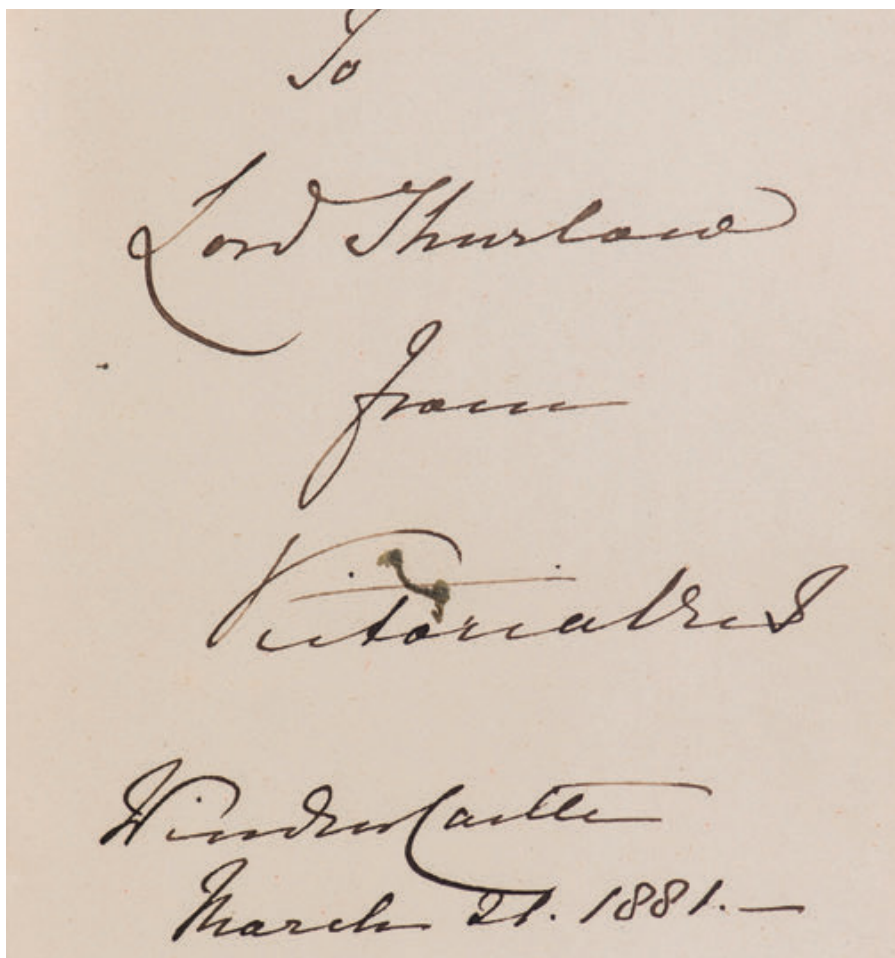
Edited by Arthur Helps. London: Smith, Elder and Co. 1868.  
Second edition. 8vo. [xviii], 315pp.  
Contemporary green cloth with bevelled edges and gilt decoration and lettering to covers and spine. All edges gilt. Front and rear covers are decorated with

gilt antlers. Some fading and wear to the spine and cracks to the hinge but otherwise an excellent copy with no markings to the contents.

*Leaves from the Journals* is a collection of entries from Queen Victoria's diaries taken from the period of her marriage to Prince Albert. Although it concentrates on the Queen's travels in Scotland, it also contains entries relating to visits to other parts of the British Isles. Set into the text are copies of Queen Victoria's own drawings used to illustrate stories and observations from the journals.

The book is inscribed by Queen Victoria (Windsor Castle, March 21 1881) to Lord Thurlow. Thurlow was the fifth Baron Thurlow (from a distinguished line of lawyers and politicians). He served as Paymaster General in Gladstone's short-lived 1886 administration. He was also the High Commissioner to the General Assembly of the Church of Scotland.

£650



# Presentation copy to Viscount Melbourne, Queen Victoria's first Prime Minister

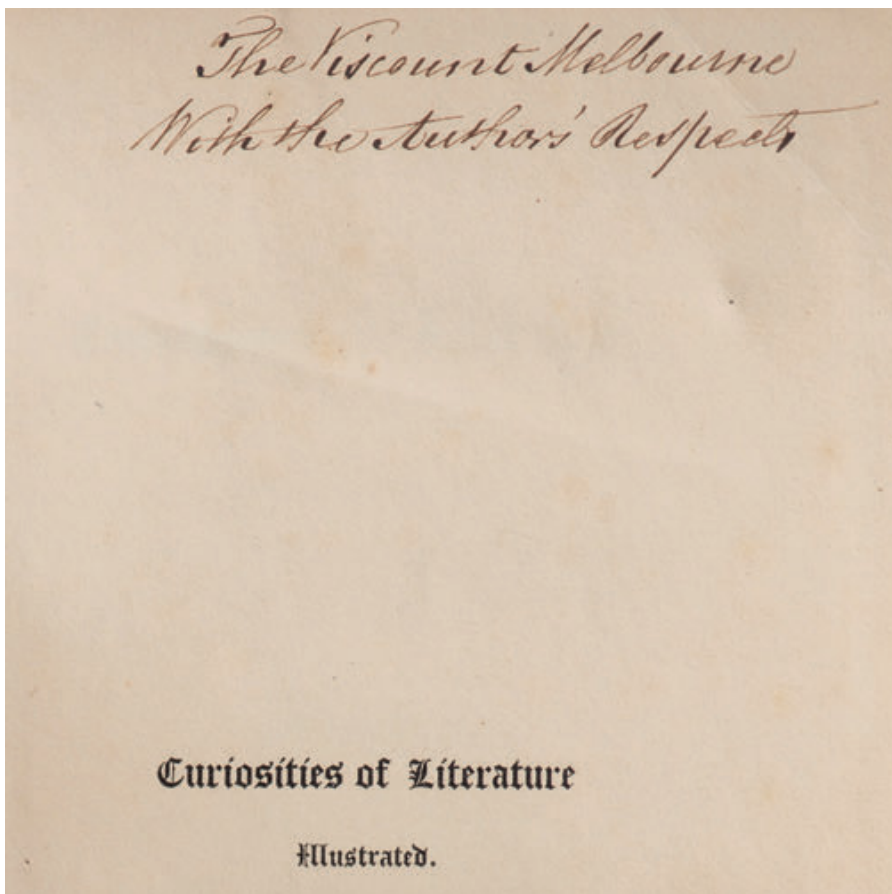
CORNEY, Bolton. *Curiosities of Literature* by Isaac D'Israeli...Illustrated by Bolton Corney Greenwich: Printed by Especial Command. [Frederick Shoberl] n.d. [1837]

First edition. Presentation copy to Viscount Melbourne. 8vo (194x120mm). pp. [viii], 160. Original green buckram rebaked with original spine laid down,

lettered and decorated in gilt to the spine. Bumping to the corners and edges. Spine cracked internally but holding and this is overall a nice copy of a book described by the author as "strictly ESOTERIC". The half title is inscribed "The Viscount Melbourne with the Author's Respects". Melbourne was Prime Minister at the time.

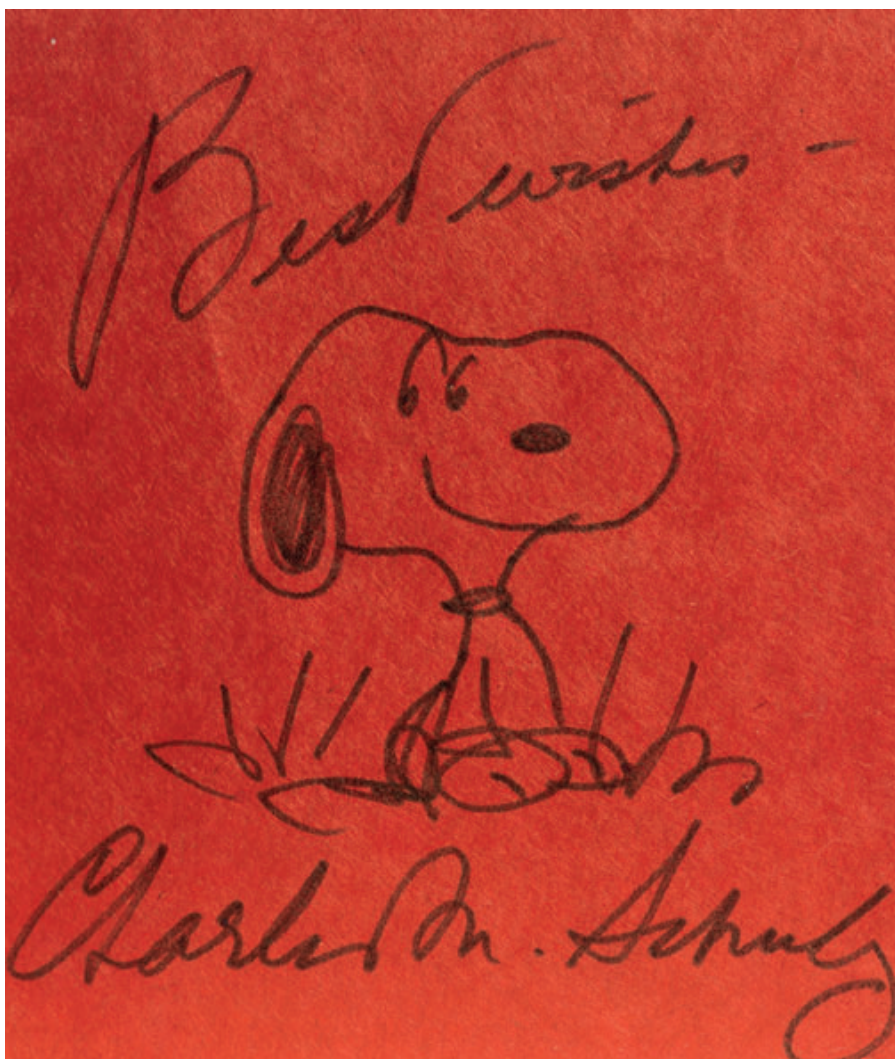
D'Israeli's *Curiosities of Literature* was an enormously popular work in the nineteenth century. It contained anecdotes about historical figures and events, unusual books, and the habits of book-collectors. Bolton Corney (1784-1870) was a bibliomane. Every room in his house was lined with books and they were piled four or five high on the floor. He was a member of the council of the Shakspeare Society (sic) and the Camden Society, and one of the auditors of the Royal Literary Fund. The present book describes him as "Honorary Professor of Criticism in the Républiques des Lettres and member of The Society of English Bibliophiles". In 1837, Corney published this short but scathing criticism of D'Israeli's most popular work. It has been described as D'Israeli "not so much "Illustrated" as attacked". The following year, D'Israeli responded to Corney's criticisms in a work entitled *The Illustrator Illustrated*.

£175



14 |

# Original Snoopy drawing by Schulz



SCHULZ Charles M. and June Dutton. Peanuts Lunch Bag Cook Book San Francisco: Determined Productions, 1970

First edition. 139x139mm. pp. 94. Red cloth with cartoon of Charlie Brown eating a sandwich on the upper cover. Some wear to the extremities but overall a very good copy in a near fine dust jacket. The contents consists of 41 pages of recipes by Jane Dutton on the verso with 41 pages of Peanuts cartoons (all food related) on the opposite page. The front free endpaper has an original drawing by Schulz of Snoopy and is signed "Best wishes - Charles M. Schulz".

Charles Schulz was once described by the Boston Globe as "our daily poet of disappointment". Peanuts's roots are in the commercial pop culture of 1950s and 60s America and on the face of it, there is a Pop Art colour and optimism about the cartoons. But, like Pop Art, there is a questioning and undermining of the culture from which it was born. "This was a comic that said today would go wrong and tomorrow would go wrong and the day after that and we would still be somehow here, surviving".

£950

# D.H. Lawrence. Autograph letters. 1913-1930

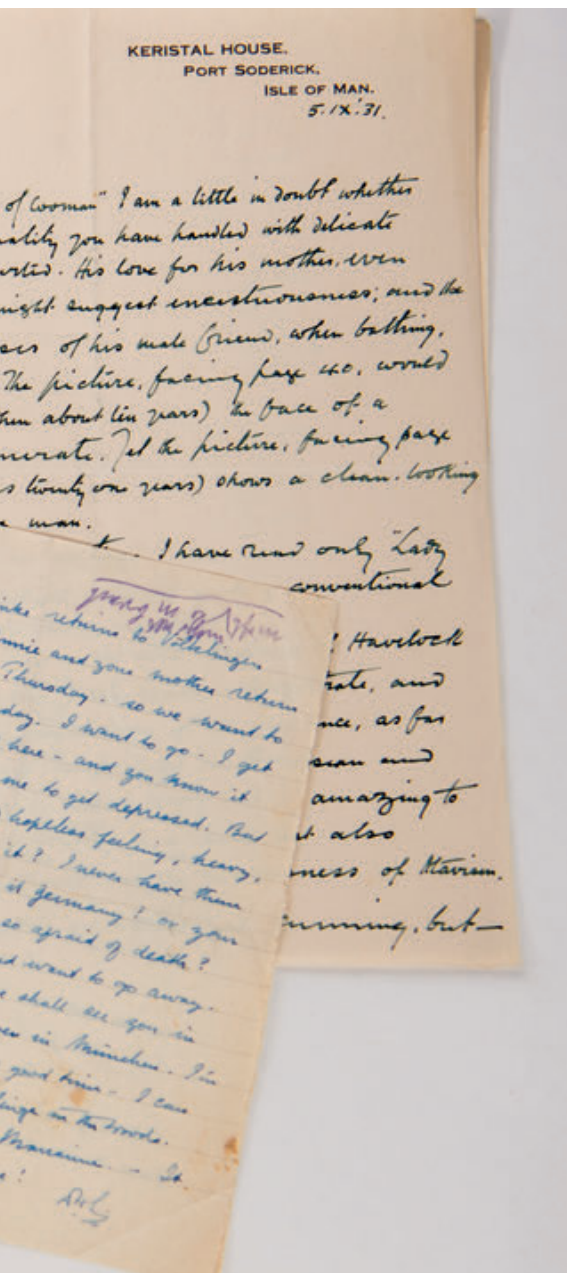
## My illnesses I know come from chagrin

LAWRENCE, D.H. Autograph letter signed ("D.H.L."), to his sister-in-law Elsie Jaffe Richtofen, written after suffering a major haemorrhage. [18 July 1927] Four pages, octavo, Villa Mirenda, Scandicci, Florence.

I am better – getting up again, and going about the house – but feeling feeble. I went downstairs and out of doors a few yards yesterday – but it's too hot to go out till sundown...Frieda for the first time really likes the heat. But now I feel I should like to see the world green, and hear the waters running: and to taste good northern food. My illnesses I know come from chagrin – chagrin that goes deep in and comes out afterwards in hemorrhage [Elsie's underlining] or what not. When one learns, also, not to be chagrined, then one can become like your Burgermeister – was he a Burgermeister? – fat and lustig to the age of eighty. Anyhow, I'd be glad to be fat and lustig once before I die: even a bit versoffen [drunken], if that's a way of not having a sore chest... I will send you a Dial (underlined by Lawrence) with a story in it – don't know if you'll like it.

£1,800





*I can imagine going to the middle of the Pacific, to die.*

LAWRENCE, D.H. Autograph letter signed ('D.H.L.') to Adele Seltzer, wife of his American publisher, written from the edge of the Pacific. 9 October [1923]. Two pages, octavo, autograph envelope, Hotel de France Mazatlan [on the Mexican west coast]

Adele Seltzer's husband Thomas had for a time been Lawrence's exclusive American publisher. 'The Seltzers almost worshipped Lawrence. Thomas would not let his wife touch Lawrence's letters without washing her hands. Adele thought Lawrence was "Chaucer, Piers Ploughman, John Bunyan, Fielding, Shakespeare, Goethe, Schopenhauer, Nietzsche rolled into one, modernized and added to"' (Keith Sagar, *The Life of D.H. Lawrence*, p.149). In return for her adoration, Adele was the recipient of this remarkable letter: Poor Adele!

Can you imagine how the sun blazes here! That whole vast Pacific blazes back a light that is almost unearthly and quite inhuman.

There is a certain fascination also about the place. It's very like the South Sea Isles in quality: as remote & soft and sensuous.

No money here. And Cocoa-nut palms like snakes on end. But good cocos to drink. And a green bay with tropical

huts & natives very like islanders, soft dark, some almost black, & handsome. That Pacific blue-black in the eyes & hair, fathomless and timeless. They don't know the meaning of time. And they can't care. All the walls and nooks of our time-enclosure are down for them. Their eternity is so vast, they can't care at all. Their blue-black eyes. I have learnt something from them. The vastness of Pacific time, unhistoric, undivided. I can imagine going to the middle of the Pacific, to die.

**£3,000**

## *Reading your book conveyed to me that Lawrence was a degenerate of the most malignant type*

**DUKE, Henry.** Two autograph letters signed to John Middleton Murry, from Keristal House, Port Soderick, Isle of Man. 5 November 1931 and 11 November 1931. The first letter is two pages, quarto. The second, one page quarto.

These two letters represent Duke's side of a correspondence with John Middleton Murry concerning D.H.Lawrence's character, particularly his sexual personality. Duke begins the first letter:

Reading your "Son of Cooman" I am a little in doubt whether Lawrence,

whose personality you have handled with delicate sympathy, was perverted. His love for his mother, even after adolescence, might suggest incestuousness; and the rapturous caresses of his male friend, when bathing, homosexuality.

Duke goes on to describe himself as ...an old man, the friend of Havelock Ellis for more than forty years, a magistrate, and a student of the psychology of sex.

The letter ends with a request: If you would kindly give me your impression of this feature of his character I would be exceedingly grateful. I require it for no other purpose than to decide, in my own mind, whether Lawrence was another of the tortured souls, victims of heredity, who see, and love Beauty, but wallow in filth.

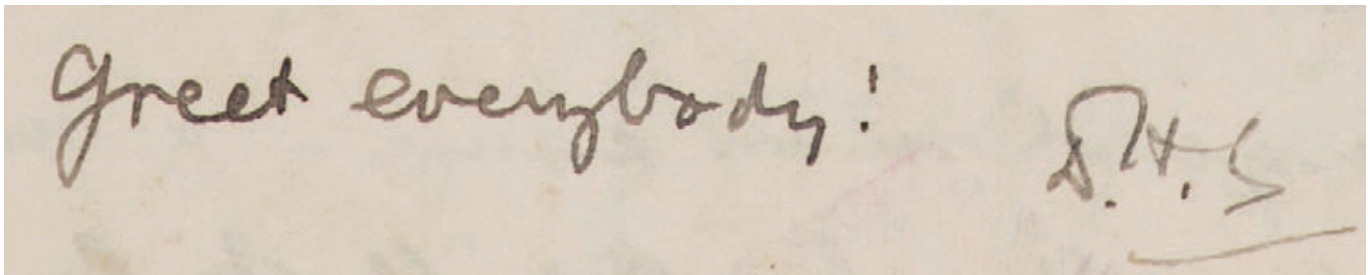
Middleton Murry's reply elicits from Duke an even more intemperate tirade. You concede, tacitly, that Lawrence was

a pervert...To me the pervert is anti-social, a sensual egoist... Reading your book conveyed to me that Lawrence was a degenerate of the most malignant type – incestuous, homosexual, satyriacal, and addicted to bizarre practices with the women who lived with him.

The pity is that there seems to be no means of knowing the character of such monsters at birth, so that they could be destroyed and protect society from their polluting influence.

Henry Duke (b.1861) seems to have been a bit of an Isle of Man character. He has been described as a patriotic Manxman, "his writings eagerly read by all classes of the people". He was a businessman and a man of "varied tastes and wide reading, but literature, science, and sociology are his greatest hobbies". He was, it is said, an ardent Radical.

**£375**



## *Is it Germany? Or your mother...?*

**LAWRENCE, D.H.** Autograph letter signed ('D.H.L.'), to his sister-in-law Elsie Jaffe Richtofen, giving vent to his depression and his desire to escape both Germany and her mother. [19 August 1929] Two pages, small quarto, 'Hotel Lowen Monday'.

We want to depart on Saturday. I want to go – I get really depressed here – and you know it isn't usual for me to get depressed. But here I get spells of hopeless feeling, heavy, & I hate it. What is it? I never have them in other countries. Is it Germany? Or your mother, who is now so afraid of death? Anyhow, I hate it, and want to go away...

**£850**



LAWRENCE, D.H. Autograph 'Note on Miss M.L. Skinner, the co-author of *The Boy in the Bush*. [22 November 1922] Two pages, small octavo (over five hundred words), written on the back of two photographs of a plough and ox-carts (in an Oaxaca street); together with Lawrence's autograph covering postcard signed ('D.H.L.'). in German, written on the back of a photograph of Lawrence and Frieda talking to a Zapotec Indian in the same street. This is a letter to his mother-in-law, Anna, Baronin von Richtofen ('Liebe Schwiegermutter'), and provides some news of Frieda and of her and Lawrence's life in Oaxaca. At the end he asks his mother-in-law to give the other cards (being the note on Miss Skinner – see below) to Else (Lawrence's sister-in-law). In all three pages, the postcard headed Avenida Pino Suarez 43, Oaxaca, Mexico.

The "Note" describes the circumstances of how Lawrence and Miss Skinner ("the daughter of an English general") met and came to collaborate on *The Boy in the Bush*. It gives a vivid description of Miss Skinner's mother ("...a big, rosy, handsome woman in black silk, kind and warm...the general's widow still in camp...") and her brother ("a tall, thin fellow going grey, real Australian

careless, looking like a laborer...He had had a bullet in his throat, a great bullet as big as my finger's end, for months, in Egypt, during the war: and they sent him to Gallipoli with it, brutally telling him, time after time, he was malingering. Till at last the bullet rolled into his throat & he got it up. But his health is shattered...").

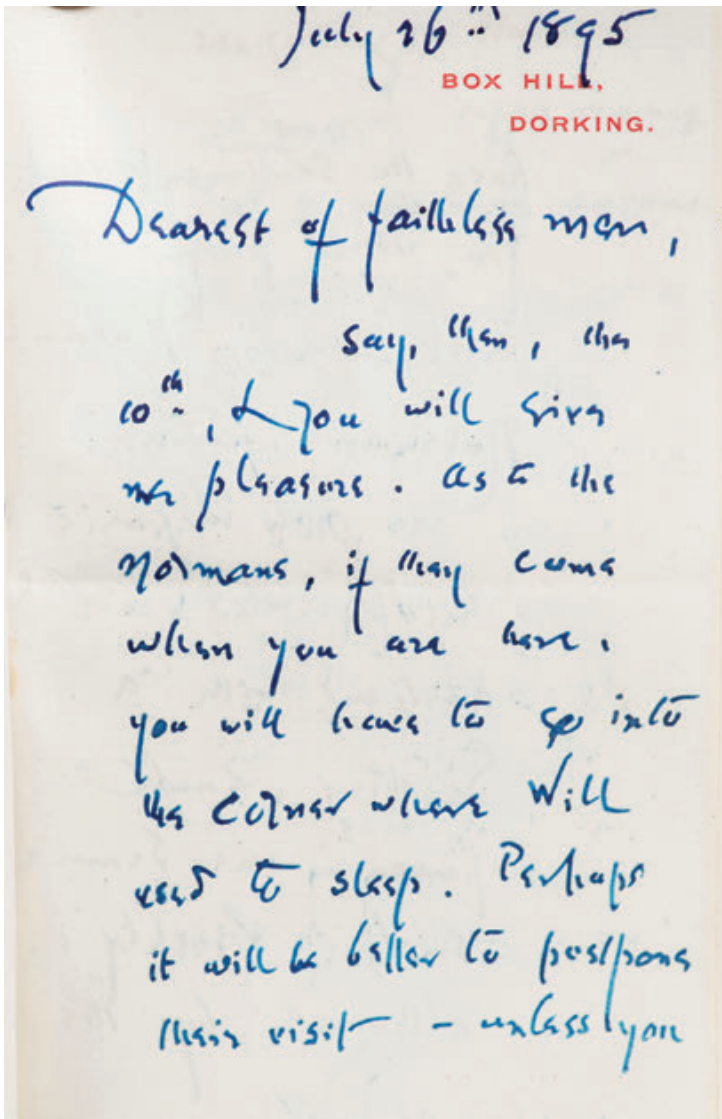
When a friend motored us out from Perth, Western Australia, about thirty miles to the hills, we came to a tiny little summer place, with bungalows scattered among the gum trees, on the edge of the wild bush – the bush wild all round. There we went to a bungalow, where convalescents could stay – and were introduced to Miss Skinner, who was in a nurse's dress, all white. She was a woman about forty, with hair already greying. She and a strong Scotswoman, her friend, ran the house – and we stayed there a couple of weeks. When she knew I was a writer, Molly Skinner lent me a book she had written: *Letters from a V.A.D.* – a V.A.D. being a volunteer nurse, during the war. Miss Skinner served in Burma, but writes as if in France. The book interested me, so then she confessed to a MS. I read the MS. – it began interestingly, but trailed off into impossible adventures. I said to her, write something you really know. – And so, a year later, wandered

in the MS. of what is now *The Boy*: she had called it *The House of Ellis*. We were in Chapala, in Mexico: and *The House of Ellis*, full of good stuff, was so confused as to make one despair. I left it, not knowing what to do. Showed it to publishers in New York – they said it was hopeless. So in the autumn, in Los Angeles & Guadalajara, I wrote it all out again, altering freely. Some of the chapters, & the whole of the end, after the return to Perth, are mine – the rest is Miss Skinner's material...

*The Boy in the Bush* is Lawrence's only collaborative novel and in the opinion of Keith Sagar "gives us Lawrence's response to Australia more purely than his own Australian novel *Kangaroo*". The character of the hero was originally based on Molly Skinner's brother, although much altered by Lawrence. The character Jack Callcott in *Kangaroo* also owes something to him: he, too, has a bullet lodged in the throat which takes some months to fall out. This manuscript was sent to Else, via her mother, to serve as a preface for her German translation of the book, *Jack in Buschland* (1925).

**£3,750**

# Presentation copy with two ALSs by Meredith. Meredith, Edward Clodd and T.J. Wise provenance with extensive notes



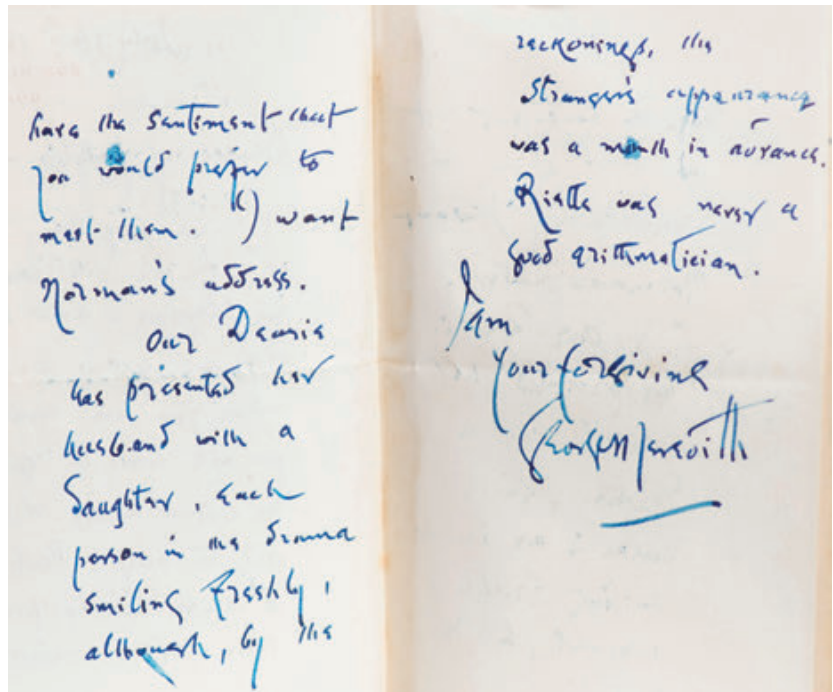
MEREDITH, George. *A Reading of Earth* London: MacMillan and Co. 1888  
 First edition. 8vo. (173x120mm). pp. vi. 136. Publisher's dark blue cloth with title and author in gilt on the spine. Protected by a glassine wrapper. Blue leaf design endpapers. Hinges cracked. The contents are very good.  
 Presentation copy inscribed, "To Edward Clodd from George Meredith". Inserted between the front free endpaper and the blank leaf, are two ALSs from Meredith to Edward Clodd, dated July 26th 1895 and February 14th 1898. Also inscribed, "For Phyllis Clodd, with warmest regards from her husband's friend and her own. Thomas J Wise". Inserted between pages 134 and 135 is a three-page ALS from Cotter Morrison to Edward Clodd dated June 10th 1885. There are also extensive notes by Clodd describing conversations between him and Meredith. Running to thirteen pages, some have been written on the preliminary leaves and some inserted. Also loosely inserted are two leaves from *The Times Literary Supplement*, one from May 8th 1953 and the other from May 15th 1953. These are headed "Meredith's Conversations with Clodd". described as "rough notes...made by Edward Clodd and record a chat with George Meredith at Box Hill...". They are an edited typescript of the handwritten notes. Also loosely inserted is a cutting from the TLS of ? June 1955 being a letter from C.L.Cline requesting information

about letters from Meredith to various correspondents. Cline is the editor of the three volume edition of Meredith's letters. And finally, a postcard showing George Meredith's house at Boxhill, Dorking is loosely inserted.

Oscar Wilde described Meredith's style as "chaos illumined by flashes of lightening" and this 1888 collection of poems in which Meredith draws heavily on his love of and closeness to nature demonstrates something of this volatility. A similar air of chaos and lightening hangs over the various inscriptions, letters and inserts in this book which, in places, has the look and feeling of a scrapbook.

The book was a gift from Meredith to Edward Clodd and is inscribed accordingly. Clodd is a fascinating and somewhat unlikely figure. He had a forty year career as a London banker but spent much of his time in Aldeburgh where he gathered around him, at celebrated Whitsun weekend parties, groups of artists, writers and intellectuals. Meredith was one of his close literary friends. In addition, Clodd was an admirer of Darwin and an evangelist for his evolutionary theories, writing biographies of Thomas Huxley, Herbert Spencer and Darwin himself. He was also a member of the Omar Khayyam Club and this is referred to in Meredith's letter of February 14th 1898: "My dear Clodd, On Saturday, come and dine, and I will be your Valentine, O Chairman of Omar Khayyams, for whom the praises drown the damns". The earlier letter from July 1895, makes reference to Clodd's agnosticism, addressing him as "Dearest of faithless men".

The other letter inserted here, is from James Cotter Morrison to Clodd. It is inserted between pages 134 and 135. Page 134 contains Meredith's short poem *J.C.M.* which begins "A Fountain of our sweetest, quick to spring/In fellowship abounding, here subsides". Above the poem is inscribed "James



Cotter Morrison. Died 26th Feb 1888". Morrison was part of Clodd's literary circle and a friend of Meredith. This letter which deals mainly with Cotter apologising for having to turn down an invitation from Clodd in favour of dinner with "the Misses Lawrence - friends of Meredith" also touches on literary matters and makes clear the social and intellectual network which Clodd operated and of which Meredith was a central part.

The thirteen pages of notes recording conversations between Clodd and Meredith at Box Hill are not inserted in any obvious order, but a previous owner (perhaps Clodd himself) has helpfully numbered each page in pencil so that one can read the notes chronologically. These are a fascinating insight into late Victorian literary "table-talk". Many paragraphs begin "Talked of..." and then describe Meredith's views on an author. One particularly tantalising entry reads: "30 April 1894. Thomas Hardy & I went to Meredith's to dine & spend the evening. Talk too discursive to permit of

record". In May 1953, the *Times Literary Supplement* published, on successive weeks "Meredith's Conversations with Clodd", based on these notes (but also including some of Clodd recollections from meetings at Aldeburgh which are not in this volume).

The last in this set of fascinating associations is the inscription from Thomas J. Wise to Phyllis Clodd. Phyllis was Edward's second wife and had been his secretary. They married when he was an old man. She was forty-seven years younger than him and outlived him by twenty-seven years. It seems odd that this volume was not passed to her when Clodd died. We can only assume that Wise, who was a friend of Clodd's and edited and printed much of his correspondence, acquired this volume from Clodd and then gave it to Phyllis with this rather touching inscription.

**£1,500**

# Inscribed By Robert Ross, Wilde's lover, supporter and Keeper of the Flame

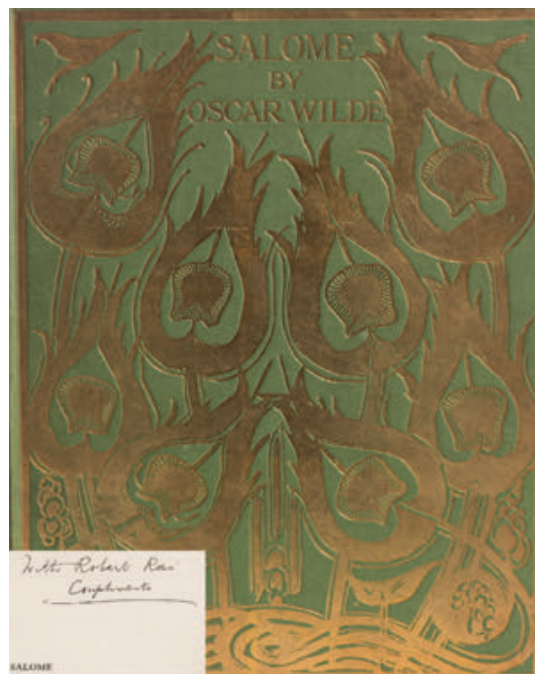
WILDE, Oscar. *Salome*  
London: John Lane, The Bodley Head,  
1907  
8vo (213x170mm), pp. 1bl, xviii, [viii], 66,  
[1], [2, adverts]. Green cloth decorated  
in gilt with an Art Nouveau peacock  
feather design by Aubrey Beardsley.  
Sixteen illustrations by Beardsley  
printed on Japanese vellum. The half  
title has been signed "With Robert Ross'  
compliments" in his hand. One plate is  
detached but otherwise a fine copy.

This is the first trade edition of Wilde's  
macabre play with the complete set  
of sixteen Beardsley illustrations an  
earlier edition in English having been

published clandestinely by Leonard  
Smithers in 1904. Salome was first  
published, in French, in February 1893.  
*The Pall Mall Budget* magazine asked  
Beardsley for a drawing to illustrate one  
of the scenes. Beardsley produced an  
image, "J'ai Baisé Ta Bouche, Iokanaan",  
based on the final scene where Salome  
embraces the severed head of John  
the Baptist (in this edition it is "The  
Climax"). Although the *Pall Mall*  
magazine rejected it, in April 1893, *The  
Studio*, ran it as part of its first edition.  
Wilde admired the drawing and gave a  
copy of the play to Beardsley with the  
inscription: "For Aubrey. For the only  
artist who, besides myself, knows what

the Dance of the Seven Veils is, and can  
see that invisible dance".  
Robert Ross was Wilde's executor and  
therefore responsible for publishing this  
edition. He recognised the symbiotic  
relationship between text and image  
and it is hard now to imagine the play  
without this Beardsleian aesthetic: a  
world of beautiful clothes and devilish  
faces, sinuous curves and sinuous  
morals. As *The Critic* Peter Raby argues:  
'Beardsley gave the text its first true  
public and modern performance,  
placing it firmly within the 1890s – a  
disturbing framework for the dark  
elements of cruelty and eroticism,  
and of the deliberate ambiguity and  
blurring of gender, which he released  
from Wilde's play as though he were  
opening Pandora's box.' Ross was, of  
course, well placed to discern these dark  
undertones. He had remained close to  
Wilde during his trial, imprisonment  
and exile. As Wilde's first male lover,  
Ross had opened Oscar's eyes to the  
Other. And as a hero, icon and martyr  
of the gay movement, Ross did much to  
position Wilde at the dissolute edges  
which is where we now look for and find  
his most interesting work. Mason, 355;  
Lasner, 59D

£1,800



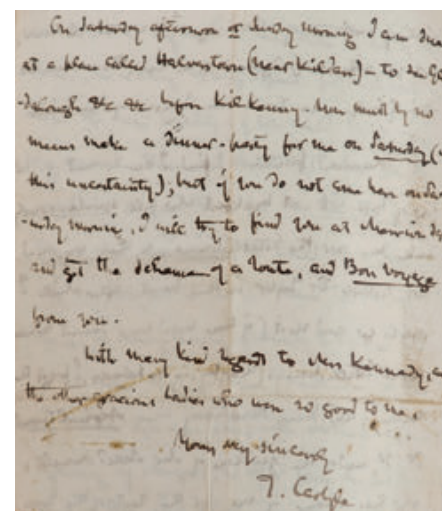
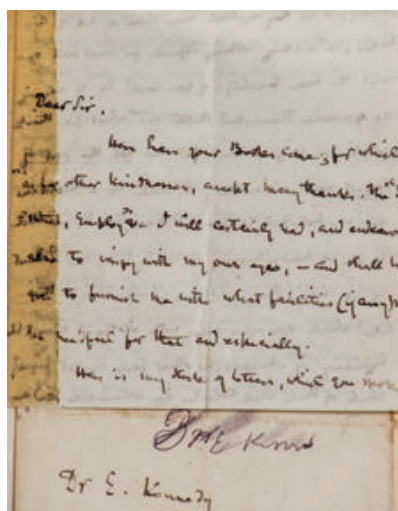
# A Carlyle autograph letter from his tour of Ireland

CARLYLE, Thomas. *Sartor Resartus The Life and Opinions of Herr Teufelsdröckh*. In three books  
 London: Saunders and Otley. 1838  
 First edition in book form. 12mo. (195x120mm). pp. [3 bl], xii, 310, [2, advertisements], [4 bl]. Bound in full red morocco gilt by Riviere and Son. Coat of arms of Kennet of the Dene on the covers in gilt. Armorial bookplate of Kennet of the Dene. The first of the blank leaves at the end has the lettering piece from the original first edition binding pasted in. ALS (four small pages, approximately 350 words) from Carlyle to Dr Evory Kennedy tipped in (with its envelope) to initial blank leaves. There is also a tipped in typescript of the letter. A fine copy in a handsome binding.

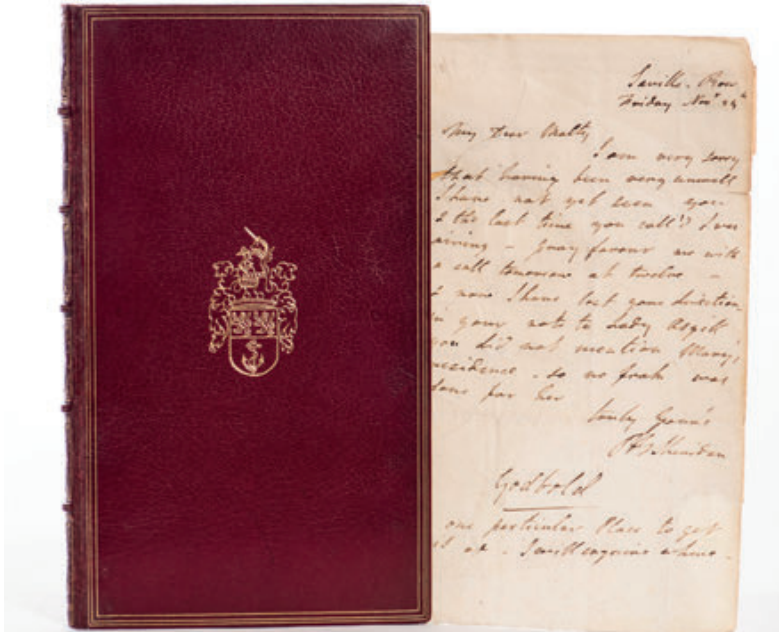
The letter from Carlyle is undated but is probably from early July 1849 during his visit to Ireland. Evory Kennedy (1806-1886) was a successful doctor, becoming President of the Royal College of Physicians in Ireland in 1853/1854. Carlyle had a letter of introduction to Kennedy and in this present letter Carlyle refers to other similar letters and asks Kennedy to use them to sketch out a route based on these introductions. Carlyle sets out, in detail, some of his other travel plans during this Irish tour and it is clear that he was as ambitious and tireless in his travelling as in his other work. The letter opens with Carlyle thanking Kennedy for the book *Instruct, Employ &c*. This was a study of the state of the Irish peasantry written by Kennedy's brother, John Pitt Kennedy. Its full title was

*Instruct, Employ, Don't Hang Them*. Carlyle says of this book: "I will certainly read and endeavour also to verify with my own eyes, - and shall beg you to furnish me with what facilities (if any) may be needful for that end especially". Although there is no obvious connection between *Sartor Resartus* and Carlyle's Irish journey, the influence of this great, chaotic, indefinable part-novel, part-history, part-philosophical satire has been discerned in Joyce's *Finnegan's Wake*. And so perhaps the thought occurs, as we read this letter before embarking on the book itself, that something of Carlyle's spirit was left behind in Ireland for Joyce to absorb.

£950



# Sheridan autograph letter



SHERIDAN, Richard Brinsley. *The Critic, Or A Tragedy Rehearsed A Dramatic Piece in three Acts as it is performed at the Theatre Royal in Drury Lane*. London: Printed for T. Becket. 1781 8vo (204x128mm). pp. [3 bl.], title, vi, 98, [3 bl.]. Nineteenth-century red morocco gilt by Riviere and Son. Coat of arms of Lord Kennet in gilt on the covers. Armorial bookplate of Kennet of the Dene. Joints recently repaired. ALS, loosely inserted, from Sheridan dated Friday November 24th (no year) addressed to Mrs N. Ogle. In addition, there are three letters from H. Clifford Maggs of Maggs and Co. to Lord Kennet about the nature of a true first edition of *The Critic*. Loosely inserted also is a catalogue entry for a true first edition and a typed copy of T.J. Wise's bibliographical description of *The Critic*: "Although so-called "First Editions" of *The Critic* are constantly making their appearance

in the catalogues of auctioneers and booksellers, the actual princeps is a volume of higher rarity than is generally understood". Despite the handwritten pencil notes on the verso of the front free endpaper attempting to claim this as a true first edition, it seems clear that it is not. It lacks a half-title and the leaf of advertisements. *The Critic* was reprinted several times, each later issue being the same as the first edition, save for the half title which showed the edition. Where no half-title is present (as here) this may mean nothing more than a later rebinding (as here) and the loss of the half-title. All this is explained in greater detail in the letters from Maggs with their attachments. The best we can say here is that the present copy is an early edition but which one is uncertain.

The letter from Sheridan was sent from his address in Savile Row to Mrs N.

Ogle of 14 Mill St, Conduit Street. The greeting is "My Dear Maltby". Sheridan's second wife (they married in 1795) was the daughter of Newton Ogle so it is possible that this letter is to his then or future mother-in-law but as Newton was successively a Prebend of Durham Cathedral and Dean of Winchester, it is more likely to be to the wife of a Nathaniel Ogle (the nephew of Newton, although we cannot be certain as Nathaniel seems to have been a popular Ogle name). The letter refers to an illness ("having been very unwell") that prevented Sheridan from visiting. The letter also mentions some other social arrangements and names Lady Asgill who (depending on the date of this letter) is either the mother or wife of Sir Charles Asgill, the celebrated British officer who had fought in the American Revolutionary War and who, in 1788 became an equerry to Frederick Duke of York. In 1790 he married Sophia Ogle who then became Lady Asgill. Sheridan's second wife and Asgill's wife were first cousins. The letter ends with a postscript note from Sheridan: "Godbold. One particular place to get it at". The cover of the letter (when folded over and sealed) has a further note: "Bloomsbury Square for Godbold. RBS". Godbold's Vegetable Balsam was a medicine concocted by Nathaniel Godbold in 1785 (which provides some clue as to the date of this letter). Godbold was originally a gingerbread baker, but his Balsam became one of the best-selling patent medicines of the eighteenth-century for syphilis and various other maladies. As this letter shows, it was clearly something of a household name in even the best households.

£975

20 |

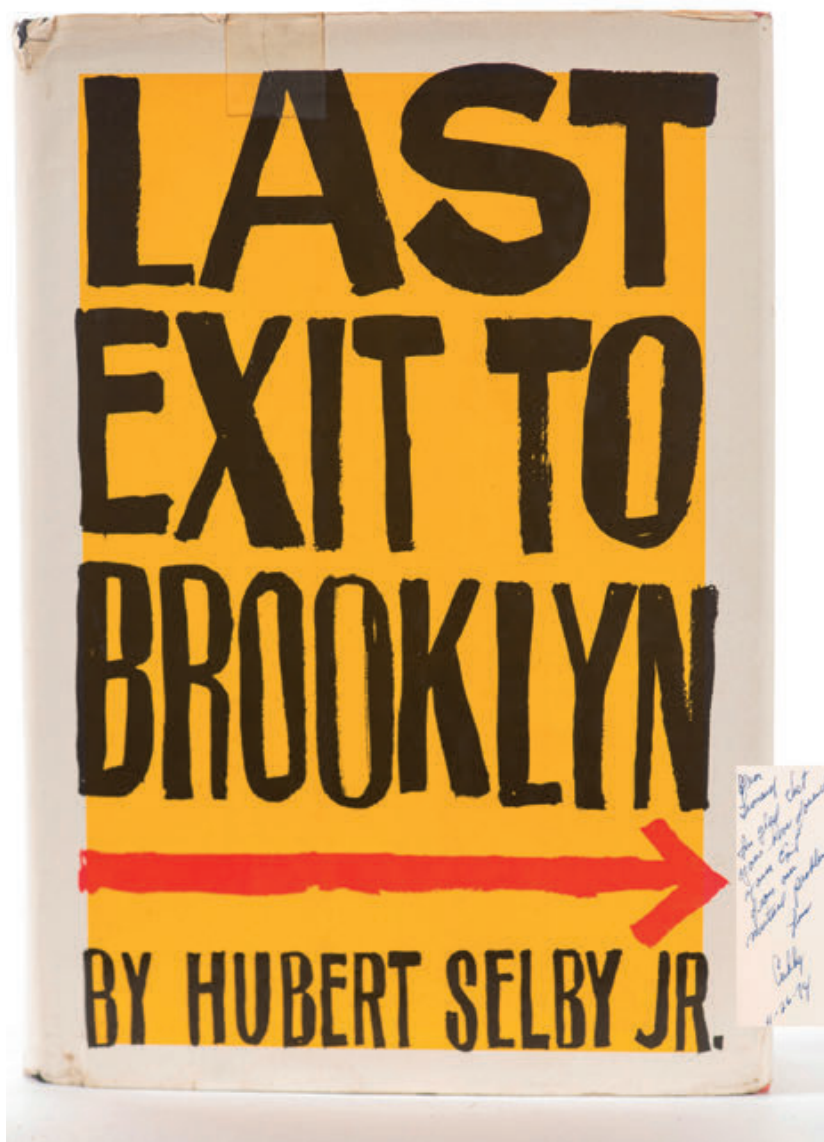
# “Our Mutual Problem”.

## A presentation copy.

SELBY Jr, Hubert. *Last Exit to Brooklyn*  
New York: Grove Press. 1964  
First Edition. 8vo, 304pp. Quarter bound black buckram over red cloth covers. Red-stamped titles to spine. Covers slightly faded and marked but solid. In a very good illustrated dust jacket with portrait to rear. Dust jacket is very good with some shelfwear. There is minor chipping to the head and foot of the spine and an old watermark to rear and an old tape repair to the centre of the front top edge. Text block clean and tight with only light toning towards the edges.

INSCRIBED by the author on the verso of the half-title to a fellow AA member: “Dear Leonard, I am glad that you have found your exit from our mutual problem. Love Cuddy, 11-26-74”. A presentation copy of the first edition of this novel. *Last Exit to Brooklyn* set new standards for American literature - arguably paving the way for the likes of Bukowski - and remains as strong, candid and bracing over half a century later.

£675



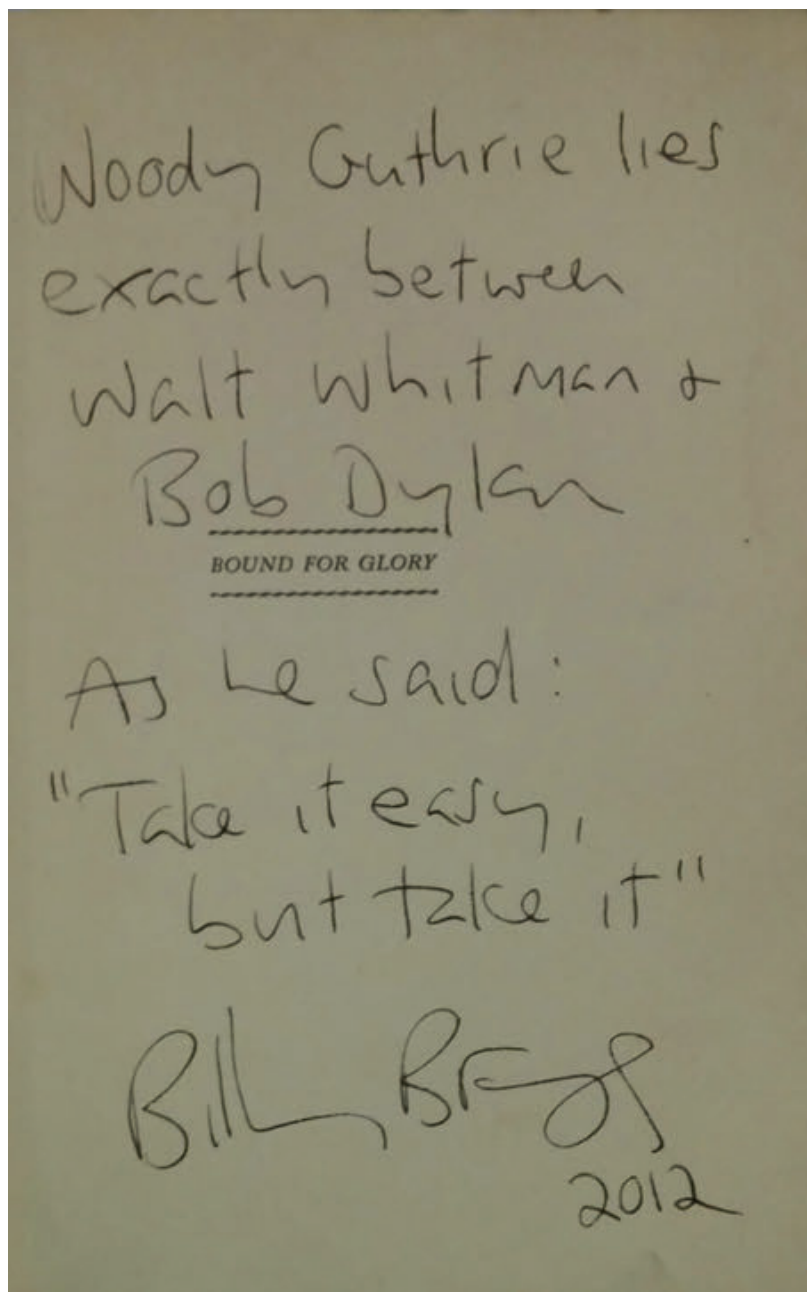
21 |

# “Take it easy, but take it” In the rare dust jacket and inscribed by Billy Bragg

GUTHRIE, Woody. *Bound for Glory*  
New York: E.P. Dutton & Co 1943  
First edition. Large 8vo. pp. 427. Black  
cloth with gilt-stamped title & vignette  
to upper board. Some fading and  
bumping to corners. In the extremely  
scarce original illustrated dust jacket  
with a photograph of Guthrie on the  
back. The jacket is in a protective  
wrapper and is overall sound but with  
light loss to corners and top of spine  
with an approximately one inch square  
patch missing from the foot of the  
spine. Contents are very good with  
only the lightest of toning towards the  
edges. Illustrated in the text with line  
drawings. Fore-edges deckled. Previous  
owner's pen inscription to front free  
endpaper. Signed to the half-title page  
by Billy Bragg (a devotee of Guthrie's)  
with the inscription: "Woody Guthrie  
lies exactly between Walt Whitman &  
Bob Dylan. As he said: 'Take it easy, but  
take it'. Billy Bragg 2012."

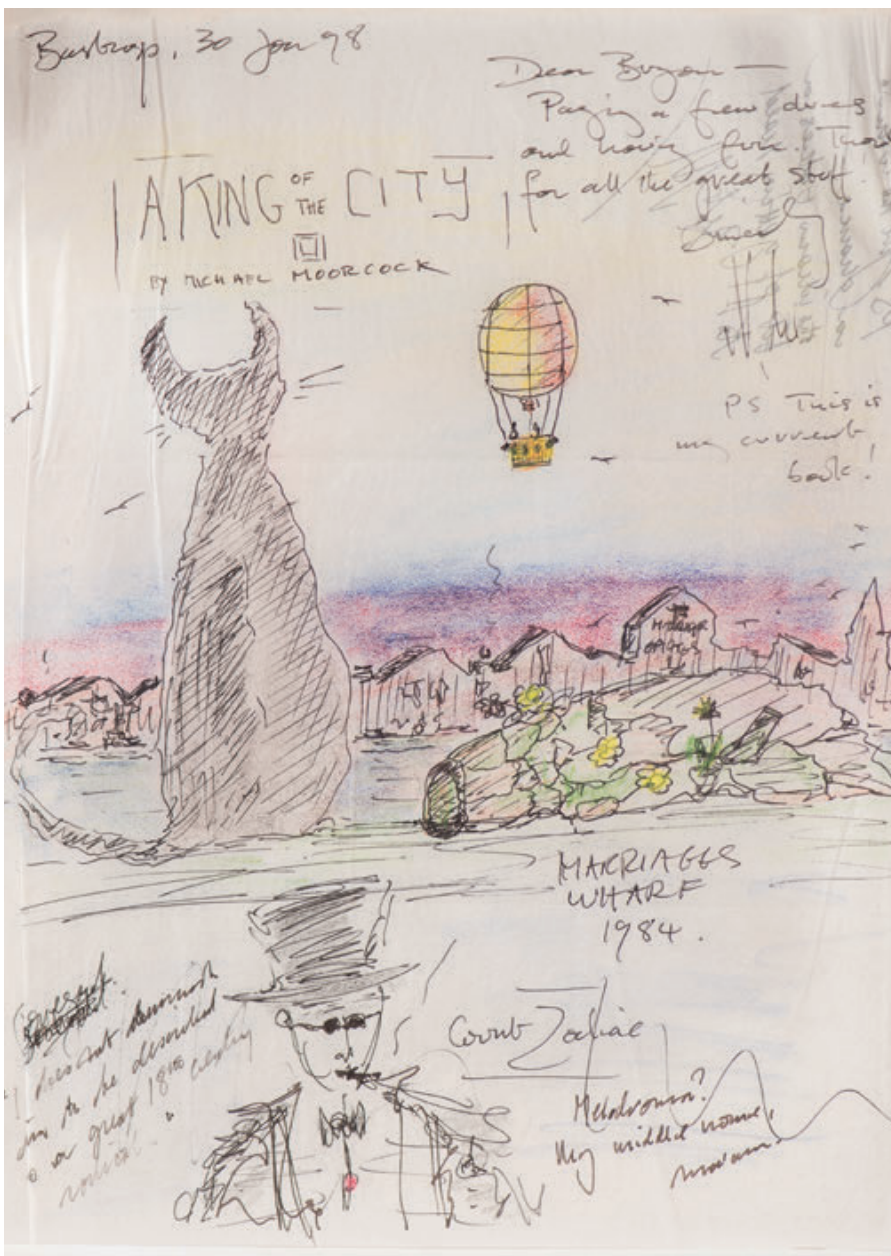
Very scarce in a first edition, let alone  
in the original dust jacket this memoir  
gave America a no-holds barred  
picture of the travelling life during  
the dustbowl years and the great  
depression. Guthrie was, arguably, the  
lode-stone of post-war folk music.

£1,800



22 |

# Illustrated letter from Michael Moorcock



MOORCOCK, Michael. A Handwritten letter dated January 1998 to a recipient named Bryan and presentation copy of *Tales from the Texas Woods*. 30th Jan '98 Single sheet letter on tissue paper. A letter written in Moorcock's anarchic manner with short notes and illustrations. The main greeting reads: "Dear Bryan - Paying a few dues and having fun. Thanks for all the great stuff. Sincerely M.M." The letter also contains a coloured pen and ink sketch of a cat-like creature sitting contemplating a townscape with a hot air balloon in the sky below a frame with the words: "A King and City by Michael Moorcock". This book, the sequel to his acclaimed and visionary *Mother London*, was published in 2000. This drawing therefore pre-dates publication by two years and is perhaps an early version - the author's own vision - of a potential cover. Below the cat is a sketch of Count Zodiac, a recurring Moorcock character. As a P.S. to Moorcock's note to Bryan, he writes "This is my current book".

The 'current' book is *Tales from the Texas Woods* which is also offered here. It is in immaculate condition with a fine illustrated dust jacket. Inscribed: "To Bryan - A little light yodelling from your Texas [pad?]. Mike. [Bastings?] Jan 30th '98." It is also signed by Moorcock on the title page.

£375

# Royalist marginalia by Robert Burns's lawyer

King Charles the Martyr. *Basilika* The Workes of King Charles the Martyr: with a collection of declarations, treaties, and other papers concerning the Differences betwixt His said Majesty and his two Houses of Parliament London: Printed by James Flesher for R. Royston. 1662  
 First edition. Folio (355x228mm). pp. [xvi], 120, [2], 458, [2]; [viii], 733, [7]. Engraved frontispiece of Royal Arms by Wenceslaus Hollar. Engraved pictorial half-title showing portrait of Charles I. Two folding engraved plates (of three). Engraved vignette on title page of second part. Preliminary pages printed in black with red rules. Parts of the transcript of the trial of the King are printed in red, most notably the death sentence. In addition to the principal title page, each of the two parts has its own title page. Contemporary panelled mottled calf. Raised bands to spine, red lettering piece with title in gilt. Some bumping to corners and rubbing to edges. Slight scuffing to upper cover and cracking to joints. The contents are in excellent condition, fresh, clean and tight, attractively printed with wide margins. There are some dampstains in places to the upper margins and a very few minor chips to the edges but nothing affecting the text or its legibility. The half-title and title pages have the ownership inscription of Alex. Fraser Tytler who was a lawyer and historian and a friend of Robert Burns.

There is a detailed note in Tytler's hand in the margins of "The *Prayer in time of Captivity*".

*Basilika* is a large collection of works by and about Charles I, King and Martyr. This 1662 first edition is the earliest example of Charles I's works, including *Eikon Basilike*, (although this is often attributed to Bishop John Gauden) approved under Royal Licence by his son Charles II. The volume which is in two parts, contains Richard Perrinchiefe's *Life of Charles I* together with the King's Prayers, Letters, Speeches and Messages for Peace. Perrinchiefe's *Life* is based on the draft prepared by William Fulman. However, Fulman died just before publication and Perrinchiefe completed the biography relying heavily on Fulman's work. Perrinchiefe's name is appended to the end of the *Life* but it has been printed on a separate slip of paper and attached to the page, testimony to his hasty completion of Fulman's draft. Part one ends with an account of the trial and death of the King. The announcing of the death sentence and the names of those signing his death warrant are printed in red ink (slightly faded here to the reddish-brown of dried blood). Part two contains a full record of Declarations, Treaties and other documents setting out the disputes between King and Parliament. This large and handsome work is important not just as a record of

Charles's life and writings but also as a contribution towards the creation of the late King as a Royally sanctioned martyr. This copy belonged to Alexander Fraser Tytler (1747-1813). Tytler was Professor of Civil History at Edinburgh University from 1780 and then became a Judge Advocate in 1790 and a Lord Session in 1802. A friend of Robert Burns, he advised him to amend *Tam O'Shanter* by removing lines which were thought libellous to the legal profession. In a series of lectures on history and politics, Tytler argued that "pure democracy is a chimera" and that "All government is essentially in the nature of a monarchy", ideas that would have endeared him to Charles I. On leaf S4 of part one, Tytler has written a detailed note of thirty one lines about the King's *Prayer in time of Captivity*. In his note, he explains how this prayer was used by leading members of the Commonwealth, most notably John Milton, to discredit the dead King and the cult that was growing up around him as a result of the huge popularity of *Eikon Basilike* during the years of the Protectorate. In his *Eikonoklastes*, Milton claimed that this prayer plagiarised Sir Philip Sidney's *Prayer of Pamela* in his *Arcadia*. Not only, he argued, was this a shameless lifting of someone else's work, but it was also the borrowing of a pagan prayer to a pagan god, thus confirming Milton's prejudices about the quasi-Catholicism

VI.

A Prayer in time of Captivity.

Powerful and eternal God, to whom nothing is so great that it may resist, or so small that it is contemned; look upon My Misery with Thine Eye of Mercy, and let thy infinite Power vouchsafe to limit out some proportion of deliverance unto Me, as to Thee shall seem most convenient. Let not injury, O Lord, triumph over Me, and let my faults by Thy Hand be corrected, and make not my unjust Enemies the Ministers of thy Justice. But yet, my God, if in thy Wisedome this be the aptest chastisement for my unexcusable Transgressions, if this ungrateful bondage be fittest for my over-high desires, if the pride of my (not enough humble) Heart be thus to be broken; O Lord, I yield unto Thy Will, and cheerfully embrace what sorrow Thou wilt have Me suffer. Onely thus much let Me crave of Thee, (let my craving, O Lord, be accepted, since it even proceeds from Thee,) that by thy Goodness, which is Thy self, Thou wilt suffer some beame of thy Majesty so to shine in my mind, that I, who acknowledge it my noblest Title to be Thy Creature, may still in my greatest Afflictions depend confidently on Thee. Let Calamitie be the exercise, but not the overthrow of my Vertue: O let not their prevailing power be to My Destruction. And if it be thy Will, that they more and more vex Me with punishment; yet, O Lord, never let their Wickedness have such a hand, but that I may still carry a pure mind and stedfast resolution ever to serve Thee without Fear or Presumption, yet with that humble Confidence which may best please Thee: so that at the last I may come to thy eternal Kingdome, through the Merits of thy Son, our alone Saviour, Jesus Christ. Amen.

+ There is a very interesting piece of history relative to this prayer. It appears for the first time in the 17<sup>th</sup> edition of the Eikon Basilike and that it is to have been sent to the printer from the Council of State to the Printer, of which Council Milton was then the writer. Scarcely a month after its appearance Milton published his Epitaphes and Epitaphes. In the last of these the author alludes to the prayer of Charles in these words: "who would have thought that prayer should be so much in him of the ill-fated king, as considerably before he died to give into the hands of the great God a spiritual relique of his private distress, a prayer which would have been the worth of a heathen offering to a heathen god!" In fact this prayer is almost identical with the prayer of Charles to the king in the Eikon Basilike. The only change of this being inserted as a prayer of the king is one of the most important alterations that are made. It has been proved by Butler, the printer, that Milton's prayer was the original and that the prayer in the Eikon Basilike was a copy of it. Butler's copy is now in the possession of the Earl of Pembroke. Milton and his friends had been in the habit of reading the prayer to the king and it is probable that Butler's copy was made by the means of some one who had seen the original. Butler's prayer is now in the possession of the Earl of Pembroke and it is probable that Butler's copy was made by the means of some one who had seen the original. Butler's prayer is now in the possession of the Earl of Pembroke and it is probable that Butler's copy was made by the means of some one who had seen the original.

of the King. Tytler describes how the poet uses this “to vilify the character of Charles”. However, Tytler, borrowing evidence from Thomas Wagstaffe’s *Vindication of Charles I*, relates the story of how Milton forced the printer Dugard to add the *Prayer* to a later edition of the *Eikon Basilike* in an attempt to discredit the King: an “atrocious business” in Tytler’s words. Tytler sums up the matter by stating that on Milton’s character, “it reflects eternal disgrace”. The question of whether and in what circumstances Charles I had used this *Prayer in time of Captivity* and of Milton’s possible role in its insertion into a later edition of *Eikon Basilike* was a source of serious and heated debate in the seventeenth and eighteenth centuries. The fault-line which divided city from country, conservatives from radicals, high Anglicans from low and, later, Whigs from Tories, was frequently given human expression in the figure of Charles I. Tytler’s annotation is a good example of how conservative opinion, in the most elevated intellectual circles, continued to coalesce around the King nearly 150 years after his death. ESTC: R9377. Wing 2075, 2157C.

£1,250

# Alexander Macmillan's copy of the first novel published by his firm



KINGSLEY, Charles. *Westward Ho! or, The Voyages and Adventures of Sir Amyas Leigh, Knight, of Burrough in the County of Devon. In the Reign of her most Glorious Majesty Queen Elizabeth.* Rendered into modern English.

Cambridge: Macmillan and Co. 1855  
First edition. 8vo. (195x125mm). pp. viii, 303; vi, 356; vi, 373, [2 advertisements], 16 advertisements. Original blue cloth, lettered in gilt to spine. Pale yellow endpapers. Wear to corners, edges and joints. Wear to head and foot of spines and a small tear to the cloth on the spine of volume I. Slight rubbing to the boards. Later nineteenth-century repairs to head and foot of spine. The contents are in very good condition. Ownership

inscription of "A. Macmillan" on the half title of all three volumes. This is Alexander Macmillan, the publisher. Front pastedown has the bookplate of Stephen George Holland, who, in 1836, founded the cloth merchants Holland and Sherry and was also a major art collector. It is probable that Macmillan gave this copy to Holland. On his death in 1908, Holland's collection and personal belongings were sold and the branch of the Macmillan family from which this was acquired bought it so bringing it back into family ownership. This copy is one of the first printing limited to 1,250. Page 119 of volume III is misnumbered "11" and the sixteen pages of advertisements are dated February 1855 and are at the end of volume III along with the single leaf of advertisements for two other Kingsley titles. This first printing is hard to find and is said to have been considered scarce when *Jane Eyre* was considered common.

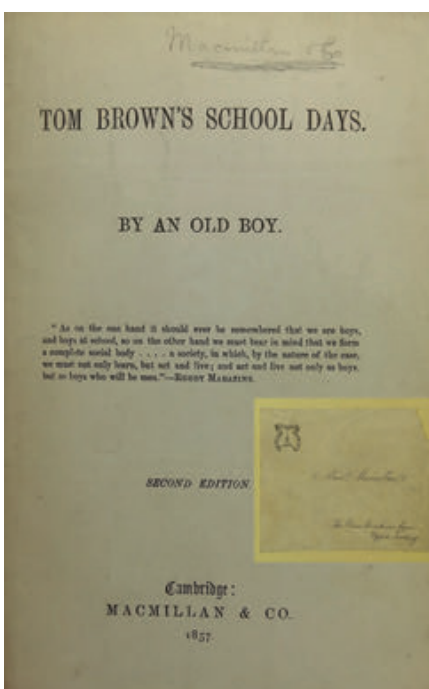
*Westward Ho!* was the first novel published by Macmillan and Co. The firm had been founded in 1843 by the brothers Alexander and Daniel and, for the first decade of its existence, concentrated on theology, classical literature and collections of sermons: works of morally uplifting seriousness. Novels were regarded as mere popular entertainment and fraught with potential danger: Alexander Macmillan had been sacked from his first job with

a Glasgow bookseller for being caught in possession of a Minerva Press novel. But the Macmillans saw, in *Westward Ho!*, a mixture of popular appeal and high moral tone. After reading a draft of it, Alexander wrote to his brother Daniel: "I have been reading Kingsley's novel and like it immensely...it certainly has noble passages and will, I fancy be a noble whole". Kingsley's tale of British naval success against the heathen and heretic (i.e. Roman Catholic) Spanish during the reign of Queen Elizabeth was designed to inspire similar feelings of patriotism during the Crimean War – the months before the book's publication had seen the Battles of Balaclava and Inkerman; and the Siege of Sevastopol was at its height in early 1855. Macmillan described the book as "spirit stirring" and it certainly seemed to capture a widespread mood in the country. *Westward Ho!* was an immediate success becoming one of the most widely read books of the nineteenth century. It also reconciled the Macmillans to the idea that a book could be both serious and popular.

**£3,750**

# “A very great hit”

[HUGHES, Thomas]. *Tom Brown's School Days*. By an Old Boy. Cambridge: Macmillan and Co. 1857. Second edition. 8vo. (195x135mm). pp. [vi], 420. Original blue cloth, lettered in gilt to spine. Wear to corners and rubbing and scuffing to boards and spine with some loss to gilt lettering. Rebacked with the original spine laid down. Original pale yellow endpapers. Internally very good with only modest marking and a closed tear to the top edge of K8, not affecting the text. Front pastedown has the bookplate of Alexander Macmillan, the publisher of *Tom Brown*. The plate has the address, The Elms, Streatham Lane, Upper Tooting. This is the house that Macmillan bought in 1863 when he moved to London from Cambridge. The title page is inscribed in pencil “Macmillan and Co” in the handwriting of Alexander Macmillan.



With the success of *Westward Ho!*, the Macmillans had overcome their early aversion to publishing novels, but, as had been the case with Kingsley's book, they were keen to publish fiction that served a moral purpose. *Tom Brown's School Days* fitted this ideal perfectly. Indeed Kingsley himself was an early enthusiast for Hughes' tale of life in a Victorian public school life. Writing to Daniel Macmillan he said: "It will be a very great hit. It is an extra-ordinary book. Take it all in all, you won't see such smart writing, such knowledge of slang and all manner of odds and ends, combined with the actual knowledge of boys, and with the really lofty tone of religion and the broad humanity, in any living writer". Hughes himself stressed that he intended the novel to be an exercise in "preaching" rather than an amusing entertainment. Although one tends to remember the cricket matches, the bullying, Tom and Arthur's touching friendship and the general atmosphere of life at Rugby, it was the muscular Christianity and ethical probity that appealed to the Macmillans. Alexander Macmillan's own education as the son of a highland crofter would have been far removed from Thomas Arnold's grand, high-toned idealism and one can imagine that this copy of *Tom Brown* was one of the most popular books in his collection at The Elms.

£500

Alcibiades has already used truth in the double  
sense of "facts as they are absolutely" whatever that may mean,  
and "facts as they seem to the individual man", it is the never  
trifling to catch him in the trap from which the escape was  
afforded him <sup>22</sup> before our previous use of the word; to say nothing  
of the objection I made in my review that opinion of truth is

PHAETHON.

ing what he believes, is not each equally moved  
by the spirit of truth?"

S. "You seem to have been lately initiated,  
and that not at Eleusis merely, nor in the  
Cabiria, but rather in some Persian or Baby-  
lonian mysteries, when you discourse thus  
of spirits. But you, Phaethon," (turning to  
me,) "how did you like the periods of Pro-  
tagoras?"

"Do not ask me, Socrates," said I, "for  
indeed we have fought a weary battle together  
ever since sundown last night; and all that I  
had to say I learnt from you."

S. "From me, my good fellow?"  
PHAETHON. "Yes, indeed. I seemed to  
have heard from you that truth is simply 'facts  
as they are.' But when I urged this on Al-  
cibiades, his arguments seemed superior to  
mine."

A. "But I have been telling him, drunk  
and sober, that that is my opinion also as to  
what truth is. Only I, with Protagoras,  
distinguish between objective fact and sub-  
jective opinion."

modern  
Judaiso-Christi  
S. Are indeed  
modern means  
the phrase "a wit-  
nessable truth"  
as in Huxley  
to myself  
counted the  
proof for his  
dialogue, and therefore  
has sufficient partici-  
pation. Moreover  
he states that  
the Manchester  
friend had used  
the phrase to him  
I understand him  
with this ambiguity  
latent in it, and  
was weaker to  
his intellect. I  
think a course  
of opinion would  
be a better way  
for that condition  
of intellect than

# Charles Kingsley's attack on moral relativism with contemporary marginalia by "one of the finest critics of the present day"

KINGSLEY, Rev. Charles [with manuscript notes by G[eorge] B[rimley]] PHAETHON; or Loose thoughts for Loose thinkers

Cambridge: Macmillan and Co. 1852  
First edition. 8vo (198x125mm). pp. [iv], 100. Red half morocco with red morocco-grain cloth boards. Spine lettered in gilt: *Kingsley's Phaethon*. M.S. Notes by G.B. Marbled endpapers. Rubbing to joints and spine, especially to head and foot, and to corners.

Internally a very good copy with the text block in excellent condition. Front free endpaper has ownership inscription of "A. Macmillan". This is Alexander Macmillan who, with his brother Daniel founded the publishing house that bore their name. Forty five of the pages are annotated, many in great detail, in very small handwriting in light blue ink. The notes are by George Brimley who was librarian of Trinity College, Cambridge from 1845 to his death at the age of 37 in 1857. Brimley, Kingsley and Macmillan were all friends and shared the same intellectual interests. Brimley's sister Caroline married Alexander Macmillan in 1851. This attractive little book thus embodies a series of touching personal links between author, publisher and annotator. Brimley was viewed as one of the finest critics of his age and although

his output was small due to his constant ill health, his work was sufficiently well regarded that his collected essays, which includes a piece on Kingsley's *Westward Ho!*, were published (by Macmillan) the year after his death. A review of this collection described Brimley as possessing "an acumen and a comprehensiveness which enabled him to seize a question in its breadth and depth".

Kingsley's *Phaethon* is a curious work. The central section is in the form of a Socratic Dialogue in which the figure of Socrates presents a defence of religious tradition and authority against the sophistry of subjective opinions. This argument reflected Kingsley's own beliefs in a strong orthodox Christianity, popularly called "Muscular Christianity", a term he disliked. Kingsley's main target in *Phaethon* was the American transcendentalist writer and thinker Ralph Waldo Emerson (thinly disguised as "Professor Windrush") whom Kingsley regarded as preaching a moral relativism and individualism that would undermine society. However, there are also digs at Catholics and High Anglicanism. George Brimley's extensive marginalia demonstrate the subtlety of his critical thinking. His notes are beautifully

balanced between sympathy for Kingsley's general argument and exasperation at his unreasoning bombast. In one note, Brimley explodes: "This is simply shocking as a representation of Emerson's theory of man" but elsewhere he writes of "The exquisite beauty of the last five pages of the dialogue". Brimley's astute summation of Kingsley's style describes how, "once his point is gained, and he has to illuminate and vivify propositions no longer disputed, all the grace and richness of his poetic faculty and his generous heart come out".

**£1,750**



Poetry

# Uncut in the original boards the most sophisticated example of English rococo book illustration



GRAY, Thomas. *Designs by Mr. R. Bentley, for Six Poems by T. Gray*. London: for R. Dodsley. 1753  
Six full-page engraved plates, engraved vignette on the title, twelve vignettes in the text, and six engraved initials by Müller and Grignon. First edition, third issue, published in the same year as the first two. 4to in half-sheets (390x275mm), “but cut so that its proportions make it look like a folio” (Hazen). [4], 36 ff. Six plates. The text of the poems is printed on the recto only. Bound in contemporary canvas backed boards. Some wear to the boards and cracking to the hinges. There is a small stain at the head of the first Ode and occasional minor soiling. Otherwise, this is an excellent copy, uncut and unpressed, in its original binding. It is presented in a dark green morocco and

cloth bound, drop-back box by Bayntuns. This copy conforms to all the third issue points noted by Hazen. He notes that “there are three distinct editions dated 1753, but since the wording of the title-page is identical in all three and all three have been sold as first editions, it seems easier to...discriminate among them as if they were different states”. Hazen goes on to describe the third state as “distinctly less common” than the other two.

A typographic label of “The Earl of Ilchester” is pasted to the upper cover and his early shelf marks appear inside. This volume was sold at Sotheby’s on 14th May 1962 (Selected Portion of the Library Melbury House Dorset, The Property of the Rt. Hon. the Earl of Ilchester), lot 36, for £17 to William Rees-Mogg in whose library it remained until 1998.

“We have now before us one of the most elegant publications that our country hath produced for some years past: whether we consider the beauty of the printing, the genius that appears in the designs for the cuts, or the masterly execution of the most of the engravings”. This was the reaction of the *Monthly Review* in July 1753 following the publication of Bentley’s designs for six of Gray’s poems. As is well known, had Gray prevailed, the book would never have been produced. Only one poem *A Long Story*, was appearing for the first time, the other five having been

previously published. Gray described his work for this collection as “half a dozen little matters”. In February 1753, he wrote to Horace Walpole, who was directing the project, to say that “I desire it may be understood...that the verses are only subordinate, and explanatory to the drawings”.

Here at least, Gray’s wishes were met. Although his poems are very fine, it is Bentley’s illustrations, engraved by Charles Grignon and Johann Sebastian Müller, which raise this book to its elevated position. It has been described as “by far the most sophisticated example of English rococo book-illustration” and “perhaps the finest English illustrated book of the century” (Harthan, *The History of the Illustrated Book*, pp154-55). Bentley’s designs are more than just “rococo” (however one might understand that term). There are figures which, in their introspective repose, seem to recall Poussin. The celebrated frontispiece to *the Elegy written in a country churchyard*, “contains perhaps the first hint in book illustration of the Gothic Revival” (Bland, *A History of Book Illustration*, p219) while other illustrations, in particular, those for the *Ode on the death of a Favourite Cat* incorporate a range of classical references and devices which Hazen sees as being “in their ironic incongruity imaginatively suited to Gray’s mock-heroic lines”. Bentley’s illustrations are a triumph of fitting image to word. Alone, they are beautiful



but alongside Gray's verse, they rise to a higher emotional and artistic register. As Dr Johnson observed in his *Life of Gray*, "the poems and the plates recommended each other so highly". Hazen, *A Bibliography of Horace Walpole*, 42.

£1,750

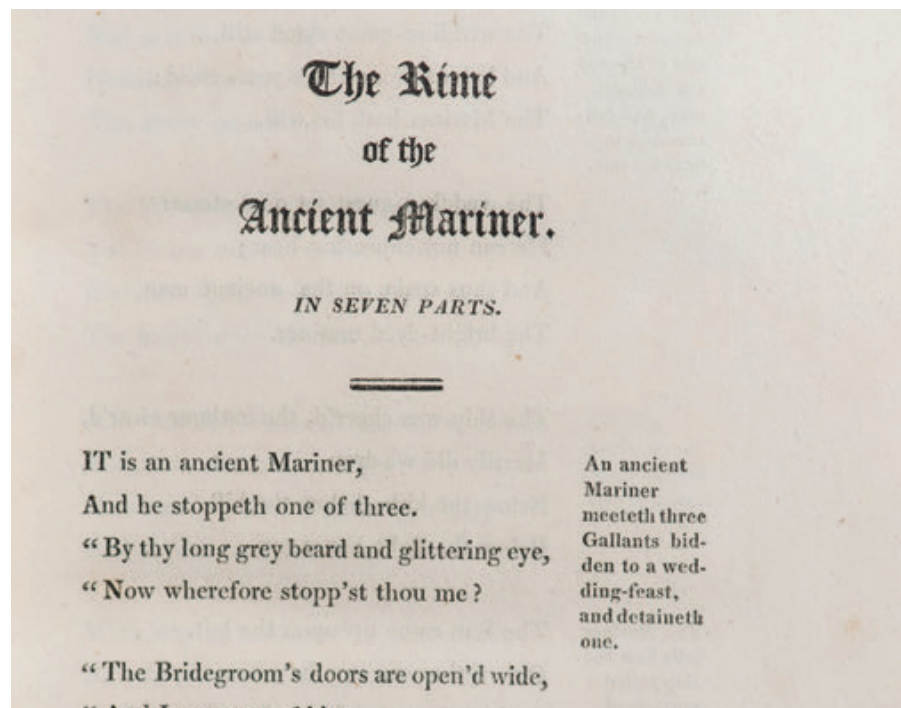
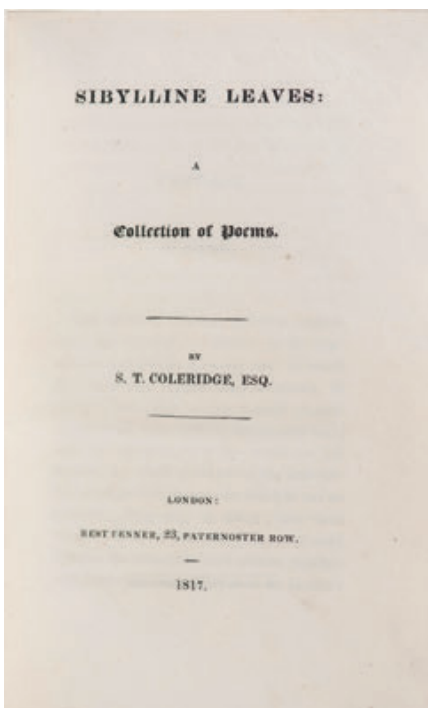
# The first publication of *The Rime of the Ancient Mariner* in Coleridge's name

COLERIDGE, Samuel Taylor. *Sibylline Leaves A Collection of Poems*  
London: Rest Fenner, 23 Paternoster Row. 1817. First Edition. 8vo. pp. x, [ii], 303, [i]. Errata on p. [xi-xii]. S. Curtis, Printer, Camberwell on verso of title-leaf. Printed by John Evans and Co., St John-Street, Bristol on foot of final page. Nineteenth-century full citron morocco, raised bands, marbled boards, spine decorated and lettered in gilt, gilt ruled inside dentelles, top edge gilt, marbled endpapers. Pages uncut. Bound by J.B.Hawes, Cambridge. An excellent copy.

*Sibylline Leaves* is a collection of Samuel Taylor Coleridge's poems (later published as *Sybylline Leaves*). As he writes in the Preface, it contains almost all his 'poetical compositions, from 1793 to the present date'. It also contains eight previously unpublished poems. Among the poems that had appeared previously was *The Rime of the Ancient Mariner*, published here under Coleridge's name for the first time. *The Rime of the Ancient Mariner* is the only poem on which Coleridge continued to work until shortly before his death. For

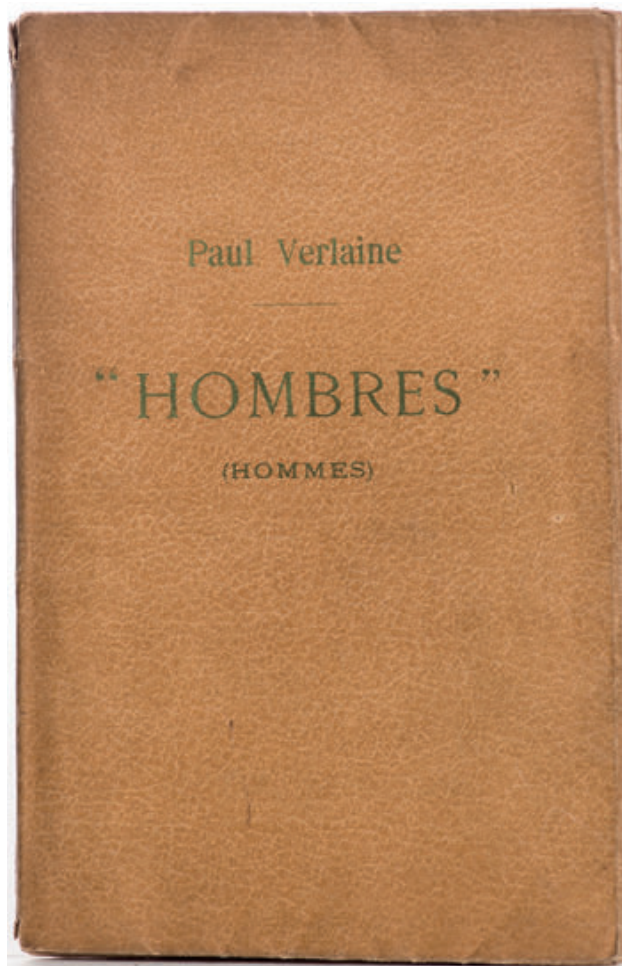
the 1800 edition of the *Lyrical Ballads*, a selection of works by Coleridge and William Wordsworth, he removed several stanzas and some of the more obvious archaic expressions – turning 'ancyent marinere', for example, into 'ancient mariner'. For *Sibylline Leaves*, he further modernised some of the language and added the marginal prose gloss that has ever since been an integral part of the poem. Wise, 45.

£1,250



29 |

# Printed illicitly and sold nowhere



VERLAINE, Paul. *Hombres (Hommes)*  
Paris: Imprimé sous le manteau et ne se  
vend nulle part. [Albert Messein, 1903]

First edition. No. 261 of 500 copies on  
Hollande Van Gelder (total edition  
of 525). 8vo, pp. [iv], 48, [4] contents.  
Near fine light brown mottled printed  
wrappers, in glassine overwraps.  
First edition of Verlaine's clandestine  
collection of fifteen jubilant poems  
praising the male body and homosexual  
male love in explicit language. It  
includes the Sonnet au trou-du-cul  
which Verlaine wrote in collaboration  
with his lover Arthur Rimbaud, whom  
he shot and wounded in 1870. Aside  
from his contribution to the *Album  
zutique*, only in this posthumously  
published collection did Verlaine give  
unchecked erotic expressions to his  
homosexuality. The editor Le Dantec  
refused to include this collection in the  
modern critical edition of Verlaine's  
complete works.

£650

# Post incunable Homer in a nineteenth century Simier binding

HOMER. *Odyssey* *Batrachomyomachia*; *Homeric Hymns*; *Life of Homer* and *The Iliad* (Two volumes)  
Strasbourg: [Wolfgang Köpfel]. 1525  
*The Iliad*: 8vo. ll. [2], 277, [3]. *The Odyssey et al*: 8vo. ll. [2], 251, [61]. Greek text, save for the dedicatory epistle in *The Iliad* to Philipp Melanchthon which is in Latin. Vellum leaf before and after text. The title pages are woodcuts by Hans Weiditz with a wide border showing scenes and characters from the respective works. Inside the border and printed from a separate block is the title and the printer's device of Wolfgang Köpfel with putti lifting a stone on a shield. The device is repeated as on the printer's imprint on the last page. The Greek epigram translates as "He made the complex readable". The title page of *The Iliad* refers to Köpfel as Vuolf. Cephal., the abbreviated Greeked version of Wolfgang Köpfel.

A lovely binding by the nineteenth-century Paris firm of Simier. Brick-red straight grain morocco. Upper and lower covers decorated with gilt borders and a Greek key design in blind. Spines have five raised bands and six compartments, decorated in gilt and blind. At the foot of the spines in gilt are the date and "relié par Simier". The title is in gilt on the second compartment. Dentelles with a gilt foliate design. Joint of upper cover of *The Iliad* recently repaired. Endpapers are a particularly attractive pink and green "spatter" design. The text is in excellent condition save for one blemish on leaf 57 (h1) of *The Odyssey* - a hole c15mmx10mm to the bottom right corner but no loss to the text. There are some manuscript annotations, underlinings and markings all in brown ink. Front pastedowns have the bookplate of Sir George Young. These are beautiful copies, in a very nice binding, of important editions of *The Iliad* and *The Odyssey*, edited by Johannes Lonitzer (Lonicer). *The Odyssey* also contains the *Batrachomyomachia* or the *Battle of Frogs and Mice* and three biographies of Homer by Herodotus (more properly pseudo-Herodotus), Plutarch and Dio Chrysostom. Both volumes are dedicated, with an epistle, to Philipp Melanchthon,

perhaps the most influential of the Northern European Humanist scholars of the early sixteenth century. With the encouragement of Martin Luther, Melanchthon took up the Chair of Greek at the University of Wittenberg in 1518 and began his lectures on Homer in the same year. He inspired a generation of German classical scholars, including Lonitzer, to produce editions or translations of Homer. Wolfgang Köpfel was a printer in Strasbourg (Argentorato) siding with the reform movements and operating as a clandestine printer-propagandist for some of the more radical elements within the Strasbourg Reformation. His uncle, also called Wolfgang Köpfel (Latinised to Capito) was, like Lonitzer and Melanchthon a classical scholar, theologian and reformer in Strasbourg. This important edition brings together a number of significant figures from the early sixteenth century German Humanist and Reform movements. Tipped in on the verso of the front free endpaper of *The Iliad* is a note from a previous owner, Sir George Young explaining that this is the first issue of the 6th edition of *The Iliad* and that the text used by Lonitzer is a Florentine edition and the second Aldine edition published in 1504. (There were three

Aldine editions and the Florentine edition is the editio princeps of 1488-89 by Demetrios Chalkokondyles). On the following, blank, page is a charming provenance note (tipped in) which reads, "This book belonged to the Rev. T. Shore, son of Juliana Praed, aunt of the poet W.M. Praed. The book passed from T.S to Arabella and Louisa (his daughters) and on their death was given to my father, their cousin." The note goes on to recall the writer's childhood memories of Arabella and Louisa, "old ladies survived from early Victorian days, with ringlets, lace caps, and silk flounces". It is signed "K.1939". This is Lord Kennet of the Dene. His father was Sir George Young whose bookplate is on the front pastedown. Adams 746. British Museum 1900,1019.153 (for the title page)

£2,250



# Printed on Japanese vellum

BEARDSLEY, Aubrey *Under the Hill and other essays in poetry and verse* London: John Lane, Bodley Head. 1904 Limited edition. One of fifty copies printed on Japanese vellum. 4to (290x225mm). pp. xi, [v], 70, [10], 6pp of advertisements for other works by Beardsley. Frontispiece is a photograph of Beardsley at Mentone in the room where he died. Fourteen plates by Beardsley together with two tailpieces in the text. Three of the illustrations are published here for the first time. Publisher's special edition cream buckram with an elaborate gilt floral design inside a triple ruled gilt border on the upper cover with gilt lettering. Gilt spine lettering. Top edge gilt. Head and foot of the spine a little bumped, spine slightly darkened and some marking to the covers but overall an excellent copy with all Beardsley's illustrations in superb condition.

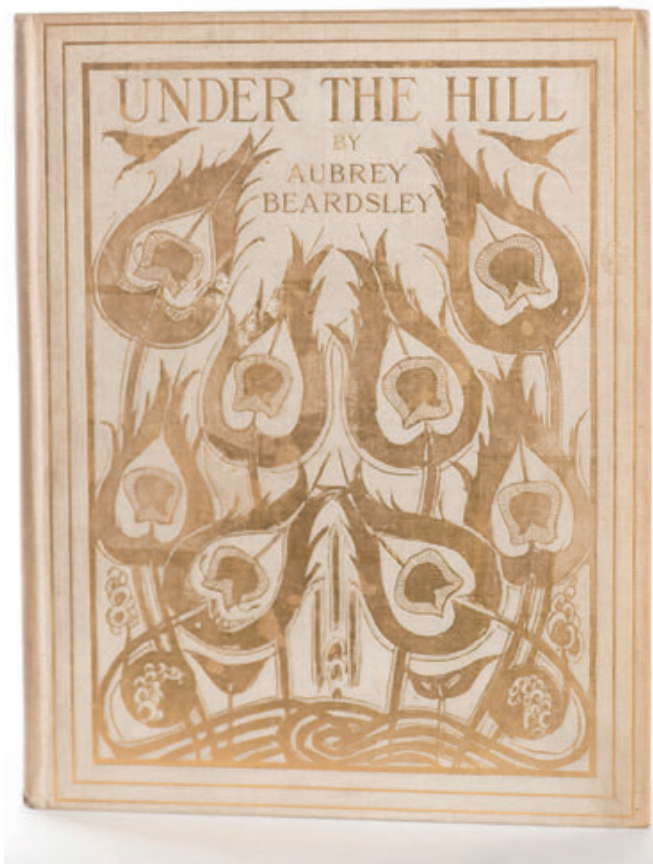
*Under the Hill* is a romantic novel which Beardsley worked on throughout the 1890s but left unfinished at his death. Beardsley originally offered the book to John Lane but the early chapters were first published in serial form by Leonard Smithers in *The Savoy*. When Smithers was declared bankrupt, Lane acquired all the surviving material for the book, including most of the pictures, and issued this 1904 edition, heavily Bowdlerised but beautifully

illustrated. Lane published it as *Under the Hill* although Beardsley's own title was *The Story of Venus and Tannhäuser* but it is hard to see the link with *Tannhäuser* in these few chapters. The other work collected here, a mixture of verse, a letter, some examples of Beardsley's table talk is, like his illustrations, fluid,

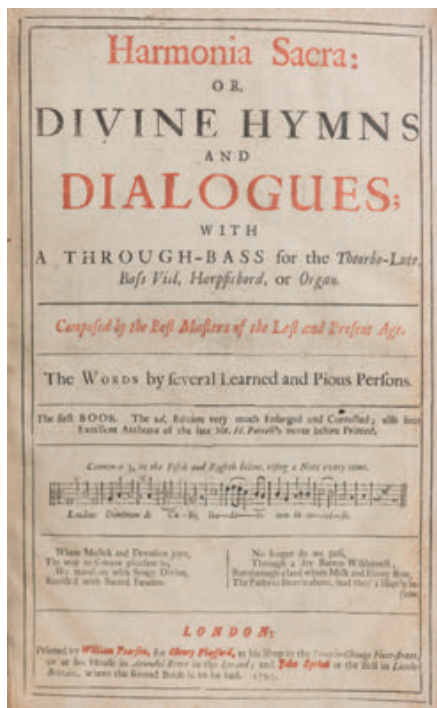
camp and rococo; it prefigures Ronald Firbank and one can imagine Anthony Blanche cooing over its lapidary excesses.

Lasner, 141

£1,800



# The golden age of English music



[PLAYFORD, Henry] *Harmonia Sacra: or Divine Hymns and Dialogues with A Through-Bass for the Theorbo-Lute, Bass Viol, Harpsichord, or Organ.* Composed by the Best Masters of the Last and Present Age. The Words by several Learned and Pious Persons. The first Book. The 2nd Edition very much Enlarged and Corrected; also four Excellent Anthems of the late Mr H. Purcell's never before Printed. *Harmonia Sacra or Divine Hymns and Dialogues with a thorow-bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ.* Composed by the Best Masters. The Words by several Learned and Pious Persons. The Second Book. Two Divine Hymns: being a suppliment to the Second Book of Harmoniae Sacra. 1700 London: William Pearson/Edward Jones. 1703 and 1693

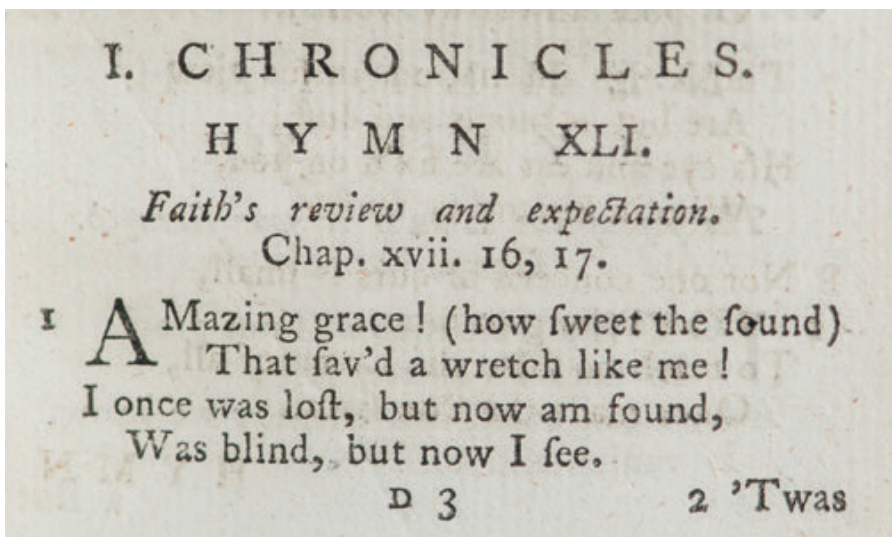
First edition of the Second Book, Second edition of the First Book. Two volumes in one. Folio (314x195mm). pp. Book 1: [1bl.], [viii], 130; Book 2: [viii], 8ll, 9-74; 8. The pagination of the Second Book is a little eccentric but collates complete. Engraved frontispiece to both books. Contemporary brown panelled calf with mid-20th century reback. A very nice copy of an important set of works which lie at the heart of a golden age of English music.

*Harmonia Sacra*, a collection of sacred music, was first published by Henry Playford in 1688. A second volume was published in 1693 (the first edition of which is offered here). In 1703, a second edition of the first book was published with additions and corrections. This is bound here with the second book, making an attractive collection. The late seventeenth-century was a (some might say, rare) moment of brilliance in English music, the last one before the twentieth-century. Henry Purcell was its presiding genius and his work dominates this collection but there is music by William Blow and Matthew Locke. The texts are mainly from biblical or liturgical sources but there are settings of poems by Herbert and Cowley. The music here conjures up feelings of spiritual desolation: it is highly charged and bleak but, in the way of English seventeenth-century melancholy, it offers consolation and comfort.

First Book: ESTC T154450, Second Book: ESTC R231598, Wing P2437

**£750**

# Amazing Grace: its first publication.



[NEWTON, John and William Cowper] *Olney Hymns*, in three books. Book I. On select Texts of SCRIPTURE. Book II. On occasional SUBJECTS. Book III. On the Progress and Changes of the SPIRITUAL LIFE.

London: Printed and Sold by W. Oliver. 1779

First edition. 12mo. (148x90mm). pp. xxvii, [1], 427, [1, advertisement]. Bound by Riviere and Son in the 19th century. Brown full morocco, decorated in gilt, joints slightly rubbed. Armorial bookplate of Kennet of the Dene. This is an excellent copy in a handsome binding of the first edition of a popular and influential religious work of the late eighteenth century. Uncommon in commerce, no complete copy having been sold at auction in the last thirty years.

As a boy, John Newton was pushed by his father into the Royal Navy. He escaped, but only as far as a slave ship where he endured shocking conditions. Despite this, he became the captain of his own ship and worked the slave trade. After a series of illnesses and storms at sea he was “born again”. He eventually became a fervent campaigner against the slave trade and was, later in life, a spiritual mentor to William Wilberforce. He was ordained in 1764, and became the vicar of Olney, a small town in Buckinghamshire where most of the population, were, according to Cowper, “the half-starved and ragged of the earth”.

In Olney, Newton met William Cowper. During a bout of serious depression (from which Cowper suffered throughout his life), he converted to

Evangelical Christianity and, in 1767, moved to Olney with friends who were keen to encounter Newton’s intense and simple faith. Together Newton and Cowper worked on a collection of hymns designed “for public worship, and for the use of plain people”. Because of Cowper’s illness, most of the hymns are by Newton.

The collection was an immediate success. Most famously, *Olney Hymns*, gave the world *Amazing Grace*. It quickly became and remains a touchstone for American religious and protest movements. In particular, it has a central place in the anti-slavery and black power movement. For Newton, in 1779, it was a song of personal salvation reflecting his own process of redemption from slave trader to abolitionist. It has now become one of the most potent messages of political, social and racial solidarity and hope. ESTC. T18634

**£2,500**

# From the library of Mary Skinner and latterly John Sparrow

HERBERT, George. *The Temple Sacred poems and private ejaculations*. Cambridge: Printed by T. Buck and T. Daniel, printers to the Universitie. 1633. Second edition, scarce variant issue. 12mo (145x85mm). pp. [viii], 192, [iii]. Seventeenth-century dark green morocco, unlettered, smooth spine with seven decorated gilt bands, upper and lower covers with double gilt rules. Metal clasps (defective), marbled endpapers, gilt edges. Rubbed, spine faded, front joint cracked at head. The contents are in excellent condition. From the library of John Sparrow, Warden of All Souls, with his booklabel on the verso of the front free endpaper. Sparrow was a legendary Oxford figure of the twentieth century. Despite his Wardenship, he was said to have had no great interest in academic matters, preferring dining, drinking and conversation: “his concern for his own comfort and pleasure was considerable”. But, as Nicolas Barker has said, “Sparrow was, first and last, a great, even a very great, collector of books”.

In addition, there is the ownership inscription: “Mary Skynner, given me by Sr. Francis Butler. 1697”. Mary Skynner was the housekeeper of Samuel Pepys and, after the death of his wife in 1669, his personal companion although they never married. Mary was brought up in the household of her aunt and his husband - Lady Elizabeth and Sir



Francis Butler (also spelt Boteler) on their estate at Woodhall near Hatfield. On his death in 1690 Butler left his estate to his daughter Julia Shallcross. Mary and Julia were close friends. They visited France together in 1698 and Mary would certainly have been a visitor to Woodhall after Sir Francis’s death. Given the gap between Butler’s death and the date of the inscription, it seems that either the book was given to Mary by Sir Francis before his death and she wrote this inscription later or (which seems more probable) that Julia Shallcross gave it to Mary in 1697 as a memento from Sir Francis’s library. Either way, this is a charming association and one would like to imagine Mary reading Herbert to Pepys during the last few years of his life. This is the variant issue of the second edition omitting the words: “And are

to be sold by Fr. Green” after the date in the imprint. There are two variants, similarly distinguished, of the first edition, and Pforzheimer suggests that these may not have any specific temporal relation but that copies with the Cambridge bookseller Green’s name added may simply have been intended for sale there. This is the scarcer of the two variants, six to be found in UK libraries and a further five in the US. The second edition is a resetting of the first with some minor typographical corrections, except that the first line of the third stanza of *The Church Porch* has been altered from “Abstain wholly, or wed” (which is metrically improper) to “Wholly abstain, or wed”. The first edition was a rather hasty affair but it was popular and this second edition was published shortly afterwards in the same year. None of Herbert’s poetry had been published during his life. After Herbert’s death in 1633, his friend Nicholas Ferrar collected the poems and published them in Cambridge where Herbert had been the Public Orator and near where Ferrar lived in his High Anglican community which reflected much of the eirenicism and metaphysical spirituality manifested by Herbert in his beautiful verse. ESTC. 13184.5; Pforzheimer, 466. Allison, 8; Claire Tomalin. *Samuel Pepys: The Unequalled Self*

**£3,950**

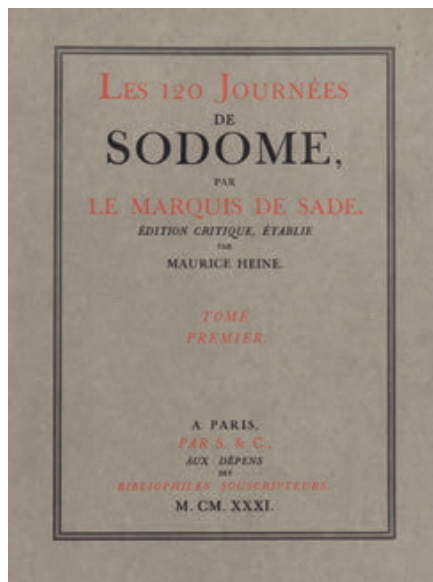


# Pornology

# Un Trésor National

SADE, Marquis de. *Les 120 Journées de Sodome* Par Le Marquis de Sade. Édition critique, établie sur le manuscrit autographe par Maurice Heine Paris: Par S&C., aux dépens des bibliophiles souscripteurs. 1931-35

The first critical edition. Number 197 of 300 copies (numbered from 61-360) on *velin de Rives* paper. Three volumes in the original grey wrappers. Title printed in black and red to upper covers and spines. 275x210mm. pp. Tome Premier, xvi, 218; Tome Second, [iv], 219-402; Tome Troisième, [iv], 403-498, [1]. Frontispiece in volume one is a photograph of the original manuscript scroll with de Sade's minuscule writing. Introduction by Maurice Heine. Critical apparatus of notes and primary source references in the margins. Some chipping to head and foot of spine of volumes one and two. Small tear to the wrapper on the lower cover of volume one with loss but overall an excellent copy of the first full edition of this profoundly moral work of anti-enlightenment satire.



De Sade's description of the sexually corrosive nature of power and wealth is strikingly modern. Read as political and social philosophy the book transcends the degeneracy of its ostensible genre and becomes, to use Deleuze's word, "pornology" not pornography.

£1,500

# Rare Rowlandson smut

ROWLANDSON, T. *Pretty Little Games for Young Ladies and Gentlemen With Pictures of Good Old English Sports and Pastimes.*

[London]: A few copies only printed for the artist's friends. 1845 [London: Hotten. 1872]

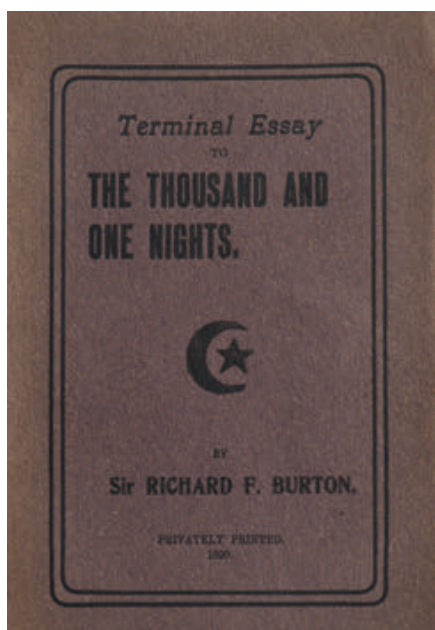
Small 4to, pp.62 including 10 full-page erotic etchings by Rowlandson, each incorporating a short (10 line) obscene verse by the artist, etched below each plate (plate size, including verse, 172 112 mm). Quarter morocco and marbled boards, blue endpapers, gilt-lettered on spine; slightly rubbed and bumped. An excellent copy of a rare book.



First and sole edition of the only book carrying Rowlandson's explicit erotic etchings. This series, produced by Rowlandson in about 1800, was first published in this complete form (clandestinely) by John Camden Hotten, who also provided the coyly smutty text with its smattering of cheap double entendres. It was published in a small edition of 100 copies, of which many (probably half) were issued in portfolio form. Larger format copies (280mm) attested in some USA library catalogues (e.g. Princeton, Newberry) possibly correspond to the portfolio issue. After Hotten's death in 1873 the remainder of his stock passed into the hands of the bookseller J. W. Bouton of New York. Copac locates only one copy, in the BL, Ashbee, Centuria 346-354; Nordmann sale 1, item 363

£1,750

# “A panorama of Eastern life” first separate edition of Burton’s study of the Sotadic Zone

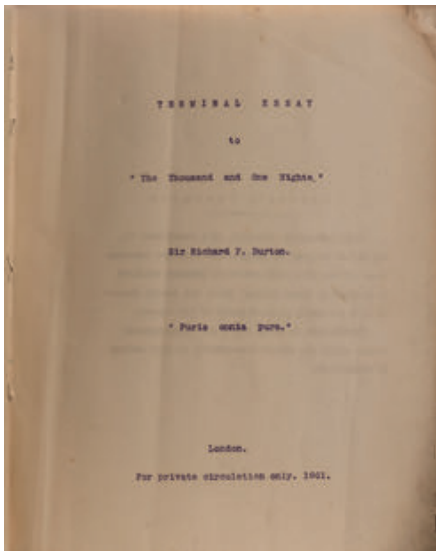


BURTON, Sir Richard. *Terminal Essay to the Thousand And One Nights*. [London]: Privately printed [by Leonard Smithers]. 1890  
First edition. Limited, number 7 of 50. 8vo (190x125mm), pp38, x. Original deep mauve printed wrappers. Slight wear to head and foot of spine, slight fading to edges, otherwise a very good copy.

First separate edition of Burton’s pioneering study of homosexuality. Burton proposed the existence of a “Sotadic Zone”, running roughly along the latitude of the Mediterranean and broadening as it moved eastwards, in which homosexuality was “popular and endemic”. He therefore undertook a study of sexuality in the history and literature of the cultures within this zone: Greek, Roman, Middle and Far Eastern and American. As one would expect he also offered a compendium of curious customs and strange anecdotes. The limitation note gives: “Fifty copies only (each numbered) of this work have been produced for private circulation among Scholars and Students of Sexual Psychology”. The actual number, written in ink, has the initial “o” tailing upward, making it look like a “6” and the number therefore “67”), thus making it seem as if Smithers was up to a bit of overprinting, of which he was indeed occasionally guilty. However the extreme rarity of the pamphlet, and the fact that Smithers soon afterward reprinted the text in typewritten roneoed format (see next item), also with a numbered limitation

of 50, suggests that the limitation of the printed version was indeed 50 copies, and that when those ran out he had it reprinted by the cheapest and quickest process: typewritten sheets reproduced on a Roneo machine. The other possibility – that this is a concurrent Parisian printing done by Carrington (the display types on the title-page are French art-nouveau style of the late 1890s and early 1900s typically used in Carrington’s publications), is a less likely supposition, particularly since Smithers, after his bankruptcy in 1900, was a frequent visitor to Paris wheeling and dealing in quick-money projects, often with Carrington and his erstwhile partner Nichols. It makes perfect sense that, having run out of credit with his London printers, on a trip to Paris he arranged with Carrington to have 50 copies run off there for sale back in London. So when the run was exhausted, rather than arrange a further print run with Carrington in Paris, he ran off a further 50 copies on the Roneo machine back in London.

**£2,000**



BURTON, Sir Richard. Terminal Essay to the Thousand And One Nights. London: For Private Circulation only 1901

Limited edition, 48 of 50 copies. 4to (225x204mm). pp. [iv, 57, [3], xxi, [1b]]. Purple roneo-copied text on "Excelsior" laid paper sheets, sewn into blue-green printed wrappers with paste-over cloth spine, as issued. Small chips eroded from top edges of front wrapper and first six leaves (not affecting text), some pale whitish staining near rear spine joint, slight signs of wear to covers due to much handling, previous owner's name in ink at top of front wrapper. Overall a good copy of a rare and ephemeral item.

The note for the above item explains our theory that this cheap, simple, ephemeral version was quickly knocked off by Smithers when the original run of fifty was exhausted.

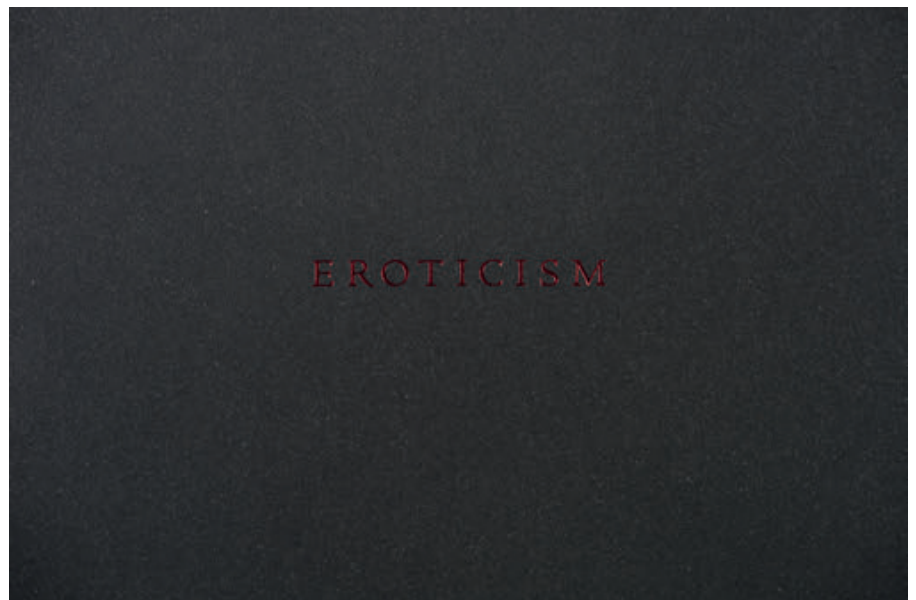
£1,200

## My priapic load

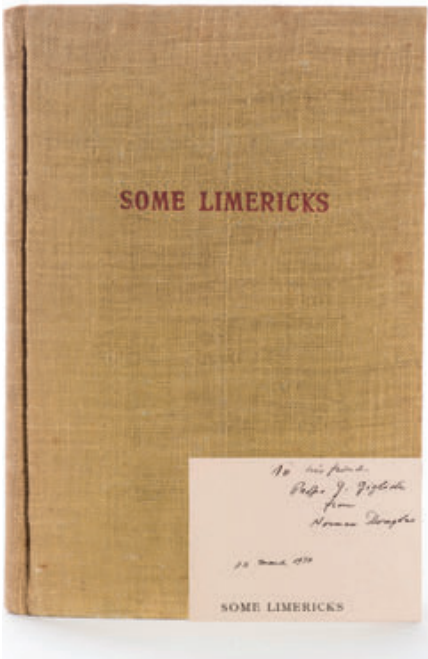
Simon Finch Rare Books. Eroticism. Coming and Going. 2007. Simon Finch Rare Books's 2007 Catalogue bringing together his collection of morbid erotica and erotic morbidiana. Death and Sex are never far apart. Beautifully designed and illustrated. Matt black card covers with the title stamped in the loucheest blood red. 305 books catalogued by Peter Mendes who also contributes, with Crofton Black, an introductory essay on Eroticism.

Simon's preface describes with amusing gusto how the collection came together (so to speak).

£15



# “This isn’t a fuck - it’s a mockery”



DOUGLAS, Norman. *Some Limericks. Collected for the use of Students, & ensplendour'd with Introduction, Geographical Index, and with Notes Explanatory and Critical* [Florence]: Privately Printed [Orioli]. 1928 First edition issued to subscribers only. Limited to 110 copies of which this is number 110. Royal 8vo. 250x165mm. pp.98. Original yellow/gold rough canvas with title stamped in red on upper cover. Externally fine but with some cracking internally to the hinge. Loosely inserted are five sheets stapled at the top left corner, on which are printed the seventy-seven limericks which appear in the text. This is a handy reference tool allowing the scholar easy access to the primary texts as he or she studies Douglas's learned commentary. This is a particularly nice copy of the first limited edition in excellent condition.

Signed by Norman Douglas and also inscribed by him on the half-title: "To his friend Prof. G. Giglioli from Norman Douglas. 13th March 1934". Professor Guido Giglioli was the son of Enrico Hillyer Giglioli, the zoologist and

anthropologist. Guido was a doctor in Florence where Douglas lived for a number of years and where he befriended the bookseller and publisher Pino Orioli who published many of Douglas's works including this famous collection of obscene limericks with their mock-scholarly apparatus. He was also the publisher of the first edition of *Lady Chatterley's Lover*.

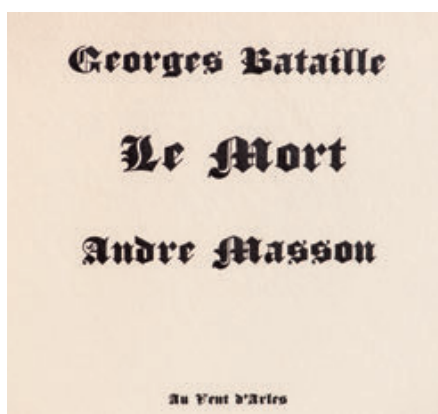
*Some Limericks* has long been a popular work and has appeared in a number of pirated editions. It was a brave decision of Douglas to publish it in 1928 although, of course, he was not averse to taking risks and lived much of his life on a precarious knife-edge. Even today, some of these limericks are strong stuff. Utter filth in many cases. But here is a comparatively gentle one to warm you up:

There was a young student of John's  
Who wanted to bugger the swans,  
But the loyal hall-porter  
Said: "Pray take my daughter!  
The birds are reserved for the dons".

**£1,250**

41 |

# One of only ten copies of Bataille's study of "erotisme".



BATAILLE, Georges and André Masson.  
Le Mort  
[Paris:] Au Vent d'Arles. [1964]  
Limited edition, number 5 of 10 copies  
(tirage de tête, from a total edition of  
145). Oblong folio (280x380mm). pp. [4]  
blank, lvii (including engravings), [3]  
blank, [4] limitation, imprints, 2 blanks,  
[4] blank; plus an original drawing and  
original rejected copper plate. Laid into  
publisher's full vellum binding, title  
blindstamped to upper panel, with  
black lettering to spine. With additional  
suite of nine hand-coloured engravings,  
plus one refused, all signed by Masson.



Laid into publisher's oatmeal buckram  
cloth, vellum spine. Publisher's leather  
edged oatmeal buckram slip-case. Slight  
rubbing to edges of slipcase, but an  
excellent copy.

Bataille's final erotic text in which  
he crystallises his central notion of  
*érotisme* - "the logical end of eroticism  
is death" - into a harrowing story. It

is sympathetically illustrated by his  
friend and long time collaborator  
André Masson. Bataille had died two  
years before publication of this edition,  
his text having been written in 1942,  
and so it can be seen as a tribute  
and perhaps a memorial to him from  
Masson.

**£10,000**

# “I wanted to kick over the traces of what was considered acceptable in art”. Two works by Allen Jones

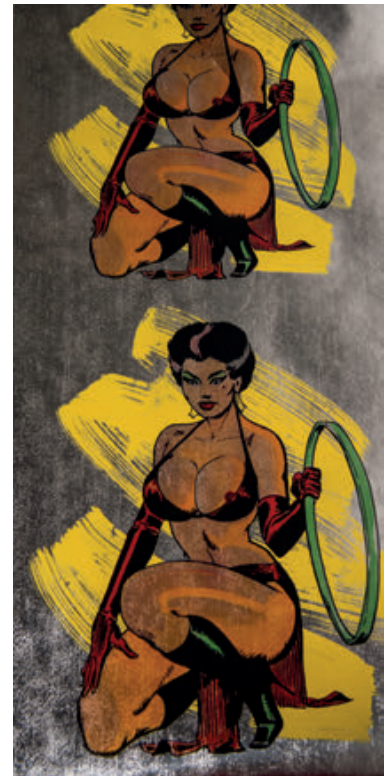


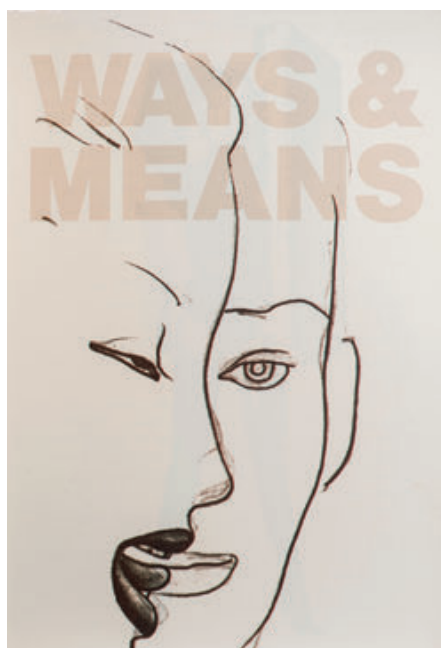
JONES, Allen. Right-hand Woman Wallpaper Marburg: Marburger Tapetenfabrik J.B. Schaefer & Co. 1972

Roll of wallpaper comprising 14 identical, repeated coloured screenprint on silver metallic paper, with full margins. Approx. 8220 x 535 mm (323 x 21 in). This image was designed by Jones in 1970. It was made as a roll of wallpaper in 1972 by one of the oldest wallpaper factories in Germany in the series X Art Wall Collection. Other artists participating in this extraordinary project included Jean Tinguely, Otmar Alt and Eric Stanton. A single panel sold at Christies in 2008 for £525 and a complete roll would appear to be a scarce item.

On its own, this is a striking image. Multiplied fourteen times, it is the stuff of nightmares or dreams. It is impossible to deny that this print is controversial, politically incorrect and sexist. But, whether we like it or not, that is the point for Jones. “It’s collateral damage”, he said, “I wanted to offend the canons of accepted worth in art. I found the perfect image to do that, and it’s an accident of history that these works coincided with the arrival of militant feminism”.

**£3750**





JONES, Allen. *Ways and Means*. London: Kelpra Editions and Waddington and Tooth Graphics. 1977. Limited edition. Signed by Allen Jones and numbered 40 of 50. Folio. 500x350mm. Printed on Velin Arches 250gsm at Kelpra Studio. pp. 36 of which 30 pages are numbered. Loose

as issued in a printed card wrapper and in the original cloth covered portfolio, screen-printed endpapers with a repeated stiletto shoe design. Lacking the slipcase but in excellent condition. Each of the thirty pages (plus the title page) is illustrated with colour screenprints all in Jones's highly eclectic Pop Art style, incorporating collage, photography, cartoon strips (referencing Lichtenstein) and drawing. Jones's inventiveness is given unity by his concentration on the aesthetics of fetishised sexuality. As Jones said of his work: "Fetishism and the transgressive world produced images that I liked because they were dangerous".

Jones is seen as "problematic" these days and certainly this collection is louche and lascivious, but he was never an easy artist. He was drawn to Pop Art in the early 1960s, attracted by what he described as its "toughness". Jones absorbed the all-American directness and machismo of the movement but then undercut it with a specifically English tongue in cheek irony. What is striking about Jones's work in

*Ways and Means* is how he juxtaposes quasi-pornographic imagery with old advertising campaigns from the 1940s and 1950s which use women in an objectified, commercial way forcing us to raise questions about the relationship between the two. Is advertising pornography or pornography advertising? At least Jones raises the question in an honest, if somewhat direct, way. Perhaps it is his frankness that people object to. By placing images of stockinged, bondage-attired dominatrices alongside post-war advertisements for bras, bread and asparagus (yes, really), *Ways and Means* suggests that the former are simply the continuation of an aesthetic tradition with its roots in western commerce. Jones's work is about something much more interesting than sex. This is a fine set of Jones's controversial, sometimes outrageous but always interesting prints.

**£3,000**



Art &  
photography



# Plaster cast life mask of Francis Bacon. “Each day in the mirror I see death at work”

BARKER, Clive. *Life Mask of Francis Bacon*. 1969  
Plaster cast. Signed by Clive Barker on the rear. Housed in a glass-fronted wooden display box. Mask: 210x140mm, box 420x370mm

Francis Bacon had long been interested in the genre of the Life Mask. In the 1950s, he had made a series of paintings from the mask of William Blake. Clive Barker's *Life Mask of Francis Bacon* is therefore a work of collaboration with Bacon acting as both co-artist and work of art. Indeed, his face was famously magnetic, a living sculpture that fascinated not only other people but Bacon himself: “each day in the mirror I see death at work, like bees in a hive of glass.”

In making this mask, Barker used a softer and lighter plaster that created a more accurate likeness. Straws were inserted up Bacon's nose so he could breathe while the plaster set.

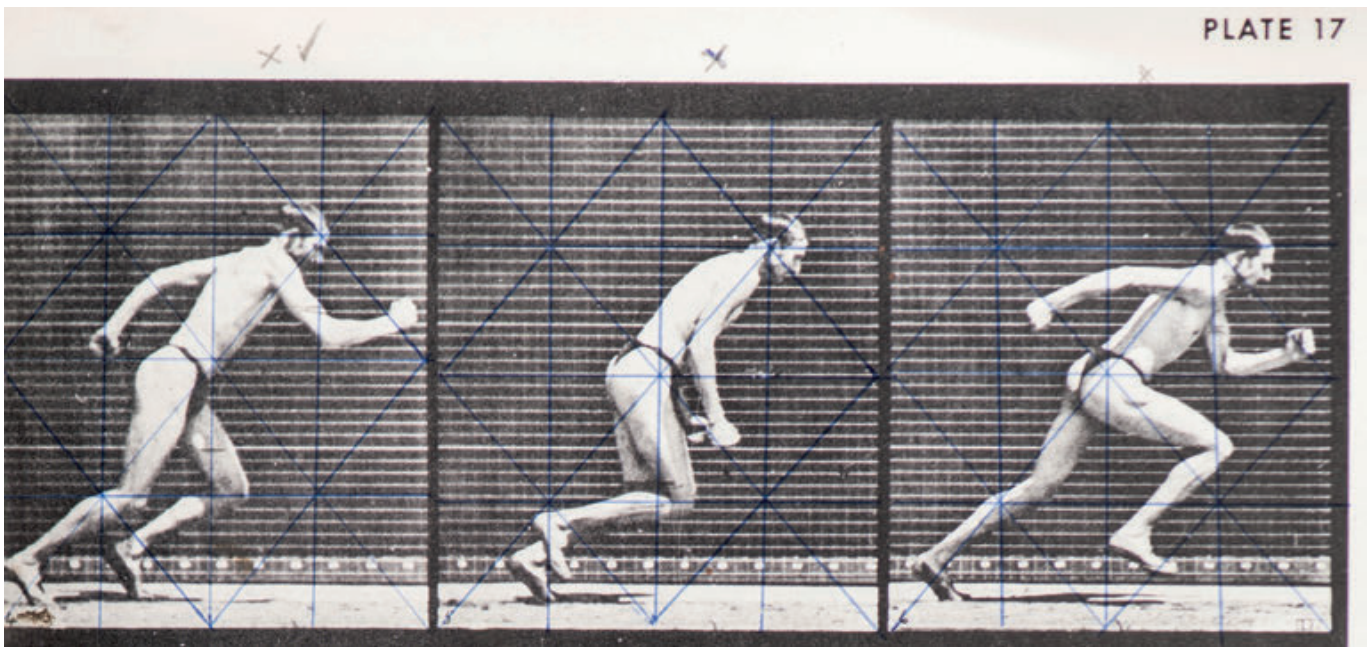
Clive Barker is something of an outsider artist. He never attended art school but began his working life at the Vauxhall car factory in Luton where he learned about metal work and chrome plating. This unorthodox training fed into his work on the Bacon mask: Barker made eight versions of this mask in bronze and there are two in chrome plated bronze and one gilded. Although the Barker *Catalogue Raisonné* cites only one example of a plaster cast of the mask, the artist himself has confirmed that he made five in plaster.

An Jo Fermon, *Clive Barker: Sculpture, Catalogue Raisonné*, 1958-2000. 85

**£6,500**

45 |

# Muybridge marked up by Bacon



**MUYBRIDGE, Edward.**  
**The Human Figure in Motion**  
New York: Dover Publications, Inc. 1955  
4to. 270x195mm. pp. [xviii], 95 double page plates of men, 85 double page plates of women and 14 double page plates of children. Blue cloth, lettered in gilt to spine. Tear of c1cm to top of hinge on upper cover and lacking dust jacket but otherwise a very good copy. Introductory essay by Professor Robert Taft.

This copy of the Dover Edition of Muybridge's celebrated and exhaustive study of the movement of the human body was owned by Francis Bacon.

Like many artists, Bacon was hugely influenced by Muybridge's detailed images of the human figure as it moves and changes its positions while walking, running, jumping or just sitting. Attached by paperclip to the front free endpaper is a note with the address, written in Bacon's hand, "Chez Peppiatt, 14 Rue de Birague, Tel. 887-35-37". Michael Peppiatt was one of Bacon's best friends and he had bought this flat in Paris for Bacon to use as a studio. This book was given by Bacon to another friend, the artist Clive Barker who made the life mask of Bacon. Barker has confirmed that the markings in this copy were made by Bacon. On several

images, Bacon has drawn vertical, horizontal and diagonal lines in blue biro in the manner of classical drawing technique to divide the image into sections so as enable the transfer of the image to a larger support. Bacon clearly owned many copies of Muybridge's book. His studios were famously messy and visitors describe reproductions of Muybridge's photographs lying crumpled and paint stained on the floor. This copy is in remarkably good condition given its provenance and we assume that Bacon kept this clean version for research while using other copies of the photographs in his studio.

£1,750

46 |

# Body play: early photographs by Musafar Fakir

MUSAFAR, Fakir [LOOMIS, Roland] Collection of vintage photographs c. late 1950s - early 1960s Forty five gelatin silver photographs of Musafar (twenty eight with typed captions, eight with hand-written captions in two hands to verso), seven gelatin silver photographs of women with tribal adornments (three with typed captions to verso). All approximately 100x120mm; occasional light handling marks, a couple roughly trimmed. Two gelatin silver photographs mounted on white card 85x163mm.

Fakir Musafar (b.1930) is widely acknowledged as the founder of the “Modern Primitive” movement, a term he coined to refer to the practice of westerners engaging in body modifications, or “body play”. From an early age, Musafar had experiences of past lives and gave himself his first piercing at the age of twelve. These images are rare early examples of his own photography. He went on to make films exploring his interests in body play, most notably the 1986 documentary *Dances Sacred and Profane* and he continues to work, lecturing and leading workshops. Although Musafar’s work is shocking, deliberately challenging taboos, he locates it within traditions of ritual, non-Western religious practices (as can

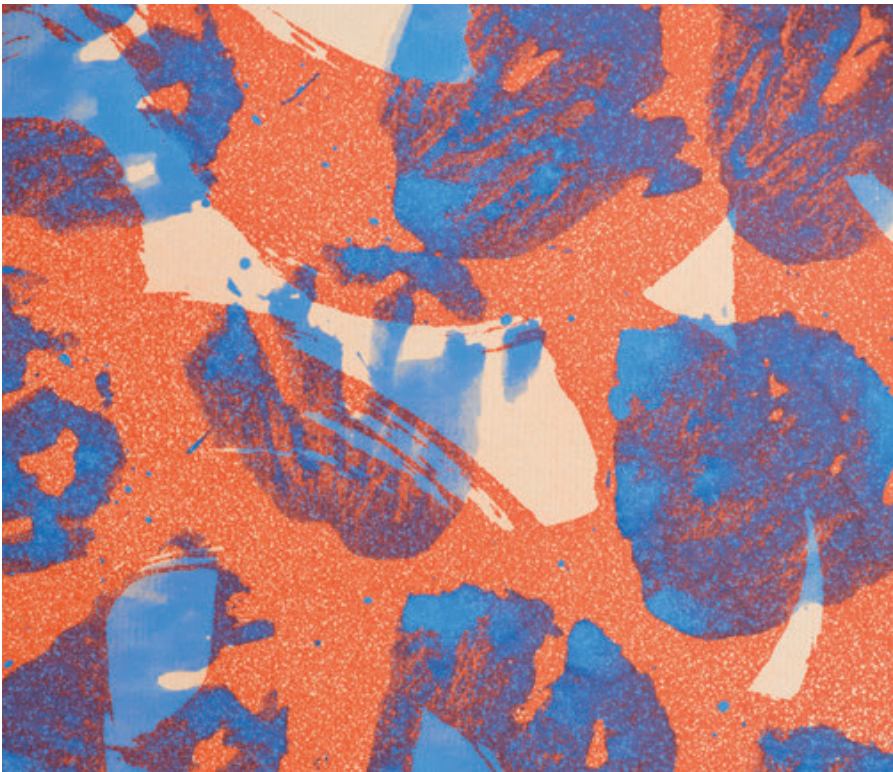


be seen in the images of tribal women) while simultaneously raising disturbing questions about erotic iconography. An important archive from early in Musafar’s career.

£4,500

47 |

# A collaboration between Sontag and Hodgkin to create a beautiful, harrowing artist's book



Susan Sontag's short story about the suffering and treatment of an unnamed AIDS patient first appeared in *The New Yorker* in 1986 and was an important moment in the shifting of cultural attitudes towards the disease. John Updike included it in his selection of the best American short stories of the twentieth century and thirty years on, its restrained, painful tone remains moving and powerful. Howard Hodgkin worked on his illustrations for four years and his brightly coloured, expressionist work has a visceral impact which contrasts with Sontag's measured prose. The images are etched aquatints printed in intaglio on Fabriano Ingres Avorio 160 gsm paper and hand-coloured in Sennelier tempera by Jack Shirreff so each plate is unique. The book was limited to 243 copies including the seven artist's proofs.

**£1,000**

SONTAG, Susan and Howard Hodgkin.  
*The Way We Live Now*  
London: Karsten Schubert. 1991  
Limited edition. One of seven artist's proofs, number AP3. Signed by Susan Sontag and Howard Hodgkin. 285x210mm. pp. 34. Original beige paper covered board with the dust jacket hand painted by Howard Hodgkin. The cover is protected by a tissue wrapper. Six hand-coloured

aquatints by Hodgkin, all double-page with two folding out, one to three pages and the other to four. The endpapers are protected from the cover flaps by an acetate sheet and the internal illustrations protected by tissue paper. Original brown card slipcase and box with title label on the front cover. This is an excellent copy of the rare artist's proof.

48 |

# Signed by Susan Sontag. Annotated by John. G. Morris



SONTAG, Susan. *On Photography*  
New York: Farrar, Straus and Giroux.  
1977

First edition. 8vo (215x145mm). pp. 207.  
Steel-grey cloth with silver-stamped  
titles to spine. Illustrated dust jacket  
with some shelfwear and light chipping  
to the bottom edge. Signed and dated  
by Sontag on the front endpaper:  
"Susan Sontag 2/26/78 D.C." This copy  
is from the library of the celebrated  
photo-editor John G. Morris. It has

been annotated in pencil throughout  
by Morris and so combines the  
observations of one of the major figures  
of photo-journalism on one of the key  
twentieth-century academic texts on the  
aesthetics of photography.

This collection of essays, originally  
appearing in the *NYRB*, is an important  
and intellectually wide-ranging study  
of photography. It takes in Plato,  
Whitman, Arbus and Warhol, the  
relationship of photography to art and  
the moral problems of photography.  
The annotations by John G. Morris show  
what happens when practice meets  
theory. There is much underlining by  
Morris and there are plenty of question  
and exclamation marks. It is fascinating  
to see Morris responding to the text.  
Where Sontag asserts: "The language  
in which photographs are generally  
evaluated is extremely meager", Morris  
has written "Hear, hear". Elsewhere,  
he observes "but she seems unaware  
of journalism". And Sontag's view that  
"eventually we look at all photographs  
surrealistically" is met with a question  
mark and a firm "No!". But, generally,

Morris's comments are combatively  
engaging, as one would expect from  
a man who commissioned, edited  
and encouraged some of the finest  
photographers.

John G. Morris (1916-2017) was probably  
the most important photo-editor of  
the twentieth century. He worked  
with many of the most celebrated  
photographers - Robert Capa, Cartier-  
Bresson and W. Eugene Smith. As the  
London Picture Editor of *Life* during  
WWII, he was responsible for editing  
and publishing Capa's coverage of  
D-Day. Later, Morris became the Picture  
Editor of *Ladies Home Journal*, Executive  
Editor of *Magnum Photos*, and Picture  
Editor of *The New York Times*. Until his  
death, he toured the world lecturing  
about photo-journalism: "If it [a photo]  
has a message, the message has to  
come through... But, it should evoke  
something from the heart. It should  
pull at you. Not only should it inform  
you, it should hook you".

£750

49 |

# Sub-Saharan Africa's first daguerreotype?



SPARMANN, Carel. A daguerreotype group portrait of the de Smidt family, of Cape Town, dated 1843

Daguerreotype plate (100x72mm), mounted in a gilt wooden frame (178x152mm). There is some minimal tarnishing to the very margins of the image which is otherwise clear and sharp. In pencil to the rear of the frame is written: "Taken in 1843 by Sparmann (Beelaerts van Blokland)". A paper label is affixed to the rear, reading: "- 1843 - My grandparents W.A.J. de Smidt and S.M. de Smidt and their sons, from left to right, Abraham, Petrus, Johannes and Adam Gabriel. Residence Somerset Rd...Recd 1908...". The framed daguerreotype is in a contemporary cardboard box, considerably worn and repaired in places but intact. A paper label on the top of the box reads: "1843. Daguerreotype group, de Smidt family dated 1843".

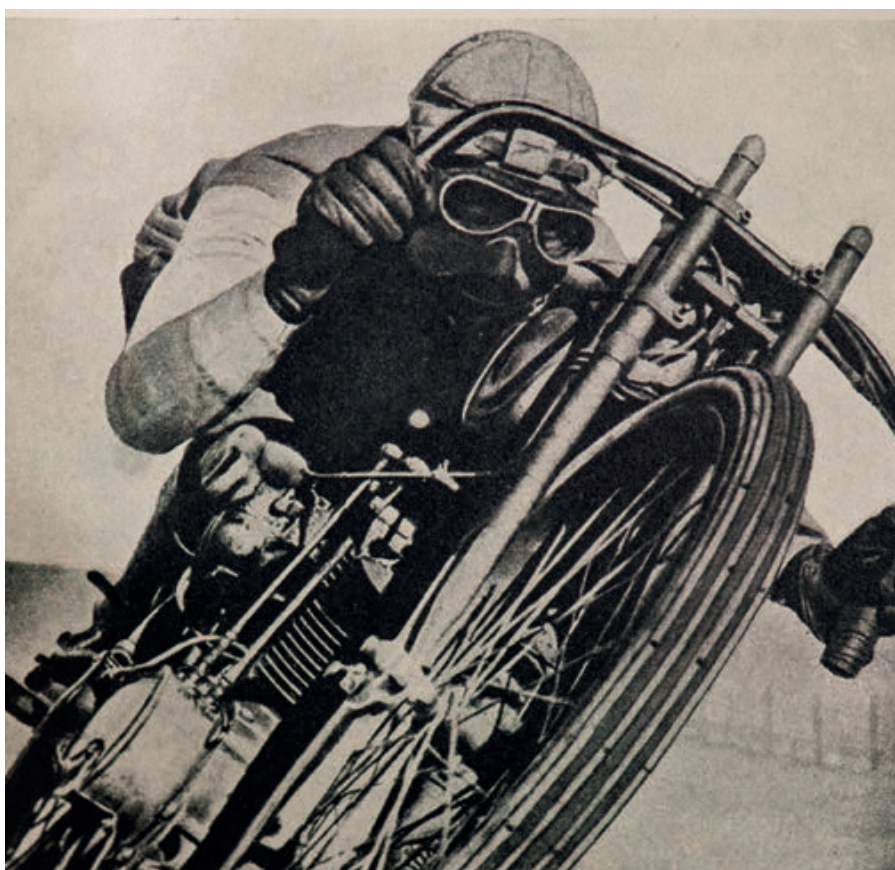
Carel Sparmann was born in Germany in about 1813. He attended the Royal Academy in Dresden but emigrated to South Africa in 1838. There he began work as a builder/architect in partnership with his friend and compatriot Carl Otto Hagar. They designed the Roman Catholic Cathedral of St Mary's in Cape Town. The partnership ended in 1840 and Sparmann began work as a silversmith, and in 1846 set up a liquid gas factory. Here he began taking daguerreotype portraits professionally. This studio is, with Jules Léger's, credited as the first sub-Saharan photographic studio. This image from 1843 therefore predates Sparmann's studio and also the earliest extant image taken in South Africa by Léger in 1846. Indeed, Daguerre had only recently introduced the process in 1839, making Sparmann's work all the more notable.

The de Smidts were a prominent Cape Dutch family with political and land-owning interests. The father in this image, Willem Anne Janssens de Smidt was a high ranking civil servant in the Land Board and Surveyor-General's department. Latterly, he entered politics becoming a member of the Legislative Council of the Cape Parliament for sixteen years. Willem was also a noted philanthropist supporting welfare and arts organisations and attending the first meeting of the South African Fine Arts Association in 1871 where his son Abraham (on the far right in this picture), an artist as well as Surveyor-General, was elected to the committee. The date of 1843 would fit with the known birth dates of the de Smidt children and it was also the year in which Willem received a significant promotion which might have prompted this desire to record his new status. The Beelaerts van Blokland name has no known connection, although a Gerard Beelaerts van Blokland was solicitor-general of Cape Colony at the time.

£1,250

50 |

# A rare Russian first edition of a major work from the Bauhaus



MOHOLY-NAGY, László. *Zhivopis' Ili Fotografiya / Malerei Fotografie Film* Moscow: Ogonek-Sovetskoe foto. 1929 First Russian edition. 8vo (231 x 176 mm), pp.87, [1]. 33 black-and-white photographs and photo-montages by Moholy-Nagy, Alfred Stieglitz, Albert Renger-Patzsch, Man Ray and others, text translated from the German

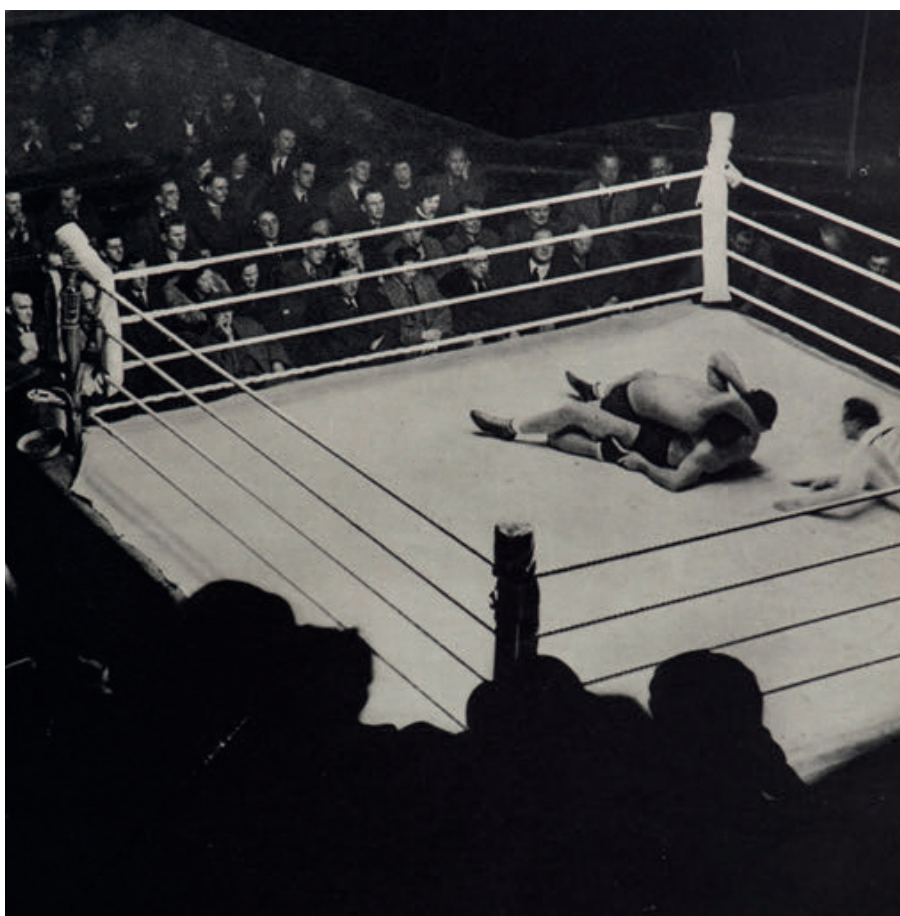
by S. Nemetskii and A. N. Teleshev, introduction by Aleksey Fedorov-Davydov. Pages lightly toned. Printed wrappers, red and white lettering on yellow; lightly soiled, head and foot of spine chipped, chip to upper side at foot of spine and to tip, crease to lower corner of upper side, some underlining and marginal notes in blue ink.

This Russian edition of Moholy-Nagy's *Malerei Fotografie Film* [Painting Photography Film] (1925), has slightly fewer photographs than the original German edition published in the Bauhausbücher series which Moholy-Nagy helped design: the yellow covers lettered in red and white is borrowed from the Bauhausbüch. 'In this theoretical treatise in text and pictures Moholy-Nagy sets out the framework of what he calls the New Vision' (*The Photobook*). Moholy-Nagy was the central figure in the development of avant-garde photography in Germany during the 1920s. Through his own photography and writing, and the classes he taught at the Bauhaus, he sought to propagate the idea that photography was just as effective a means of communicating visual ideas as painting. Stressing the distinction between photography and fine art, he proposes a new visual literature. 'Traditional painting has become a historical relic and is finished with. Eyes and ears have been opened and are filled at every moment with a wealth of optical and phonetic wonders. A few more vitally progressive years, a few more ardent followers of photographic techniques and it will be a matter of universal knowledge that photography was one of the most important factors in the dawn of a new life.'

£1,250

51 |

# The scarce first edition in English of Brandt's study of pre-war london



Brandt's second book, *A Night in London*, was published in London and Paris in 1938. It was based on *Paris de Nuit* (1936) by Brassai, whom Brandt greatly admired. The book tells the story of a London night, moving between different social classes and making use – as with *The English at Home* – of Brandt's family and friends. This is a very good copy of a ground-breaking collection of superb photographs.

'I photographed pubs, common lodging houses at night, theatres, Turkish baths, prisons and people in their bedrooms. London has changed so much that some of these pictures now have a period charm almost of another century.'

£2,500

BRANDT, Bill. *A Night in London*  
Story of a London Night in Sixty-Four  
Photographs. Introduced by James Bone.  
London: Country Life. Arts et Metiers,  
Paris; Charles Scribner's Sons, New York.  
1938

First edition. 250 by 190mm. [iv], 64pp  
black and white photographs. Illustrated  
card cover with some rubbing to

extremities and a small area of wear  
just above the "N" in Night on the upper  
cover resulting in some loss to the black  
print. The cover is protected by acetate  
and overall the condition is very good  
considering its age and fragility. The  
introduction by James Bone is in English  
and the captions are in English and  
French. This edition in English is scarce.

52 |

## Stromholm's first book



Strömholm was initially associated with Subjective Photography and Otto Steinert's Fotoforum group which saw photography not as reportage but as a reflection of the photographer's personal view of the world, though he left when he felt that their aspirations were too formalist. In this, his first book, we see many of the motifs that would recur throughout his later work.

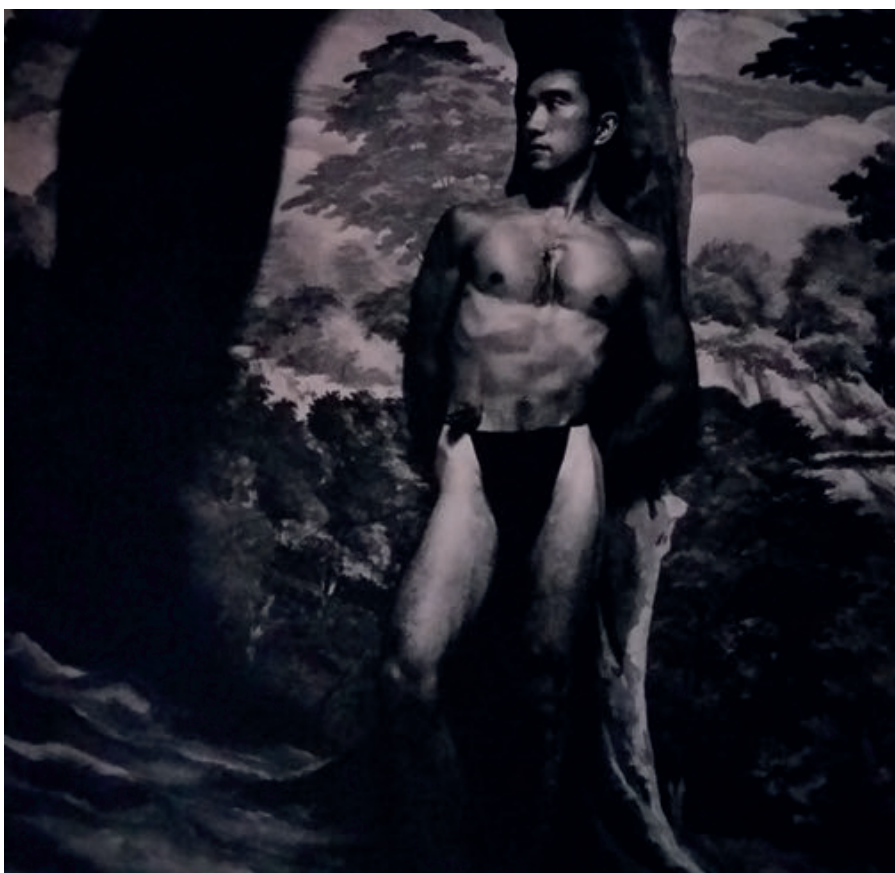
£750

STRÖMHOLM, Christer. Till minnet av mig själv [In memory of myself] Stockholm: Foto Expo. 1965 First edition. 12mo (199x147mm). pp. [32, 8] (unpaginated). 38 black and white photographs, text by Per Olaf Sundman, Peter Weiss and Tor-Ivan Odulf, design

by Erik Pettersson. Original black and white photo-illustrated covers. Protected by transparent plastic wrapper. Fine condition.

53 |

# Inscribed by Hosoe. Eroticism, suffering, martyrdom



HOSOE, Eikoh. Ba-ra-kei Shinshuban [Ordeal by Roses Re-edited] Tokyo: Shuei-sha. 1971  
Second edition, presentation copy. Oblong Folio (378x529mm). pp [ii], metal plate printed in black affixed to black leaf with tissue guard, [102]. Unpaginated. Original printed endpapers. Original black velvet covered board, colour photographic illustration

affixed to upper cover. The book is housed in its original white cloth fold-out chemise, lettered in red to the upper side, lined with colour illustrated paper. Scattered foxing and soiling. Design by Tadanoori Yokoo. Inscribed in blue ink to verso of front free end paper, "To Rory White from Eikoh Hosoe, Xmas 1975. Tokyo". White was a model who had worked with Hosoe.

Unhappy with the original translation, Mishima changed the title of this revised edition to reflect more accurately the original Japanese. The design varies significantly from the first book and is, in effect, a new book altogether. Working closely with Hosoe and Mishima, Yokoo completely restructured the sequence into five chapters ending with Death. In December 1970, Mishima committed suicide in protest against the signing of an extension to the Japan-US security treaty. The publication of this book, which was to have been that month, was delayed by Hosoe until 1971. This extraordinary work weaves together Eastern Religion, Renaissance painting, homo-eroticism all combining to celebrate the human body as a work of art. But ultimately the work encourages us to see beyond the body and even beyond the spirit. As Mishima himself said of the experience: "Before Hosoe's camera, I soon realised that my own spirit and the workings of my mind had become totally redundant. It was an exhilarating experience, a state of affairs I had long dreamed of".

£3,000

# Two important books from the Kon-pora movement



Gocho knew from an early age that he would not live beyond middle age; he died in 1983. His three surviving volumes and, in particular *Self and Others*, are therefore imbued with an overwhelming sense of melancholy and disconnection but also, on occasions a sense of hope. It is as though his physical difference and his awareness of his own life's fragility created a distance between himself and the world he observed, a distance bridged by his camera. As we view these images, an entire world, with its possibilities largely thwarted and unachievable in Gocho's case, starts to open, and then close before us. This becomes clearer still when we reflect on the opening image of a new-born baby screaming in its hospital cot and the mysterious closing photograph of a group of people (mainly children) running across a field into a thick fog through which a floodlight dimly glows.

GOCHO, Shigeo. *Self and Others*  
Tokyo: Hakua Kan. 1977  
First edition. 210x235mm. Unpaginated.  
64 black and white plates. Black cloth  
with title and author stamped in white  
on the spine. White dust jacket with  
black and white photograph on the  
front. Lettered in black on front and  
spine. Protected by plastic covers. Dust  
jacket has some modest sunning and  
a small repaired tear to the head of its  
spine. Contents fine, dust jacket very  
good but it is extraordinarily rare to find

this highly sought-after and important  
collection in its original jacket. Front  
free endpaper has a non-authorial gift  
inscription.

*Self and Others* was published in 1977  
in a very small run of only 300. It is  
Gocho's most important work and the  
most revealing of his own difficult  
life. He was born in 1946 with a rare  
degenerative illness which prevented  
him from growing to full adult height;  
he was only four feet tall. Furthermore

**£3,500**



sought out fleeting formal patterns in the bustle and flow of the streets of downtown Tokyo while moving closer to his subjects, which he then presented in larger, bold prints. The diminished distance between the photographer and his subjects leads to a more confrontational relationship. Though some return his gaze, their expressions convey an admonishment rather than a shared acceptance". (Catalogue of the Museum of Fine Arts, Houston)

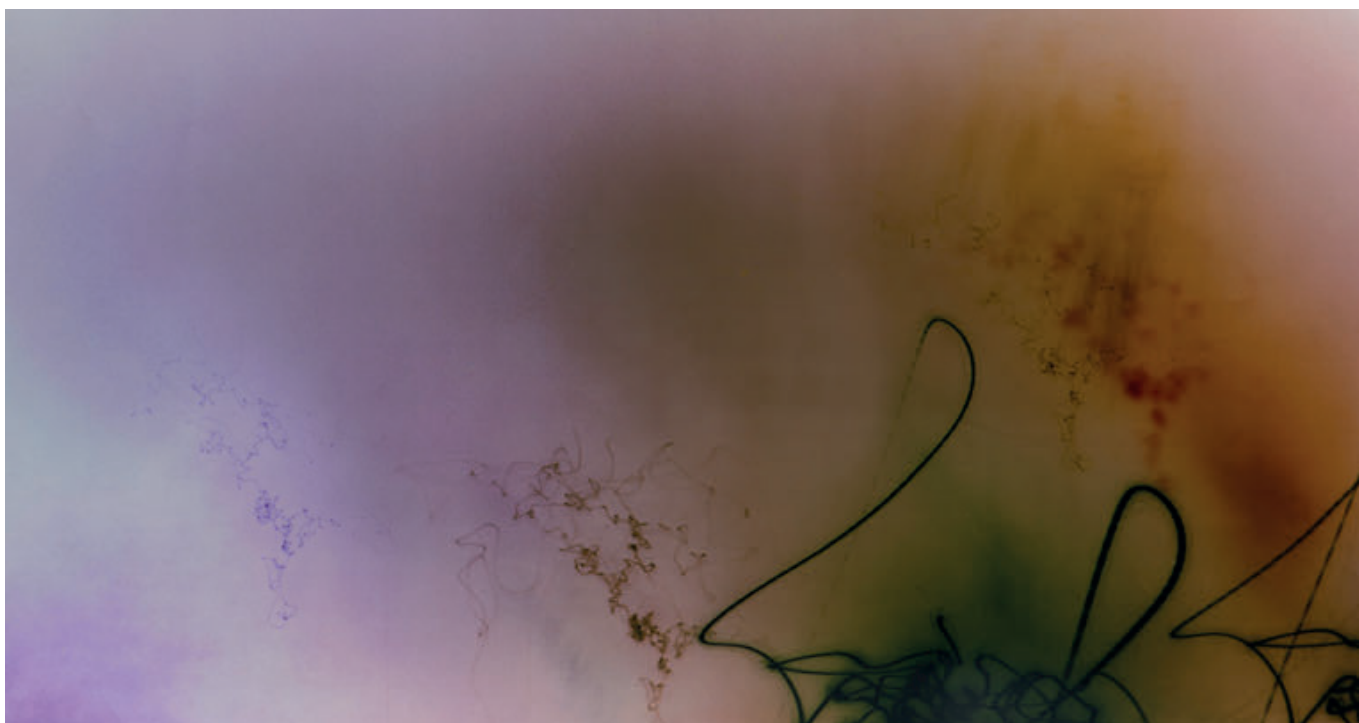
£1,750

GOCHO, Shigeo. *Familiar Street Scenes*  
 Japan: Self Published. 1981  
 First edition, limited to 500 copies.  
 Unpaginated. 47 colour plates. Black cloth with title and author stamped in English in silver on upper board and in Japanese on the spine. White card slip-case with a photograph on its front and lettered in black in English and Japanese. Slip-case is protected by a plastic wrapper. Both book and case are in fine condition.

The photographs in this, the last of Gocho's three published works were taken between April 1978 and October 1980. As with his other work, there is a sense of Gocho's detachment from the world around him, born in part perhaps from his own difficult circumstances. "Shigeo Gocho's final series, *Familiar Street Scenes*, marks a significant departure from the style of portraits for which he had become known. He used color film for the first time and

56 |

# Original print by Nanna Hänninen



HÄNNINEN, Nanna. *Recordings Text* by Urs Stahel.

Baden, Switzerland: Kodoji Press. 2007  
Limited edition, number 15 of 20 with  
an original signed and numbered print:  
“New Graffiti #2 (CHURCHYARD) 2005”.  
Book: 385x275mm. Unpaginated. Signed  
by Nanna Hänninen. Bound in grey  
and black linen over boards, lettering  
stamped in black to upper cover.

Thirteen double-page reproductions  
of a series of digital c-prints on diasec.  
Short essay by Urs Stahel in English and  
German. Biography of Nanna Hänninen.

Book is housed in a grey card slipcase  
with white label printed in black.

Book and slipcase are in excellent, fine  
condition. The print (500x395mm) is  
housed in a black board portfolio case  
lettered in white with a black ribbon tie.  
Some slight marking to the case but the  
print is pristine.

*Recordings* is one of two artist’s  
monographs published by Nanna  
Hänninen (the other being *Fear and  
Security*). Her work, which is principally  
photographic draws on twentieth-

century abstract art but it is also  
rooted in the cold, open spaces of her  
native Finland. Her early work was,  
according to Stahel, “predominantly  
introspective”. *Recordings*, on the face  
of it, represents a move by Hänninen  
towards the exterior for these are  
ostensibly landscapes; but so abstract  
and ethereal are they that the sense of  
objective place is captured only in the  
titles of the works. These moving and  
eerie works are the record of an interior  
response to the exterior landscape.

£1,750

57 |

# Voewood en fete

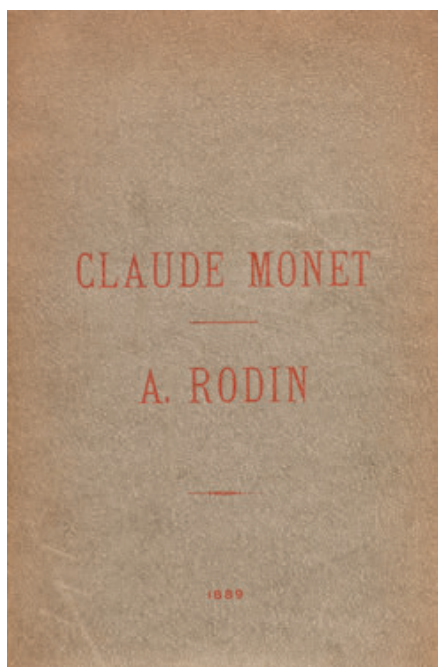


PARR, Martin. Voewood Festival. High Kelling, Norfolk: Voewood Press. 2014

A photographic record by Martin Parr of the 2013 Voewood Festival. Introductory text by Martin Parr and DBC Pierre. Unpaginated. 300x300mm. Includes a photograph of Glen Matlock at his birthday party. David Gilmour, a guest, is standing behind Matlock singing Happy Birthday. A new copy in fine condition. Signed by Parr.

£35

# “I don’t give a damn about Monet”



MONET, Claude & RODIN, A. Exhibition Catalogue  
 Paris: Georges Petit. 1899  
 8vo. pp. 90. In the original grey textured wrappers with the artists’ names and the date of the exhibition in red on the upper cover. The lower cover has, in red, a device showing Winged Victory. This is the original catalogue for the joint exhibition of work by Monet and Rodin held at the Galerie Georges Petit. It consists of an essay on Monet by Octave Mirbeau and one on Rodin by Gustave Geffroy together with the lists

of the work by both artists. This copy has been lightly annotated in pencil including some comments on the works themselves – next to the entry for one of Monet’s *Sunsets* is the single word “Incendie” and alongside Rodin’s bas-relief of *Deux vieilles femmes* our visitor has scribbled “terrible”. A very good copy of this rare and important document.

George Petit opened his gallery in 1882 and it quickly became the finest private exhibition space in Paris showing major work by many of leading contemporary French and international artists. Pieces by Rodin and Monet were first exhibited together there in 1886 along with work by Renoir. Petit’s Sixth International Exhibition in 1887 showed their work with that of Whistler, Sisley and Pissarro.

Although Petit intended that the 1889 Exhibition would continue this multi-artist approach, by February 1889, it was agreed that the show was to feature, in Monet’s words to Rodin, “only you and me”. Monet contributed one hundred and forty five works: the exhibition was crucial for him as he was constantly struggling for public, critical and financial success. We forget how radical and unsettling contemporaries found his work. This exhibition and Mirbeau’s catalogue essay did much to establish Monet’s reputation.

Rodin exhibited only thirty six pieces, the first in the catalogue being the monumental “Groupe de bourgeois de Calais”. This was set up against a wall of Monet’s paintings obscuring them and causing a row between the artists during which Rodin shouted: “ I don’t give a damn about Monet”. Despite this, the two subsequently became good friends with huge respect for each other’s art. Petit’s exhibition was an enormous success and the artistic highlight of the Exposition Universelle which marked the 100th anniversary of the beginning of the French Revolution and saw the opening of the Eiffel Tower. Worldcat identifies one copy in Bibliotheque National de France. None in Copac.

**£1,750**

# A sumptuous vellum and gilt art nouveau binding. The first international exhibition of modern decorative art

KOCH, Alexander (editor). *L'Exposition International des Arts Decoratifs Modernes. À Turin 1902*  
Darmstadt: Alexander Koch. Librairie des Arts Decoratifs. 1902

Deluxe edition. 4to (300x220mm). pp. [viii], 340, 1. Full, ivory vellum binding with bevelled edges. The bottom part of the upper cover is decorated with a peacock feather design in gilt. The top part has a gold panel on which the title "Exposition de Turin 1902" is lettered in ivory vellum relief, the font suggesting a semi-rustic Arts and Crafts aesthetic. Above this, stamped in gilt in a highly distinctive Art Nouveau font is *Arts Decoratifs Modernes*. These designs and letterings are repeated in gilt on the spine. This sumptuous binding is a triumph of Arts and Crafts/Art Nouveau design displaying all the aesthetic sensibilities of these movements. Some slight discolouration and marking to the covers. Black and grey marbled endpapers. Illustrated throughout with four hundred black and white



photographs and some illustrations in colour. Text, in French, by Georg Fuchs and F.H.Newberry. There are nineteen essays describing and analysing the work of the exhibiting nations. Some spotting to the fore-edges but a near fine example of a scarce and beautiful volume issued in this deluxe edition, at the same time as the standard edition.

The 1902 Turin exposition was the first international exhibition of modern decorative art and launched Art Nouveau in Italy where it was known as the Liberty style. It was an influential and important decorative art exhibition which both reflected and shaped European taste in the first decades of the twentieth century. Modern work from a number of European countries was displayed together thus demonstrating the similarities and the subtle differences between the different strands of the Art Nouveau and Arts and Crafts movements. However, to an extent, the exhibition represented the high water mark of the spread of these movements as it introduced elements of contemporary design that would slowly evolve into the De Stijl, Art Deco and Bauhaus schools. These elements can be seen in some of the work shown here, in particular the large section devoted to the work of Charles Rennie Mackintosh and the Glasgow school.

**£1,750**

60 |

# “I am the best friend of your worst enemy”

CHILDISH, Billy. *i am here to build jurrusolom* [London], The Aquarium. 2004. Limited edition, number 34 of 100. 360x215mm. Unpaginated, eleven leaves. Original beige linen. Upper cover with hand print in dark blue oil paint against a white and red oil background. Fore-edge untrimmed. One black and white photographic self-portrait on glossy paper. Five colour prints from paintings by Childish and one monochrome line drawing printed on thick paper. The front free endpaper has an original pencil self-portrait by Childish. Although it is described as signed by Childish this copy appears not to be

This book was made to accompany an exhibition in September and October 2004 entitled *Sex Crimes of the Futcher* and held at Simon Finch Art in Portobello Road. Childish's novel of this name was also published in 2004. Many of the events from this novel appear in the poem *i am here to build jurrusolom* which opens this book as well as giving it its title. The poem and the paintings are highly expressionistic - intense, disturbing and mildly emetic but always arresting. Childish is one of the true English originals and eccentrics of the late twentieth century.



£750

# Rescue us from “post-modern balderdash”. A Stuckist archive



THOMSON, Charles and Billy Childish et al. An archive of material relating to the Stuckists, including originals of the various manifestos, a signed copy of *Remodernism*, advertisements and invitations to various Stuckist exhibitions and events, including leaflets and programmes for events organised by the Maidstone Poets, some of whom founded the Stuckists. A fascinating collection which traces the history and ideas of this radical, provocative and counter-cultural “anti-movement”. A full list of the material is available on request.

The Stuckists were founded by Charles Thomson and Billy Childish on 4th August 1999 with the publication of the Stuckist Manifesto in which they declared themselves to be “Against conceptualism, hedonism and the cult of the ego-artist”. Their name refers to a comment by Tracey Emin (an ex-girlfriend of Childish) whose “My Bed” had been shortlisted for the Turner Prize in 1999: “Your paintings”, she accused Childish, “are stuck, you are stuck! Stuck! Stuck! Stuck!”. Emin, together with Damien Hurst bore the brunt of much Stuckist ire as they were regarded as the epitome of self-indulgent conceptualism, which the Stuckists saw as anti-art. Stuckism felt that artists should paint, that their work should be broadly representational and that its meaning and form should be comprehensible to all viewers. It has, therefore, a naivety and directness about it but the simplicity of Stuckist art masks a biting critique of the artistic establishment.

Although it began with eleven artists, many of whom had known each other through art and poetry circles around Kent, it quickly metamorphosed, with artists leaving (Childish himself left the group in 2001) and others joining. Quite soon, Stuckist groups began to form around the world but the connections and organisation were loose. Charles Thomson, its co-founder and principal spokesman said of Stuckism that it “works by individual initiative and ad

hoc collaboration”. There is an anarchist quality to Stuckism summed up in the original manifesto’s critique of Brit Art which, it said, “in being sponsored by Saatchi, mainstream conservatism and the Labour government, makes a mockery of its claim to be subversive or avant-garde”. In 2000, the Stuckists launched the Remodernist manifesto *Towards a new spirituality in art* which aimed to rescue contemporary art from “Post-Modern balderdash”. The same year, Childish and Thomson wrote a scathing open letter to the celebrated yachtsman Sir Nicholas Serota. This elicited a one line reply (perhaps Sir Nick was busy with his boat) but Serota had carelessly taken the bait and the Stuckists issued a savage manifesto against the Turner Prize and held “The Real Turner Prize” in October 2000.

A criticism of Stuckism is that “the art...gets tangled in the agit-prop. The Stuckists make a nuisance of themselves. That is their raison d’être: it is what they are for”. But perhaps British art needs Stuckism (it certainly needed it in the 1990s), needs something to shake up the smug conformism of soi-disant anti-conformism, needs avante-garde reaction. Stuckism has been seen as continuing the tradition of Wyndham Lewis’s *Blast* and that, perhaps, is how we should see it: an important irritant.

£1500

# Proto-punk anarchist art. “Buy now while stocks last”

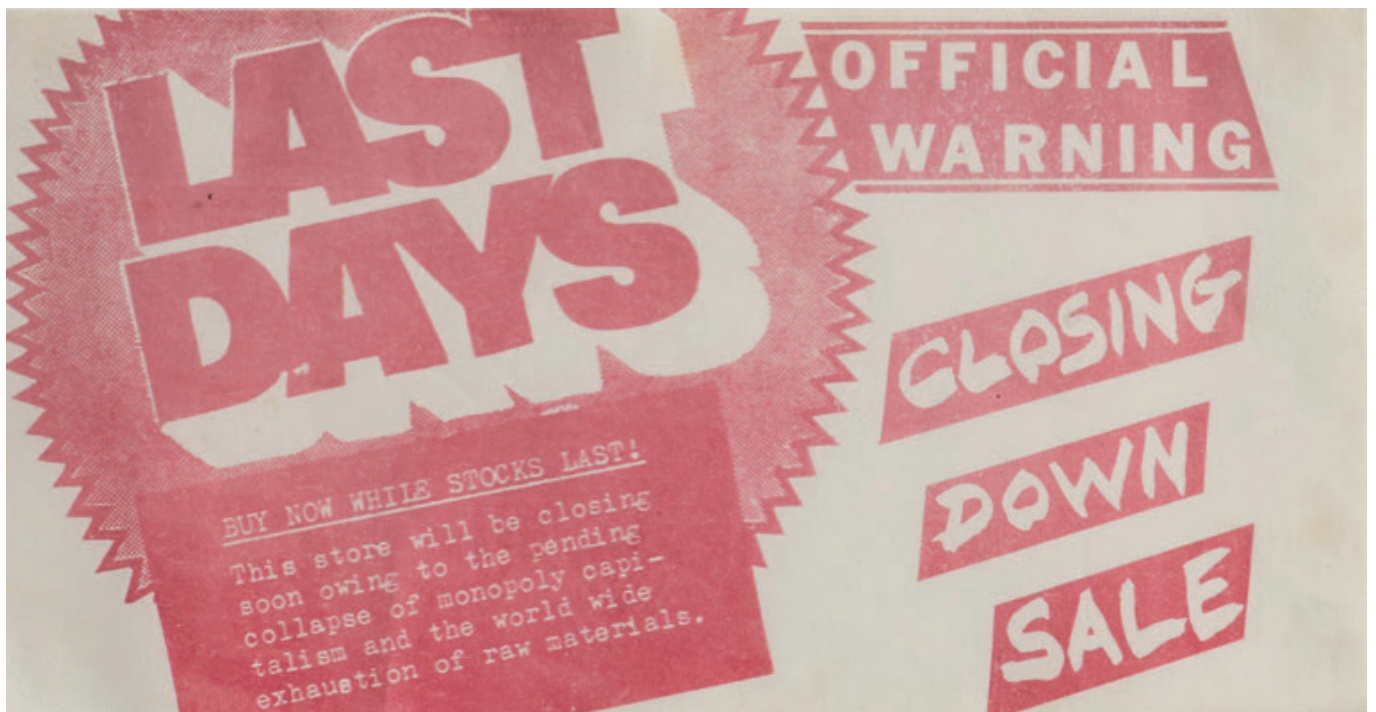
REID, Jamie. *Last Days*  
Croydon: The Suburban Press. 1972  
Lithograph printed in red ink on paper.  
174x91mm. Mounted on cream card in  
black wooden frame 325x257mm. The  
work is in the style of an advertisement  
for a shop's closing down sale. In much  
smaller print it declares that the cause  
of the sale is “the pending collapse of  
monopoly capitalism and the world  
wide exhaustion of raw materials”.

This work was made in 1972 by Jamie  
Reid's Suburban Press, a community  
printing collective formed in Croydon  
where he had been at the Art School.  
*Last Days*, which predates and prefigures

his work with the punk movement,  
most notably the posters and album  
covers for the Sex Pistols, was  
influenced by the Situationist and  
other anarchist art movements of the  
1950s and '60s. The Suburban Press  
was right at the heart of the 1970s  
underground movement, creating, in  
Reid's own words, “leaflets, pamphlets,  
books, anarchist cookbooks, things  
for the women's movement, the black  
movement, squatters”. These *Last Days*  
labels were produced as stickers and  
posted around shops and businesses  
in London. Almost fifty years on, this  
work still feels relevant and one can  
sense the anger which inspired it;

anger at the “system” and anger at the  
previous generation of rebels whose  
self-indulgent hippy posturing could  
not disguise that they were, in fact, the  
pampered sons and daughters of the  
owners of “monopoly capitalism”.

£750



# The art of cinema. An early Disney animation cel



DISNEY, Walt. Animation Cel of “Dopey” from *Snow White and the Seven Dwarfs* with a Booklet from Aitken Dott and Son, The Scottish Gallery, Edinburgh accompanying a selling exhibition of “The Original Paintings on Celluloid by Walt Disney and his collaborators for the film *Snow White and the Seven Dwarfs*”. n.p. *Walt Disney n.d.* [1937]

An animation cel (short for celluloid) on a Courvoisier background (135x140mm), mounted on cream card and set in a wooden frame (327x380mm). The bottom right corner of the mount has “©W.D.E.” stamped in blind. This was “Walt Disney Enterprises”, the Disney company entity which handled the licensing of character merchandise until 1938. Aitken Dott (The Scottish Gallery) label on the back of the frame

reads “Walt Disney Exhibition. Dopey. Drawing on Celluloid. No. 35”. The Aitken Dott booklet accompanied this exhibition which showed 75 Disney cels. The booklet explains that these were the “original water-colours on celluloid that were actually used in the filming of *Snow White and the Seven Dwarfs*”. These were the first Disney cels to be placed on the market, earlier ones for *Mickey Mouse* and the *Silly Symphony* films having been destroyed.

This water-colour of “Dopey” has been cut out from its original background and placed on a new wood veneer ground. This technique was developed by Guthrie Courvoisier in collaboration with Disney specifically for these *Snow White* images. As the Aitken Dott booklet says: “These water-colours for Disney’s first full-length film are perhaps the first works of really creative art to come out of the cinema and are a new a distinct artistic expression”. They are certainly highly distinctive and beautifully realised with all the vivacity one would expect from the Disney studio. An enclosed letter from Christie’s valued this painting at between £1800-2,200 at auction in 1998. This is a particularly fine example with one of the most charming of Disney’s earliest characters.

**£2,200**

# “Anarchitecture, ruins and non-u-ments”

MATTA-CLARK, Gordon. *Walls paper*. New York: Buffalo Press. 1973. First Edition. Unpaginated with reproductions of wall papers from a tenement under demolition. All pages are cut in half horizontally. Coloured prints on paper from black and white photographs. Original publisher's printed card covers with photographic reproductions, protected by a plastic transparent wrapper. Presented in a black slip-case with maroon leather label with title and author stamped in gilt.

*Wallpaper* was an installation created from photographs and newsprint. Matta-Clark presented it at the artist-run space 112 Greene Street in New York in 1972. The project began with a series of black and white photographs of derelict houses in New York City. Where the facades of the buildings had been taken down, the photographs revealed the interiors the walls of which were covered in flaking paint or wallpaper. Matta-Clark's work was constructed from these photographs. The images were printed on strips of newspaper and hung on the wall at Greene Street. The installation was presented only once during Matta-Clark's lifetime, but, in 1973 Matta-Clark published this artist's book in which he reproduced the coloured prints that he had made from the original black and white



photographs. This is an exceptionally good copy of a scarce book.

**£2,500**



Phenomenon  
and  
Noumenon

# A rare work of Elizabethan gastronomy

BUTTES, Henry. *Dyets Dry Dinner* Consisting of eight severall courses: 1. Fruites, 2. Herbes, 3. Flesh, 4. Fish, 5. Whitmeats, 6. Spice, 7. Sauce, 8. Tabacco. All served in after the order of Time universall.

London: Printed in London by Tho. Creede for William Wood. 1599  
First edition. 16mo in 8s (135x85mm). Unpaginated [pp226]. Signatures: A3-5, B8-P6. Lacking A1, A6-8, 2A1-4, and P7-8 (of which the last is blank). Nineteenth-century brick-red morocco, gilt. Spine decorated and lettered in gilt, five raised bands. Some fading to spine, rubbing to hinges, head and foot of spine and to edges. Marbled endpapers. Red leather oval armorial ownership label on front paste down. Title page laid down and soiled. Small tears to bottom edge of N4-6 but with no loss of text. Two of the dedications are missing, one to Buttes's friends Richard and Elynor Thekeston and the other to his "Countrymen readers" (i.e. from Norfolk where Buttes was from). Despite lacking these two dedications, this is a very good copy of a work rarely found in commerce and of which ESTC locates five in the UK and six in the USA. The last copy sold at auction was this one which brought £550 in 1960.

Henry Buttes (c1575-1632) was a well-connected (an ancestor had been one of Henry VIII's doctors) but impoverished Fellow of Corpus Christi College, Cambridge. This eccentric little work which appeared in only this single edition in 1599 is a mixture of recipe book, description of late Elizabethan gastronomic habits, a part-academic and part-humorous treatise on food and an invitation to dinner. The principal dedication is to Lady Anne Bacon, a relation of Buttes but more importantly, the widow of Sir Nicholas Bacon, Elizabeth I's Lord Keeper of the Great Seal and the mother of Francis Bacon who became (among other things) James I's Lord Chancellor. The Bacons had also been important patrons and benefactors of Buttes's Cambridge College. Buttes uses his dedication to Lady Anne to invite her to dine with him. He describes himself as a "servant to Dyet, healths kindest Nourse". He then explains that their Dry Dinner will reflect "Dyets own prescription". And, being dry, there will be no wine. Instead there will be tabacco (sic) "which is but Dry Drinke".

The main text consists of a description of a wide range of foods divided into eight chapters described as "Courses". Each type of food is set out one to a page in Gothic type and here Buttes describes the food, its health benefits and how and when it should be served. On the page opposite, in Roman type, are anecdotes or "story for Table-talke"

about that ingredient. It is written in beautiful and opinionated prose. Leeks, for example should be grown in "moyst soyle" and eaten "verie small and tender". They "provoke urine, Venus; breake winde" and "cure the Hemorrhoids". But they are "unfit nourishment for any but rusticke swaines". On the opposite page, Buttes informs us that "to take away the smell of Onions, eate Leekes: and to convince your Leekes, eate a clowe or two of Garlicke: and if then Garlicke breath be strong, choke him with a piece of a *T.* with a *u.* with an *r.* with a *d.*". *Dyets Dry Dinner* is also thought to contain the first reference to the advice that one should only eat oysters when there is an "R" in the month: "It is unseasonable and unwholesome in all monethes, that have not the letter R. in their name, because it is then venerious". When edible, however, it is "passing tothesome" and "exciteth appetite, and Venus". A surprisingly large number of Buttes's foods seem to have an aphrodisiac quality. What Lady Bacon made of this is not recorded and we do not know if she accepted his invitation to dine at Corpus Christi. Buttes himself appears to have led an unhappy life, hanging himself in his rooms in 1632. It is said that he still haunts the College. ESTC 4207

**£5,750**

# DYETS DRY

## DINNER:

Consisting of eight severall  
Courses :

- |             |               |
|-------------|---------------|
| 1. Fruites  | 5. Whitmeats. |
| 2. Hearbes. | 6. Spice.     |
| 3. Flesh.   | 7. Sauce.     |
| 4. Fish.    | 8. Tabacco.   |

All serued in after the order of Time  
vniuersall.

By Henry Buttes, Maister of Artes, and  
Fellowe of C. C. C. in C.

*Qui miscuit utile Dulci.*

Cicero.

*Non nobis solum nati sumus, sed  
Ortus nostri sibi vendicant*

# Coffee, bananas and sixteenth century medicine

ALPINI, Prospero. *De Medicina Aegyptiorum. Libri Quatuor and De Plantis Aegypti liber*. In *Quibus Multa cum de vario mittendi sanguinis usu per venas, arterias, cucurbitulas, ac scarificationes nostris inusitata, deq; inustionibus, & alijs chyrgicis operationibus, tum de quamplurimis medicamentis apud Aegyptios frequentioribus, elucescunt*. Venetiis: Apud Franciscum de Franciscis Senensem. 1591

First edition. 4to. ll. [xii], 150, 25 (index), [1. bl. torn]. Text in Latin. Roman and italic types, woodcut initials, publisher's woodcut device on title, seven woodcuts, two of which are full-page. Bound with: ALPINI, Prospero. *De Plantis Aegypti liber*. In quo no pauci, qui circa herbarum materiam irrepreserunt... atque obsoleta iacuerunt. Accessit etiam liber de Balsamo alias editus. 1592. Apud Franciscum de Franciscis Senensem. First edition. 4to. ll. [iv], 80, [8, index]. Fifty woodcut illustrations, thirty eight of which are full page. *De Balsamo* is the 1592 second edition (the first edition having been published in 1591) printed here with the *De Plantis*,



with its own title page but continuous pagination. Bound in slightly later limp vellum. Note written in Latin by a previous owner on the front free endpaper. Some underlining in ink. Two blue circular stamps to the title page of *De Medicina* but almost rubbed out and illegible. Some pale damp staining. Overall this is a very good copy bringing together Prospero Alpini's three most important works. The celebrated woodcuts are in excellent condition.

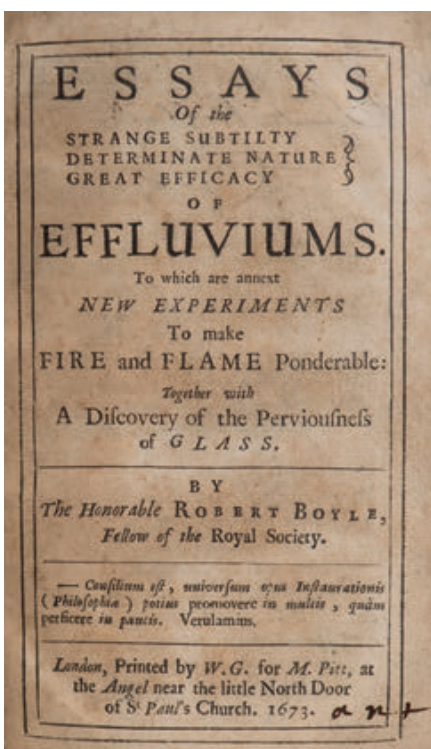
Born near Vicenza, Prospero Alpini (1553-1616) studied medicine at the University of Padua. Between 1580 and 1583 he worked in Egypt as the doctor to the Venetian ambassador in Cairo. These three books are the result of his time in Africa. *De Medicina Aegyptiorum* is one of the first books devoted to non-Western medicine. It deals primarily with contemporary medical practices including moxibustion, the production of counter-irritation by placing burning or heated material on the skin which Alpinus introduced into European medicine.

*De Plantis Aegypti* is the first European book on the plants of Egypt. It is beautifully illustrated and describes for the first time the banana and the baobab, as well as the coffee plant. This book also shows Alpinus to be a pioneer of the theory of plant sexuality which was later developed by Linnaeus. *De Balsamo*, written in the form of dialogue, considers the history and medicinal uses of the balsam plant. Adams A-802 and A-803

£2,750

# Steps towards the atomic theory of matter

BOYLE, Robert, The Honorable. *Essays of the Strange Subtilty, Determinate Nature, Great Efficacy of Effluvioms To which are annex New Experiments to make Fire and Flame Ponderable: Together with A Discovery of the Perviousness of Glass.* London: Printed by W.G. for M. Pitt. 1673 8vo. 167x105mm. pp. [8], 69, [1]; [2], 47, [1]; 74; [10], 85, [7]. Rebound in twentieth century in tan full calf. Spine decorated in gilt with contrasting lettering piece tooled in gilt. Top edge gilt. Marbled endpapers. Blue silk ribbon bookmark. Ownership inscription of Sam. Willet (?), 1791 on verso of title page. The final six pages contain a note from "The Printer to the Reader" and "A Catalogue of the Writings Publisht by The Honorable Robert Boyle". Some light browning and toning to edges but overall an excellent copy of an important work of early modern science.



on *Effluvioms* observed: "he ambles leisurely along the road, continually diverging to wander up parenthetical bypaths but always returning to the highway of his purpose with another fact or illustration carefully gathered for his argument. But everywhere the *Essays* show Boyle's keen perception of the common facts of nature and of their value in supporting or refuting hypotheses".

Wing, B3951A. Fulton, 106. D. McKie *The Hon. Robert Boyle's Essays on Effluvioms.*

£1,500

J.F.Fulton in his bibliography of Boyle described this collection of *Essays of Effluvioms* as "one of the important but less widely known scientific works of Boyle". The first three works discuss the nature of matter - its finiteness, infiniteness and indivisibility - and are important steps towards the Atomic Theory of Matter. The fourth book, "New Experiments" describes Boyle's observations on the processes of Oxidation & Reduction. The essay on Glass concludes (contrary to what was

previously thought) that glass is not porous.

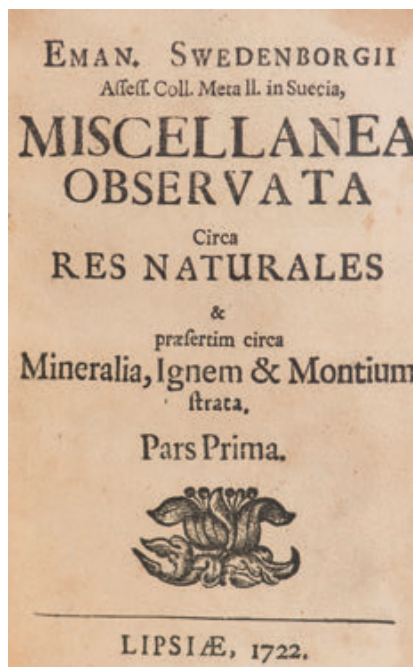
But in many ways, Boyle's most important contribution in these essays is the fact of experimentation itself. Until he began to carry out what are recognisably modern chemical experiments, scientific enquiry developed by way of philosophical argument and Aristotelian dialectic. Boyle uses observation of natural phenomena to establish empirical truth. As a 1934 paper on Boyle's *Essays*

# A Swedenborg rarity

SWEDENBORG, Emanuel. *Miscellanea Observata Circa Res Naturales & praefertim circa Mineralia, Ignem & Montium strata.*

Lipsiae [Leipzig], n.p. 1722

First edition. 8vo (170 x100mm). pp. 173, [2], 4 folding plates of engraved illustrations. Bound in the late eighteenth or early nineteenth-century by John Bohn. Full calf, elaborately decorated in gilt. Some scuffing to covers with loss of gilt especially to top right corner of upper cover. Joints and head of spine have been expertly repaired. Drab endpapers. Internally an excellent copy although with the browning to be expected from German books of this period. The title page refers only to part one (Pars Prima) as is usual although the book is in three parts. A very good copy of one of Swedenborg's less common works: Copac locates two copies in UK libraries (BL and Sheffield) and Worldcat a further two in the USA (Yale and Austin, Texas). On the verso of the front free end paper is the binder's ticket of John Bohn of 31 Frith Street, Soho. Bohn was one of a number of German binders who came to England in the late 18th century attracted by the English taste for elaborately bound books. He set up his own bindery in Soho in 1795 before becoming a full time antiquarian bookseller in 1815.



Swedenborg's *Miscellanea Observata* is an early scientific work which brings together ideas on natural history, geometry, mathematics and also touches on the theory (popular at the time) that "the whole of the universe can be packed into a mathematical point, at least rationally". This complex idea is based on the belief that "nature's principles should be the same as those of geometry, and the natural particles can ultimately be derived from mathematical points". (David Dunér, *The Natural Philosophy of Emanuel Swedenborg: A Study in the Conceptual Metaphors of the Mechanistic World-View*)

£1,250

# Don't argue with your carpenter

DARLING, John. *The Carpenters Rule made easie Or, The Art of Measuring, Superficies and Solids; Also a Second Way Being the Ground-Work for Measuring Timber, Stone, Board, Glass &c. With a Table of Account, much enlarged, Performing Multiplication and Division, in Arithmetick and Geometry, by Inspection into the Golden Rule, and Rule Reverse. It being of Excellent Use for CARPENTERS, JOYNERS, MASONS, GLASIERS, PAINTERS, SAWYERS. Or any that shall have occasion to Buy or Sell, Perform'd by Table for that purpose. The Sixth Edition, with the Corrected Addition of a Short Treatise of Practical Guaging, Improved, shewing a Compendious and Esie Way to Attain that Useful Art.* By Heber Lands, Math:

London: Printed for George Sawbridge. 1703

Sixth edition. 12mo. (145x85mm). pp. 1bl, [x], 140, [128]; [i], 501 (i.e. p.105), [1, advertisement]. The *Treatise on Practical Gauging* by Heber Lands is the second edition. It has a separate title page and pagination but the register is continuous. Page 105 is misnumbered 501. In the *Carpenters Rule*, p.11 is misnumbered 6 and 75 as 49. Contemporary panelled calf decorated in blind. Raised bands and compartments to spine, maroon



label, lettered in gilt. Hinges recently repaired. The contents are in very good condition with minor foxing only. The front free endpaper has a handwritten note to the top right corner appearing to be a purchase note: "Pret: L, 00: s, 02: dd, 03. G. Courshop (?), Sep, 16th 1709". This is an excellent copy of a fascinating book.

In his prefatory letter to the reader, John Darling explains his purpose with admirable frankness: "If you love witty and merry conceits, tread not upon this stage, otherwise this book...Here you

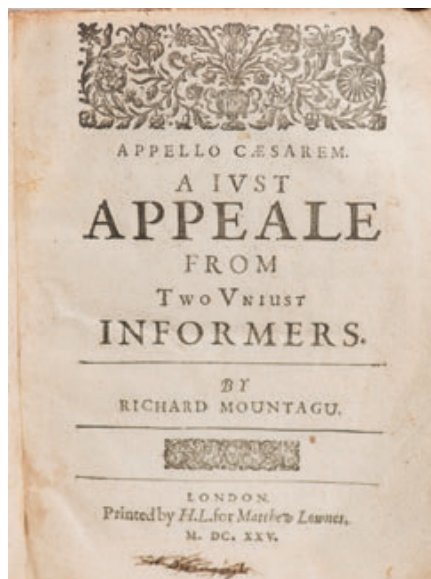
have the Ground-work of Measuring comprised (as it were) in a nutshell". Darling's aim is to provide workmen with the correct tools and tables to measure timber but he also gives such detailed tables that he recognises that he is displaying "that noble Art of Arithmetick and Geometry...; the Rules whereof, if well digested and practised, would make a compleat Artist;...By this Art, a just Partition of Lands is made, Justice herself is limited, and the Decrees of Estate in the Commonwealth are rightly established; yea, a Commonwealth is as planted, so preserved by it; for without it, we should be plunged in, and hurled into an Ataxie and Confusion". Large claims indeed. Don't argue with your carpenter over a piece of wood: you never know where it could end.

The *Carpenters Rule* was a popular work in its day, in print for eighty years from its first publication in 1658. It is rare now, Copac and WorldCat locating five copies of this 1703 edition in the UK and one in the USA. ESTC: N43841

**£750**

# From the library of Lady Anne Wentworth, the dedicatee of Richard Lovelace's *Lucasta*

MOUNTAGU, Richard. *Appello Caesarem. A Just Appeale from Two Unjust Informers.* London: Printed by H.L. for Matthew Lownes. 1625 First edition. 4to (175x133mm). pp. [xxvi], 322. Contemporary mottled calf, decorated in blind. Four raised bands to spine. Red morocco lettering piece in second compartment, lettered in gilt. Some rubbing to covers and edges. Loss to head and foot of spine and rubbing to joints but overall a very good binding. The running title is "An Appeale to Caesar". There is a binder's error with the preliminaries: the contents leaves (\*4-A4) have been bound before the dedication (a4) rather than after it so that the collation is slightly out of sequence but all the gatherings are present, the text is complete and it does not affect the text or its sense. At the top of the first contents page is the ownership inscription of Anne Wentworth and Wentworth Lovelace. This has been defaced but is still legible. A typewritten note by a previous owner from the twentieth century (Lord Kennet) tipped in to the front free endpaper explains that this is Lady Anne Wentworth who married John, 2nd Baron Lovelace in 1638, an ardent Royalist. The double title dates from 1686 when she inherited the Wentworth title so her inscription dates from between then and her death in 1697. Lady Anne Wentworth was also the dedicatee of *Lucasta* by the Cavalier Poet Richard Lovelace. At the foot of



the title page is another, partially defaced ownership inscription of Ed. (?) Bedingfield. This is an excellent copy, with an interesting ownership history, of a controversial book that was threatened with burning and then suppressed in 1629.

Richard Mountagu (or Montagu) was a central figure in the theological and ecclesiastical disputes of the reigns of James I and Charles I. A scholar, Bishop and polemicist, he was an important apologist for Arminianism which sought to steer a path between Roman Catholicism and Calvinism. It was an uneasy path. In 1623, a Catholic pamphlet accused the English church of

being Calvinist. Mountagu replied with his own pamphlet *A Gagg for the New Gospell? No. A New Gagg for an Old Goose* in which he argued that the Church of England was essentially Catholic, not Calvinist. Of course this angered the Puritans in Parliament (who are always angry about something) and he was asked to rewrite his pamphlet. Mountagu refused and instead wrote *Appello Caesarem*, an even more determined defence of Arminianism. He was called before James I to explain this new book. Having listened to Mountagu, the King declared "By God! If this be popery, I am a papist." Too many angry Puritans, insensible to nuance, poetic effect and romantic rhetoric took him at his word and punished him posthumously by chopping off the head of his son.

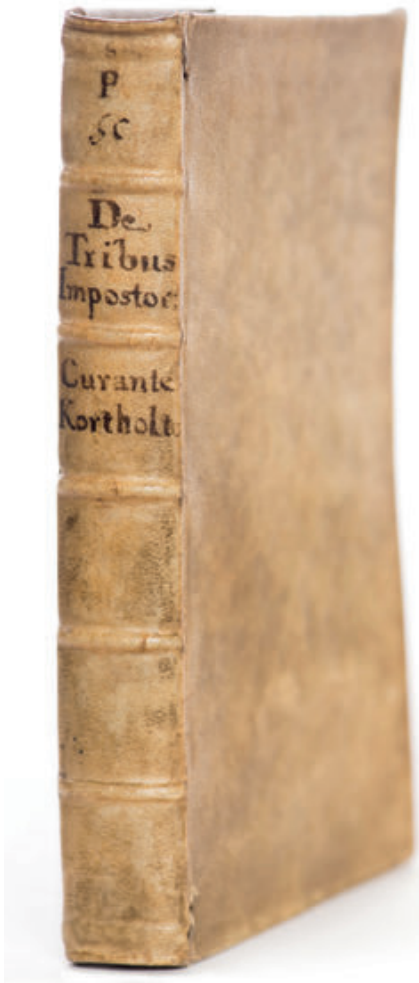
Mountagu had well placed friends and the views set out in *Appello Caesarum* were influential for the next twenty years even if ultimately they were a cause (among myriad others, of course) of the Civil War. Mountagu was appointed Bishop of Chichester in 1628 and Bishop of Norwich in 1638 where he died in 1641 just before the collapse of the delicate settlement which he had sought to foster in works such as this. ESTC. 18030.5

£475

# Contra Hobbes and Spinoza

KORTHOLT, Christian. *De Tribus Impostoribus Magnis Liber cura editus Christiani Kortholti; S Theol. D & Professoris Primarii. (Appendix Qua Hieronymi Cardani & Edoradi Herberti de Animalitate Hominis opiniones perspicue proponuntur, ac Philosophice examinantur).*

Kiloni [Kiel]: Joachim Reumann. 1680  
First edition. 8vo. (156x88mm). pp. 8ll, 312. The pagination is confusing as the final gathering is numbered 287-294, following the penultimate gathering which ends with page 304. However, all the signatures are present and the book collates correctly. Text in Latin. Contemporary vellum, five raised bands, lettered in ink. All edges sprinkled red. The front endpaper has an earlier catalogue entry pasted in. There is browning and foxing to much of the text block as is usual with German books of this period. There is a tear to leaf 3 of the preface with slight loss of a few letters. Otherwise, this is a very good copy of the rare first edition of Kortholt's critique of philosophical materialism.



Christian Kortholt was a theologian and church historian who spent most of his career at the Christian Albrechts University in Kiel, where he wrote this attack on the perceived atheism of Lord Herbert of Cherbury, Hobbes and Spinoza. Kortholt's critique was based on what he regarded as a materialist tendency in contemporary religion which rendered faith and religious observance a malleable, humanist and subjective matter, independent of notions of revelation and spirituality. This loose free-reined idea of faith was, according to Kortholt, if not quite atheism, some way along the path to it. Herbert, of course, is generally regarded as an early Deist, and so perhaps we should see Kortholt as using this critique of these three thinkers to attack the Deism which would become the prevailing intellectual movement of the European Enlightenment. In these religious culture wars, *De Tribus Impostoribus* was an influential and important book, running to a second edition in 1700 (published in Hamburg). The first edition is scarce, Copac locating seven copies in the UK and Worldcat a further five. It last appeared at auction in 1990.

**£950**

# From the libraries of Charles Kingsley and Alexander Macmillan

PORSTS, Johann. (Königl. Preuß. Consistorial-Raths und Probsts in Berlin) *Compendium Theologiae Viatorum Et Regenitorum Practicae oder Die Göttliche Führung der Seelen, und Wachstum der Gläubigen, in einem kurtzen Auszug vorgestellt, ...geläutert und zur Seligkeit vollendet wird.* Halle: in Berlegung des Waisenhaus. 1740

Third edition. 8vo. (170x95mm). pp. [xx], 1102, [50]. Full calf, decorated in gilt. All edges gilt and gauffered. Some rubbing to the covers and bumping and wear to the corners. Rubbing to the joints with some splitting to the joint with the upper cover. The foot of the spine is rubbed and the head is worn with some loss. Internally, an excellent copy, fresh and clean with only the usual browning found in German books of this period. Engraved frontispiece with six biblical scenes. The front pastedown has the armorial bookplate of Charles Kingsley and the verso of the front free endpaper has the inscription: "Alexander Macmillan. From the study of Eversley Rectory. In memoriam Charles Kingsley. 1882".



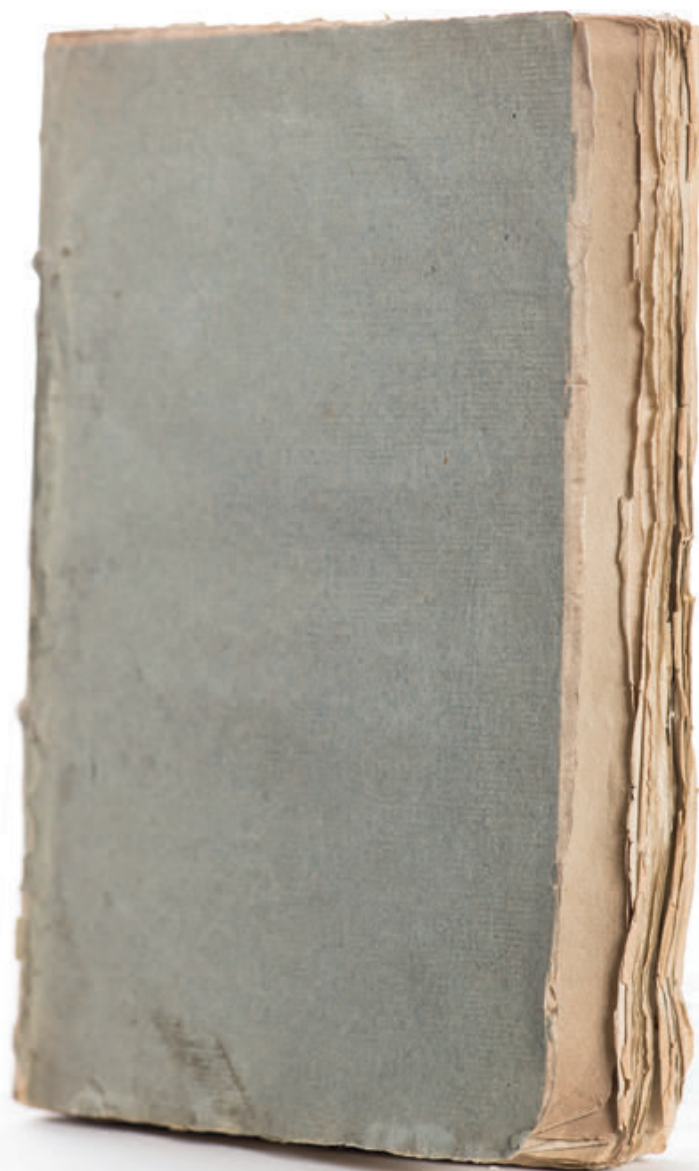
Johann Porsts (1668-1723) was a leading member of the Pietist movement which challenged the mainstream, orthodox Lutheran Church by stressing the need for personal holiness and an internalised spirituality. It was viewed as religiously suspect and socially divisive. Perhaps for this reason, Pietism was hugely important in eighteenth-century Germany and beyond, influencing John Wesley in his break from Anglicanism. Porsts moved to

Berlin in 1695 where he became a pastor in 1698 and in 1709, the confessor to the Queen Consort of Prussia. Porsts was a tireless writer and proselytiser for Pietism. His two most celebrated works are the 1722 *Theologia Viatorum Practica* and 1723 *Theologia practica regenitorum*. 1723 also saw the first edition of this *Compendium* which combined extracts from both works. Of Porsts's writing, it has been said that "a profoundly devotional spirit pervades everything". Charles Kingsley's interest in Pietism was almost certainly academic and historical. He was Regius Professor of History at Cambridge and so one would expect to find in his library this central work from one of the most important and influential religious movements of the eighteenth century. Although Kingsley was unafraid of challenging religious orthodoxy, not least in his early support for Darwin, he was a mainstream Anglican, spending his last thirty years as the Rector of Eversley. It is from his study there that this book was passed, after Kingsley's death, to Alexander Macmillan, the founder of the publishing house, a friend of Kingsley and his publisher.

£375

73 |

## Entirely uncut in the original wrappers



GIBBON, Edward. *A Vindication of Some Passages In the Fifteenth and Sixteenth Chapters of the History of the Decline and Fall of the Roman Empire*  
London: Printed for W. Strahan; and T. Cadell, in the Strand. 1779  
First edition. 8vo in 4s (225x140mm).  
pp. (4), 158, [2, one page advertisement for the 3rd edition of volume one of *Decline and Fall*]. Original pale blue paper wrappers with some wear and loss to the backstrip. Contents in excellent condition. Pages entirely uncut. Some leaves unopened with tears to the top edge of some leaves, caused during opening (but no loss to any text). Protected by a brown cloth slip case with the arms of Kennet of the Dene on the front.

Gibbon had been criticised for his attacks on Christianity in chapters fifteen and sixteen of the *Decline and Fall of the Roman Empire*. The most scathing attack came from a priest, Henry Edwards Davis in his *An Examination of the Fifteenth and Sixteenth Chapters of Mr. Gibbon's History of the Decline and Fall of the Roman Empire* published in 1778. Gibbon's reply, in the form of this *Vindication*, was a robust defence of his work against Davis's "criminal accusations".  
ESTC. T50834

**£1,500**

# A physical and mental wreck

MEYERS, Annie C. *Eight Years in Cocaine Hell*.

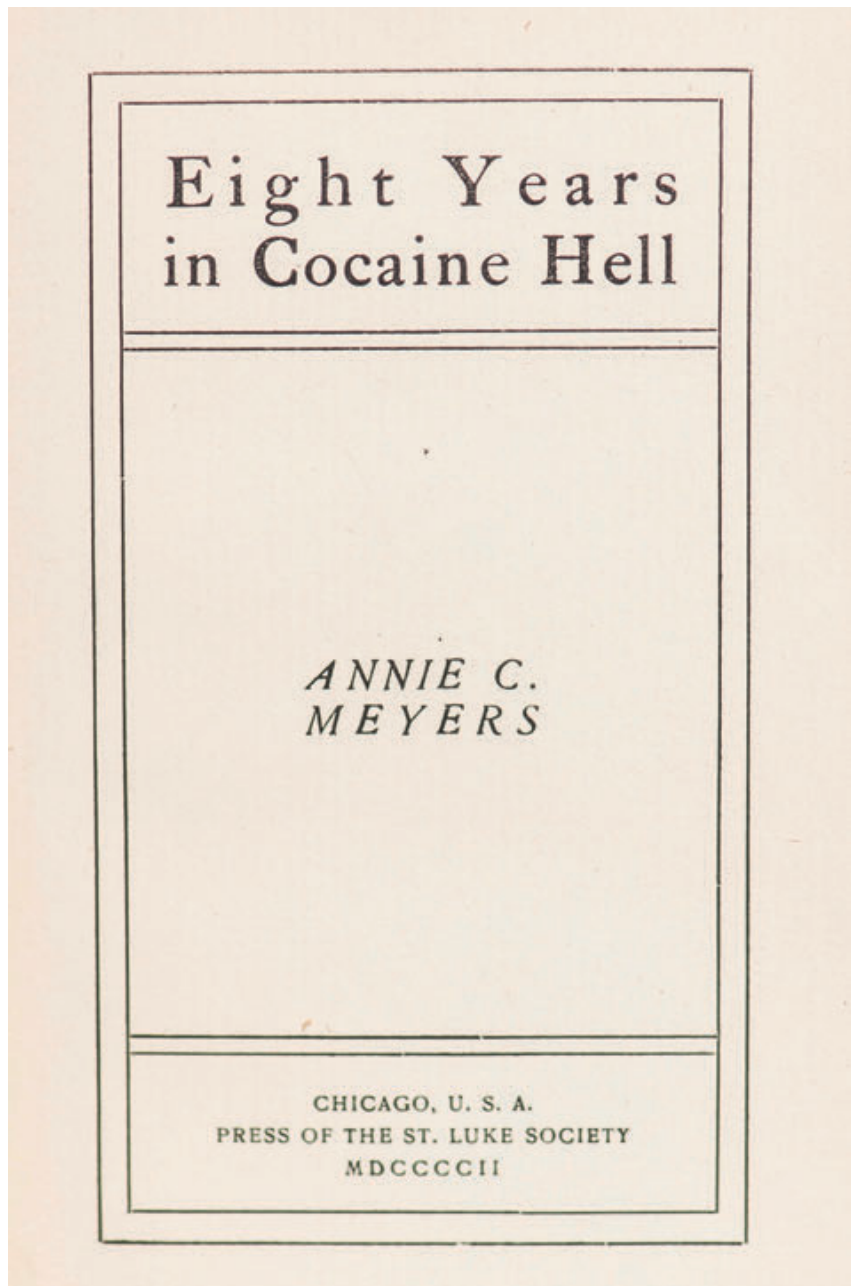
Chicago: St Luke Society. 1902

First edition. 12mo (185x120mm).

pp. 75. Two facsimile letters and five photographs. Original green boards, sympathetically rebaked, upper board printed in gold, lettering fading. Corners worn but overall a very good copy.

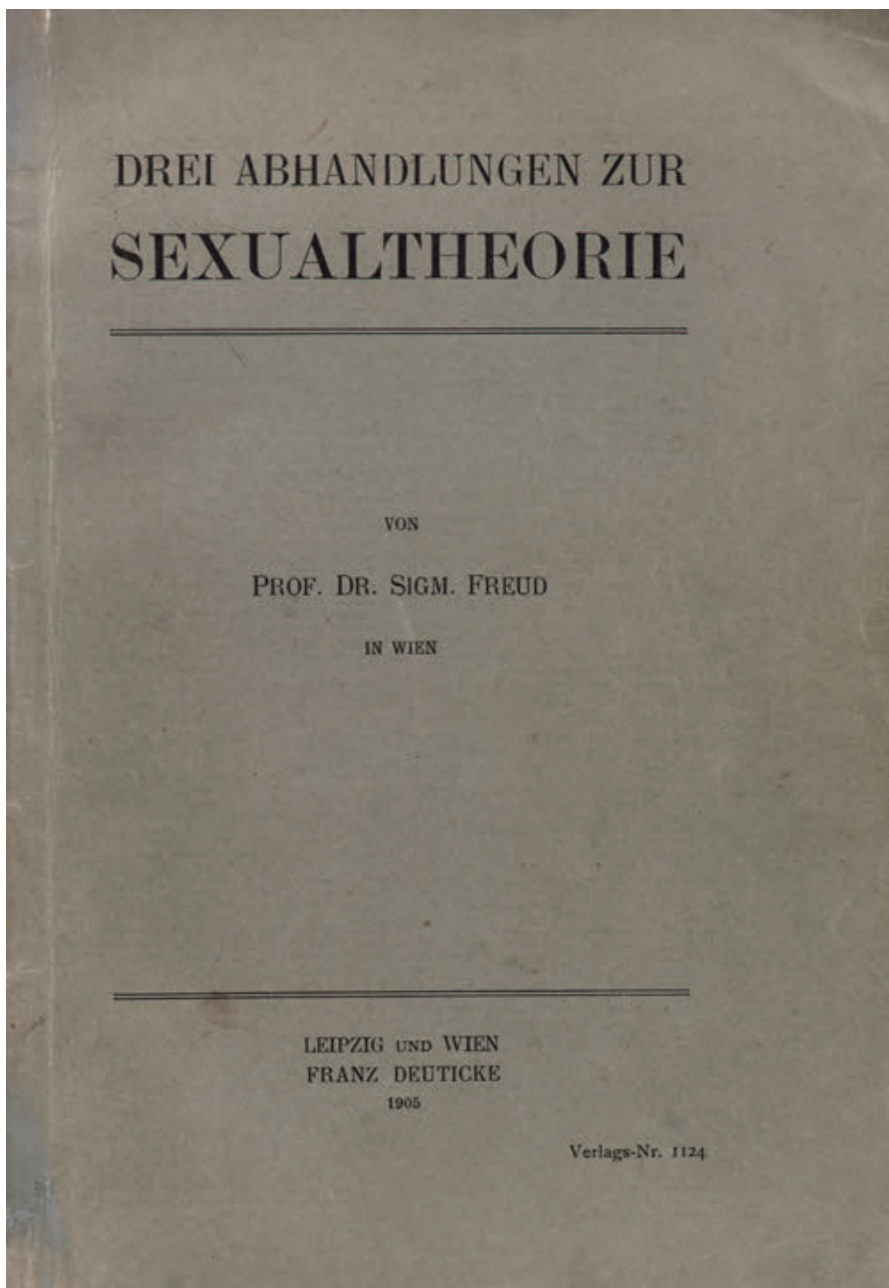
The earliest known full length confession by a female addict. Annie Meyers, describes her descent from “well balanced Christian woman” to “a haggard and wretched physical and mental wreck”. Her problems began with Birney’s Catarrh Remedy and the book traces her numerous arrests, her progressive physical decline illustrated by photographs and her eventual recovery. “I believe that I am the only living person in the world to-day who ever took 200 grains (over 12 grams) in twenty-four hours and survived”. While Meyers focuses her invective primarily on cold and headache remedies, 99% of which, she claims contain cocaine, it is likely that she would have used other medicines such as asthma and hay fever snuffs, some of which were pure cocaine.

£395



75 |

# More physical and mental wrecks



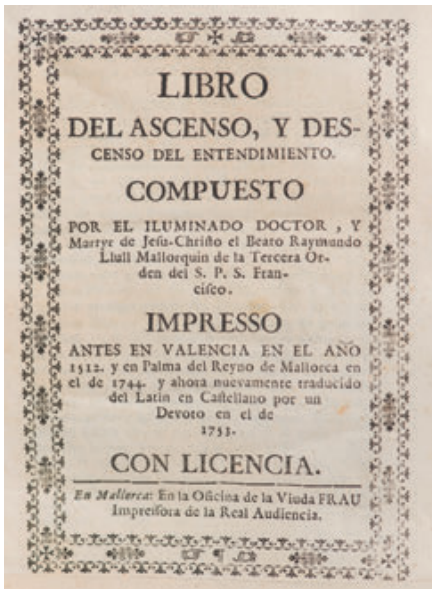
FREUD, Sigmund. *Drei Abhandlungen zur Sexualtheorie*  
Leipzig und Wien: Franz Deuticke. 1905  
First edition. Large 8vo. (238x150mm).  
pp. [ii], 84. Uncut. Original blue-grey  
paper wrappers, lettered in black on  
front and rear wrapper. Slight shelf  
wear, some restoration to spine. An  
excellent copy. One of the foundation  
texts of the twentieth century.

Along with his first book, *The Interpretation of Dreams*, the *Lectures on Psycho-Analysis* and the late *Civilization and its Discontents*, this text changed forever our conception of the child. Indeed, these three essays have been described as Freud's "most momentous and original contributions to human knowledge" after *The Interpretation of Dreams*. Freud's work on the pervasiveness of perversion is perhaps the most radical and far-reaching idea of the twentieth-century. And his central discussion of sexuality in infancy and childhood cuts to the heart of modern concerns. For Freud, the child no longer existed in Rousseau's innocent State of Nature, but was rather a mass of unfocussed and unspecified sexuality which needed to be socially conditioned. A major cultural document.

**£3,000**

76 |

# First vernacular edition. Printed in Majorca



LLULL, Ramón. Libro del ascenso, y descenso del entendimiento. Compuesto por el Iluminado Doctor, Y Martyr de Jesu-Christo el Beato Raymundo Llull Mallorquin de la Tercera Orden del S.P.S. Francisco.

Mallorca: En la Oficina de la Viuda Frau. 1753

First vernacular edition. 4to.

195x140mm. pp.[viii], [2] plates, 252.

Folding table of contents and folding woodcut illustration preceding A1,

woodcut vignettes to text. Title-page trimmed and extended at lower margin (probably to erase inscription), a couple of pages lightly browned. Contemporary Spanish limp vellum, title in ink to



spine, lacking ties. Some internal cracking at the hinges and the usual warping. An excellent copy of a very rare book.

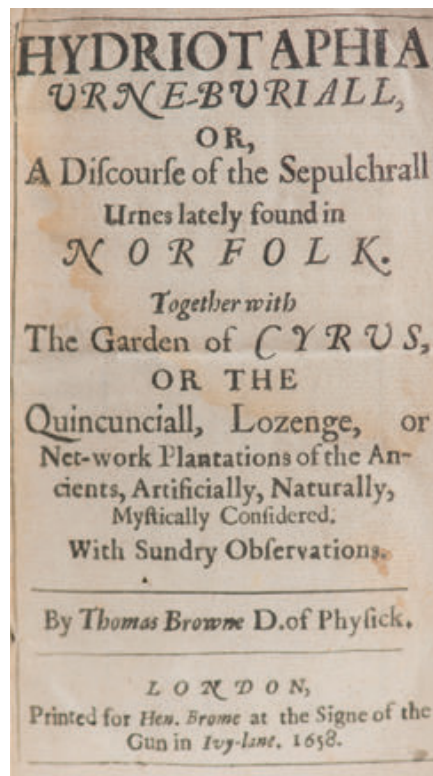
The Catalan philosopher and missionary Ramon Llull (c.1232–c.1316) is best known for his 'great art', a theory of logic which, he believed, united all strands of knowledge under one universal method. This elaborate, mystically inspired universal system of knowledge was intended to convert unbelievers. The present text is a prefiguration, written in 1304, of his grand theory elaborated a year later in the *Ars magna*. It proposes that there is a 'ladder of understanding' of eight entities and twelve questions, representing the hierarchy of Creation through which the intellect can arrive at knowledge of each entity. This process is illustrated and tabulated in the two plates preceding the text; the illustration exemplifies Llull's use of the figure of the wheel, for which he became famous. First published in Valencia in 1512, the *Liber de ascensu et descensu intellectus* (as it was entitled in Latin) was republished in the city of Llull's birth, Palma de Mallorca, in 1744. This Spanish translation followed soon afterwards.

Copac locates only one copy at the BL, Worldcat identifying a further eight copies, five in Spain and three in the USA.

£3,000

# “We live by an invisible sun within us”

BROWNE, Sir Thomas. *Hydriotaphia, Urne-Buriall Or, A Discourse of the Sepulchral Urnes lately found in Norfolk. Together with The Garden of Cyrus, or the Quincuncial, Lozenge, or Net-Work Plantation of the Ancients, Artificially, Naturally, Mystically Considered. With Sundry Observations.* London: For Henry Brome. 1658. First edition. 8vo (164x107mm). pp. xiv, 1 plate, 202 (although final page misprinted 102). Contemporary calf, with some repairs to the joints. A little cracking to the hinge but the binding is sound. Light water staining to some leaves. Included are the rarely found last three leaves: “The Stationer to the Reader”, “Books printed for Hen. Broome” and a page on which is printed sideways in large type: “Dr Browne’s Garden of Cyrus”. On the recto of the final blank leaf is the handwritten note: “Perfect (without the leaf of Errata found in only a few copies) H. Bernard Quaritch Ltd”. Loosely inserted are two catalogue entries describing this book, the latter of which has a handwritten note: “Maggs 1958”.



Despite its fame and influence, this strange, melancholy book remains hard to pin down. It begins as a work of East Anglian archaeology and antiquarianism but expands into a spiritual reflection on fate, death and immortality. “It is the heaviest stone that melancholy can throw at a man, to tell him he is at the end of his nature; or that there is no further state to come”. It is tempting to see Browne’s hope for the hereafter as consolation for the disorder of the years of the Civil War and Protectorate. His sympathies were with the King and, like many Royalists, his intellectual leanings, expressed in the most glorious prose, were spiritual, metaphysical and ethereal. *Urne-Buriall* reaches its climax with Browne’s celebrated assertion that “Life is a pure flame, and we live by an invisible Sun within us”.

ESTC: R202039; Wing, B5154; Keynes, 93.

£1,800



# Death and the Devil

# Nineteenth Century watercolours showing a bizarre but beautiful horse race between death and the devil

**THE DEVILS STEEPLECHASE** The Celebrated Steeple Chase between his Satanic Majesty and the King of Terrors. n.p. n.d. [1830-post 1837]

Oblong Imperial Octavo. (183x270mm). Contemporary brick red half-calf, recently rebacked, marbled boards. Rubbing to edges, some scuffing to the boards and bumping to the corners, otherwise in very good condition. Some browning and marking internally.

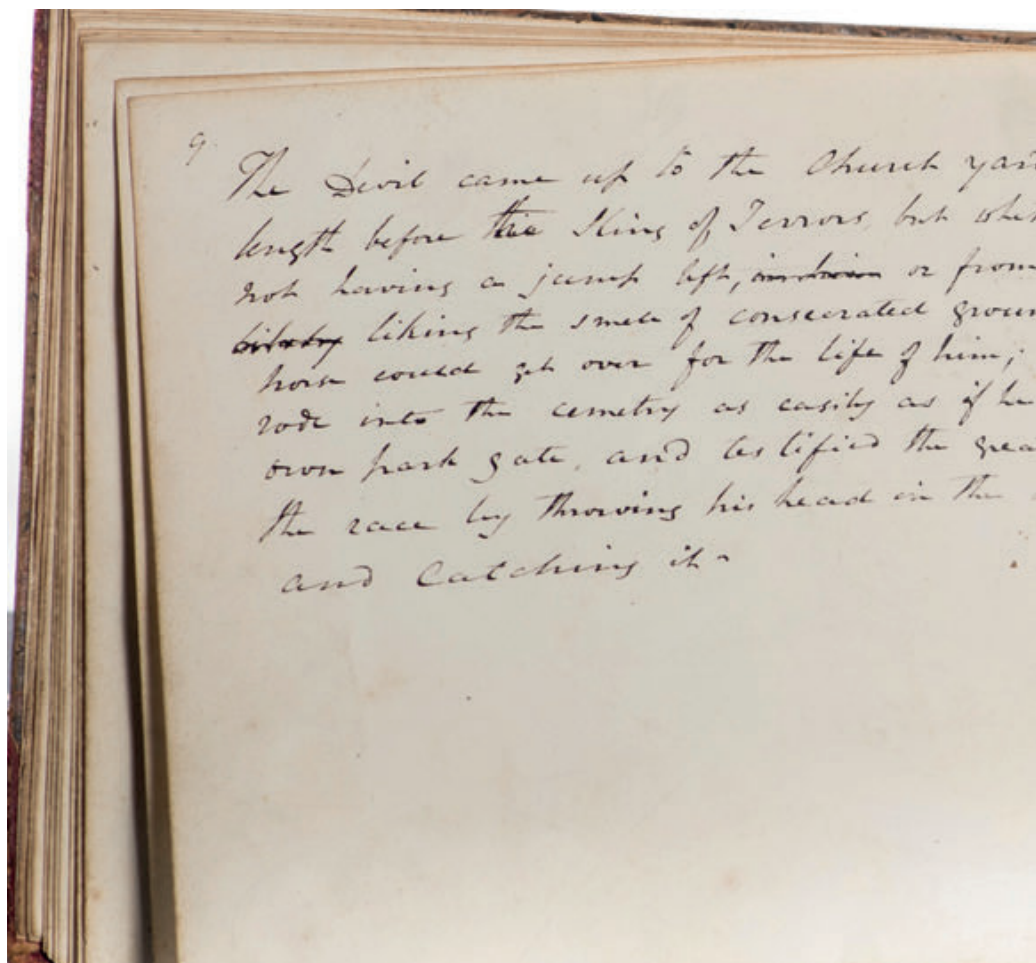
Two leaves removed at some point in its history, one leaf has a short clean tear which does not affect the image; another has become detached. Twenty-eight leaves. The first seventeen leaves contain ten pages (a "Title page" and nine paginated pages) of manuscript text with the title *The Celebrated Steeple Chase between his Satanic Majesty and the King of Terrors* and nine full page watercolours illustrating the story. The rest of the book contains three full page watercolours on a riding or racing theme. There is a half page watercolour and a coloured sketch on a military theme and there are ten unfinished pen and ink sketches and silhouettes (mainly on military or equestrian themes) at the beginning and end of the book including on the endpapers. The book also includes, in manuscript over four and a half pages, "The Tragedy" from *The Ingoldsby Legends* which tells the story of Catherine of Cleves. In places this has the look and feel of a commonplace or sketchbook but the story of the Steeplechase between the Devil and Death (the latter represented

as a skeleton) which forms the bulk of the book is attractively presented with beautiful, high quality water-colours.

This extraordinary and apparently unique book has no author's name and the illustrations are unsigned. The only clues about the dates are on the first, "title" page of the Steeplechase which states that the race is "to be run on the 12th March 1830 over a sporting

country - distance to be about 4 miles from point to point". The other clue is the poem from the *Ingoldsby Legends* which was first published in 1837 but as this comes after the Steeplechase in the book it is possible that there was a long gap between the two pieces.

The date of the race illustrated in the Steeplechase is, interestingly, only four days after what is usually described as the first English National



Steeplechase (also over four miles), run in Bedfordshire and regarded as one of the inspirations for what became the Grand National at Aintree. This may only be a coincidence but the satirical nature and high quality of the work do perhaps indicate a prominent set of targets. The story is rich with the details of racing – there is talk of betting and weights and the fictional course (Bran-Mill to [Rocrop?] Churchyard). The Devil begins well and appears to have the race

won when Death falls into a water ditch. However, he becomes complacent while Death recovers and catches up. As they approach the Churchyard, the Devil cannot jump the final fence “whether from his horse not having a jump left, or from Satan himself not liking the smell of consecrated ground”. Death leaps into the cemetery “as easily as if he were driving through his own park gates” and celebrates his victory by throwing his head (which is of course a

skull) in the air and catching it several times.

There appear to be no precedents for this work or other similar examples. It is as though Henry Alken (whose work is echoed here) reimagined the dance of death.

£1,800



# 79 | Blood

EWERS, Hans Heinz. *Vampire*  
(Translated by Fritz Sallagar). New  
York: The John Day Company. 1934 First  
edition in English. 195x140mm. pp.  
363. Publisher's red cloth with author  
and title in black on the spine and a  
black roundel on the upper cover with

a kneeling archer device in the centre.  
Illustrated dust jacket showing the  
eponymous red-eyed Vampire and two  
naked women. Title and author printed  
in red on upper cover and spine. Lower  
cover has an advertisement for *The  
Laughing Journey* by Thomas Lennon.

There is some wear to the extremities of  
the dust jacket and minor chipping to  
the head of the spine of the dust jacket.  
but otherwise both jacket and contents  
are in near fine condition.

*Vampire* is the third in a trilogy of horror  
novels with a protagonist, Frank Braun,  
based on the author. Ewers was admired  
by H.P.Lovecraft and was friends with  
Aleister Crowley. For many he holds an  
important place in the development  
of the literary horror genre. However,  
EF Bleiler, whilst acknowledging the  
author's effectiveness, wrote that  
Ewer's work is marred by "an annoying  
pretentiousness and vulgarity" which  
suggests that he would fit right in with  
Lovecraft and Crowley. This book is rare  
in a collectable condition and this is an  
excellent copy.

£1,250



# 80 | The end

## DEATH WARRANT.

Kent. 1782

An original death warrant for the hanging of Richard Kelshall, George Draper, Charles Draper and John Carter. The four men were convicted of Highway Robbery at the Assizes on 11th March 1782. The sentencing Judge was Sir William Henry Ashhurst (sic), described by a contemporary as “a man of liberal education and enlarged notions” which must have been a consolation to the four guilty men. The Warrant is written by (or, at least, for) Samuel Boys who was the Sheriff of Kent in 1782 and is addressed to “Thomas Watson my Gaoler”. It orders Watson, who was the gaoler at Maidstone Prison, to carry out the hanging between 11am and 2pm on 28th March.

The Warrant is written in black ink on one side of a single sheet of foolscap paper (335x210mm). The black wax seal is in the left margin. The topmost fold has been repaired. There are some tears to the edges especially on the right margin where one word has been lost.

**£1,000**

## DEATH WARRANT.

Kent. 1789

An original death warrant for the hanging of William Roberts, convicted of Highway Robbery at the Assizes on 27th July 1789. The sentencing Judges



were Lord Loughborough, Chief Justice of the Common Pleas and Sir James Eyre who succeeded Loughborough in this role when the latter was appointed Lord Chancellor in 1793. The Sheriff of Kent by whom the Warrant was made was John Cartier who had spent time in India, initially with the East India Company. He assisted Clive of India in the capture of Bengal and was Governor of Bengal from 1769-1772 before being recalled to England. He was appointed High Sheriff of Kent for the latter part of 1789. The Warrant is addressed to “Thomas Watson Keeper of His Majesty’s

Gaol at Maidstone” and order the hanging to take place between between 10am and 2pm on Thursday 13th August.

The Warrant is written in black ink on one side of a single sheet of foolscap paper (320x200mm). The black wax seal is in the left margin. There are some tears to the edges on the left margin and it is fragile where it has been folded but it is in very good condition with no loss of text.

**£1,000**



For orders or enquiries please contact  
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