



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



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Introduction

Simon Finch Rare Books had shops in Mayfair, Notting Hill and Norfolk. This enabled us to handle different types of material in each setting. Now that we are in one location at Voewood, disparate subjects jostle together. The link between Bracton's De Legibus and the work of Throbbing Gristle might not be immediately apparent but we are always searching for the relationship between things and are pleased with the way distinct and seemingly unconnected books, manuscripts and objects play off each other in this catalogue.

One of the best aspects of bookselling is being able to tell a story. There are lots of stories here. When you dig deeper into what lies beneath the surface of a collection of books, various tangential connections emerge and we have enjoyed seeing the material in this catalogue come to life in this way and we hope that you do too.

Simon Finch and Andrew Taylor
Voewood.

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Voewood

Voewood is one of the great Arts and Crafts houses. Built between 1903 and 1905, the architect was ES Prior who, as well as being one of the most imaginative and innovative architects of the time, later became Slade Professor of Fine Art at Cambridge University and founded the School of Architecture there.

Voewood was built for Percy Lloyd, a country vicar who had inherited a share of the fortune made by his father Edward from publishing and paper mills. After many years in institutional use, Voewood was bought in 1998 by Simon Finch who spent seven years bringing it back to life. Voewood can be rented for a variety of purposes.

voewood.com

The catalogue

Jane Austen at the piano.

“She played from the manuscript, copied out by herself”

1

[AUSTEN, Jane] Two albums of manuscript music compiled by Jane Austen, two of her sisters-in-law and two of her nieces. c.1798-1835

[3437] £ P.O.A

Two volumes, 295x243mm and 290x243mm. Approximately 550 pages in total. Modern black half morocco and boards and buckram, the former with red morocco label lettered in gilt “Songs, Duets & Glees”, stained in places to the covers. Internally fine.

The first album contains musical scores and lyrics of nearly one hundred songs, four in Jane Austen’s hand. Her hand is identifiable from the lyrics but more especially from the way she writes the music and in particular the highly distinctive manner in which she writes the bass clef. The songs as a whole date from c1600 to 1805, many relating to the theatre, including works by Charles Dibdin, Handel, Haydn, Michael Kelly, Thomas Moore and William Shield. The others are in the hands of Jane Austen’s sister-in-law Elizabeth Austen (Elizabeth Bridges, who married Jane’s brother Edward in 1791), her sister-in-law Eliza Austen (Eliza Hancock, who married Jane’s brother Henry in 1797), her niece Fanny Austen Knight (later Lady Knatchbull), and her niece Elizabeth (‘Lizzy’) Austen Knight (later Mrs Edward Rice), and in three unidentified hands. The watermarks date from 1798 to 1804.

The slightly later album contains musical scores and lyrics of approximately one hundred and fifty pieces, all in the hand of Jane Austen’s niece, Elizabeth Austen Knight, including works by Auber, Haydn, Rossini, Rousseau, Sarti, and Weber, and a number of compositions by George Augusta Hill (husband of Jane’s god-daughter,



Louisa Austen Knight), and George Cholmeley Oxenden (brother of Mary Oxenden, a friend of Fanny and Lizzy Austen Knight). There are also compositions by Mrs Richard Arkwright (née Frances Kemble), one of the most popular women composers of the day. The paper is watermarked 1818.

The manuscripts were rediscovered in the 1990s by Henry Rice, a great-great-nephew of Jane Austen. Of the manuscript music books associated

with the Austen family, only four can with certainty be said to contain works copied out by Jane Austen. These two books with the four songs written in Austen's hand and securely attributed as such therefore represent a major addition to our knowledge and understanding of Austen's musical interests and the musical life of her and her family. And of course, the two books of manuscripts, taken together provide a valuable insight into amateur music making in Georgian England.

These albums, uniquely, contain entries by all the female musicians in the Austen family of Jane's generation and so, apart from their link with her, they offer a view into the social and cultural interests of women at this time. They are a window onto what was a private world and we can imagine members of the Austen family passing around these manuscripts and using them for musical evenings or for private afternoons at the piano. And, given how much music there is in her novels, Jane must surely have drawn on these family events for inspiration. Jane Austen was very much the musician of her family. Her niece Caroline recalled that "she practised regularly every morning - she played very pretty tunes...much that she played from manuscript, copied out by herself and so neatly and correctly, that it was as easy to read as print". Jane wrote to her sister Cassandra, however: "Elizabeth is very cruel about my writing music, and, as a punishment for her, I should insist upon always writing out all hers in future, if I were not punishing myself at the same time". The choice of songs is interestingly eclectic, encompassing comic songs, sentimental ballads and Methodist hymns.

The four songs in Jane Austen's hand are all in the first volume:

1. Leaf 59 (recto and verso): "No Riches from his Scanty Store", by Johan George Graeff, words by Helen Maria Williams
2. From verso of leaf 83 to verso of leaf 84: "The Cheshire Tragedy" by James Hook
3. Leaf 85 (recto and verso): "Hail Lovely Rose sung by Miss Tyrer in the Farce of Catch him who can" by Mr Hook.
4. From verso of page 107 to verso of page 108: "Before Jehovah's awful throne", by Martin Madan.



A Fashionable Magazine for Regency Ladies. The first four years of *La Belle Assemblée*

2

[BELL, John]. *La Belle Assemblée. Or Bell's Court and Fashionable Magazine*, addressed particularly to the Ladies. London: Printed for J. Bell, Gallery of Fine Arts. 1806-1810

[3333] £1,250

Seven volumes in eight, containing the first fifty-four numbers of the magazine from February 1806 to December 1809 with seven supplements. 4to. 230x141mm. Vol. I. pt. 1. 64, [2], 65-120, [2], 121-174, [2], 175-228, [2], 229-282, [2], 282-336; Vol. I. pt. 2. [2], 337-390, [2], 391-444, [2], 445-614, [2], 64 Vol. II. [2], 336, viii, 9-56. Vol. III. [vi], 344, 56. Vol. IV. [vi], 288, 44 Vol. V. [iv], 286; 56 Beauties of British Poets Vol. VI. [iv], 196; 57-204 Beauties of British Poets with separate pagination and registers, inserted in main journal. Vol. VII. [vi], 240; 96.

La Belle Assemblée was issued each month with "Embellishments" which consisted of an engraving of a member of the Royal Family or high aristocracy, two engravings of monthly fashions, sheet music for a song and a pattern for a piece of needlework. Each issue in 1808 contained an engraved reproduction of a celebrated painting. The supplements contained engraved plates relating to the content of the text. Of these many plates, only the following are lacking: all the needlework patterns; the plates to the supplement of volume II; two engravings from the supplement to volume five; the general title to volume one; the two fashion plates to the July 1809 issue and one of them to the October 1809 issue. The

map in the supplement to volume I, part ii, is detached and has a tear to the bottom right corner with slight loss of content and the map to the July 1806 issue is torn and detached. However, it is rare to find copies with all the plates present. Overall, these are, internally, in excellent condition and the famous coloured engravings of monthly fashions are particularly fine. Of the ninety fashion plates present here, forty-six are coloured (although the first ten numbers were issued with the fashion plates in black and white only). Bound in contemporary half calf, marbled covered boards. A little bumping to the corners and some rubbing but overall a nice set in contemporary condition.



This is a nice continuous set of the first four years of this well-known and influential magazine which remains an important research source for the early nineteenth century.

John Bell founded *La Belle Assemblée* in 1806. Aimed firmly at a smart and rich readership, it rapidly became one of the most important women's magazines of the time. It is best known now for its fashion pages and, especially the coloured plates.

Initially published with black and white engravings of monthly fashions, from November 1806, the magazine was available in two forms, the more expensive and luxurious (of which this set is an example) offering coloured engravings and costing 3s 6d. But *La Belle Assemblée* was more than a fashion magazine. It carried news, gossip (about the rich, grand and famous), poetry, serialised fiction (Mary Shelley was a contributor), articles about history, art, and, each

month, a new song, in many cases composed specially for the magazine. It was a very ambitious publication which lasted until 1832 when it changed its name before merging, in 1837, with the *Lady's Magazine and Museum*. Jane Austen's niece Fanny is known to have been a reader and it is not fanciful to think that Jane herself drew on *La Belle Assemblée* for some of her sharper insights into the vanities and foibles of her grander characters.



A French Lady on Horseback on the fashionable stile of riding on the Long Champs & Elisée at Paris.
Engraven from an original drawing taken on the spot for La Belle Assemblée

La Belle Assemblée Fashionable Dresses worn in March 1807

Roberts of Rotherburgh MORNING DRESS as ordered by her own order for April 1807. & the much admired Hat & Tippet.
a Lady seated in her most fashionable full Dress of the Month

Eighteenth-Century Bath: History and Satire

3

[FLEMING, Francis] *The Life and Extraordinary Adventures, the Perils and Critical Escapes of Timothy Ginnadrake, that Child of checquer'd Fortune.*

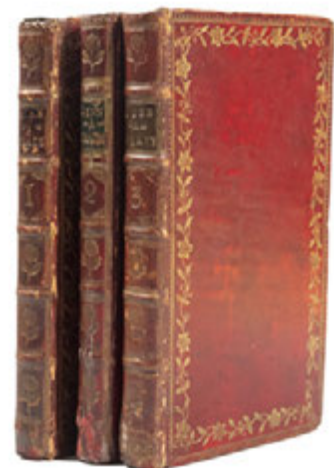
[3189] £2,750

In Three Volumes. The Third Volume of the Life and Adventures of Timothy Ginnadrake, containing a concise account of the City of Bath, From the Year 1670 to the Present Time. Bath: Printed by R. Cruttwell, for the author. n.d. but volume 3 is dated 1771. First edition. Three volumes. 12mo in 6s (166x90mm). pp. [xvi], iii-xvii, 168; 204; xiv, 15-240, [12, list of subscribers]. Engraved frontispiece portraits to volumes one and two. List of subscribers at beginning of volume one and at the end of volume three. Armorial bookplate of William John Mercer to front pastedowns. Also, a contemporary ownership inscription of "W. Murray". Contemporary red morocco with flower and leaf border in gilt. Spine compartments decorated with flower design. Labels lettered in gilt. Gilt gauffered edges. Bumping to feet of spines, with the foot of volume two repaired. Wear and bumping to corners. Lower cover of volume three

has black ink stains. A very nice contemporary binding. The contents are in excellent condition. Apart from some staining to two leaves in volume one and one small hole affecting one word in the list of subscribers, this is a very good set. Scarce in commerce. ESTC locates twelve copies.

Although published anonymously, it is clear that this little known picaresque novel of life set mainly in eighteenth century Bath could only have been written by an insider. Francis Fleming was the leader of the Pump Room orchestra and so witnessed the fashionable frolics and frivolities of his audience. The hero is a violinist in Bath, which suggests that the Adventures, Perils and Critical Escapes of Timothy Ginnadrake (which take place in England, Ireland and France) are also those of Fleming. He was originally from Ireland. His business partner was Anne Roland, a French dancing instructor with whom Fleming ran the chicest dancing school in Bath. They travelled to France together each year to learn the latest

steps. A scathing contemporary review of Fleming's novel suggested that he was a poor man's Henry Fielding, "that consummate biographer in low life". The reviewer claims that Fleming's "chief design seems to have been that of making us laugh innocently, at least, if not profitably...if we at all indulge our risibility, it is more on account of the whimsical situations in which we sometimes find his hero than on any other". (*The Critical Review or Annals of Literature*, volume 34, 1772). The third volume meets with more approval. This is a history of Bath from 1670, describing how the town was rescued from its position as one of the poorest in England by John Nash of whom Fleming says, "his polite behaviour and goodness of heart soon gained him the esteem of the gentry who resorted to Bath". It is a slight mystery why *Timothy Ginnadrake* isn't better known. Georgian Bath has been a constant source of interest and although one cannot pretend that Fleming is a writer of the first rank, he tells his stories, both factual and fictional, with verve and wit and with more than a nod to the ridiculousness and savagery of fashionable society.



“Devoted to the purposes of exposing and castigating every species of literary and moral turpitude”

4

[MANNERS, George. Editor] *The Satirist, or Monthly Meteor*
London: Printed for Samuel Tipper. 1808-1809

[3317] £1,250

Four volumes. First edition. Complete and continuous monthly from the first issue of October 1807 to June 1809 (twenty one issues). 8vo in 4s. 205x128mm. pp. Vol. 1. [2], 562, 5 coloured folding cartoons; Vol. 2. [4], 556, three coloured and two sepia folding cartoons; Vol. 3. [4], 556, five coloured folding cartoons; Vol. 4. [2], 630, six folding coloured cartoons. All the twenty one cartoons are laid down on linen. Bound in red morocco, double filet border in gilt upper and lower covers, rebacked with original spine laid down. Spines with five raised bands, compartments decorated with double filet borders inside which is a single dotted border with volutes at the corners. Second and third compartments lettered in gilt. Turn-ins are elaborately decorated in gilt. Top edge gilt. A handsome binding with some very light shelfwear but overall in excellent condition. Internally fine with light foxing and staining in places. The cartoons (bound in between each issue) are especially good, in superb condition and beautifully coloured, save for the two in sepia. It is rare to find so many of the cartoons in colour. It is generally accepted that the

cartoons for the first seven issues were coloured but, because of the unreliability of the artists who did the colouring, they were then discontinued and sepia-toned illustrations used after that. Here, the first eight are coloured, there are then two in sepia and then, unusually, the remaining cartoons are all hand coloured. These later ones in volumes 3 and 4 are rather more darkly coloured than the earlier ones suggesting that they were all done together and somewhat later.

George Manners started *The Satirist, or Monthly Meteor* in October 1807 after becoming rather bored with life studying for the Bar. Manners described his paper as, “devoted to the purposes of exposing and castigating every species of literary and moral turpitude”. Like much of the best satire

it was Conservative in its politics, if not conservative in its tone and manner. It mixed gossip, arts reviews and politics. It eviscerated reform minded politicians (among many other public figures) whom, Manners thought, were destroying the fabric of the nation. Manners strayed over the line on several occasions, even being imprisoned for libel. But he had Tory friends in high places and was eventually called to the Bar, sold *The Satirist* (which, in the absence of Manners’s scabrous wit and savage pen, promptly went bust and closed), practised law successfully and, in 1819, became the British Consul in Boston. Manners enjoyed making enemies and, presumably, had a thick skin. An early criticism of *The Satirist* described the first three issues as “so void of taste, and real wit and so very illiberal in their abuse”.



A surrealist satire on the Ancien Regime.

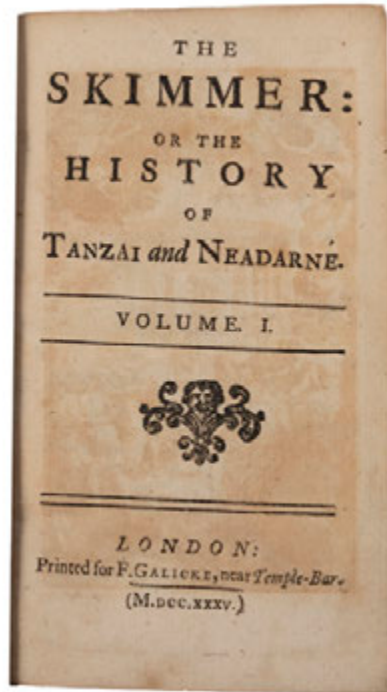
5

[CREBILLON, Claude-Prosper Jolyot de] *The Skimmer: or the History of Tanzai and Neadarne*. London: Printed for F. Galicke 1735

[3233] £850

First edition in English. Two volumes in one. 12mo. (150x83mm). Contemporary panelled calf, stylised floral cornerpieces in blind, edges of boards decorated in gilt. Bumping and rubbing to corners, head of spine chipped, joints firm although superficially cracked but overall the binding is in very good condition. Front pastedown has twentieth century illustrated bookplate with initials "G.N." Engraved frontispiece by Claude du Bosc. Internally in excellent condition with some slight toning in places. Leaves A6 and G2 have tears to the corners with no loss of text.

Crebillon fils (his father was an eccentric but brilliant rival of Voltaire) made his name as a young writer of satires and theatrical parodies. Satirical attacks on the loose morals of the French aristocracy form the subject matter of much of his work, establishing Crebillon as a leading exponent of the libertine novel. *The Skimmer*, published in 1734 when Crebillon was 27, is his second novel and a bizarre one. It is presented as a tale from a lost, eastern land, translated from the Venetian dialect into Japanese, then Chinese, Dutch, Latin and finally French. This elaborate, faux scholarly conceit is by way of an attack on the slightly pretentious Western adoption of Oriental culture at the time. The mystical, eastern setting also allows Crebillon to unfetter his wild imagination. The preposterous plot begins with the hero, a prince called Tanzai, being prohibited, by order of the fairies who rule the mythical land, from marrying before his twenty-first



birthday. As he is only eighteen and wants to marry Neardane, his guardian fairy has to come to his aid. There follows a series of adventures involving the replacement of Tanzai's genitalia with a skimmer (the flat ladle with holes used to take the fat off simmering stock), broken teeth, sex with old hags, the restoration of sexual organs and the final licking of the skimmer by a high priest. Crebillon was sent to prison shortly after publication. In part this was because of the scandalous obscenity of much of the plot but principally it was due to the novel's vicious satire on the church, religious belief, political power



and the moral laxness of the aristocracy. Although Crebillon died nineteen years before the French Revolution, this strange, high-humoured, low-toned, anarchic anti-Establishment novel with its multitude of targets (all hit) fits firmly and neatly into the critical, mocking creative life of eighteenth-century France. *The Skimmer* is scarce in commerce and institutionally, ESTC locating only six copies in USA and recording the BL as the only public institution holding a copy in the UK.

ESTC T97240

“The Natural Order of things is all reversed.”

6

[LAMBERT DE SAUMERY, Pierre]. The Devil turn'd Hermit: or the Adventures of Astaroth Banish'd from Hell. [3230] £1,000

A Satirical Romance. Exposing. With great Variety of Humour, in a Series of Conversations between that Demon and the Author, The scandalous Frauds, lewd Amours, and devout Mockery of the Monks and Nuns; the Intrigues of Courts; the Ambition, Avarice, and Cruelty of Ministers; the Insincerity, Luxury, Prostitution, and Ingratitude of many private Characters; with other Capital Vices of the present Age. Founded chiefly on real Facts, and interspersed with the Portraits and secret History of most of the considerable Persons that have lived in Europe within these thirty Years past. *Translated from the Original French of Mr de M***.*

London: Printed and sold by J. Hodges, J. Robinson, J. Wilcox and J. Brindsley (Vol. II printed for T. Waller). 1741 and 1742

First edition in English. In two volumes (the second without the attribution to M de M***). 12mo (Vol I, 12mo in 6s). 164x91mm. pp. xii, iv, 276; x, 254. Engraved frontispiece. Contemporary calf, double fillet in gilt to covers, rebaked with most of the original spines laid down., compartments decorated with double fillet in gilt, red morocco labels, lettered in gilt. Corners bumped and rubbed. Internally very good with a little marking in places and a small hole to the title page of volume two, not affecting legibility. Edges sprinkled red. Of the four variants described by ESTC, this is the first, containing the misnumbered preliminary pages, vii and xii instead of viii and xi respectively. Front pastedowns have armorial bookplate of Henry Corbet



A.M. and the label of Richard Corbet, Adderley. Sir Henry was the Rector of Adderley and the last of the Corbet Baronets of Adderley and Stoke dying in 1750 without issue. Richard Corbet lived at Adderley Hall. He died in 1872. Rare in commerce and institutionally. ESTC locates five copies of the first volume in the UK and ten in the US and only two copies worldwide for the second volume. A very good copy of this vicious but amusing attack on loose French morals.

Pierre Lambert De Saumery's scabrous satire on the French Catholic Church was first published, in two volumes,

in Amsterdam in 1741 as *Le diable hermite*. It was an immediate success being translated into English that same year, with the second English volume appearing the following year. de Saumery is an extraordinary figure. He was born in France to Calvinist parents who moved to England when Pierre was a child. He was brought up and educated in England and, at 29, became a Calvinist minister.

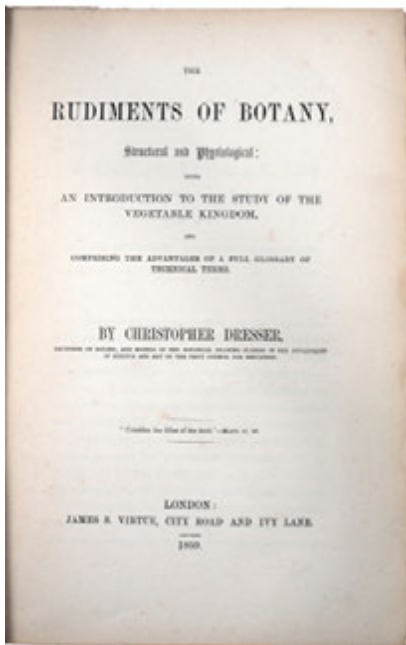
He then travelled around the continent as a preacher ending up in Liège where he converted to Roman Catholicism. It has been suggested that his conversion was inspired less by theological conviction than by the hope of gaining access to the courts of ecclesiastical grandees. If so, then he was clearly successful as after a few years he published this “Satirical Romance” of life at the court of a Prince-Bishop. The conceit is that Astaroth has left hell to wander Europe where, despite having “seen in hell a great many devilish tricks” he discovers, among the French aristocracy (both secular and ecclesiastical) a venality, immorality and corruption that shock even him. “The natural order of things is all reversed in this region. They sleep in the day, riot in the night, and shorten life by unheard-of excesses. The soul is a stranger to all sincerity, and all compassion. Double-dealing, imposture, scandal, and ostentation are the only virtues known to courtiers”. Shortly after publication of *Le Diable Hermite*, de Saumery escaped to the Netherlands, reconverted to Calvinism and died in Utrecht in 1767.

“The vital force of the plant ever developing itself into forms of beauty”

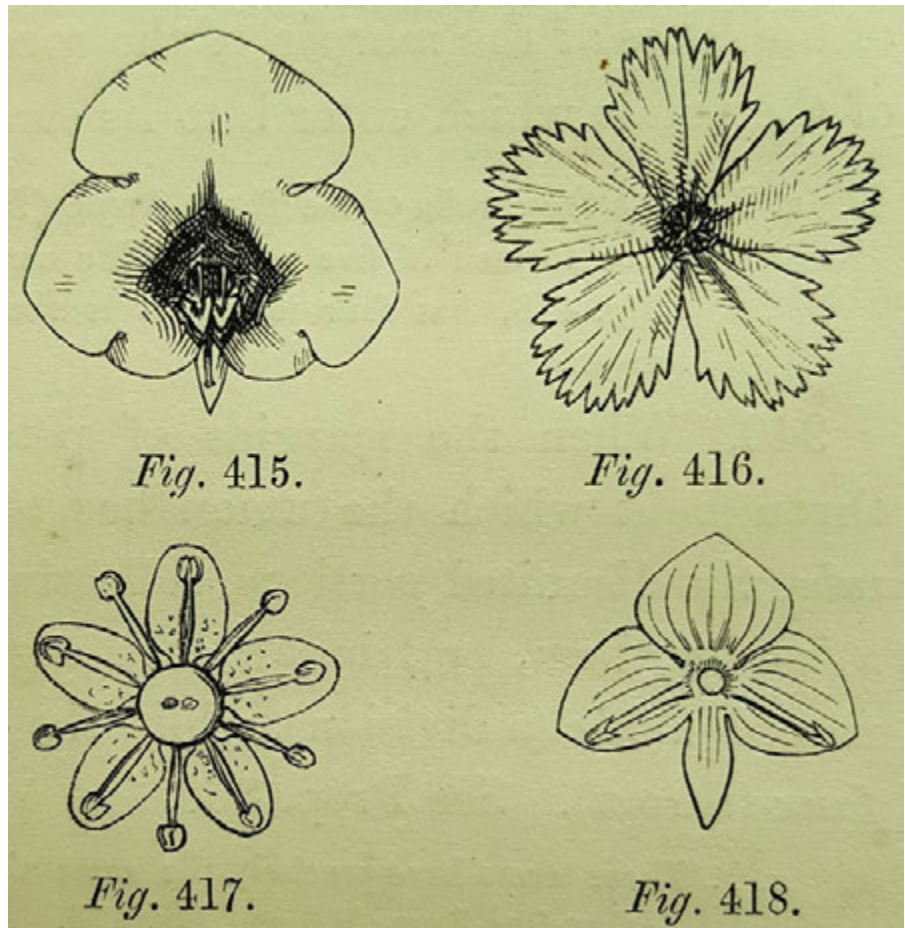
7

DRESSER, Christopher. *The Rudiments of Botany, Structural and Physiological: Being An Introduction to the Study of the Vegetable Kingdom, and Comprising the Advantages of a Full Glossary of Technical Terms.* London: James S. Virtue. 1859

[2107] £450



First edition. 8vo. 230x153mm. pp. xxiii, [i] blank, 433. Original green cloth, ruled in blind, gilt lettered spine. The spine has, in the past, suffered a tear from the cloth on the upper cover. Now repaired, the former tear is still showing but the spine is firmly attached. A small tear to foot of spine and some rubbing to corners but overall the binding is in good condition. Internally, very good. A nice copy of a scarce and important book. Illustrated throughout with Dresser's studies of plants.



Christopher Dresser (1834-1904) was a precociously talented designer. At thirteen, he attended the Government School of Design at Somerset House where he took a special interest in botanical design. Dresser contributed to Owen Jones's 1856 *Grammar of Ornament* and, the following year he wrote his first major work *On the relation of science to ornamental art*. 1859 saw the publication of both *The Rudiments of Botany* and *Unity and Variety* which

resulted in the award of a doctorate from the University of Jena. Later, he was elected a Fellow of the Linnaean Society. This interest in and love of nature inspired his design work throughout his life, his central theory being that “natural forms should be abstracted and made geometric for use in ornamentation” (Rosemary Hill, ODNB). For Dresser, the designer's mind was like “the vital force of the plant ever developing itself into forms of beauty”.

Nature into art. A Christopher Dresser design for the Linthorpe Pottery.

8

DRESSER, Christopher. Linthorpe Pottery Small Vase c1880

[3444] £300



A small two-handled glazed earthenware vase (100x80mm) designed by Christopher Dresser and made by the Linthorpe Pottery. Green, blue and brown glaze with a floral Aztec design to each side. The base is marked "Linthorpe 944" and impressed with the "HT" monogram of Henry Tooth.

In 1879, Christopher Dresser, with a businessman called John Harrison, founded a pottery at Linthorpe in Middlesbrough. Dresser's aim was, in part, social and philanthropic: to help relieve unemployment and poverty in a poor part of England. But Dresser was, by this stage in his career, one of the most inventive, radical and influential designers in Europe. At Linthorpe, he wanted to produce pottery unlike any that had been seen before. Dresser was the Art Superintendent from 1879-1882, responsible for all the designs. Even after leaving the pottery, he continued to submit designs. On Dresser's recommendation, Henry Tooth, an artist from Buckinghamshire, was appointed as pottery manager. Tooth also left in 1882 and his HT monogram dates Linthorpe work to the three years before then. Dresser's designs for Linthorpe incorporate the vast range influences he had absorbed up to that point: Egyptian, South American, Islamic, Japanese and Celtic. And much of his work reflects his early study of botany and natural history. Overlaying everything is a pronounced Arts and Crafts ethic and aesthetic. This beautiful little vase with its floral, Aztec design brings together many of the elements which make up Dresser's distinctive genius.

William Burges in Venice: his first published book.

9

BURGES, William and Aine [Adolphe-Napoleon] Didron.
Iconographie des Chapiteaux du Palais Ducal, a Venise.
Paris: Librairie Archeologique de Victor Didron. 1857

[3271] £400

First edition. 4to. 272x225mm. pp. 58 [2, advertisements]. Three leaves of engraved plates and a plan of the layout of the capitals of the Doge's Palace. Original brown paper wrappers, worn and chipped at extremities, tears to spine with some loss, staining to covers. Internally, there is foxing and spotting but overall it is in very good condition. Some pages unopened.

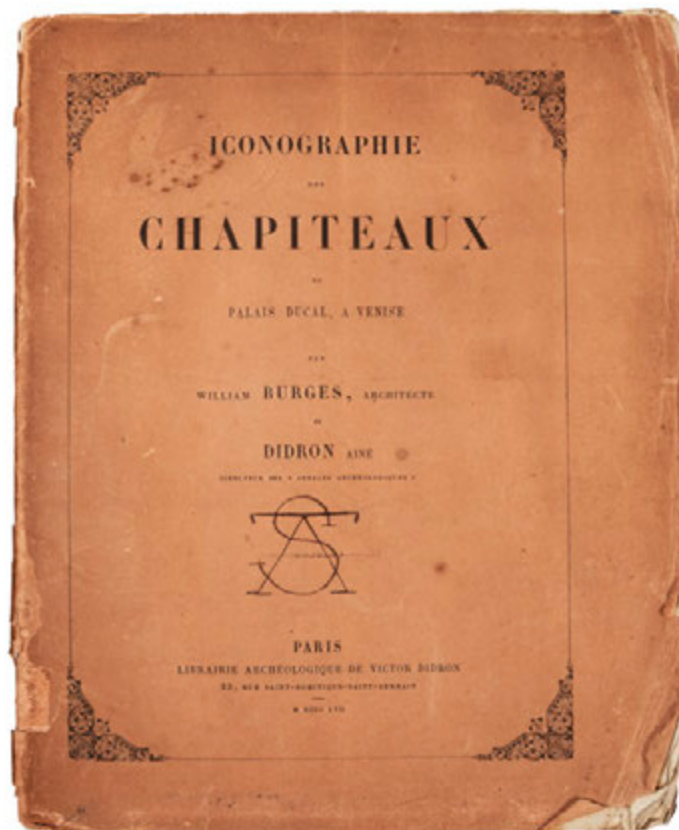
This is the first published book by William Burges, one of the most inventive architects and designers of the nineteenth century. The son of a rich engineer, Burges trained with Edward Blore (the surveyor to Westminster Abbey) and Matthew Wyatt who was Special Commissioner to the 1851 Great Exhibition. Burges worked closely with Wyatt in assessing designs and entries for the Exhibition, particularly for Pugin's hugely influential Medieval Court. This was to determine the course of Burges's career: from the early 1850s he travelled widely throughout Europe researching medieval art, artefacts and architecture. It was during a major tour beginning in 1853 that he carried out an extensive study of medieval secular buildings in Italy resulting in this book on the iconography of the capitals on the columns of the Doge's Palace in Venice. Burges's first love was the High Gothic of thirteenth-century France and fourteenth-century Italy and it is significant that his earliest published work should have been this important study of the meaning of the external decorations of perhaps the finest building in Venice. It is also significant that it was published by the Librairie Archeologique. This publishing house and bookshop had been founded in 1845 by Burges's

co-author Adolphe-Napoleon Didron and was managed by his brother Victor. Didron was, like Burges, a serious student of the middle ages and, with Violet Le Duc, largely responsible for the nineteenth-century Gothic Revival in French art and architecture. His Librairie Archeologique played a vital role in evangelising for that Revival. Burges believed that the impact and significance of a building lay less in its architectural mass and form than in its decoration. As a result, Burges was the most artistic of Victorian architects weaving wild, dreamlike Gothic fantasies into all his best work, most notably Cardiff Castle and the Tower House at Melbury Road. The capitals on the Doge's

Palace, with their imagery drawn from the natural world, astrology, the Old Testament, and Christian theology all fed into Burges's later designs.

Brilliant though Burges was, he has been seen as outside the Victorian mainstream. 'Burges, with his roots in the past, designed nothing from which the future could benefit, his work embodies no architectural advances of any kind.' (Charles Handley-Read). High praise indeed.

Copac and Worldcat locate only six copies worldwide and it is rare in commerce not having appeared at auction since 1926.



Ruskin at Brantwood by Sarah Acland

10

ACLAND, Sarah Angelina. Albumen silver print of John Ruskin at Brantwood dated 1st August 1893.

[3239] £475

Albumen silver print. Handwritten details by S.A. Acland on front mount. Inscribed on the back "To Mr Willett from Miss Acland with Good Christmas Wishes 1893".

Sarah Angelina Acland (1849-1930) first met John Ruskin during her childhood when he taught her art. She was born in Oxford where her father was the Professor of Medicine. Sarah, from an early age, moved among the academic aristocracy of Oxford. With her friend Ida, the sister of Alice Liddell, she was photographed by Charles Lutwidge Dodgson and she assisted Rossetti in his painting of murals for the Oxford Union (although she was only 8 when the work began so perhaps she just helped wash the brushes). At 19, she met Julia Margaret Cameron who inspired her to become a serious photographer. Her principal contribution to the development of photography was her experimentation with colour. Her earliest work used the Ives Kromskop process, taking separate photographs through red, green and blue filters and the Autochrome method of using coloured transparent images on glass. This work culminated in an exhibition of thirty-three colour prints of Gibraltar in 1904. This moving photograph of the old Ruskin in his Lake District home predates Sarah Acland's experiments with colour and shows the long influence of Julia Margaret Cameron. The photograph was taken during a

visit made by Acland and her father in 1893, seven years before Ruskin's death. Although his health declined steadily during the 1890s, Ruskin appears, in this

portrait, to be what he had always been: a prophet and a sage whose fierce, bright eyes saw the world with a new and altered sensibility.



Sir Edward Burne-Jones's Arts and Crafts dust-jacket

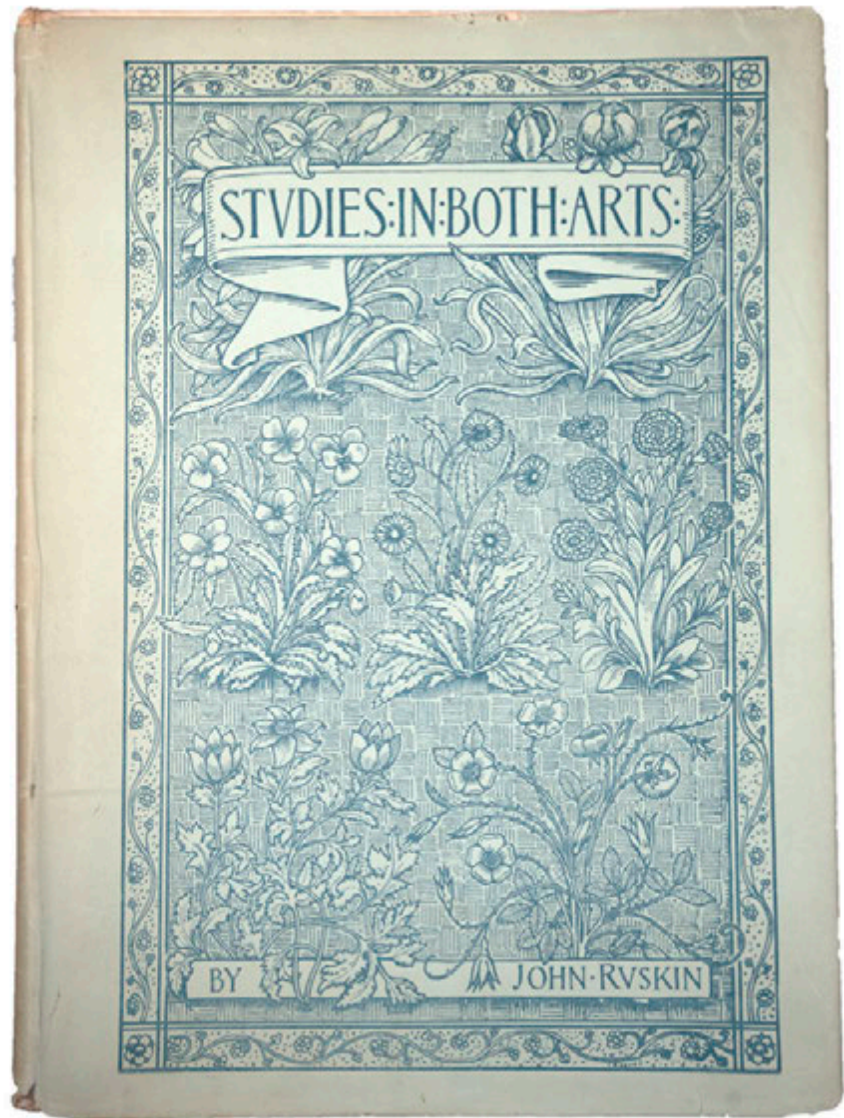
11

RUSKIN, John. *Studies in Both Arts Being Ten Subjects Drawn and Described*
Sunnyside, Orpington: George Allen. 1895

[3238] £500

Folio in 4s. pp. 72. Ten plates, of which eight are photogravures and two, chromolithographs. A very good copy in the scarce original pale green dust jacket with Sir Edward Burne-Jones's Arts and Crafts design on the upper cover. Bound in publisher's white cloth with the same design repeated on upper board. Some marking to covers and spine. A small tear to head and foot of spine and to bottom corners but otherwise in immaculate condition. Internally in very good condition although one of the plates has a repair to a tear but this affects only the margin. Otherwise, internally excellent. Untrimmed edges as issued, thick paper stock. An attractive book in ordinary circumstances, the presence of the dustjacket makes this a most handsome object.

The half title has the inscription "Frank M. Bennett from Agnes and Edward. Xmas 1895". It seems highly probable that Bennett is the artist Frank Moss Bennett (1874-1952) who became well known for painting portraits of soldiers killed in the First World War, commissioned as a memorial by their relatives. He studied at the Slade and it is likely that he was an art student when he was given this Christmas present. This book was published five years before Ruskin's death in 1900. By this time, he was very ill and so this should be seen as a tribute to him. The short preface is by his friend and colleague, W.G.Collingwood who founded the Ruskin Museum in Coniston in 1901. Collingwood explains that the purpose of this book is to use the improved, modern techniques of photogravure and chromolithography to provide a



worthier representation of Ruskin's work: "the plates, from drawings hitherto unpublished, and representing different periods and varying styles, have been produced on a larger scale,

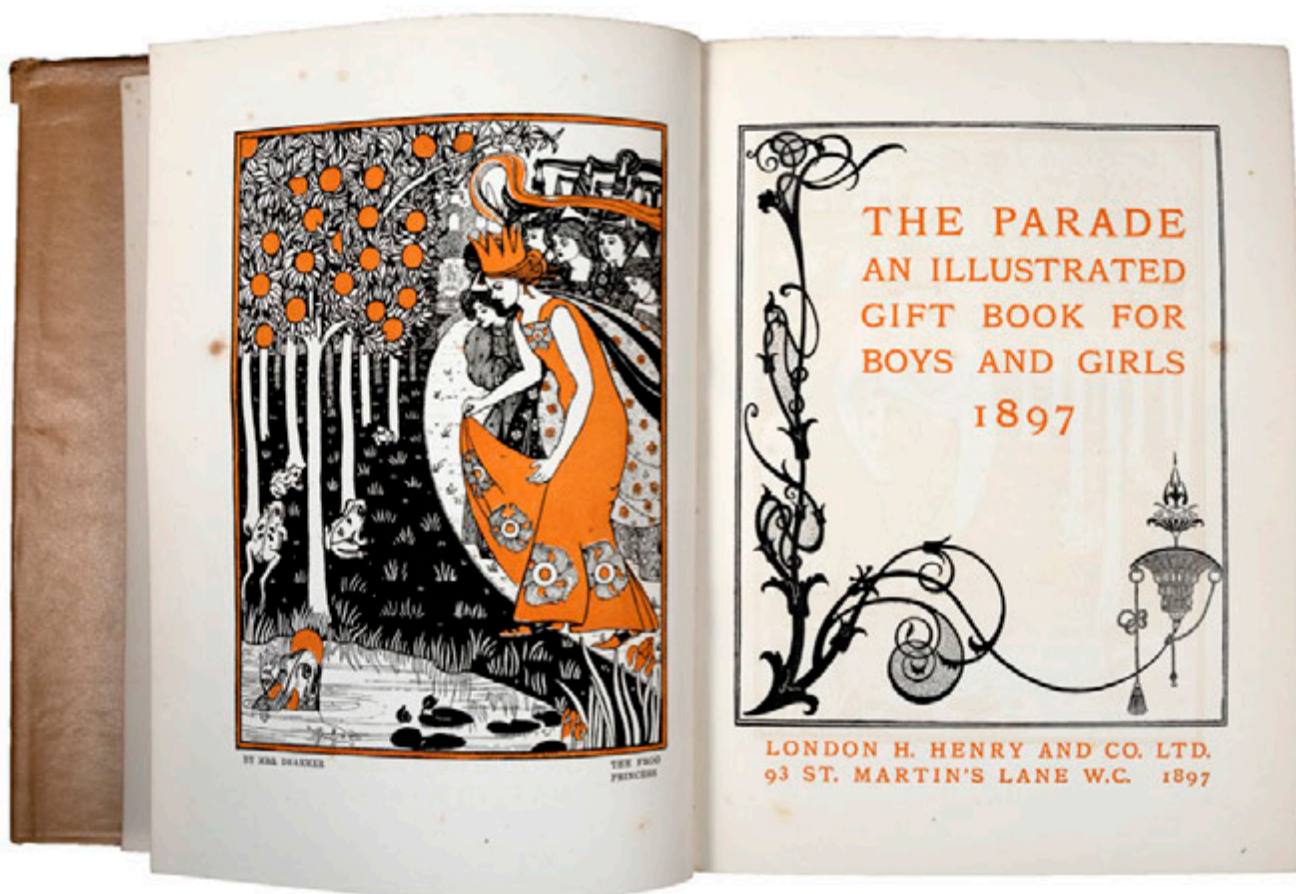
under Mr Ruskin's personal direction". The texts are selections from Ruskin's writings. Hence, "Both Arts" - Drawing and Literature - "of which Mr Ruskin is known as a master".

Beardsley for children. In the dust jacket

12

WHITE, Gleeson. *The Parade. An Illustrated Gift Book for Boys and Girls*, 1897
London: H. Henry and Co. Ltd. 1897

[2749] £300



First edition. 4to. pp. viii, 254. 10pp pages of advertisements for other books published by H. Henry. Frontispiece, black and white and colour plates and many other illustrations and decorative devices and capitals throughout the text. Original red cloth illustrated with a design to upper cover and spine by Paul Woodroffe. Very minor discolouration to foot of spine, otherwise very good. Endpapers illustrated by Woodroffe. Original brown paper dust jacket lettered

and illustrated in red. The spine is somewhat faded with minor chipping to the head and foot (with loss of about half an inch to the head) and a closed tear to the upper right corner but overall an excellent example of the rare dustjacket. Internally, very good with only minor foxing.

A quintessential fin-de-siecle children's story and picture book containing work by important figures of the period. There are literary contributions by John Oliver Hobbes, Le Gallienne, Plarr

and Beerbohm. Among the illustrators were Mabel Dearmer, Charles Robinson and Laurence Housman. The title page decoration is by Aubrey Beardsley. Hard to imagine what the good children of 1897 made of his other work if they were tempted to seek it out. A true period piece. Gleeson White was one of the most influential figures in the London art world of the 1890s and the first editor of *The Studio* magazine founded in 1893. Lasner 111

A run of *The Studio*: “the first visually modern magazine”.

13

HOLME, Charles and Gleeson White. *The Studio An Illustrated Magazine of Fine and Applied Art* London: The Studio. 1893 -1930

[3439] £4,500

A set of *The Studio* from the Volume 1, Number 1 issued in April 1893 to Volume 100 (ending in December 1930). All 1st eds, all 4to.

Almost all, including the first six issues making up Volume One, are in the rare original paper wrappers. Seventeen volumes are in the green cloth. Of the complete set of one hundred volumes, five are missing (4, 76, 77, 83 and 85) and the set lacks a further eleven individual numbers in the monthly magazine format but this is a very good, near complete set in, for the most part, its original form. Many of the magazines have the text jointly in English and French. All are in very good condition but with some minor tears to some of those in paper wrapper. Further information and images are available on request.

Founded by Charles Holme, a businessman who “was able to take the pulse of a culture and provide exactly what was wanted at a certain historical moment”, *The Studio* appeared at a time when the public were starting to take a serious and informed interest in art, design and craftsmanship

The content of the magazine reflected the tastes of the middle-class art lover and amateur artist. This meant decorative art and design that would fit into the late-Victorian domestic setting. *The Studio*, therefore, demonstrated a firm commitment to the ethos of the Arts and Crafts movement with its Ruskinian emphasis on beauty and utility. All the major Arts and Crafts architects and designers were championed in its pages.

The first editor and the man who set the tone and direction of the magazine was Joseph Gleeson White (1851-1898). The son of a bookseller, White had deep

and broad interests in art, literature and music. He was a practising designer and graphic artist, and an active member of the Art Workers’ Guild and has been described as “one of the men who made the artistic and literary life of London” in the 1890s.

The Studio appealed to a specifically British bourgeois taste but its firmly local roots gave it the confidence, unselfconsciously, to broaden its geographical and aesthetic appeal. The magazine attracted a wide readership well beyond Britain and so influenced Arts and Crafts and Art Nouveau movements across Europe and the United States. The Studio was much more than a British art magazine. As Clive Ashwin says, “Virtually all art periodicals founded in the ensuing

decades owed some debt to this pioneer of art journalism”.

Perhaps the most radical innovation was the adoption of a photomechanical printing technique which transferred an image photographically onto a metal block in halftone. This meant that, for the first time, the intermediate tones and shades found in paintings and photographs could be faithfully reproduced. For this reason, Clive Ashwin has called *The Studio* “the first visually modern magazine”. It is the striking and beautiful illustrations that made it so popular and influential but White and Holme were fortunate in finding an artist who immediately mastered the photomechanical halftone technique. This was Aubrey Beardsley who provided the first cover and was the subject of an illustrated feature

in the first issue. *The Studio* brought Beardsley to a wide audience and effectively launched his short but brilliant career.

The success of *The Studio* owed much to the ability of successive editors to understand and reflect changing tastes. Charles Holme died in 1923 but his son Geoffrey took over and, during the 1920s and 1930s cemented the magazine’s reputation as one of the leading contemporary art magazines.



A Beardsley forgery commissioned by his publisher Leonard Smithers

14

BEARDSLEY, Aubrey. *Tannhäuser's Return to the Venusberg*. Leonard Smithers. n.d.

[3322] £475

A watercolour showing Tannhäuser, returning, in a frenzy of lust, to the Venusberg. Painting is 275x168mm, mount 410x305mm. Some chipping to the edges of the mount. At the bottom of the mount is printed in black capital letters: "Tannhäuser's Return to the Venusberg. Aubrey Beardsley".

This well-known image was designed for Aubrey Beardsley's unfinished erotic novel, *Under the Hill*, the manuscript of which was published by Leonard Smithers in 1907 as *The Story of Venus and Tannhäuser*. The original was first published posthumously in *The Idler* magazine in May 1898 and has been reproduced many times since. Beardsley's work was hugely popular during his life and the years immediately after his death in 1898, to the extent that there was a busy market in fake prints, drawings and paintings purporting to be by him. This watercolour is one of those fakes.

Beardsley had converted to Roman Catholicism in March 1897, exactly a year before his death. During that final year Beardsley continually pleaded with his slightly less than scrupulous publisher Smithers to destroy all his "obscene drawings". Although this image is not, itself, particularly obscene, many others in the *Venus and Tannhäuser* set were rather naughty. Smithers ignored Beardsley's plea and continued to print copies of all his work. More shamefully still, Smithers, seeing the money to be made from Beardsley's work, commissioned forgeries which he sold as the dead artist's work. A number of forgers was used by Smithers but the best was a failed barrister called John

Black whose skill and accuracy fooled even the most discerning collectors. We do not know who painted the present work but there are elements (the hands and the sleeves, particularly) which could easily pass for Beardsley.

There is an amusing and, with hindsight, rather sad, note written in blue ink on the back of the mount by the initial purchaser, Edward J. Shaw, a serious collector of Beardsley's work. After a description of the publication history of the black and white print, Shaw writes:

"At this time, half-tone blacks were not often used and, as often happened, with Leonard Smithers, the coloured drawing, first made, had to be translated into line, as was done with this. This original coloured drawing was the property of Mr Smithers and remained in his keeping until a few days before I saw it and became the purchaser. It has been in my collection many years". Linda Gertner Zatlín's *Aubrey Beardsley: A Catalogue Raisonné* discusses Shaw's collection of "Beardsley" watercolours and confirms them as forgeries. It would

be rather amusing if Shaw knew this but pretended, through his fulsome notes such as this one, not to. A kind of meta-fake.



The author's final proof copy of his unpublished collage novel.

15

COX, Morris. *March Demon. A Collage Novel.* London: n.p. 1938

[3269] £8,000

The author's original copy. 255x200mm. [10], 232 leaves. The text (including the title page) is constructed as a collage using eight nineteenth-century books cut up and then reassembled to create the new work. This new collage text is pasted onto the recto of each leaf, the versos remaining blank. The leaves are filed on brass screw pegs and the text block fitted between canvas covered boards, hand coloured by Cox in a square grid pattern using six colours. A small white label with the title and author's name typed in black is attached to the front board. This is the only copy of the original "collaged text" of *March Demon* and a unique item of modernist art and literature.

A typed note follows the collage title page: "This collage is altogether made up of the following short and (most likely) forgotten works": There are then eight mounted title pages:

The Maiden Monarch; or, Island Queen. In two volumes. Vol 1. R Hastings. 1840

The Tell-Tale: An Original Collection of Moral and Amusing Stories. Harris & Son. 1823

Louisa Fetherington and Other Tales. The Religious Tract Society (no date. no record in COPAC)

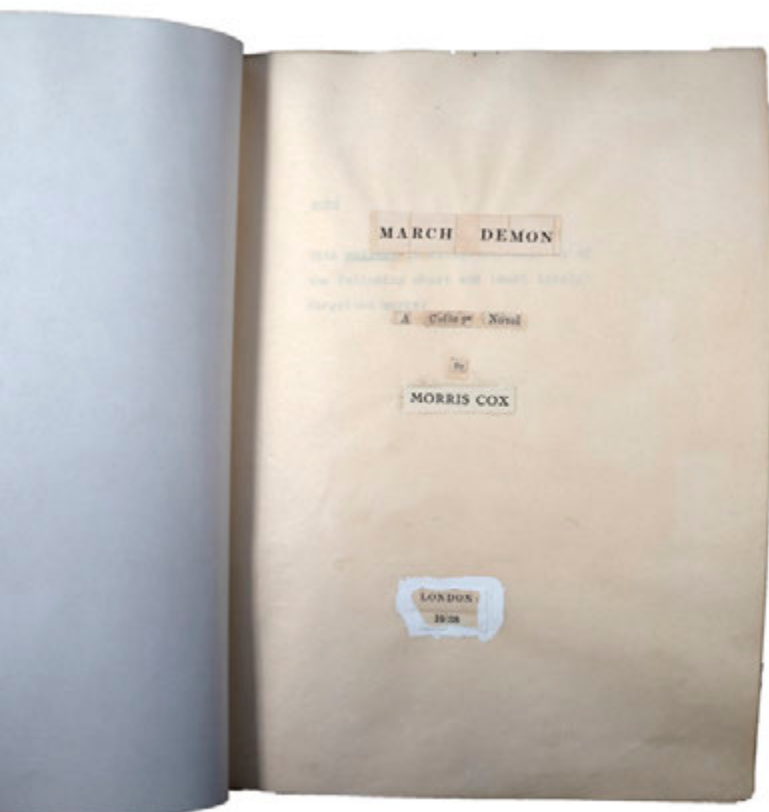
The Child's Guide to Knowledge; Being a Collection...arranged in the most easy and simple language by A Lady. Forty-eighth edition. Simpkin Marshall. 1874
The Girls' Reading Book or chapters on Home Work and Duties by Mrs Henry Sandford. W&R Chambers. 1877

A Guide to the Knowledge of Life, Vegetable and Animal: being a Comprehensive Manual of Physiology... by Robert James Mann M.D., F.R.A.S etc., Third Edition. Jarrolds nd.

The World's Birthday "In the beginning God created the Heaven and the Earth" (GEN 1:1) A Book for the Young by Professor L. Gaussen, Geneva. T Nelson & Sons. 1865

Model Lessons for Infant School Teachers and Nursery Governesses by the author of 'Lessons on Objects', R.B. Seeley and W. Burnside. 1838

In an important essay on *March Demon*, Alan Tucker, the late bookseller, poet and publisher, notes that all these books were bought by Cox on Farringdon Road market stalls or at church fetes. They are the sort of books read by children at the Sunday Schools attended by Cox as part of his non-Conformist religious upbringing in East London. As Tucker says, "*March Demon* presents the Sunday School version of the world, its incontrovertible truths and exhortations. He turns the chop logic upside down by mocking the nuts and bolts method, a meccano of words". Cox "subvert[s] rhetoric by (affectionate) ridicule... let[s] words float free then catch[es] them again". Tucker locates the theme

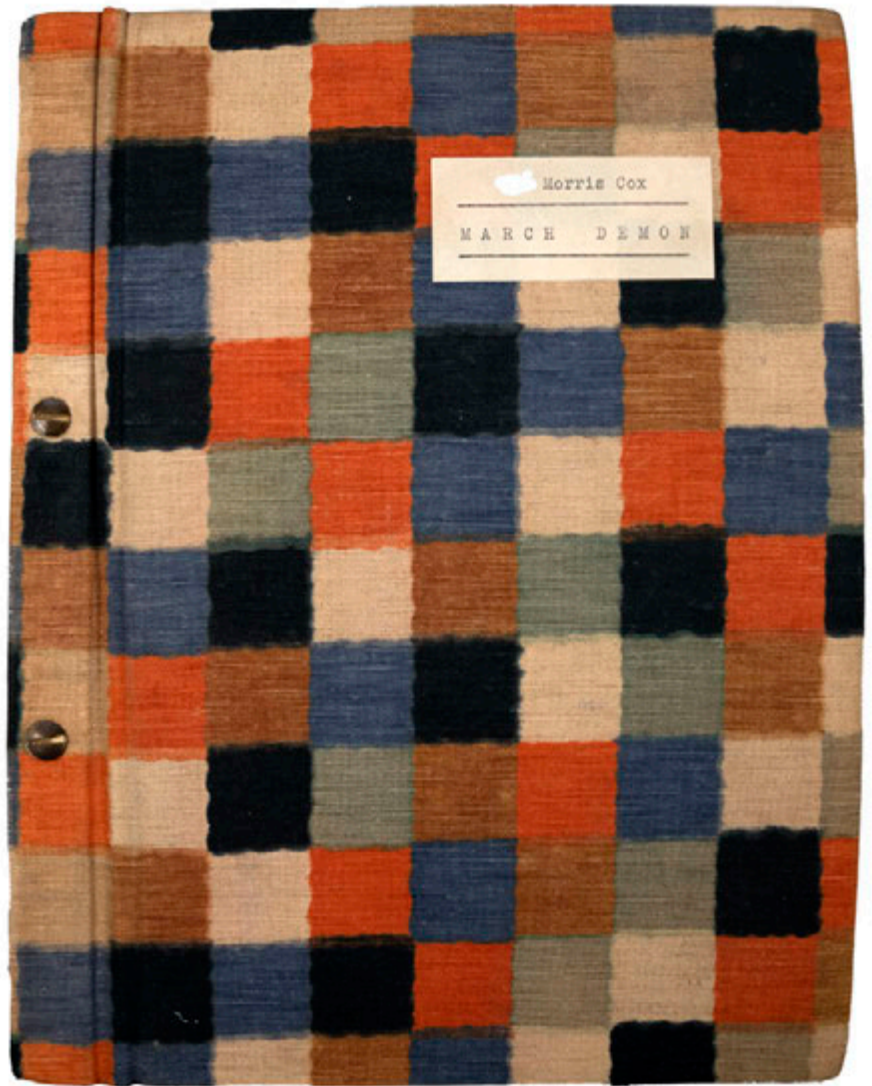


of the novel in the words found at the beginning of page three: 'I found that the knowledge of God is that property in bodies, by which, on being bent or pressed, they spring back into their natural form.' This suggests that Cox is striving for a world in which naturalism triumphs over the "hard and brittle" world of intelligence and reason, as he describes it later in the same passage.

Bending and pressing is what Cox has done in creating a "collage novel" from eight other books and so we can view Cox's purpose as allowing the "natural form" of those books, the meaning that hides beneath the "hard and brittle" surface of the original text, to emerge, reimagined and re-enchanted, from its constituent words.

The breaking down of sentences and their reconstruction in unorthodox forms calls to mind the verbal and syntactical inventions of Joyce. Morris Cox always said that the dismissive rejection letter he received from Faber (and it is rather brutal) for *March Demon* was due to their reluctance to take on a highly experimental novel when they were just about to publish *Finnegans Wake*. Cox felt that the two works occupied much of the same radical ground. The difference, however, is that *March Demon* makes explicit the source and form of its extensive borrowing of texts, that use of disjecta membra adopted in a more allusive way by the high priests of modernist poetry.

But the most obvious cultural influence behind *March Demon* is the work of collage artists such as Kurt Schwitters and Max Ernst who, themselves, worked in the shadow of the Synthetic Cubism of the 1910s and it should not, therefore, surprise us that Cox's original "manuscript" copy has the feel and visual appeal of a unique work of art. Cox trained as an artist and this collage novel is so striking an object that it should perhaps be seen, despite its lack of illustrations, as an artist's book



as much as a novel, although Tucker argues that it is essentially an extended prose poem.

After WWII, realising that he was unlikely to be published by commercial firms, Cox combined his artistic and literary interests and established the Gogmagog Press, producing beautifully designed and crafted limited editions of his own fiction and poetry. It is unclear why Cox chose not to publish a Gogmagog edition of *March Demon*.

Perhaps he grew to regard it as a work of modernist experimentation too strange, in form and subject matter, to find an audience. Cox gave *March Demon* to Alan Tucker although he did borrow it back to make five photocopies for his Gogmagog Photocopy Library in 1984 before returning it to Tucker in whose library it remained until his death in 2017.

A Prompt Book for *The Cenci*

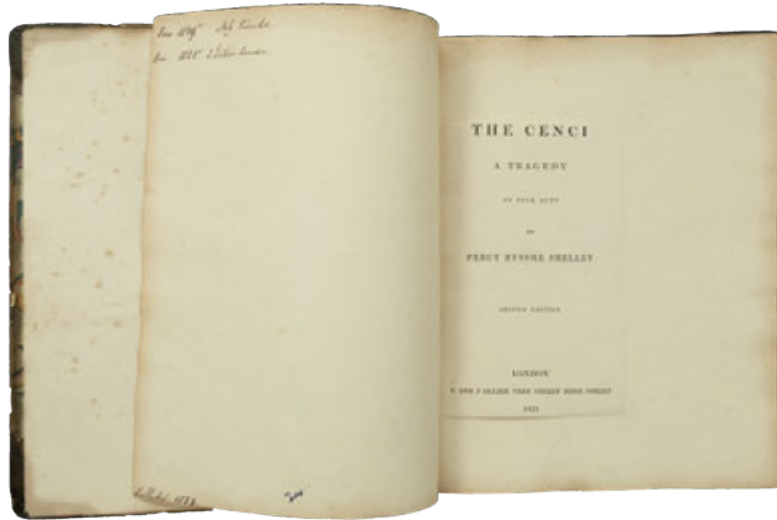
16

SHELLEY, Percy Bysshe. *The Cenci*. A Tragedy. In Five Acts.
London: C and J Ollier 1821

[3327] £1,250

Second edition. pp. xvii (but xv), 104. Lacking half title. The original book has been disbound and the pages cut, very neatly and expertly and then carefully pasted at the hinge edge on a leaf of plain white paper so that the leaves of text are interleaved with the plain leaves. This is one way in which prompt books were made, allowing for notes and directions to be written on the plain leaves without disturbing the text. The leaves of text are cut to measure 151x95mm and the plain paper is 235x190mm. Bound in contemporary tan half calf, marbled paper covered boards. Rebacked with spine lettered in gilt. The centre of the upper and lower covers has a circular morocco label stamped in gilt with a coat of arms around which, in a circular band is stamped in gilt in gothic lettering, Johannes Ludovicus Gautier. Apart from some scuffing to the boards and bumping to the corners, the binding is in very good condition. Internally it is in fine condition with a little marking to the blank pages. On the verso of the front free end paper is inscribed in Gautier's hand, "8vo. 1819. Italy Printed. 8vo. 1821. 2 Edition London. Collated. 1823."

This unique and somewhat eccentric book contains an interesting story and set of connections. The name on the label on the covers is Johannes Ludovicus Gautier. Almost nothing is known about him but we do know that he bought books from the collection of the actor John Philip Kemble. The collection included numerous prompt books belonging to Kemble, including Shakespeare's *King John* and *Julius Caesar* (which are held at the Folger) and William Wycherley's *The Plain Dealer* (at the Huntington). John Kemble retired from the stage in 1817 and mainly lived abroad until his death in Lausanne in 1823. It seems that most of his books were sold in Switzerland



in 1821. Those bought by Gautier are all bound in the same way as this copy although some of them have Kemble's arms and name on the upper cover in the same style as those of Gautier's. It seems that Gautier had all the books he acquired from Kemble bound in this way. Although there is no evidence on the book itself that Kemble owned this prompt book of *The Cenci*, the connections and associations all point to his having done so.

Shelley wrote *The Cenci* in 1819 intending that the part of Beatrice be played by Elizabeth O'Neill. Shelley had seen her perform at Covent Garden Theatre and, although he was not, as Mary Shelley noted, particularly keen on the theatre, he was so struck by O'Neill that he composed his first play for her. In the event, she retired from the stage in 1819 when she married a wealthy Irish MP. John Kemble was the leading male actor at Covent Garden until his retirement and a powerful figure in the London theatre. He was visiting Dublin in 1814 and, one evening at the theatre, saw Elizabeth perform. He was so impressed that he brought her to London that year where she made

her debut as Juliet to huge acclaim. Given the connection between Kemble and O'Neill and Shelley's fascination with Elizabeth, it seems likely that Kemble and Shelley would have met in the years before Shelley wrote *The Cenci*. After the play was published, in Italy in an edition of 250 copies, Shelley asked a friend to approach the manager of Covent Garden Theatre (Kemble and O'Neill's theatre) to see if it could be staged there. The manager, Thomas Harris declared *The Cenci* "so objectionable" that it could not be put on. Despite this, a second edition of the work was published in 1821.

It is quite possible that John Kemble retained his links with Covent Garden theatre and that he acquired this copy through his connections there. The copy has clearly been prepared for use as a prompt book. The fact that the 1821 edition has been prepared in this way suggests that there were still plans to try and stage *The Cenci*. Perhaps Kemble harboured thoughts of putting on his own production or perhaps he was given this by a theatre colleague who had made it for his or her own use in some future production. It is a fascinating and tantalising object.

“What is success to you?” Issue 1 of Centrefold, the limited-edition handmade artists’ scrapbook

17

ARAMESH, Reza and Tina Spear. *Centrefold Scrapbook Issue One*.
[London] Privately published by Reza Aramesh and Tina Spear [2003]

[3245] £1,500

The first issue of *Centrefold Scrapbook*. Limited edition, 37 of 60. 365x275mm. Unpaginated, [pp.32]. *Centrefold* is a limited edition publication in scrapbook format. This first issue is a standard child’s scrapbook with bright yellow card wrappers and coloured pages stapled at the spine. The front cover has the title stencilled in black. Below it is a five pointed star cut out from a pizza takeaway leaflet. The lower cover is pasted with similar pizza leaflets out of which a five pointed star has been cut to show the yellow card underneath. It is protected by a plastic wrapper and is in very good condition throughout.

Each page (or in some cases double page) is devoted to the work of an artist (there are seventeen credited) who is invited to create their own personal scrapbook out of that page. The ideas, proposals and concepts of the artists are then edited and curated by Reza Aramesh to create the book that we see. Among the artists shown here are Ellen Cantor, Francis Upritchard, who represented New Zealand at the 2009 Venice Biennale, and the 2008 Turner Prize nominee Goshka Macuga.

Centrefold sits firmly in the tradition of collage, montage and papier collé and Issue 1 features photographs, magazine cut-outs, maps, delivery receipts, a drying-up towel and a 45rpm record (John Lennon’s *Woman with Yoko Ono’s Beautiful Boys* on the B side - some splitting to the edges of the record sleeve). The centrefold is a collection of pieces of paper on which are written responses to the question “What is success to you?” (answers include “warmth” and “a Ducati nine one six cylinder...one hundred and



fourteen break horse power for hundred and sixty miles per hour - sublime”). *Centrefold* is an artist’s book expressing the low key, low tech, random, aleatoric heterogeneity of post-post Modernism. We might struggle to discern links between the works but, as with a collage novel, themes and connections emerge when we absorb the individual elements through associative proximity. Ten

Centrefold Scrapbooks have been created but this first issue set the project on its distinctive and radical path. “*Scrapbook* takes its cue from the childhood fascination for collecting and collating, the improvised cutting and pasting through which a constellation of interests and desires are brought together. A group show in its own right”. (JJ Charlesworth)

Angus McBean's Photograph Album

18

McBEAN, Angus. Flemings Hall. 1962-3.

[3438] £2,750

A unique personal photograph album created by the photographer Angus McBean recording a year at Flemings Hall, the Tudor house he bought in 1956. Oblong, 314x453mm. Quarter red morocco, illustrated boards. Marbled endpapers. Wear to corners and some staining and marking to covers but overall in very good condition. Forty five leaves created from photographs printed on cards (380x304mm) pasted back to back and

There are four additional black and photographs (385x305mm) by McBean loosely inserted. Towards the back of the album are four photographs of nineteenth-century engravings and watercolours of the house and seven photographs of the house and members of the Bedingfeld family who lived there for some nine hundred years together with a photograph of the plan of the house drawn by ALB (Bedingfeld) in 1933.

All the images are in excellent condition and, of course, McBean's photographs are superb. They show the house being restored and the garden being brought back to life - there are a few pictures of McBean's partner David Ball struggling with a lawn mower. There are photographs of friends staying in the house: the atmosphere oozes warmth and relaxation even in the winter scenes where the house looks stunning in the snow. It is clear that

McBean saw Flemings Hall as his rural idyll - wild meadows abound and there are charming photographs of geese, chickens and cats. The pastoral ambience of McBean's photographs is given extra piquancy when one recalls that at precisely this time, McBean was reinventing himself as a photographer to the new generation of British pop stars, most famously of course, The Beatles. The Hall itself is a beautiful example of a Suffolk brick and timber building. Parts of it are thirteenth century but most of it was built around 1550 and there are later additions such as the Dutch-style gables. Angus McBean bought Flemings Hall in a state of some disrepair in 1960 and brought it back to life. He lived there until his health started to deteriorate in the 1980s. This is wonderful, unique and well-preserved

collection of private images by one of the finest and most innovative British photographers of the twentieth century.

then bound in with linen guttering. Most leaves have one photograph per page (c370-380x304mm), occasionally two or more printed on the same card. There are 112 black and white photographs by McBean with the first one being a double page spread of the facade of Flemings Hall.

The rear pastedown has a further photograph of a plan drawn by R.T.Bedingfeld in 1907. There are some other items of ephemera including newspaper and magazine articles with an interesting essay from *The Field* about the Hall by the architect Roderick Gradidge.



A Collection of drawings including portraits of Roger Hilton by his sister in law

19

STEPHENS, Peggy (Peggy Hilton). Nine Sketchbooks

[3436] £2,500

A collection of nine sketch books by Peggy Hilton (née Stephens) including drawings of the artist Roger Hilton who was Peggy's brother in law. The books also contain other portrait sketches and many fashion drawings which are the main subject matter. The work is done in pencil, watercolour and pastel. The fashion drawings are particularly good and the colours beautifully preserved.

One of the books contains two full-length portraits of Roger Hilton, one showing him lying down reading and the other sitting while looking directly at the artist. There is one head drawing of Hilton. They are identified with a manuscript note reading "Roger Hilton" or "Roger". Two further books contain sketches of Roger. In addition to the portraits of Roger, there are also two drawings of Michael Hilton and drawings of and by Louise Holdsworth Hilton (nee Sampson), the mother of Roger. There is an ownership inscription of Jenny Hilton, the daughter of John Hilton who was Roger's older brother.

Before her marriage to John Hilton, Peggy Stephens, studied at art school in Paris (Académie Ranson) at the same time as Roger himself was there. During their time in Paris, Roger had an unrequited passion for Peggy's best friend Guilhen Perrier so Roger and Peggy would have been close at this

time. Peggy also trained at the Slade (as did Roger) and was clearly, as these drawings demonstrate, an accomplished artist. According to Roger Hilton's biographer Adrian Lewis, Roger did some fashion drawings for Peggy to show her how easy they were to do so it is quite possible that some of these images are by him even though it is difficult to verify this with any degree of certainty. However, it is a tantalising thought that one of the most radical, pioneering and occasionally disturbing of British



post-war abstract artists might have contributed drawings of expensive and beautiful dresses to his sister-in-law's sketchbooks.

Over the nine books, there are four hundred and forty seven pages containing drawings, sketches and studies. These are all in pencil, watercolour or pastel. The books were of course, working sketchbooks and so there are some (but remarkably few) tears to the pages and covers but in general they are in good or very good condition. Further details and images are available on request.



“Take care of your tender sad Heart for others’ sake”

20

GINSBERG, Allen. *New Democracy Wish List and Valentine Drawing for Peter Orlovsky*. New York: 14th February 1993

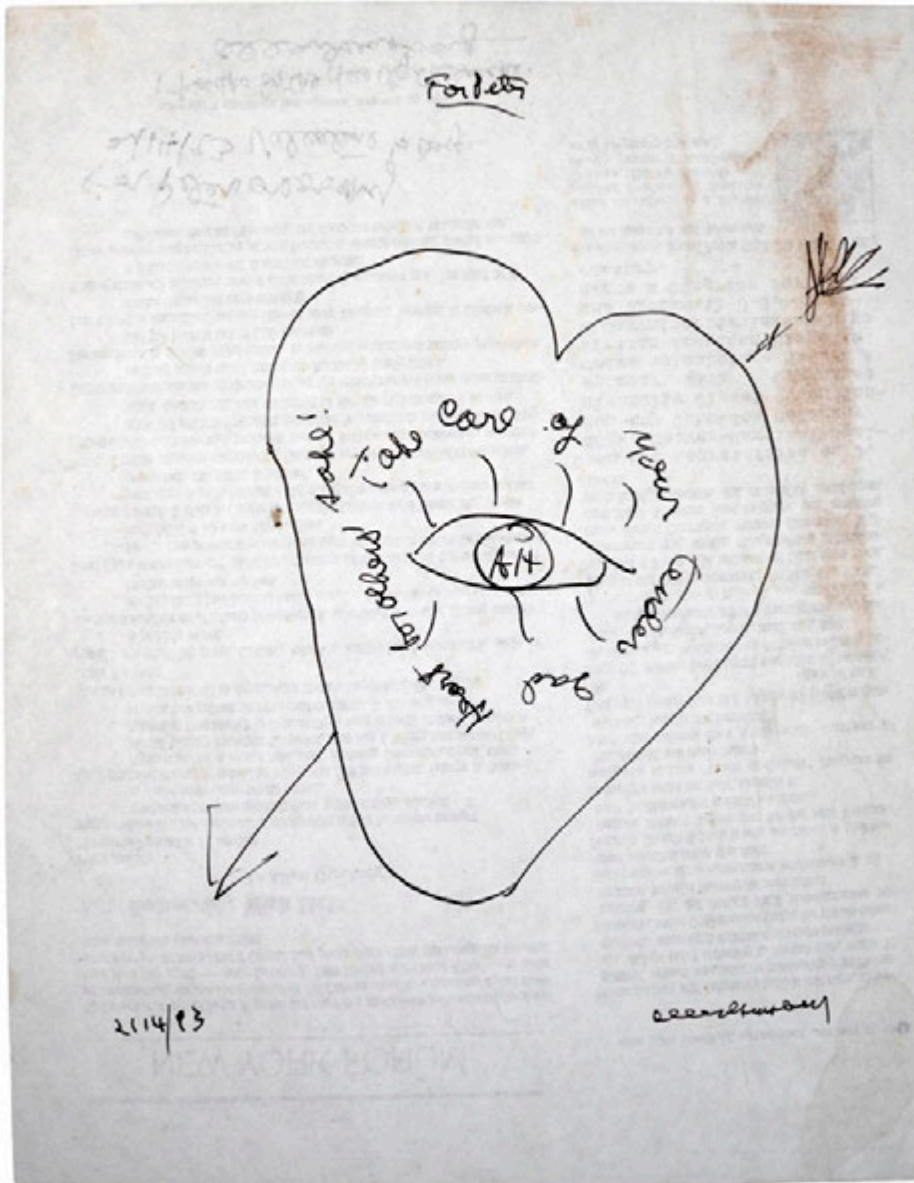
[3306] £650

A single sheet photocopied from *New York Newsday Magazine* dated Wednesday January 20, 1993. The photocopied page is headed “New York Forum” and contains the poem *New Democracy Wish List* written by

Allen Ginsberg for the inauguration of Bill Clinton as President of the United States. The official inauguration poem was written by Maya Angelou and read by her at the ceremony. On the day of Clinton’s inauguration, *New York*

Newsday published three alternative poems commissioned by the magazine from Ginsberg, Tato Laviera and Grace Paley. Ginsberg’s *New Democracy Wish List* is a characteristically combative stream of consciousness setting out his wishes for the new administration. Many of these are still apposite: “Fossil fuels retard the planet. Detoxify America”; some have been heeded (at least to an extent): “Decriminalise marijuana”; others are optimistically vague: “hyper-rationalism reduces natural complexity nature to narrow thought abstraction”; while one was enthusiastically and extensively investigated by the new President himself: “Sexuality’s loose not fixed. Legalize it”. The leaf is inscribed at the bottom of the poem “For Peter Orlovsky 2/14/1993 Valentine’s Day. Thanks for the Hearty []. Allen Ginsberg”.

On the verso is a Valentine drawing “For Peter”. Drawn in black ink, it is a heart with an arrow through it. At the centre of the heart is an eye with the letters “AH” in the centre. Around the eye is written “Take care of your tender sad Heart for others’ sake”. Ginsberg has signed and dated the page 2/14/93. There is some marking in brown to verso but it does not significantly affect Ginsberg’s drawing. This is a lovely, unique work, Ginsberg’s touching Valentine’s Day message to his partner contrasting with the spiky manifesto poem.



An original, signed painting by Antony Gormley

21

GORMLEY, Antony. Painting of a man. 2012

[3440] £9,500

Signed painting in black ink on paper of a silhouette figure of a naked man (290x225mm) in a white mount and framed in black (438x342 in the frame).

The image is a simple one but typical of Gormley's exploration of and interest in the basic outline form of the human figure. It is painted in black with a lowering sky at the top of the paper so that the whole of the figure apart from the top of his head is set against a white background. His obvious nakedness, his thin arms spreading out from his body and the sense that he might be about to lose his balance all suggest a fragility and vulnerability. But Gormley's human figures are famously impervious to clear and obvious interpretations which makes them, of course, all the more unsettling. Gormley has signed this on the verso (A.M.D. Gormley 27.8.12) and the painting is framed with a clear back so that it can be seen. Also seen is the fact

that Gormley painted this on the plain white back of a small poster advertising the 2012 Voewood Festival where he

was giving a talk.

A proportion of the sale proceeds from this painting will be donated to the Holt Youth Project.



An early Mapplethorpe self-portrait

22

MAPPLETHORPE, Robert. Self-Portrait (Triptych). 1972

[3073] £17,500

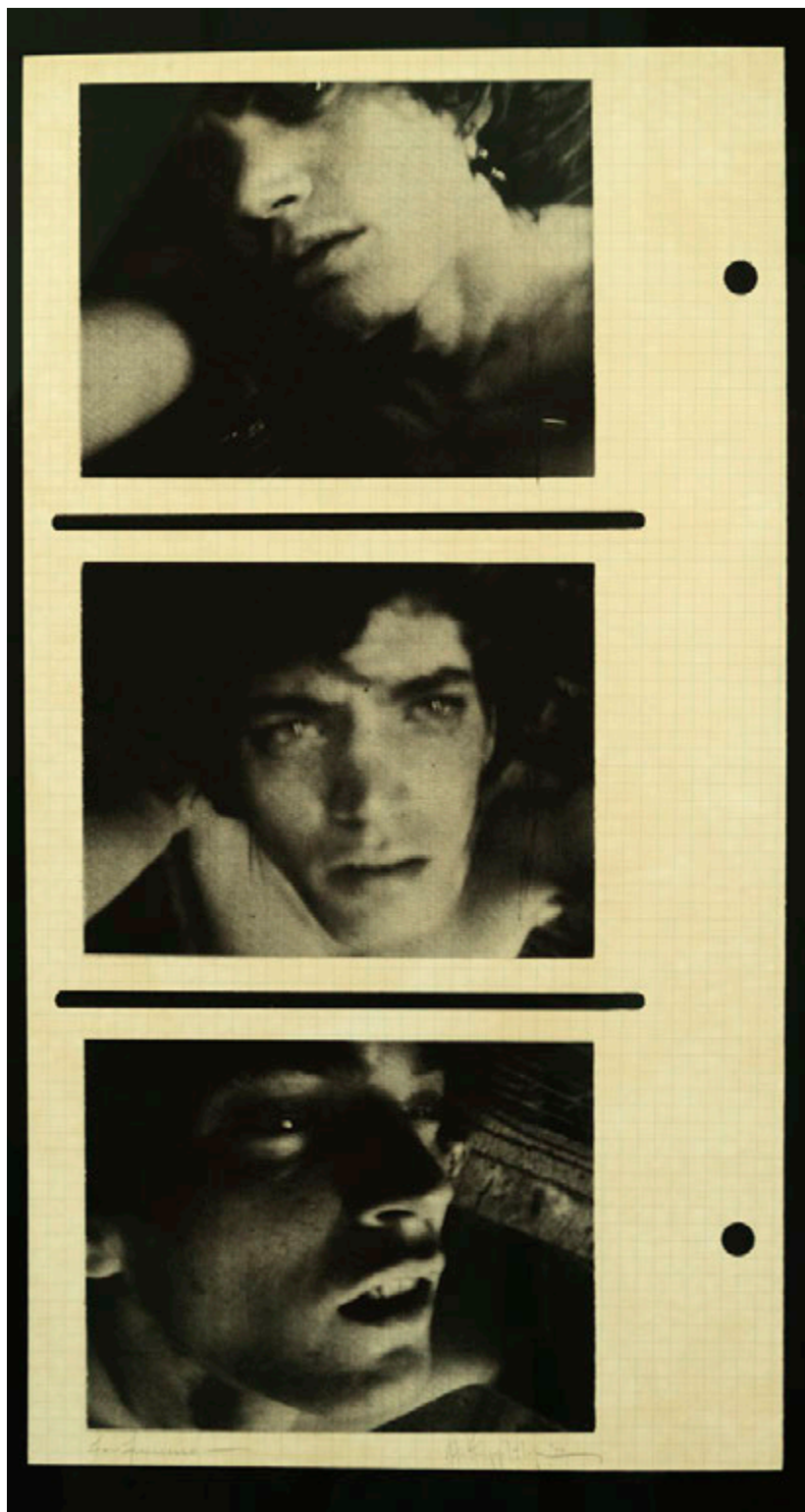
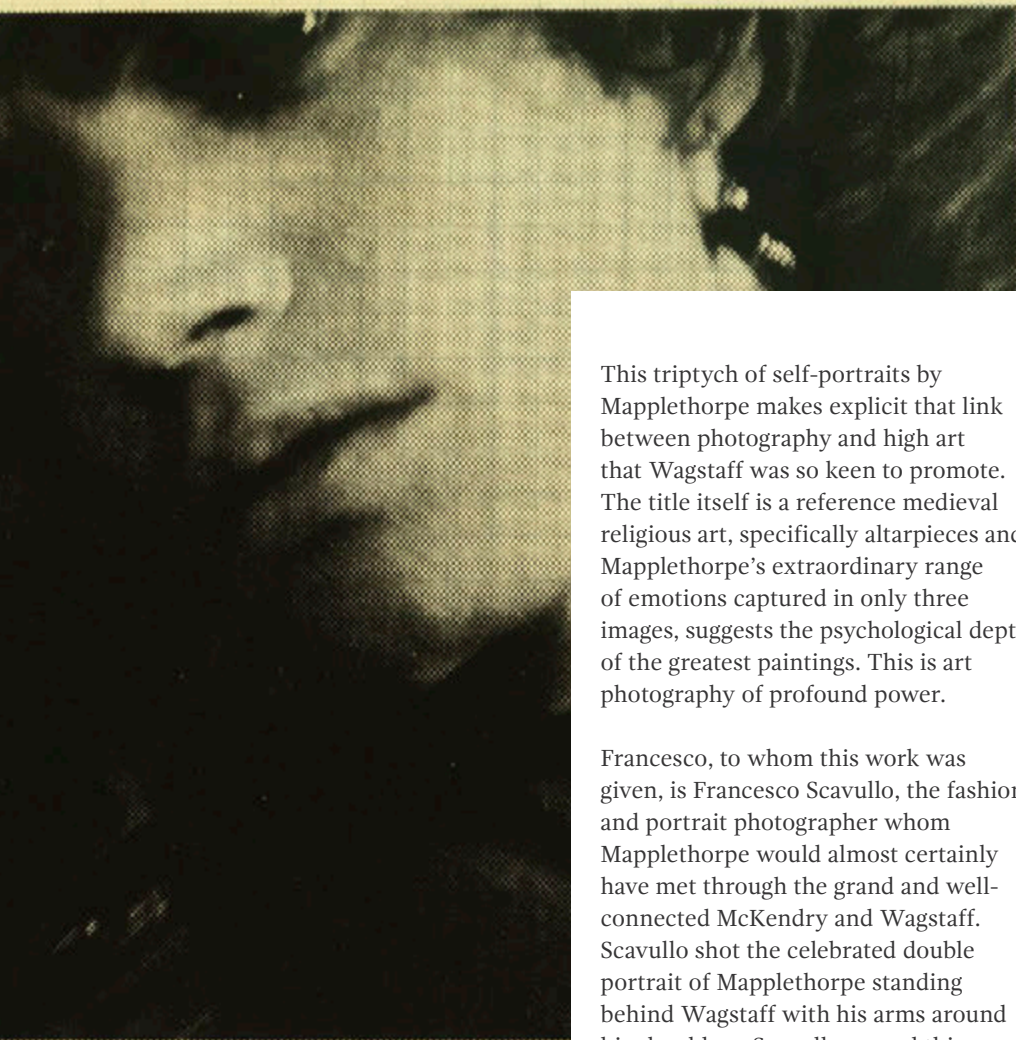


Photo silkscreen on graph paper (900x735mm). Inscribed in pencil in the bottom margin "For Francesco - [Signed] Robert Mapplethorpe '73".

An early work from an important stage in the development of Mapplethorpe's career. When he graduated from the Pratt Institute, Brooklyn in 1969, Mapplethorpe was making mixed-media collages using images torn from magazines. In 1971, he befriended John McKendry, curator of photographs at the Metropolitan Museum of Art, New York. McKendry allowed Mapplethorpe access to the Museum's photography archives and later that year gave him his first Polaroid camera. Mapplethorpe initially used this camera to make material for use in his assemblages but he quickly began making self-portraits and exploring the possibilities photography offered as a medium in its own right, particularly after he met Sam Wagstaff in 1972. Wagstaff probably did more than anyone to ensure that photography began to be taken seriously as an art form in America.

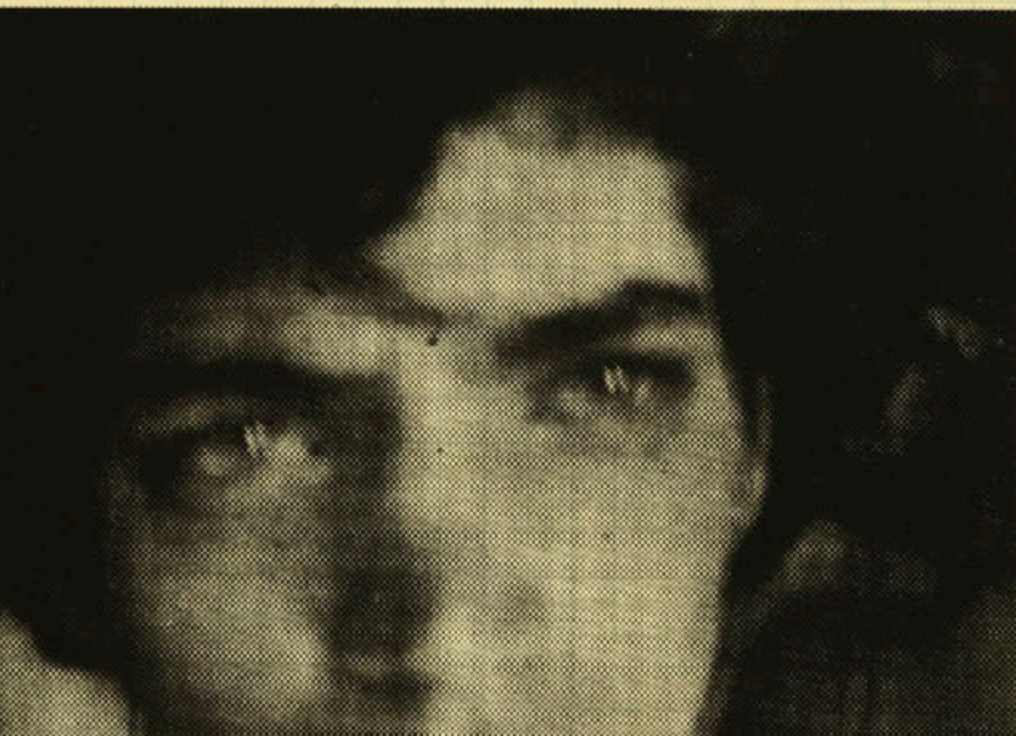


This triptych of self-portraits by Mapplethorpe makes explicit that link between photography and high art that Wagstaff was so keen to promote. The title itself is a reference medieval religious art, specifically altarpieces and Mapplethorpe's extraordinary range of emotions captured in only three images, suggests the psychological depth of the greatest paintings. This is art photography of profound power.

Francesco, to whom this work was given, is Francesco Scavullo, the fashion and portrait photographer whom Mapplethorpe would almost certainly have met through the grand and well-connected McKendry and Wagstaff. Scavullo shot the celebrated double portrait of Mapplethorpe standing behind Wagstaff with his arms around his shoulders. Scavullo owned this example of *Triptych* until his death and it came from his estate. There is some light foxing to the outer margins of the

graph paper.

Triptych is a scarce image. The Robert Mapplethorpe Foundation records three examples in US public institutions: Cincinnati Museum of Art, MOMA and Princeton University Art Museum. Only one example (belonging to Bob Colacello) is recorded as having been sold at auction; that was in 2010. The print held by Princeton is numbered 6/40 though given how rare this work is both institutionally and in commerce, it seems certain that far fewer than forty were made and that Mapplethorpe produced prints to order, only making a copy when he had a guaranteed sale.



“Very sick people indeed”

23

THROBBING GRISTLE. A collection of original recordings by Throbbing Gristle on cassette and vinyl together with copies of press cuttings and promotional material relating to the band. Various Dates

[3430] £2,500

1. *The Best of Throbbing Gristle. Vol. 2.* An original hand-distributed cassette (number 08) of the first work issued by Throbbing Gristle (confusingly, and typically, volume 1 was issued some years later). This was produced on a C60 cassette with a photocopied, handwritten paper J-Card marked ©Throbbing Gristle 1976. The title on the front cover of the card is “Music from the Death Factory”. Inside, the track lists have been handwritten under the title “The Best of Throbbing Gristle Vol. 2”. In four places on the card and the cassette is the code “N8 08” indicating that this is the eighth copy. It is thought that no more than fifty were made and distributed and it is probable that this was done over a period of time rather than all at once, making this a very early copy. The J Card and the cassette are in very good condition.

2. *The Second Annual Report of Throbbing Gristle Recorded during the year ending September 3rd 1977.* Industrial Records, 10 Martello Street, London, E.8. Original Vinyl (the centre label is marked IR0002) in paper sleeve and card cover (with a protective plastic cover) with the two labels present and in excellent condition. Some marking to the rear of the cover (not affecting the label). The disc is in very good condition. One of the 785 copies made of the first Throbbing Gristle work issued on vinyl. The original sleeve note in the form of a collage of photocopied articles and photographs is present.

3. *Throbbing Gristle bring you 20 Jazz Funk Greats.* 1979. Industrial Records. Original Vinyl (the centre label is marked IR0008A/B) in paper sleeve and card cover (with a protective plastic cover) all in very good condition. Also present is the rare photograph by Clay Holden showing the band outside the KFJC radio station in

San Jose, California in September 1979. It has been folded in four as usual but is in immaculate condition. Although five thousand copies of the record were made, only two thousand were issued with this photograph.

4. Original Press review sheet printed by Walkerprint on heavy paper (A4, 1 leaf printed on one side only) illustrated with facsimile press cuttings and showing a photograph of Siouxsie Sioux and another of the MP Sir Nicholas Fairbairn who had described Throbbing Gristle as “the wreckers of civilisation” and “very sick people indeed”. This was in response to the infamous “Prostitution” show at the ICA in October 1976.

5. Performance flyer (A4 photocopy, 1 leaf printed on both sides). “Throbbing Gristle shall appear personally” at the Architectural Association 3rd March 1979. Facsimile newsprint and photocollage featuring a severed head, barbed wire and references to “High Noise Torture” and “High Risk performance”. On the verso is a reproduction of the well known portrait of the band under a large sign reading “Another Development for Tesco”.

6. Record release flyer (A4 photocopy, 1 leaf printed on one side only) for “United” c/w “zylon B zombie”. The image is of a large chimney belching smoke. (Sir Nicholas may, perhaps, have had a point).

7. Performance event flyer. (Oblong A4 colour photocopy, 1 leaf, printed on one side only). “Final Solution present a night with Industrial Records”. 11.15pm Fri, 29th Feb at The Scala Cinema”. The

flyer depicts a head with exposed brain with the two sides stitched together with string which continues through the skin on the neck. All the flyers are in very good condition.

An excellent collection of recordings including a scarce copy of one of the very earliest cassettes of the band’s first issued work. Together, these capture the disturbing and transgressive nature of Throbbing Gristle. They combined aggressively radical politics and visceral Fluxus-style performance art - the archive of Genesis P-Orridge is held at Tate Modern. Their work was genuinely innovative - they founded the genre of industrial music. This has been described as “sound[ing] and feel[ing] like some kind of noise jazz filtered through the medium of electronic music, rudimentary, naively unstructured and improvised and nakedly collage-oriented. It’s like hearing an especially fascinating work in progress”.

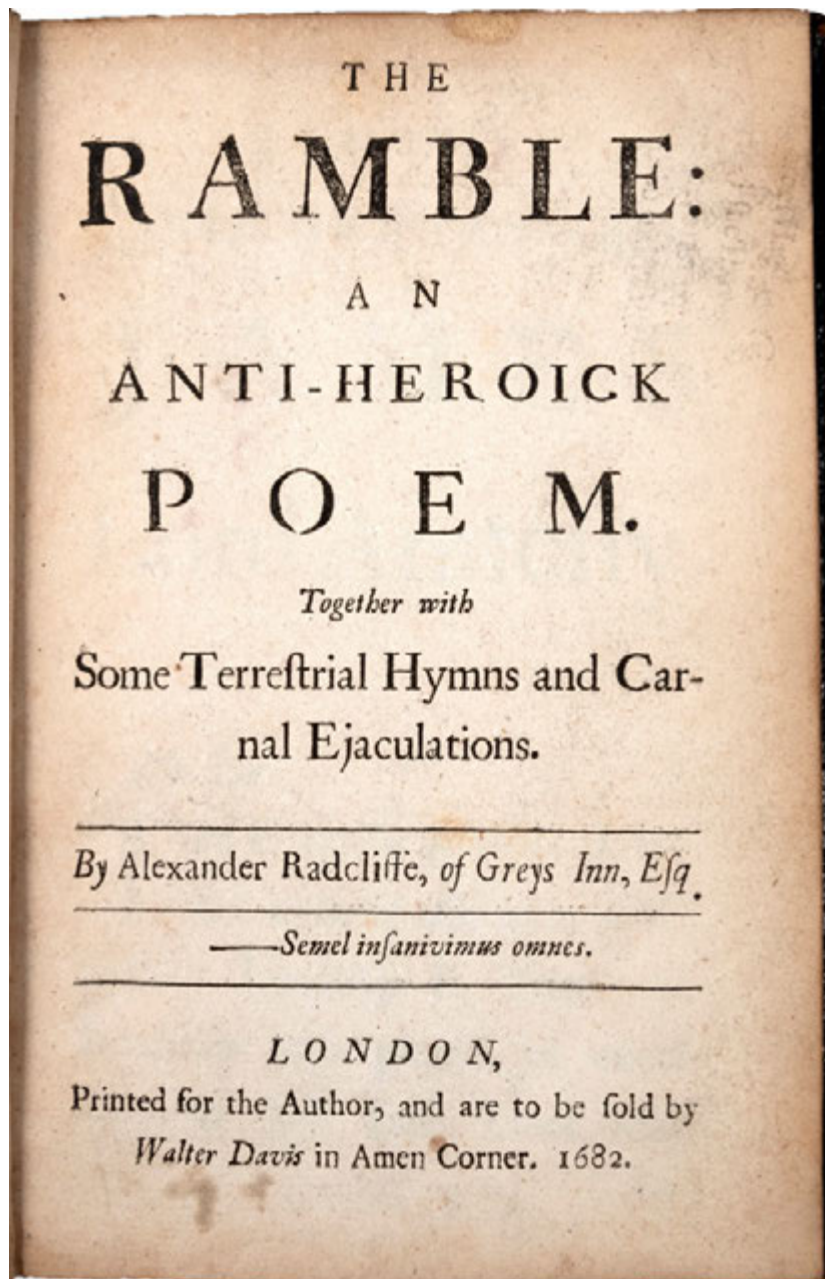


Influenced by Rochester and with a superb provenance.

24

RADCLIFFE, Alexander. *The Ramble: An Anti-Heroick Poem Together with Some Terrestrial Hymns and Carnal Ejaculations.*

[3141] £1,750



London: Printed for the Author, and are to be sold by Walter Davis in Amen Corner. 1682 First edition. 8vo (175x114mm). pp. 128 (including initial blank A1). Contemporary black morocco, covers panelled in gilt, spine richly gilt in compartments, marbled pastedowns, all edges gilt. The Heber - Britwell - Hayward - Bradley Martin - Edwards copy, with modern bookplates of H. Bradley Martin and J.O. Edwards. Lightly rubbed with some wear to corners, a little marginal browning, still an excellent copy.

Alexander Radcliffe trained in law but deserted his studies to become a soldier, reaching the rank of captain before turning to writing bawdy verse in the tradition of the poetic rake established by the 1680 edition of Rochester's *Poems on Several Occasions*. The title poem here, Radcliffe's best known work, starts with a knock at the door while the author is in bed with a whore. He embarks on a nightmarish low-life ramble through Restoration London, visiting theatres, gambling dens and coffee houses before returning to his bed to be sick. The other thirty four poems here include translations from Horace, 'Upon Mr Bennet, Procurer Extraordinary', 'What are you mad?', 'The Poor Whore's Song', and many others. Wing R129

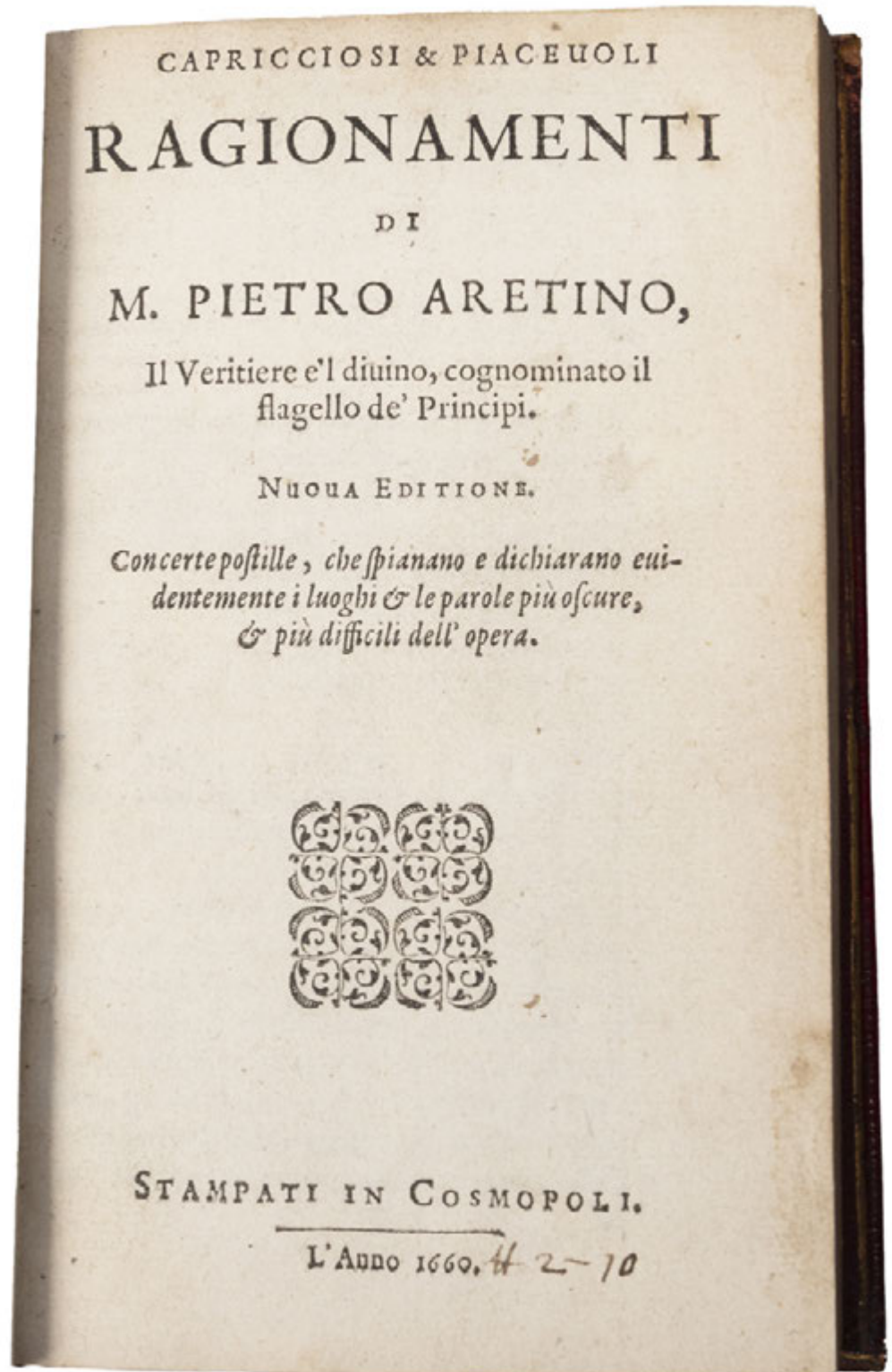
“A whore’s vices are really virtues”²⁵

ARETINO, M. Pietro. *Capricciosi & Piaceuoli Ragionamenti Il Veritiere e’l diuino*, [3222] £750
cognominato il flagello de’ Principi. Nuova Editione. Bound with *La Puttana Errante* overo dialogo, di Madalena e Giulia, di M.P. Aretino.

Cosmopoli (Leiden/Amsterdam):
[Jean Elzevier] and [Daniel Elzevier]. 1660

Two works in one volume. 8vo.
151x89mm. pp. 542, [2]; 38. Eighteenth century straight-grained red morocco, single fillet border in gilt to covers, flat spine ruled in gilt, lettered direct in gilt. All edges gilt. Marbled endpapers. Bumping and rubbing to extremities and rubbing to joints but overall a very good binding. A pencilled note on one of the blank preliminaries reads “Binding by Roger Payne?” and this is certainly in his style. Internally excellent with only minor marking in places. A very nice copy of the first 1660 Elzevier printing of the complete series of Aretino’s *Ragionamenti*, (the italic marginal notes using the elongated “z”), bound, as is often the case, with the second Elzevier edition of *La Puttana Errante* from 1668, the latter reset in 38 pages rather than the 54 of the first edition.

First published in 1534, Aretino’s *Ragionamenti* is a set of dialogues featuring prostitutes discussing the tricks of their trade and the venality of their clients. As well as an attack on powerful Roman men, Aretino uses the dialogue form to satirise contemporary literary style and philosophical ideas. *La Puttana Errante* continues the lubricity with a discussion of sexual positions although the work is generally attributed not to Aretino but to one of his pupils, Lorenzo Venier.



Signed Photograph by Eric Kroll

26

KROLL, Eric Sex Objects An American Photodocumentary.
New Hampshire: Addison House. 1977

[3019] £1,750



First edition. 275x188mm. Unpaginated, illustrated throughout. Photographic card wrappers, protected by a transparent plastic cover. In excellent condition with only a little light shelfwear to the extremities Internally very good. Signed by Kroll on the frontispiece. A nice copy of an important sociological study. Offered with an original vintage print signed by Eric Kroll on the back and from his own collection. Part of the mount is cut out to show the signature. In very good

condition. The photograph is reproduced in the book where the model is identified as 'Shelley [who] worked in a nude model studio in Baltimore, Maryland. The studio also offered "nude or semi-nude wrestling or boxing"'. Kroll photographs her in a relaxed, quasi-classical pose, in the manner of a Titian Venus or Ingres's Odalisque. The reference is deliberate and the meaning and implication clear.

Kroll toured America photographing and interviewing young women who were earning their livings in massage parlours, nude kiosks, as go-go dancers, strippers and models. "Hard women, soft women, naive women, slick women - all professional sex objects, not necessarily beautiful but rather functional". A rare glimpse into a hidden world and the insights of those who labour in it. The project was partially funded by a CAPS fellowship from the New York State Council on the Arts.

“Go about by the Windward-Passage”

27

[STRETZER, Thomas]. A New Description of Merryland. Containing, A Topographical, Geographical, and Natural History of that Country.

[3232] £500

Bath [i.e. London]: Printed and Sold by J. Leake and by E. Curll. 1741
Sixth edition. 8vo in 4s. 200x120mm.
[8], xv, [1], 48. Engraved frontispiece, woodcut tailpieces. Twentieth century speckled half calf, lettered in gilt to spine, marbled paper covered boards. Very slight shelfwear and rubbing to joints. Internally, there is some toning and a closed tear to the front edge of F1 (no loss of text) and a crease to the top corner of the title page. The author's name has been added in man-

uscript to the title page. Overall a very good copy.

The introductory letter from the Editor to the Reader explains how this little book is the work of Roger Phequewell Esq., the ninth child of an ancient Irish family, who, forced to make his own way in the world, married a rich widow and was “genteelly maintained” by her. He repaid this generosity by making “frequent Journies to Merryland in her Life-time”. When she died, Phequewell

spent so much time in Merryland that he descended into such moral squalor and financial ruin that he was forced to retire to France. He had, it seems, Pheuqued not wisely but too well.

Merryland is, of course, the female body and the author's “Journies to Merryland” are... well, you get the picture. Phequewell/Stretzer's double-entendres were popular in the eighteenth century, Merryland forming a subset of contemporary erotic literature much of which was published by the spivish Edmund Curll. Indeed, so popular was Stretzer's work that this book ran to ten editions between 1740 and 1742. To us, *A New Description of Merryland* seems remarkably unerotic but it is funny. The tone moves between satire: “King Charles II...was in close alliance with Merryland and it flourished exceedingly in his Days. We have had Ministers, who preferred its Welfare to that of their own Country, and Bishops who would not be displeased to have a small Bishoprick in Merryland”; and smut: in exploring Merryland, “There are People who incline sometimes to go about by the Windward-Passage but this I do not so well approve; in some Circumstances indeed it may be convenient, but I believe it is commonly done more for sake of Variety than Conveniency”.

ESTC. N41930



Acid Academics. Hofmann's Study of LSD inscribed to Ralph Metzner

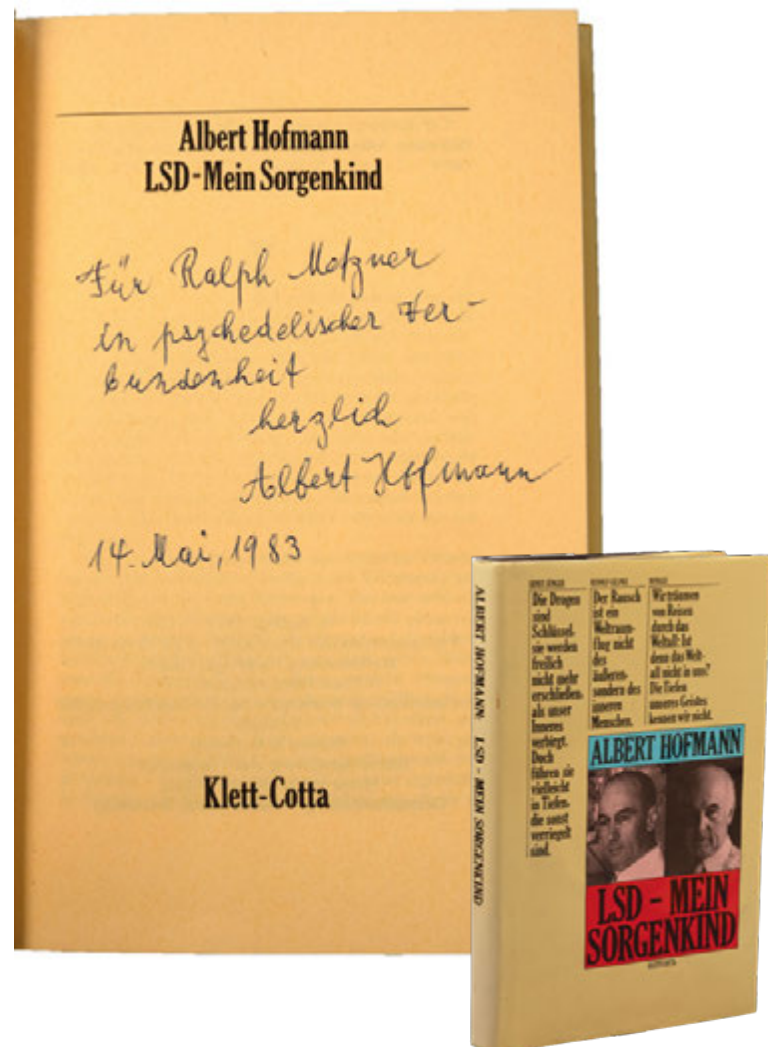
28

HOFMANN, Albert. LSD - Mein Sorgenkind. Stuttgart: Klett-Cotta. 1979

[3326] £2,500

First edition. Presentation copy from Hofmann to Ralph Metzner. 220x140mm. pp. 231. Original black cloth, spine stamped in white with title and author, original illustrated dust jacket, all in excellent condition. Internally fine. Text in German. Illustrated with black and white and colour photographs. A superb copy. Title page is inscribed: "Für Ralph Metzner in psychedelischer Verbundenheit herzlich Albert Hofmann 14 Mai, 1983". (For Ralph Metzner, in psychedelic solidarity, warm greetings, Albert Hofmann, 14 May 1983). Front pastedown has the label "From the collection of Ralph Metzner".

This immaculate copy of the first edition of Hofmann's important account of his discovery of, and experiments with LSD, provides a wonderful link between the first and second generation of scientists and researchers who recognised and investigated the psychological benefits of the drug. Hofmann first discovered LSD in 1938 while researching medication for respiratory and circulation disorders. It was only when he went back to this research in 1943 and accidentally absorbed a small dose through his skin that he realised the hallucinogenic and consciousness-expanding qualities of the chemical. Three days later came "Bicycle Day" and the first intentional LSD trip. Hofmann was a research chemist and it was really only with the second generation of academics that serious work began to be done on the psychological impact of LSD. Ralph Metzner (who died in 2019) was a psychologist and one of the leading figures in the growing



field of psychedelic research at Harvard in the early 1960s. His colleagues there were Timothy Leary and Richard Alpert. Of the three, Metzner's contribution was the most serious and influential and Hofmann recognised that. For Hofmann, LSD was his "Sorgenkind" (Problem

Child) because of its adoption as a tool of rebellion by popular counter-culture. For Hofmann and Metzner the drug was about personal psychological reordering and transformation, not "turning on, tuning in and dropping out".

“Lots of young kids smoke cigarettes these days”.

29

TEMPLETON, Ed. *Teenage Smokers*
New York: Alleged Press. 1999

[3241] £375

First edition, limited to 2000 copies. Signed by Ed Templeton on the verso of the front cover. Published in conjunction with Templeton's exhibition "The Golden Age of Neglect" at the Alleged Gallery in December 1999. 215x180mm. 32 pages (unpaginated) of colour photographs in illustrated card wrappers, stapled at the spine. Apart from a small crease (1cm) to the bottom right corner of the front cover, and another, smaller (1/2cm) to the top left corner of the back cover, this is in excellent condition.

smoking I would always marvel at them. They are the ones who wanted to look cool so badly that they overcame the pain of starting smoking. They also overcame the logic of why it's a bad idea". One could, of course, say much the same thing about skateboarding and, indeed, both are "outsider" activities, smoking especially so now, which lends Templeton's book a curiously elegiac air; the late 1990s was probably the last time that one saw young people smoking proper cigarettes.

Five years after the project began in a park in California, Templeton put on an exhibition in New York showing photographs of smokers in other American states and also in South Africa, Panama City and Finland. The owner of the Alleged Gallery, Aaron Rose arranged for the publication of *Teenage Smokers* and the limited run sold out immediately. It is now scarce and sought after.

ESTC. N41930

Although now well known as an artist and photographer, Templeton made his name as a skateboarder and still owns and runs Toy Machine. The idea of photographing teenage smokers began in 1994 (when Templeton was 22). The kids in Huntington Beach, California used to hang around the skateboard park after school and "one day I brought a Polaroid camera to the park and started asking all of them for a portrait while smoking". Templeton didn't (and doesn't) smoke but he was fascinated by the additional layer of insouciant "sheer fuck off-ness" that smoking brought to skating: "when I would see young people



“A Stands for Alcohol a demon-like name” An unrecorded Temperance chapbook

30

ANONYMOUS. *The New Temperance Primer*. London: Printed at the “Catnach Press” by W.S. Fortey. c1880.

[3425] £300

8pp. 250x188mm. A chapbook produced for children warning of the dangers of excessive drink. Tears and fraying to the edges have been expertly repaired. Toning and browning to the front and back pages (i.e. the covers) and there is creasing where the pamphlet has been folded but otherwise in very good

lots” etc, etc), *Good Drinks for Good Children* (including Milk and Ginger Beer) and *The Drunkard’s Catechism* (“Q. What is your name? A. Drunken sot”) which includes a drunkard’s Ten Commandment of which number six is “Thou shalt commit murder, by starving, hungering and beating thy wife and family”.

various successors, the last being W.S. Fortey who died in 1890. W.S. Fortey’s Juvenile Book Warehouse is listed by Copac as the publisher of the c1890 *New Temperance Primer* subtitled “A very instructive book for parents, children”. The present chapbook has no subtitle and is marked as printed at the “Catnach” Press which points to



condition considering its ephemeral nature. Now sewn into modern card wrappers. Illustrated throughout with woodcuts, the text consists of a series of cautionary verses including *The Tree of Dissipation*, *Close the Alehouse Door*, *An Alphabet Rhyme* (“A Stands for Alcohol a demon-like name”, “M Stands for Misery, the drunkard have

An excellent example of the sort of “pious exhortation” produced by the “industrious crew of low-class jobbing printers operating in Seven Dials” (Percy Muir, *Victorian Illustrated Books*). James Catnach was “the best-known among them” (Muir). He founded his press in 1813 and, on his death in 1842, it was taken over by his sister and

an earlier date between 1858 and 1885 when Fortey still used the Catnach imprint. It therefore appears to be unrecorded.

“Vanity, Falshood and the Tyranny of Popery”

31

STUBBE, Henry; Henry Burton et al. A sammelband of six pamphlets from 1616-1669.

[3277] £2,000

8vo in 4s 180x144mm. Bound in late 17th century calf, ruled in blind to covers and spine, covers decorated in blind with flower devices. Tear to foot of spine at the joints, and five worm holes in spine. Some rubbing and scuffing to the covers. This collection of rare pamphlets brings together observations and strong opinions on education, medicine, the menace of Popery and nervousness about Hobbism but underlying all of them is an engagement with the extraordinary shades and complexities of seventeenth-century religious life and belief.

STUBBE, Henry. The Miraculous Conformist: or An account of several Marvailous Cures performed by the stroaking of the Hands of Mr Valentine Greaterick; with a Physicall Discourse thereupon, In a Letter to the Honourable Robert Boyle Esq; ...by Henry Stubbe, Physician at Stratford upon Avon in the County of Warwick.

Oxford: Printed by H. Hall Printer to the University for Ric: Davis 1666 4to. Pp. [6], 34, 39-44. Text and registers continuous despite pagination. Ink stains to title page, worming to guttering at foot of the page but overall a very good, clean copy.

Valentine Greatrakes, from an Anglo-Irish family, possessed the art of healing by the laying on or “stroking” of his hands. After performing several cures in Ireland in the early 1660s, he was invited to England where his first attempted cure (Viscountess Conway’s headache) was a failure. Charles II met Greatrakes but was unconvinced although the King did not prevent him from touring the country stroking strangers. Stubbe was clearly convinced,

hence this pamphlet in the form of a letter to Robert Boyle praising Greatrakes’s work and appending several eye-witness accounts of his cures. ESTC. R28187

Bound with:

W.B. Misopormist: Or some loathsome Abominations of the Romish Faction, Discovered in a letter to a friend. London: Printed for George Larkin 1667.

4to. Pp. [2], 26. Head of two leaves closely cropped with loss of headline only. A very good copy. “W.B.” is unidentified.

In a short poem at the end of the pamphlet, he tells how he spent from 10am to 4pm writing this intemperate tract: “My weary Hand and worn out Pen, Can do no more”. Which is, for us, just as well, for W.B.’s foot-stamping rant is more than a little tiresome. Six hours railing against the “Vanity, Falshood and Tyranny of Popery, which our fore-Fathers so much groaned under” would sap the energy of even the most devoted Prod. It is scarce though, no copies in the UK and ESTC recording only one copy at the Folger Library. ESTC. R223585.

Bound with:

BURTON, Henry. Apology of an Appeale. Also an Epistle to the Trve-Hearted Nobility. By Henry Burton, Pastor of St Matthewes Friday-Street. n.p. 1636

4to. [6 (of 8)], 32. Lacking initial blank leaf. Closed tear to leaf A3. Four leaves are cropped resulting in loss of the first line of the recto. Otherwise, internally very good with a few manuscript notes in the margins.

Henry Burton spent most of his career as a Dissenting minister and critic of Papism, Arminianism and excessive Royal power. This pamphlet is a defence of the two sermons, “For God, and the King” (also bound in this volume) and a plea in support of the idea that the King’s prerogative should be limited. ESTC. 106995. 11 copies in UK, 6 in US (2 of which are at the Folger).

Bound with:

BURTON, Henry. For God, and the King. The Summe of the Two Sermons preached on the fifth of November last in St. Matthewes Friday-Street. 1636. By Henry Burton, Minister of Gods Word there and then. n.p. 1636 4to. [8], 166.

First three leaves have been cropped with loss of first line of each. Slight worming in guttering in places. Otherwise very good. Some manuscript notes to the margins.

Henry Burton was the rector of St Matthew’s Friday Street, in the City of London. On 5th November 1636 he preached these two sermons accusing all the English Bishops of being Roman Catholic. When the sermons were published as *For God and King* in 1637, Burton was arrested, imprisoned and had his ears cut off. He was released in 1640 and returned to St Matthew’s. The last few years of his life (he died in 1647) were spent engaging enthusiastically in fractious ecclesiastical debate. This scarce pamphlet gives perhaps the clearest sense of the force of his ideas and his voice. ESTC. S106956. 9 copies in UK, 5 in US.

Bound with:

ANONYMOUS. The Office of C[hri]stian Parents. Showing how children are to be governed throughout all ages and times of their life. A Briefe Admonitorie addition unto children, to answer to their Parents office.

Cambridge: Printed by Cantrell Legge. Printer to the University of Cambridge. 1616.

4to. Pp. [16], 208 [of 248]. Lacking final five gatherings Ee-li (last 40 pages).

Water damage has caused softening of the paper resulting in tears to edges and corners from the beginning to T4. Loss of text only to title page and two other leaves. Otherwise, very good. A rare

pamphlet, ESTC locating five in the UK and three in the US.

This puritan tract tells its readers how to bring up godly children in the early seventeenth century, from the correct attitude to adopt when making them in the first place, to preventing them, later in life, from falling into the vices of drinking, smoking, whoring, hunting and Roman Catholicism. ESTC. S107874

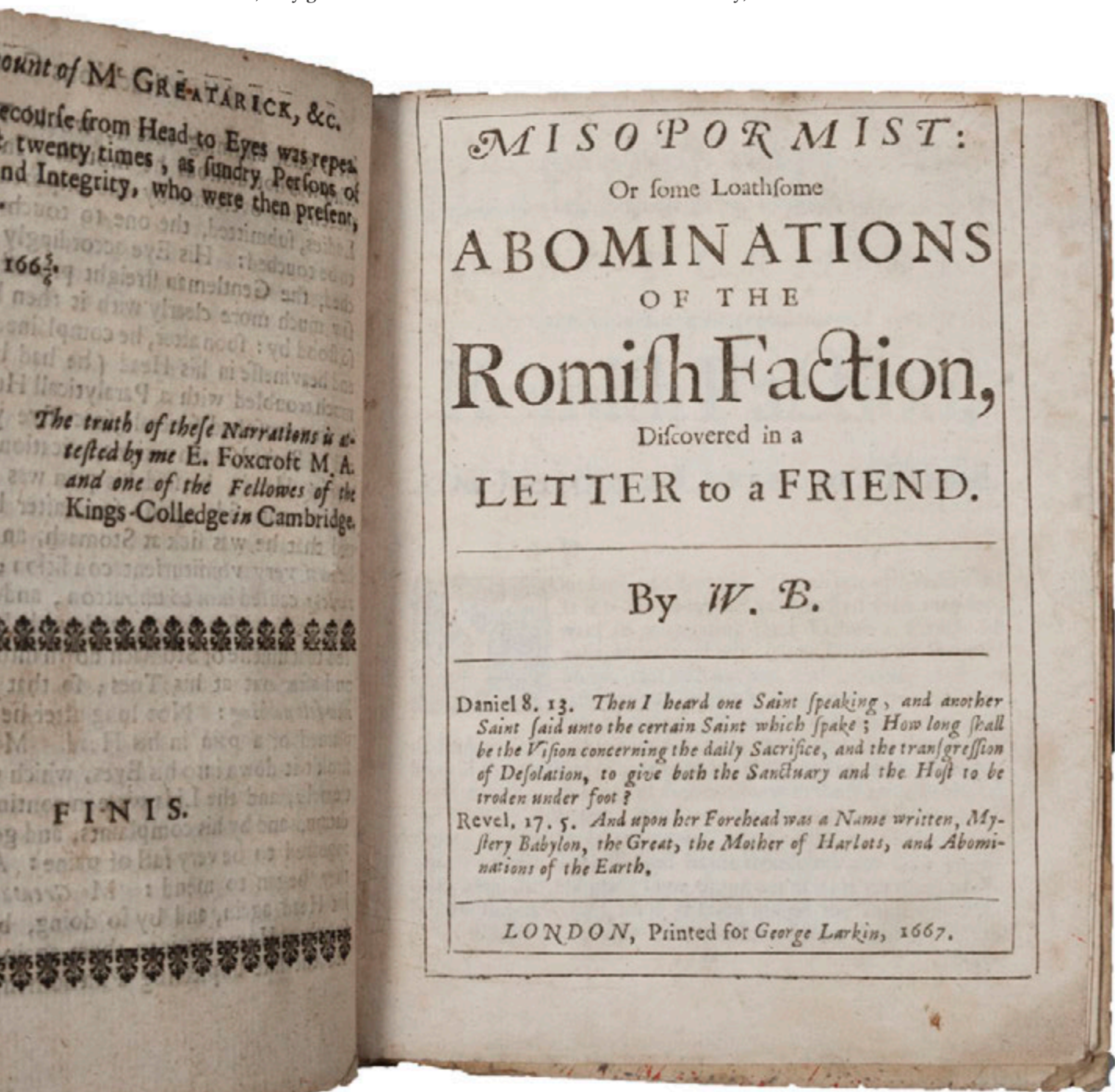
Bound with:

ANONYMOUS. Insolence and impudence triumphant Envy and Fury enthron'd: The mirroure of malice and madness, in a late treatise, entituled, A discourse of Ecclesiastical Polity, &c...

Together with a Complication of notorious Errors, Repugnant to the Doctrine of the Church of England. n.p. 1669

4to. Pp. 20. A very good copy, in excellent condition.

Insolence and impudence triumphant is one of a number of pamphlets issued in response to *A Discourse of Ecclesiastical Polity* by the priest (and later Bishop of Oxford) Samuel Parker who had argued for the absolute power of the state to determine religious doctrine and worship and to act as the final arbiter in matters of church dispute. ESTC. R31666. Nine copies in the UK, six in the US.



A Nineteenth Century Manuscript History of Freemasonry

32

PRATT, Alfred. Popular History of Freemasonry.
A Manuscript in Five Volumes. n.p. n.d. [c1880]

[3331] £3750

An unpublished manuscript in five volumes on the history of Freemasonry written by an English Freemason in the late nineteenth century. Five volumes. 221x148mm. Written in a neat italic hand on the verso only with some notes, additions and amendments on the page opposite (the recto of the previous leaf). Each leaf is numbered. Vol. I, ll. [2], [5bl], 1-118, 117-209; Vol. II, [4], [4bl], 221; Vol. III, [4], [4bl], 184. The last four leaves (8pp recto and verso) have two newspaper reports pasted down. These are reports of the Quarterly Communication of Grand Lodge of English Freemasons dated 5th December 1877 and 6th March 1878. Vol. IV, [4], [5bl], 266; Vol. V, [3], [4bl], 160.

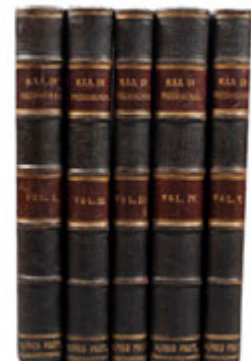
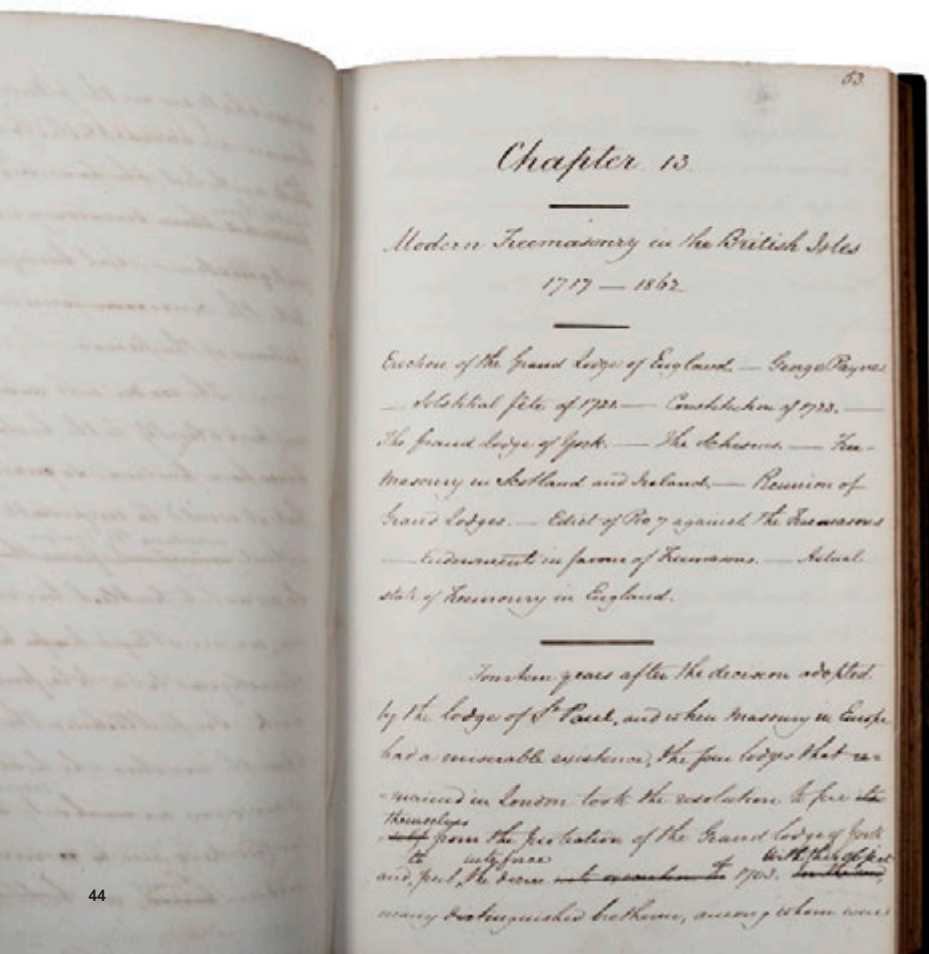
Black half calf, buckram covered boards. Spine with five raised bands,

four compartments with diced calf. Lettered in gilt, author's name, "Alfred Pratt" lettered in gilt at foot of spine. Some slight scuffing to upper cover of volume five. Internally fine with very slight foxing in places. Front pastedowns have the small binder's ticket "Bound by Corner, Wellington".

This is a fascinating and unique book, demonstrating an extraordinary devotion to Freemasonry and its history. The author's aim, stated in the introductory prospectus, is to provide the (non-Masonic) general public with a book in which they can "lay hold of the whole of a doctrine, the influence that it has exercised upon civilisation, the progress that it has realised and the destiny that it is promised in the future". Alfred Pratt's study begins with the origins of Freemasonry in India

and Egypt, before taking us through Moses and Solomon, classical Greece and Rome and into the modern world. Its range and ambition are enormous. Although the book is plainly written with an audience in mind, there is no trace of its having been published and it is unclear whether the book was ever intended for publication.

All that we know of Alfred Pratt is what we can piece together from Masonic journals and newspapers. We first discover him in 1856, a 41 year-old customs officer joining the Neptune Masonic Lodge No. 22 in the City of London of which he remained a member until his death. He was also a member of Royal Union Lodge No. 536 where he is described, in the Freemason's Magazine, as "one of Bro. Muggeridge's most able pupils". He resigned his membership of this lodge in 1860 and joined Lodge of Amity No 171 in 1870. He was also a governor of the Royal Masonic Institute for Boys. Lastly, we find Alfred in Wellington, Somerset (whence the binding), where, in 1882, he was one of the founder members (and the first secretary) of the Lodge of Fidelity and Sincerity No. 1966. It seems that he moved to Somerset from London and worked on this book in his rural retirement in the early 1880s before dying in 1888 after a life steeped in Freemasonry.



A celebrity calligrapher

33

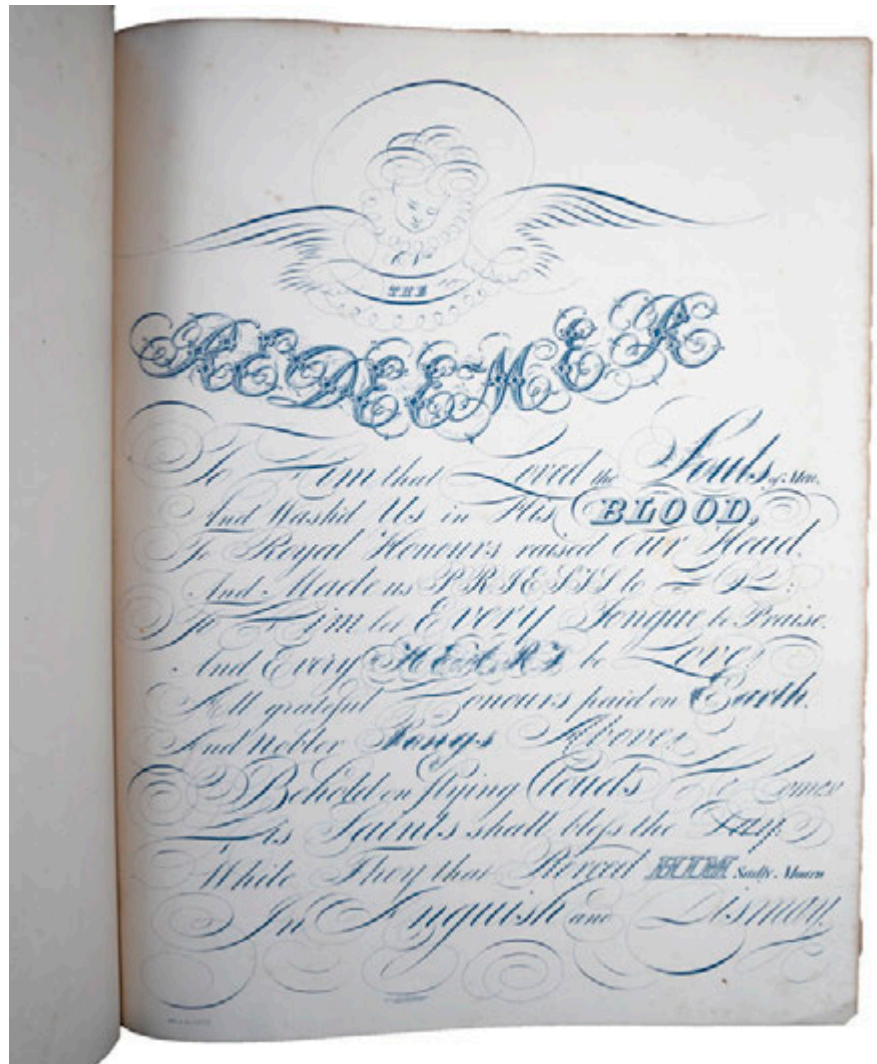
DERZHAVIN, Gavriila Romanovich. A Poem on God By Derzhavin the Russian Poet. This Caligraphic Illustration is Dedicated to All Nations, by John Craik, W.M. Dumfries Academy. Dumfries: John Craik. 1851

[3318] £475

First edition. Large Folio. 573x453mm. [1], 16 leaves. Title page and fifteen leaves printed on the recto only. Paper covered boards illustrated with lavish calligraphy, spine in green cloth, expertly rebacked. Some wear and a little scuffing to the edges of the boards but overall in very good condition. Internally fine with a little foxing but the colours are very clear and fresh.

Each leaf is beautifully printed from superb examples of calligraphy by the celebrated Writing Master John Craik. The style is italic but each leaf has the occasional important word ("God", "Glory", "Celestial") picked out in a particularly lavish example of bravura calligraphy. It is in these words that Craik gives full rein to his artistic imagination and graphic skill. The lithography by Maclure and Macdonald, the Queen's Lithographers is in black, blue, green, red, pink and violet. The first eleven numbered leaves contain Derzhavin's poem and the remaining five leaves include an extract from *Hamlet* ("What a piece of work man is") and a hymn about the Bible ("This holy Book I'd rather own").

Gavriila Derzhavin's poem "God" was written in 1784. He started writing it in 1780 but had to wait until a fit of religious fervour to complete it in 1784. Theologically it is an expression of Deism (the idea that God is only knowable through reason and nature rather than revelation) which, strangely perhaps, inspired a number of poems in the eighteenth century. Derzhavin's contribution was very successful being almost immediately translated into most of the European languages. The translation used by Craik is not noted. At the end of the poem (on page 11),



Craik notes that this "Illustrated Poem on God containing eleven pages and title page was Designed and Written in twenty-four hours". It is an astonishing achievement but he was clearly something of a calligraphic celebrity. A notice in the *Journal of the Belles Lettres* dated 6th December 1842 records how "Mr Craik, Writing Master of the Royal Burgh Academy of Dumfries who some time ago dedicated a specimen of his

Art to the Queen and Prince Albert" will provide no further examples of his calligraphy "without a remittance of One Sovereign".

Copac records three copies in the UK at the NLS, V&A and Cambridge UL. Worldcat records a further two in the US and one in Canada.

“I will send one of my Disciples”.

A Letter from Jesus Christ

34

Jesus Christ. A Copy of a Letter written by Our Blessed Lord and Saviour Jesus Christ And found eighteen Miles from Iconam, sixty-three Years after our Blessed Saviour's Crucifixion. [Epistola Jesu ad Agbarum] n.p. [London]. n.p. [c1725]

[3167] £750

Single sheet broadside. 370x275mm. Some tears and chipping to the edges and worming affecting the text but it is clearly legible and overall in good condition. It is illustrated by a woodcut of Jesus (looking rather like Charles I) holding an orb and with a crown of thorns floating above his head which is surrounded by a sunburst halo. A circular border around this image reads: “Fairer then the Children of Men PSALXLV”. The final line of the text reads “wise. A Man, for his singular Beauty far exceeding all the Sons of Men”. These points, together with the distance from Iconiam and the number of years (63) after the Crucifixion all conform to the 1725 edition located at the British Library under ESTC number T205815. There appears to be no earlier edition in English. It is scarce, copies being located at the NLS, Bodleian and UCLA, in addition to the BL copy.

This celebrated document claims to show a letter written by Jesus Christ expounding his teaching on the keeping of the Sabbath and going to Church. The heading states that the letter was found under a stone at the foot of the Cross. The letter from King Agbarus of Edessa (then in Mesopotamia, now in Anatolia, Turkey) is an invitation to Jesus to visit him and cure his diseases, Agbarus having heard how Jesus can heal the sick “without Herbs or Medicines”. Jesus replies by saying that he must fulfil the work for which he was sent by God but that after his Ascension, “I will send one of my Disciples, who shall cure thy Distemper, and give Life to thee”. The document concludes with Lentulus's Epistle to the Senate of Rome. Although it seems obvious to us that the letter is an outrageous fake, it was believed to be

real by many in the fourth century, and even found its way into liturgical use (in Syriac and Celtic rites). The earliest complete version of the letter and the accompanying story was discovered by

Eusebius (263-339AD) among a cache of Syriac documents in the archives of Edessa. It has been doubted (without evidence) that Eusebius invented the story and forged the letter himself.



Baskerville's Milton with the rare *Proposals for Printing*. Subscriber's copy later owned by an early female industrialist

35

MILTON, John. *Paradise Lost. A Poem in Twelve Books. And: Paradise Regain'd. Paradise Lost. A Poem in Twelve Books.* The author John Milton. From the Text of Thomas Newton D.D

[3283] £1,250

And: *Paradise Regain'd. A Poem, To which is added Samson Agonistes: and Poems upon Several Occasions.* The author John Milton. From the Text of Thomas Newton. D.D.

And: *Proposals for Printing by Subscription. The Poetical Works of John Milton. In Two Volumes.* From the Text of Thomas Newton D.D.
Birmingham: Printed by John Baskerville 1758

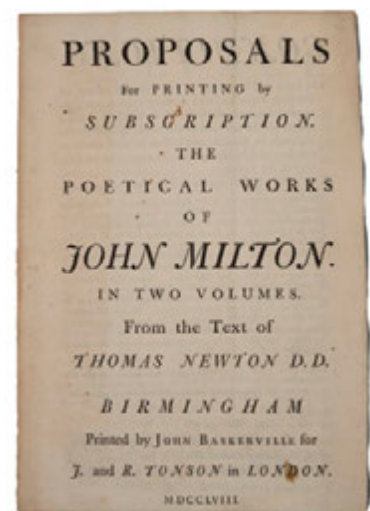
Two volumes plus Baskerville's *Proposals for Printing*. 8vo. 223x136mm. Vol. 1: pp. [30], 416; Vol. 2: pp. [4], lxi, [1.bl.], 390. *Proposals for Printing*. (8vo. 198x136mm): 16pp. Contemporary calf, raised bands to spine, compartments decorated with double fillet borders, red morocco labels lettered in gilt. Spine and labels have been recently repaired. Internally very good. There is a single wormtrack in the lower margin of volume two from leaf D5 to X1, not affecting text. Cancels are as called for by Gaskell. Of the errors noted by Gaskell in "some copies" of *Paradise Lost*, this has the Roman (not italic) "I" in PARADISE in the headline on p346. It has all the errors noted in "most copies". The front pastedowns have the ownership inscription of "Abraham Darby 25.3.1759" who is in the list of subscribers and on the title page is inscribed "Sarah Darby". The *Proposals* is not bound, although it appears that there may have been paper wrappers at one point as there are traces of grey paper at the spine on the rear leaf. But it is in excellent condition. A nice set of the first, octavo edition of Baskerville's Milton, owned by one of the original subscribers, with the extremely rare

Proposals for Printing. Gaskell notes four states of the *Proposals* of which this is the second (vii. b in his bibliography) and locates no copies in any UK library. ESTC, likewise, records no copies in the UK and only six copies (in four locations) in the US.

John Baskerville's two volume set of Milton is the second of the great printer's major works, appearing after his superb 1757 *Virgil*. Although dated 1758, the Milton actually appeared in early 1759 in an octavo edition of fifteen hundred copies. Due to its popularity, Baskerville published a further seven hundred on large paper that same year.

A quick glance at the list of subscribers indicates that Baskerville was able to call on some wealthy and influential supporters (Benjamin Franklin is there - he visited Baskerville's workshop on a trip to Birmingham). Among the subscribers is Abraham Darby whose name is inscribed on the front pastedowns of both volumes. The Darbys were an important Quaker family who played a leading role in the early years of the Industrial Revolution. Given the date of the inscription (1759) this Abraham Darby (1711-1763) was the

second of that name from the family. He followed his father Abraham into the family foundry business in Coalbrookdale producing iron goods and revolutionising the manufacture of iron. His son Abraham Darby III (1750-1789), took over the family business and built the Iron Bridge near Telford, the largest cast iron structure of the time. The other ownership inscription is that of Sarah Darby (1752-1821). She was the daughter of Abraham Darby II who bought the books and so a brother of Abraham III. When her brother died, Sarah, as one of the controlling shareholders in the family Coalbrookdale Company took over much of the day to day running of the business, making her a rare, early female industrialist. Gaskell: 4(a), 5 (a), and vii. b. ESTC. T133903, T134224 and N12368 (*Proposals*).

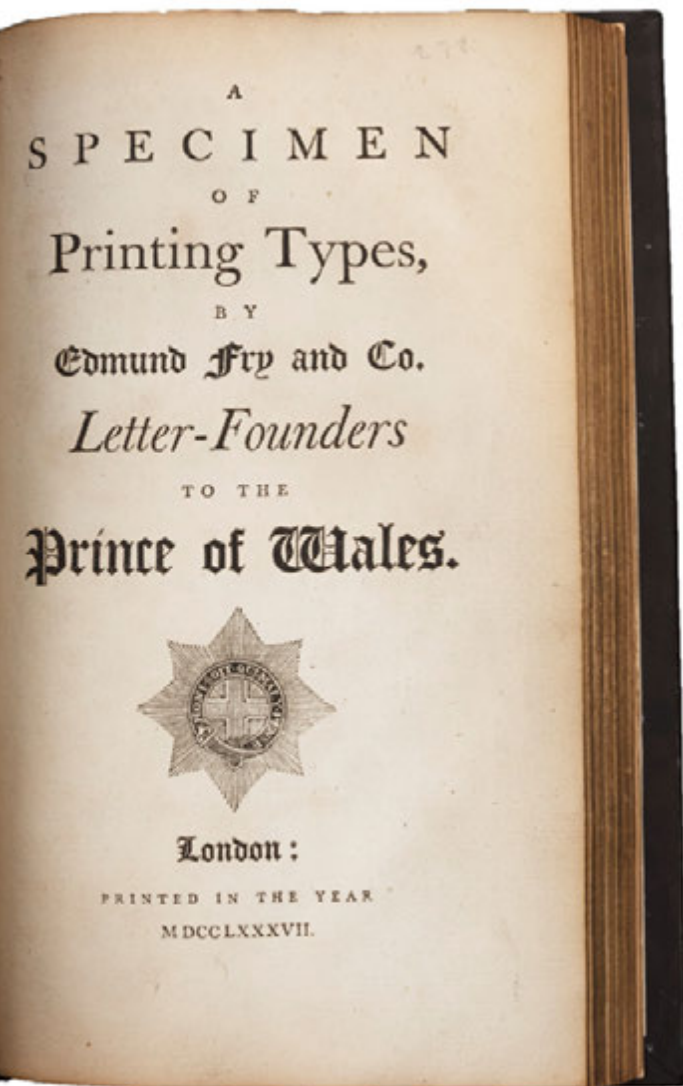


How to print books

36

SMITH [John]. The Printer's Grammar containing a Concise History of the Origin of Printing; also, an examination of the Superficies, Gradation, and Properties of The Different Sizes of Types cast by Letter Founders; Various Tables of Calculation; Models of Letter Cases; Schemes for casting off Copy, and Imposing ; and many other Requisites for attaining a perfect Knowledge both in the Theory and Practice of Art of Printing. With Directions to Authors, Compilers, &c, How to Prepare Copy, and to Correct their own Proofs. Chiefly collected from Smith's Edition. To which are added Directions for Pressmen, &c. The whole calculated for the Service of All who have any Concern in the Letter Press. London: Printed by L. Wayland 1787

[3235] £475



Two parts in one volume, second part with separate title page: "A Specimen of Printing Types by Edmund Fry and Co. Letter-Founders to the Prince of Wales".

8vo in 4s. 212x123mm. pp. [4], 369, [1]. Modern brown full calf, ruled in

blind to borders of covers, spine decorated with gilt fleurons in the compartments, orange morocco label lettered in gilt in second compartment. Internally in excellent condition, tiny closed tears to the top edge of S1-T1 and to the front edge of Ii3 and slight foxing in places but a very good copy. The rear pastedown has the letters MO inscribed at the head and foot by the hinge. These are the initials of Martin Orskey, "the prince of all book-runners", from whose library this book came.

This is the second edition, considerably expanded, of the 1755 first edition of The Printer's Grammar by John Smith (probably not his real name - he is thought to have come to England, perhaps from Königsberg, some years before). In fact, it would

be more accurate to describe this book as a composite, bringing together, in one volume, a number of works (or extracts from works) about the practice of letter press printing. The title page describes it as being "Chiefly collected from Smith's Edition" but it also includes "A con-



cise history of the origin and progress of printing" which appears in Philip Luckombe's 1770 *Concise History and Art of Printing*, itself a partial reprint of the first edition of Smith. The chapters entitled "Practical directions to pressmen" are taken from Joseph Moxon's *Mechanick Exercises* of 1683, regarded as the earliest English printers' manual. And it also includes Edmund Fry's visually appealing *Specimen of Printing Types*. Indeed, it has been suggested that the entire volume was published simply to serve as a vehicle for these beautiful specimens. In short, this is a late eighteenth century encyclopaedia of printing, providing contemporary readers with everything they could want to know about how to print books.

ESTC. T98767

From watchcases to Raphael. A pattern book by Simon Gribelin

37

GRIBELIN, S[imon]. A New Book of Ornaments, Useful to all Artists Dedicated to the Honourable Colonel Parsons. These XVI Plates are now made up into One Book of XII Leaves; And the 8 Small Ones are thus Printed, to Make the Whole more Regular. n.p. [S. Gribelin]. 1704

[3431] £4,000

First edition. Oblong 4to. 260x193mm. 12 leaves (including engraved pictorial title page), printed on recto only. Some foxing, mainly to the margins but otherwise a very good copy of this rare work by one of the most important and influential engravers of the early 18th century. Contemporary panelled calf, rebaked, spine lettered in gilt, rubbing and wear to extremities.

Bound with and after: A New Book of Cyphers; More Compleat and Regular than Any yet Extant Wherein the Whole Alphabet (twice over) Consisting of 600 Cyphers, Is Variously Changed, Inter-Woven, and Reversed...Composed By Colonel Parsons.

London: Printed for the Author and sold by W. Rogers and H. Rhodes; E. Harris; T. Newborough; and B. Barker, 1704.

Oblong 4to, ll. [iv], 50, [2]. A mounted engraved portrait of Parsons (89x61mm) is loosely inserted.

Frontispiece has a repaired tear and there is some marginal foxing (heavier on the preliminary leaves) but overall in very good condition.

Front free endpaper has the stamp of Birmingham Assay Office Library. Of the Gribelin, Worldcat records six copies and JISC Library Hub a further two. ESTC locates four copies of the Parsons in the UK and ten in the US.

Simon Gribelin's (1661-1733) set of sixteen engravings was designed as a pattern book to be used by artists and engravers seeking ideas and inspiration for their own work. Born in Blois to a Huguenot family of engravers and watchmakers, Gribelin moved to London in about 1680. Much of his early work in London involved the engraving of watchcases and other silver objects. Towards the end of the seventeenth

century, he began to produce pattern books of engravings using neo-classical and rococo designs as in this collection. In 1707, Gribelin was the first engraver to reproduce the Raphael Cartoons (then in Hampton Court). This work made Gribelin's name and fortune and influenced English printmaking and collecting throughout the eighteenth century. *A New Book of Ornaments* is dedicated to Colonel Parsons.

According to an 1806 Biographical History of England, Colonel William Parsons "acquired great celebrity

as a cypherer, but much more as a chronologist". His extraordinary skill as in designing cyphers (we would probably call these monograms now) combining, in pairs from AA to ZZ, all the letters of the alphabet is evident here. There is also a page showing how to make your own cypher using any number of letters. Given the links between Parsons and Gribelin, it is possible that the former produced cyphers for Gribelin to use on his watchcases. This is engraved on the title page: "Being a Work very Entertaining to Such as are Curious". An accurate summary.



A collection of rare eighteenth-century Rococo engravings

38

PILLEMENT, Jean. Cahier de Six Noeuds de Rubans. Ornee de Fleures, et Gravée en maniere de deux Crayons, par Inventée, et Dessinée par Jean Pillement. Première Peintre du Roy de Pologne. Paris: Chez Leviez. 1770

[3420] £5,000

Complete set of six crayon manner engravings made from designs from Jean Pillement and engraved by Louis Gautier-Dagoty (two signed plates) and Arnaud-Eloi Gautier-Dagoty (four unsigned plates). Printed in black and red with an additional suite in the variant state printed in black, the set comprises a total of twelve plates including the

two title pages (250x180mm). The engravings are trimmed close to the plate mark and pasted onto blank leaves (292x225mm). Slightly soiled in places and some staining to the monochrome prints but this is a lovely set, in very good condition, of a scarce collection of Rococo designs by one of the leading artists and designers working in the

style. Worldcat records no copies. We have located only two complete sets at the Getty and the Ackland Museum at the UNC, Chapel Hill.

Nineteenth century mottled calf, gilt borders to covers, spine with five raised bands and gilt decoration in the compartments with red morocco label lettered in gilt. Rubbing to covers and extremities and wear to corners. Bound with six other collections of beautiful engravings of Rococo designs.



1. 6 stipple-engraved plates of garlands and bunches of flowers printed in red. Paris: Ches la Ve [Veuve] de F.Chéreau, Les Deux Pilliers d'Or, n.d. Although undated, these engravings will have been made between 1729 and 1755. François Chéreau died in 1729 and his celebrated printing business (he was "engraver to the Cabinet du Roi") was run by his widow ("Veuve Chéreau") until her death in 1755. Plates measure c.75 x 100mm. Some slight soiling and marking to the margins of the plates but overall in very good condition. No copies traced.

2. Cahier de Petits Ornaments et Figures Chinoises. Inventée et Dessinée par J. Pillement. Six engraved plates by J.J.Avril including pictorial title page. Paris: chez le Pere et Avaulez. 1773, c.190 x 125mm. A scarce set of Chinese designs by Pillement "the best known of the designers and painters of eighteenth-century chinoiserie". Save for some slight marking and an ink stain to the margin of the title page, this suite of prints is in superb condition. A full set is held at the BNF and the V&A have two of the plates.

3. Groupes de Fantaisies Inventés et Gravés par R[obert].M[enge]. Pariset a Paris. n.d. Engraved by Balchou [i.e. Jean-Joseph Baléchou]. Eight engraved plates including pictorial title, most c.160 x 110mm. Slight soiling to the title page and one other plate but otherwise in very good condition.

4. Fruits et Fleurs Naturels et fantastiques. Lyon chez Pariset. n.d. Eight engraved plates including pictorial title by R.M. Pariset, c.210 x 150mm. The plates are closely trimmed and the final four letters of 'sculp' are missing

from the bottom right corner of the title page. Pariset worked in Lyon, Paris and London. His career was cut short by bankruptcy in 1762 and all his work predates this. This (and the previous) suite are perhaps his most important collections but his work is scarce. We have located a set of the Fruits et Fleurs and the Groupes de Fantaisies (bound together) at the Bibliotheque d'INHA but none in the UK or USA.

5. Nouveau Livre de Cartouches à l'Usage de différens Artistes. Paris: Chès la Ve de F. Chereau, aux 2 Piliers d'Or.

n.d. c.165 x 120mm. Seven engraved plates by Marel after Borch including pictorial title page. Neither Borch nor Marel appear to be well-known or prolific but this is a rather splendid collection of Rococo cartouches with elements of grotesquery. By virtue of its shape, the cartouche lent itself to Rococo imaginings and books of cartouches are not uncommon in the eighteenth century but this set printed by Veuve Chéreau is rare. We have traced a full set at the Bibliotheque d'INHA and a single leaf (number two in the set) at the Kunstbibliothek in Berlin.

6. Premier Livre de Fantaisies, Cartouches, Ornements, Fontaines, et Paysages. Gravé par P.Q.C. (Pierre-Quentin Chedel) Avec Privilege du Roy. Paris: Chès la Ve de F. Chereau, aux 2 Piliers d'Or. n.d. c.115 x 170mm. Five engraved plates including pictorial title. Chedel (1705-1763) was prolific but this first book of Fantaisies and Cartouches is scarce. Two copies of the Second Book are recorded (at the National Gallery of Scotland and the Sterling Morton Library) but we have located no copies of the Premier Livre.

Although all the engravings in this collection are fine, the most important artist represented here is Jean Pillement. From a family of painters, Pillement trained as a painter in the manner of Watteau and Boucher before working as an ornament designer at the Gobelins tapestry factory. He was Court Painter to the King of Poland and lived for ten years in London where he contributed to the growing taste for the Rococo and Chinoiserie. He was endlessly inventive producing whimsical and charming designs that were used for wallpaper, architecture, silver and furniture. As a painter, he was highly regarded: he was Marie Antoinette's personal painter at Petit-Trianon; he was admired by William Beckford and, after Pillement's death the Duke of Wellington bought three landscapes for Stratfield Saye where they still hang.



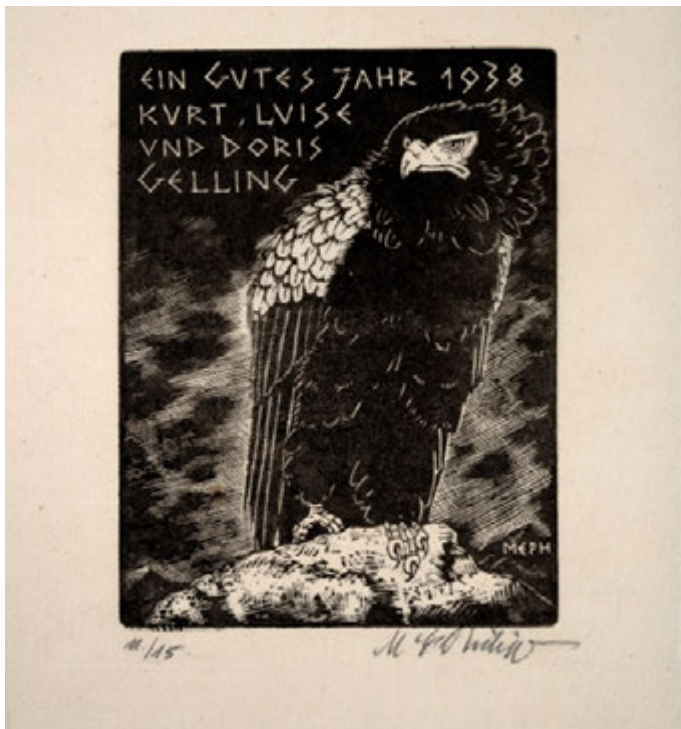
Multum in parvo: a collection of small prints by M.E. Philipp, a master of the Ex Libris

39

PHILIPP, M.E. An archive of etchings and woodcuts. [Dresden]. Various dates,

[3314] £4,750

An extensive collection of work by the Dresden artist M.E. Philipp who signed himself MEPH. 174 small prints mostly signed with varying small limitations. There is one engraved self-portrait and one original sketch. The main collection of small prints falls into two broad categories. First is a set of ninety-six mounted bookplates made for various clients. Thirteen of these are in duplicate (or in a slightly different state) so there are eighty-three separate images. There are four unmounted duplicates. Second is a collection of seventy-eight mounted prints for greetings cards, business cards, change of address cards, New Year wishes and wedding anniversary notices. Seven of these are in duplicate (or in slightly different states) and unmounted. There is one original sketch which is a study for one of the prints. The collection also includes an engraved self portrait by Philipp. The mounts were specially made for Philip and are printed, at the foot, "M.E. Philipp, Dresden". The prints are loosely mounted with tape at the head of print. The collection is mostly made up of etchings by Philipp but also includes colour woodcuts and copper engravings. They are all in excellent condition having been housed in two folders with their slipcases. Philipp's work ranges from Art Nouveau poster style, through the fine line of the Rococo to Beardsleyesque erotica. The collection belonged to Philipp himself. It was part of his own archive and represents his record of work done for clients over a long career. The collection was then passed to the great commissioner and collector of bookplates, Gianni Mantero who left it to his nephew.



Martin Philipp was born in 1887 and attended art college and the Art Academy in Dresden. Philipp's particular talent, noted by his teachers, was for small scale prints and drawings, especially of animals: Philipp spent much of his time as a student visiting the local zoo. Many of his prints contain charming and humorous studies of owls, emus, cats and especially monkeys which seemed to hold a special fascination for him. The original sketch in this collection is of a monkey. The cactus also makes an appearance - he was a keen collector and cultivator. And there are landscapes, portraits and domestic scenes: the range of subject matter is wide. Philipp's work, at first glance, seems modest and somewhat minor key, which is often the case with small scale engravings and woodcuts and, after all, a lot of these prints in

this collection are greetings cards (particularly for New Year) or address notices so are intended for wholesome family consumption. But there is another side to Philipp which found expression in many of his bookplates. It is as a designer of Ex Libris that he is perhaps now best known and here he could indulge the private passions of his bookish clients. There is much erotica on display here from the fairly gentle to rather fruity. It is thought that he produced about 130 bookplates so this collection of eighty-three prints represents a sizeable proportion of the whole. Philipp clearly enjoyed the somewhat esoteric world of the Ex Libris with its obsessive collectors and their tendency to swap plates with each other as stamp collectors do. One of Philipp's clients was Gianni Mantero.

One of the twentieth century's greatest collectors of Ex Libris

40

CHIESA, Carlo and Ernesto Guffanti. *In Memoriam Gianni Mantero 60 Ex Libris Originali Omaggio di Sessanta Artisti*. Lugano and Como: Published by the editors. 1985.

[3315] £475

Limited edition, number four of one hundred. Signed by Carlo Chiesa and Ernesto Guffanti. Issued to mark the death of Gianni Mantero in 1985. Housed in a beige linen covered wooden folder with a cardboard pouch to hold the contents. Gianni Mantero's signature is printed in black on the upper cover. The contents are a booklet and collection of Ex Libris bookplates. The booklet is formed of eighteen leaves of cream paper folded in two and tied with a silk and wool thread. The text is printed on the recto of each folded sheet. Three leaves have book plates pasted onto them, one of which is a self portrait by Gianni Mantero himself.

The text includes a short note on Mantero's life and brief recollections from seven of the artists who made bookplates for this *In Memoriam* collection. There is a list of the artists represented. Issued with a portfolio of sixty Ex Libris bookplates designed by sixty artists and printed in memory of Gianni Mantero in the year of his death, 1985. The prints are pasted onto a sheet of cream paper folded in two (measuring 210x148mm when folded) with the name of the artist printed on the verso of the front leaf, opposite the bookplate. Lacking the bookplate designed by Oswin Volkamer (although his portrait of Mantero is in the book) but the collection does include an additional very attractive colour woodprint bookplate by Ernesto Guffanti. There are two patches of waterstaining on the front cover of the booklet and a tiny hole but overall the entire collection is in excellent condition and the bookplates are immaculate. A lovely collection in

memory of one of the great commissioners and collectors of Ex Libris of the twentieth century. Worldcat records just one copy, in Italy.

Gianni Mantero (1897-1985) grew up in Como where his mother ran a successful textiles business. The only member of his family not to work in the textile industry, Mantero trained as an engineer and used that background to begin a career as an architect rooted firmly in the Modern Movement. His work, found mainly in Northern Italy, clearly shows the influence of Loos and Gropius. For the bibliophile, though, Mantero's importance lies in another artistic field, that of the bookplate. Mantero was perhaps the greatest collector of bookplates in the twentieth century, commissioning scores of graphic artists to design Ex Libris and so expanding the possibilities and the markets for the art form. In 1946 Mantero founded the Bianco e Nero Ex Libris (BNEL), the Italian society of bookplate artists and collectors. He was instrumental in organising, in 1953, the first International Ex Libris Congress in Austria with the intention of bringing together artists and collectors to exchange ideas and designs. Following the success of the early annual meetings,



FISAE (International Federation of Bookplate Amateurs and Associations) was founded in 1966. The aim of FISAE was to bring together national bookplate societies. Gianni Mantero was the Federation's first president. Among Mantero's many achievements perhaps his most lasting (certainly to the world of books) is his recognition that a small print designed to advertise ownership of a book could be a unifying force.

Chandos Leigh's copy with his bookplate

41

SHELLEY, Percy Bysshe. *Posthumous Poems*. London: Printed for John and Henry L. Hunt 1824

[3429] £2,500

First edition. 8vo. 210x130mm. pp. xi, [3], 415 [1bl]. Bound with the advertisement and errata leaf. Contemporary tan grained calf, rebacked with joints strengthened, possibly by H.T.Cooke of Warwick who was connected with the Leigh family and the rebacking is characteristic of other books from the Stoneleigh Abbey Library. Blind tooled border to covers, edges of boards decorated in gilt. Five raised bands, second compartment lettered in gilt. Some marking to the covers and very slight wear to the corners but otherwise a very good copy. Internally near fine save for some staining to the blank preliminary leaves and blank end leaves and some slight foxing in places. Front pastedown has the armorial bookplate of Chandos Leigh (1791-1850).

The book was held in the library at Stoneleigh Abbey where it remained until the sale of the library in October 1981. Chandos Leigh was a school friend of Byron and close to Leigh Hunt in whose literary circle Keats and Shelley moved. Chandos Leigh was also a friend of Mary Shelley and together they provided Leigh Hunt with financial support. Chandos Leigh also arranged for the Vicar of Stoneleigh to act as private tutor to Percy Florence Shelley, the son of Mary and P.B.Shelley. The bonds that linked Shelley, Mary, Leigh Hunt and Chandos Leigh were so close that one is forced to speculate that perhaps this volume was a gift from Mary who selected the *Posthumous Poems* and wrote the intense and combative preface in support of her husband. Famously, of course, publication was halted by the late poet's father (but not before three hundred copies had already been sold) who threatened to withdraw Mary's allowance if she did not withdraw the

book and publish nothing further by or about Shelley.

This copy is annotated, mostly with under- and side-linings in pencil but there are also several alternative readings of the translations (particularly Faust) noted in black pen. It is probable (although we have been unable to confirm it) that these annotations are by Chandos Leigh himself. A very good association copy cementing an important set of literary relationships and, in particular the touching one between Leigh and Mary Shelley.



Bookplate of “Lady Macbeth”

42

GORDON CRAIG, Edward. Bookplate of Ellen Terry. 1899

[3244] £250

Woodcut on beige paper, mounted on cream card with grey surround in gold painted wooden frame. The bookplate measures 180x122mm, and the frame 295x230mm. Some previous creasing on the bookplate but otherwise very clean and in excellent condition. The bookplate shows a street plan of the town of Winchelsea, near Hastings in Sussex. The name “Winchelsea” is at the head of the plate and at the foot is “Ex-libris: Ellen Terry”. In the bottom left corner is printed “GC 99” with a small simple flower device. The only other words are “Tower Cottage” which was Ellen Terry’s house in Winchelsea. There are five different versions of this bookplate made in 1898 and 1899 and it is sometimes found handcoloured. It is the first bookplate to show a map.

Edward Gordon Craig was the son of the great Victorian and early twentieth-century actress Ellen Terry, famously painted by John Singer Sargeant as Lady Macbeth. Gordon Craig was, himself an actor and director, radically reshaping stage design in the light of modernist aesthetics. His father, to whom his mother was not married, was the architect Edward William Godwin, a Ruskinian turned Morrisian and a pioneer of Japanese taste in England where his most celebrated client was James Whistler.

Gordon Craig moved in artistic and theatrical circles all his life, a true bohemian. Amongst his lovers were



a violinist, a poet and the dancer Isadora Duncan. He was a fine artist and designer as demonstrated by the large number of bookplates he created, not least for his bibliophile mother.

This charming and homely plate has all the hallmarks of the Arts and Crafts aesthetic - the woodcut, the antiquated typeface and the domesticity.

A handsome binding belonging to the most important female collector in Europe.

43

CAESAR, Gaius Julius. [Edited by Henry Homer] *Caii Julii Caesaris. Omnia Opera Sumtibus Editoris excudebant Londini* M. Ritchie & J. Sammells M.DCC.XC

[3234] £1,500

Veneunt Apud T. Payne. London: M. Ritchie & J. Sammells 1790

Two volumes. Large 8vo. 243x149mm. pp. [ii], 422; [ii], 441, [1].

Contemporary red straight-grained morocco, gilt and blind. The covers are decorated with a gilt border of a Greek key design framed by single lines with a gilt fleuron at the corners. Inside this gilt border is a blind tooled leaf roll



border with a leaf design in the corners. Flat spine with four artificial raised bands, lettered in gilt to second and fourth compartments with place and date of publication in gilt to foot of the spine. The remaining compartments are decorated with a leaf and flower pattern against a dotted background, all in gilt. Turn-ins with gilt decorative roll. Marbled endpapers, all edges gilt. Slight

rubbing to the joints and head and foot of the spine.

In every respect this is a beautiful, classically restrained binding in excellent condition. The binding is unsigned and we have been unable to identify the binder with certainty but it has the characteristics associated with

the German émigré binders of the late eighteenth and early nineteenth centuries and our tentative conclusion is that it may be by Staggemeier. Much of the tooling suggests his work: small flowers on a dotted background, the Greek key border, the simple laurel roll on the turn-ins. Frances Richardson Curren, whose book this was, is known to have used Staggemeier. Indeed, he is, with Roger Payne, the only binder mentioned by name in C.J.Stewart's 1833 Catalogue of Curren's library. Volume One has the frontispiece portrait of Caesar, two folding maps "Tabula Geographica" and "Gallia Vetus" and a double page engraved plate of the bridge built by Caesar in ten days to cross the Rhine. Volume Two has the engraved double page map of Hispania.

With the supplementary commentaries attributed to Aulus Hirtius et al.

The front pastedown has the armorial book plates of Mathew Wilson and his grand-daughter Frances Mary Richardson Curren. As a young woman, Frances inherited two fortunes and a large country house in North Yorkshire (Eshton Hall) containing Mathew

Wilson's fine and important library. She then did what all rich people should do: she collected more books. Frances's library at Eshton was regarded as one of the best in England and Curren herself, according to the great bibliographer Thomas Dibdin, the most important female collector in Europe. It is uncertain whether Frances ever suffered from the bibliomania described by Dibdin in his famous 1809 book on the subject, but we do know that she declined an offer of marriage from Richard Heber who really was a bibliomaniac. He was probably more interested in her library than in Frances herself but as she, too, seems to have preferred the company of books, she wisely remained single. She was a generous patron and benefactor, to Heber himself but most notably to the Bronte family. Curren's collection numbered about twenty thousand volumes at her death (in 1861). In the introduction to his catalogue, Stewart wrote that "the books individually are in the finest condition, and not a few of them in the richest and most tasteful bindings". This copy of Julius Caesar's *Works*, edited by the short lived but brilliant (and wonderfully named) classicist Henry Homer, perfectly fits Stewart's description.

ESTC. 136732

“So great and desirable a work”. Dr Johnson’s Dictionary from the Library of a pioneering Scottish female bibliophile

44

JOHNSON, Samuel. A Dictionary of the English Language In which the Words are deduced from their Originals, and Illustrated in their Different Significations by Examples from the best Writers. To which are prefixed, A History of the Language, and An English Grammar. London: printed by W. Strahan, for A. Miller, T. Longman [and others]. 1765

[3324] £2,500

Third edition. Two volumes. Folio. Unpaginated but collates complete. Volume I: A-Kyd; Volume II: L-Z Contemporary reverse calf, raised bands to



spine, original morocco label lettered in gilt. Some wear to the spine and joints are cracked but holding firm. Chipping to head and foot of spine. Internally fine, with a repair to one leaf only (C1 of volume one). The front pastedown has the armorial bookplate of “Plummer of Middlestead” and the label of the library at Sunderland Hall. This is a very nice, unsophis-

ticated copy of Johnson’s dictionary which tells an interesting story about the place of women in the very male world of 18th century bibliophilia. The Selkirk Subscription Library, when it was founded in 1772, had only one female member. This was Jane Plummer, the daughter of Andrew Plummer, the laird of Sunderland Hall and the Middlestead Estates near Selkirk in the Scottish Borders. Andrew was a prominent figure in the social and academic life of Edinburgh and the Borders. He had studied medicine at the University of Leyden and was elected one of the founding Professors of Medicine at the new Medical School in Edinburgh in 1726.

Although there were subscription libraries which women could join, there were some that expressly excluded them. It seems that Selkirk’s Library was one of the latter. Jane Plummer was probably only admitted by virtue of her distinguished (by this stage, late) father and her important, and learned, family generally. But this, of course, does not alter the fact that she wanted to join the Subscription Library and pushed to do so. A manuscript note on the front pastedown records the purchase of this copy of Johnson’s Dictionary in 1767, five years before the founding of the Selkirk Subscription Library. One hopes that Jane studied the Dictionary closely

in those five years arming herself with enough verbal ammunition to fight her way in to the masculine world of books and book collecting.



An egotistical erotomane

45

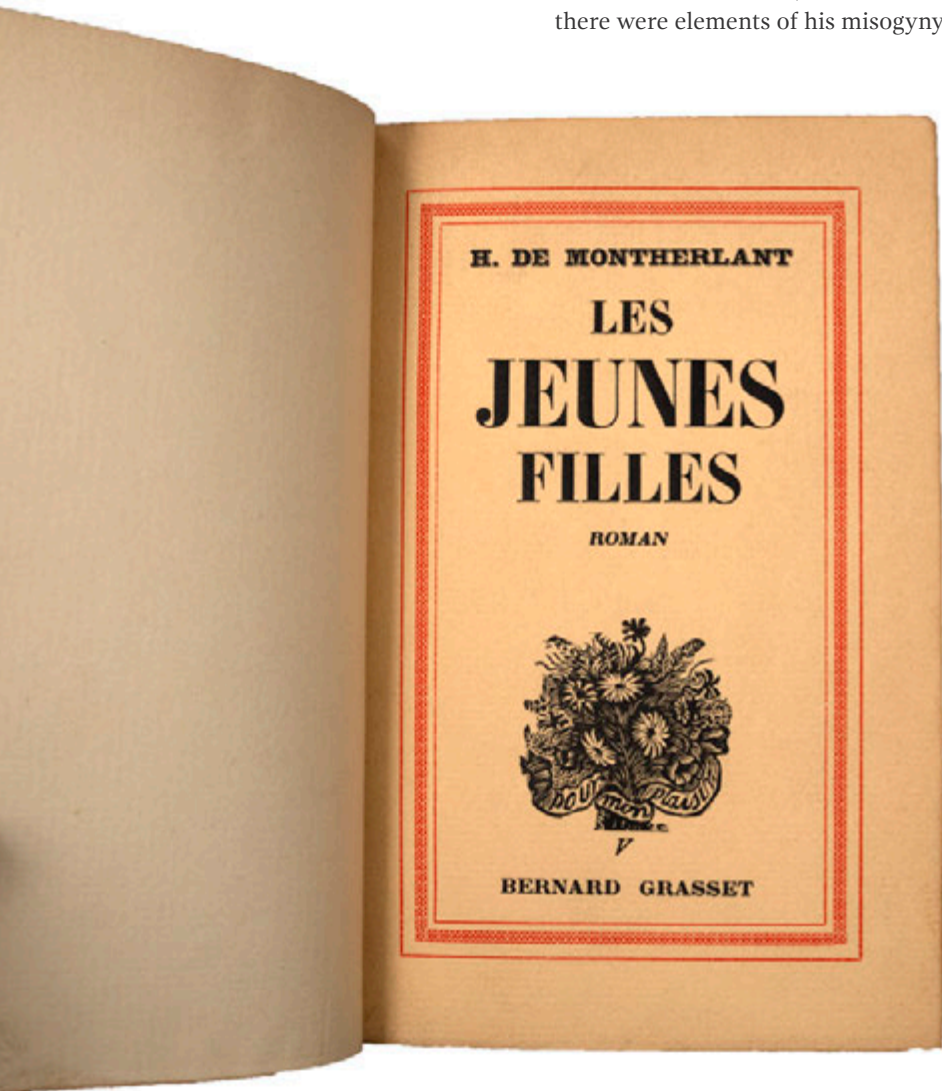
MONTHERLANT, Henri de. *Les Jeunes Filles, Pitié pour les femmes, Le Démon du Bien, Les Lèpreuses*. Paris: Bernard Grasset. 1936-1939

[3419] £1,000

First editions. Four volumes. 8vo, 182x115mm. *Les Jeunes Filles*: pp. 297, [3]; *Pitié pour les femmes*: pp. 286, [2]; *Le Démon du Bien*: pp. 281, [3]; *Les Lèpreuses*: pp. 332, [2]. Original wrappers bound into near contemporary red half morocco, marble covered boards. Four raised bands, spine lettered in gilt, top edges gilt, marbled endpapers. Some very minor rubbing to spine but otherwise a near fine set. Internally fine. *Les Jeunes Filles* and *Pitié pour les femmes* are exemplaires de presse (review copies).

Cyril Connolly in *The Modern Movement: 100 Key Books from England, France and America 1880-1950* writes that “these four brilliant novels in which the narrator is a typical cad-artist of the between-war vintage, are written in Montherlant’s pellucid and crisp style”. The cycle records the attempt of the free-spirited protagonist Costals (a writer) to avoid the advances of two women keen on marriage. Widely regarded as a work of startling misogyny there is actually more nuance at work here than we might initially think. Simone de Beauvoir, although highly critical of Montherlant, did concede that there were elements of his misogyny

that might be of use to women: “We should congratulate Montherlant for demystifying the eternal woman, because it is by rejecting the idea of womanhood that women can finally assert themselves as human beings.” Montherlant was a more subtle writer than many have been prepared to admit. He was, though, undoubtedly a misogynist but that was because he was a misanthrope - he made little distinction between the sexes. Costals emerges from *Les Jeunes Filles* as a venal bully (an egotistical erotomane is one description) before whom many people, not just young women, would become simpering wrecks. Costals is a modernist anti-hero in a novel written with modernist élan. Stefan Zweig regarded *Les Jeunes Filles* as one of most important novels of its time. We might describe it now as “problematic” which, of course, makes it interesting and worthwhile. Montherlant himself sounds like an acquired taste too but that will depend on your taste for Nietzschean, pederastic fascists.



Bookseller to the Ladies.

46

LA FAYETTE, Madame de (Marie-Madeleine Pioche de La Vergne) Zayde. A Spanish History, or Romance. Originally written in French. By Monsieur Segray. Done into English by P.Porter, Esq. The First Part [The Second Part] London: Printed for Francis Saunders 1690

[3228] £375

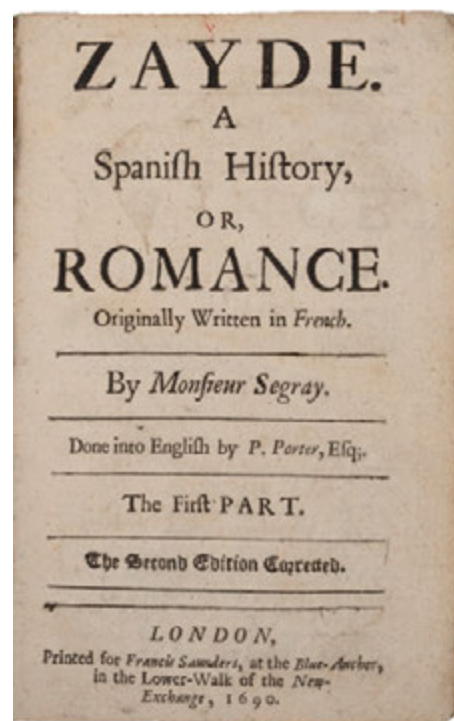
The Second Edition Corrected. 8vo. (163x104mm). pp. [8], 136, 129-271, [1, advertisement]. Contemporary mottled calf, spine compartments lavishly decorated in gilt, second compartment lettered in gilt and worn through in one small patch. Corners bumped, slight rubbing to joints. Internally very good. I3 is chipped at lower corner but does not affect text. Front pastedown has the armorial bookplate of The Right Hon. the Earl of Berkshire, Lord Marshal of England anno 1720. This is Henry Howard, 4th Earl of Berkshire (1686-1757) who was the Deputy Earl Marshal between 1718-1725. An excellent copy with a grand provenance. Two copies are recorded by ESTC in the UK and seven in the US.

Published in Paris in two parts in 1669 and 1671 and first translated into English in 1678, *Zayde* is set in ninth- and tenth-century Spain during the wars between Christians and Muslims for control of the Iberian Peninsula. It is a love story, describing the romantic trials of the young Greek woman, Zayde and the Spanish aristocrat Consalve who eventually marry after the obligatory series of obstacles have been overcome. Although this sounds typically formulaic, *Zayde* is a much more substantial contribution to the history of romantic fiction. It has been described as “standing at the critical juncture between traditional romance and early novelistic realism... a harbinger of the modern psychological novel”. The reader’s attention focuses less on the traditional elements of adventure and more on the intense exploration of emotional desire, jealousy and unhappiness together with particularly modern ideas of alienation, acceptance and assimilation.

Although the book is attributed to Monsieur Segray, it has long been accepted that it is by the Comtesse de La Fayette. Accordingly, *Zayde* is now recognised as marking, in the history of the novel, the development of a specifically female psychological sensibility. But perhaps this recognition was always there. This second edition contains a short but charming letter from Francis Saunders, the bookseller for whom the work was printed, with the title *Bookseller to the Ladies*. It is addressed to “Ladies” and recalls how Saunders was encouraged to reprint *Zayde* following the enthusiastic response to the first edition from Lady Anne Baynton. Presumably his reasoning was that if a lady as discerning and elevated as this enjoyed the book, then so would other ladies. The second

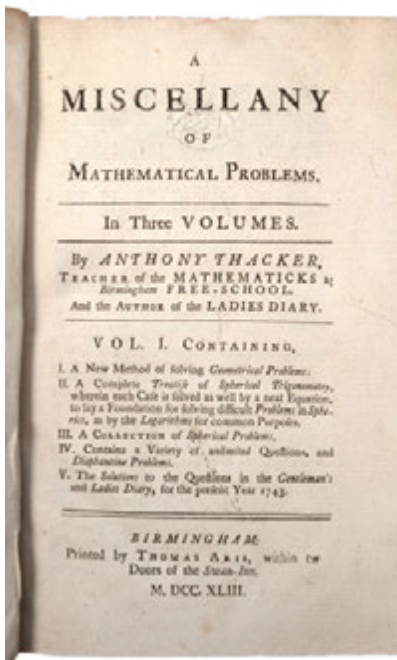
edition of *Zayde* thus offers an early example of gender targeted bookselling.

ESTC. R2525



THACKER, Anthony. *A Miscellany of Mathematical Problems. In Three Volumes. Vol. I. Containing, I. A New Method of solving Geometrical Problems: II. A Complete Treatise of Spherical Trigonometry, wherein each Case is solved as well by a neat Equation, to lay a Foundation for solving difficult Problems in Spherics, as by the Logarithms for common Purposes. III. A Collection of Spherical Problems. IV. Contains a Variety of unlimited Questions, and Diophantine Problems. V. The Solutions to the Questions in the Gentleman's and Ladies Diary, for the present Year 1743.* Birmingham: Printed by Thomas Aris. 1743

[3272] £950



First (and only) edition of *A New Method*. First edition (of two) of *A Treatise*. 8vo in 4s. pp. x, 210; viii [in fact, vi, lacking half title], 115 [1], [2]. Contemporary speckled tan half-calf, spine decorated with a gilt flower in each compartment save for the second which has a red morocco label lettered in gilt, marbled paper covered boards. A fine copy. The errata leaf of *A Treatise* is bound at the end rather than between signatures A and B as called for by ESTC. Front pastedown has the armorial bookplate of the Macclesfield Library, South Library, Press mark 179.F.2. A fascinating volume combining two little known and scarce works of popular advanced mathematics much of which was intended and published for women.

Anthony Thacker is described on the title page as a “Teacher of the Mathematicks at Birmingham Free-School. And the Author of the Ladies Diary”. Beyond this nothing is known about him apart from the fact that he died in 1744, the year after publishing *A Miscellany of Mathematical Problems*. There were clearly more books intended: *A Miscellany* ends after volume one despite claiming to be in three volumes; and the second work, *A treatise containing an entire new method of solving adfected quadratic*, was, it seems, largely conceived by “the late ingenious Mr. A. Thacker” but completed by William Brown, a teaching colleague of Thacker’s. *A Miscellany* consists of a series of mathematical “problems” as set out on the title page: *Geometrical Problems*, *Spherical Problems*, *Diophantine Problems*. The level would appear to be high, the very first “problem” being taken from “Sir Isaac Newton’s Geometrical Problems in his Universal Arithmetic”. The most striking aspect of the book is number of examples and problems which are taken from the *Ladies Diary* to which Thacker was a contributor. This almanack was launched in 1703 and in its early years contained recipes, housekeeping tips, thoughts on “love and marriage intermixt with delightful stories”. Ten years later it started to include mathematical puzzles and by 1720 these “problems” were a major part of the magazine, two examples from Newtonian infinitesimal calculus (or fluxions) appearing that year. Advanced mathematics continued to be a major part of the *Diary* until its demise

in 1840. In an age where women (at all social levels) received little formal education, works such as the *Ladies Diary* and Thacker’s two books offered a space for female intellectual exercise and, more importantly, they allowed women to engage with technically difficult subjects, such as mathematics, that were (and probably still are to an extent) regarded as the sphere of men. These books force us to rethink eighteenth century ideas of female learning. Moreover, Anthony Thacker and his colleagues, in eschewing academic gender stereotypes, should be viewed as educational heroes.

ESTC locates five copies of *A miscellany of mathematical problems* in English libraries, one in Ireland and three in the US. Four copies of *A Treatise* are recorded in UK libraries, one in the US.

ESTC. T101231 and T108647

Two women artists interpret the Masters

48

TURNER, Dawson. *Outlines in Lithography*. From a small collection of pictures. Yarmouth: For Private Circulation 1840

[3316] £750

First edition. Inscribed by Mary Anne Turner who, with her sister, did the drawings from which these lithographs were made. Limited edition of one hundred. Folio. pp. [4], 94, [4]. Fifty one full page lithographs made from drawings by Mary Anne and Hannah Sarah Turner, two of Dawson Turner's

for more on Palgrave). Robert Harry Inglis Palgrave was Palgrave's brother who must have inherited this book on Francis's death in 1897 and then passed it to his daughter Elizabeth. He was a distinguished banker the editor of *The Economist* and author of Palgrave's *Dictionary of Political Economy*. The

art to his daughters and a number of rooms in his house resembled an artist's studio. Turner's wife was, herself, a fine artist: the National Portrait Gallery has seventy eight etchings taken from her drawings. Clearly she and Cotman taught her daughters well as Mary Anne and Hannah Sarah became skilful artists



daughters. The original paintings were from Turner's own collection of work from the Italian, Dutch, Flemish and English masters. Original maroon cloth stamped in blind and lettered in gilt, "Drawing from Pictures". Bumping to corners, and wear to the edges, boards are somewhat marked and soiled. Recently rebacked with the original spine laid down. Internally in very good condition with some foxing. There are two gift inscriptions. The first is by Mary Ann Turner herself: "F.T Palgrave, with the love of his affectionate aunt, M.A.Turner. June 1859." The other reads: "Elizabeth Barker, with the kind love of her affectionate father R.H. Inglis Palgrave. 11 June 1898." Francis Turner Palgrave was the son of Mary Anne's sister Elizabeth and best known as the founder and editor of *The Golden Treasury* (see item 57 below

front pastedown has the armorial bookplate of Rowland and Elizabeth Barker. A nice copy with an interesting set of inscriptions and associations. The plates are printed by J. Graf, printer to Her Majesty. The descriptions of the original paintings are by Turner's wife Mary Dawson Turner (née Palgrave) and the commentaries are by Turner himself.

Outlines in Lithography was a family production and, as such, reflects the atmosphere in the Dawson Turner household, one that made an important contribution to the role of women artists. Turner was renowned for his tireless commitment to learning and, unusually for his time, he ensured that his seven daughters received as good an education as his four sons. He employed John Sell Cotman to teach

themselves as we can see from these prints. The artists copied here reflect the tastes of a Norfolk gentleman of the nineteenth century: there are seven works by John Crome (who was Mary Dawson Turner's teacher), five by David Teniers Junior, and many works from the Dutch and Flemish schools (always popular in East Anglia) and some from the great Italian masters, Giovanni Bellini, Titian, Guido Reni and Annibale Carracci. Loosely inserted are two prints made from drawings by other artists and it is striking how much better those of the Turner sisters are. "In all, the Turner women produced thousands of drawings and etchings, and they testify to women's capacity for sustained artistic production and technical proficiency". (Nancy Tuana. *The Less Noble Sex: Scientific, Religious, and Philosophical Conceptions of Woman's Nature*)

Kitchens and Philanthropy. An aristocratic association copy

49

RUMFORD, Count [Benjamin Thomson, Reichsgraf von Rumford]. *Experimental Essays, Political, Economical, and Philosophical. Essay X. Part I On the Construction of Kitchen Fire-Places, and Kitchen Utensils, together with Remarks and Observations relating to the various Processes of Cookery and Proposals for improving that most useful art.* London: Printed by A Strahan for T. Cadell Jun. and W. Davies. 1799 Questions in the Gentleman's and Ladies Diary, for the present Year 1743. Birmingham: Printed by Thomas Aris. 1743

[3422] £1,250

First edition. Inscribed to Viscountess Palmerston. 8vo. 250x150mm. pp. vii [1], 94, [2bl]. Seven engraved plates (thirteen illustrations) by Wilson Lowry. Original pink paper covered boards, the upper cover being the title page. Recently rebacked with most of the original spine laid down, very good condition, with slight bumping and creasing to corners. Some foxing particularly to the margins of the plates and a single worm track from E2 to the end but otherwise very good internally. The three parts of *Essay X* were sold separately and also issued as Vol. III of Rumford's *Experimental essays* in various editions. Count Rumford's *Essay X, Part I* is a scarce work, Worldcat locating a copy at the Bodleian and ESTC recording a further two copies, at Cornell and the University of Oregon. The present copy is of particular interest owing to its associations.

The inscription reads: "Presented to the Lady Viscountess Palmerston by Ladyships most Obedient Humble Servant the Author. Broadlands 13th December 1799".

The inscription is more than just the mark of a friendship: within it is hidden a story of science, invention and philanthropy. Lady Palmerston (née Mary Mee) first met Rumford in 1793 when she and her husband were travelling in Europe. Rumford, who was born in America in 1753, showed an early interest in scientific experimentation. In 1776 unhappy with the Declaration of Independence, he left America for Britain where he carried out covert activity on behalf of

the British government. Returning to America, he raised a regiment in support of the King. His most famous act of military aggression was the destruction of a church to build fortifications and the use of gravestones to make baking ovens thus commencing a lifelong fascination with the design of kitchens and cooking equipment. In 1784, Rumford was knighted by George III and in 1792, he was made a Count of the Holy Roman Empire after nine years of service to the court of the Elector of Bavaria. Central to his work was the development of the humble kitchen stove. He recognised the dangers of poor heating and a poor diet and the stove helped solve both problems. He was also an expert on fireplaces and chimneys and one of his first experiments in creating an efficient chimney system was in 1795 in the Palmerstons' London house. In 1799, Lady Palmerston established a public kitchen and a "school of industry" for poor children in Romsey (near the family's country home of Broadlands where Rumford inscribed this book). This was designed to provide food for those affected by the shortages caused by the bad harvests of the 1790s. Her philanthropy was, in part, inspired by Rumford whose work in Germany was clearly and intentionally charitable. *Essay X* contains examples of his stoves made for prisons and hospitals in Munich.

In November 1799, Lady Palmerston bought kitchen equipment for her new ventures. She had seen Rumford's stoves and other equipment in the house of a friend and asked Rumford to equip her Romsey kitchen and school. In a letter of 26th November 1799 from Rumford to

Lady Palmerston, the Count explains how he has bought a grate, roaster, boiler and four ovens "for the purpose of cooking for the Poor who frequent your School of Industry". At the beginning of this letter Rumford reprimands the Countess for not having read "the Treatise I wrote expressly for your private use". This may either have been a manuscript of this current *Essay* or one of Rumford's earlier works on the subject. Either way, in this copy of *Essay X* with its inscription made when staying with the Palmerstons, he took the opportunity of cementing not only their friendship but their philanthropic links. Lady Palmerston was clearly grateful to Rumford for all his help and encouragement. In a letter to Henry Temple dated 24th February 1802 she wrote how she was "obliged to Count R for having put me in a way to do some good in a place which, too extensive for particular charity, I must do some on a large scale".

Presented to the Lady
Viscountess Palmerston
by her Ladyships most Obedient
Humble Servant
the Author
Broadlands
13th December
1799.



Blancmange for King William III: Cookery and Social Capital in early Eighteenth Century England

50

[Mary Finch, Countess of Aylesford] Cookery Manuscript n.p. n.p c1735

[3428] £6,500

Eighteenth century manuscript book containing 304 recipes for food (172pp) and a further 120 medicinal recipes (85pp). 257pp of manuscript in total. 189x155mm. Six further leaves of manuscript recipes loosely inserted. Bound in contemporary white vellum,

the title "Cookery & Confection" in later handwriting to spine. Upper cover has, in slightly faded contemporary handwriting, the title "Cookery & Confectionary" and the lower cover has the title "Medicinal", also in a contemporary hand. Some cracking to

the joint with the upper cover and wear to front edge of the same, marking to the vellum as usual but a nice binding in very good condition. Internally near fine save for some foxing and browning with all recipes clear and legible.

[continued overleaf]

when it is all bottled put
of double refined sugar
out of cork stop down
the cask you work it
that it get no air

end of Raisins put one
pound of Raisins to the
of raisins & give them
the stalks had the same
phness. Let the raisins
dry shinning it very
& los every gallon
of elder berry, here
with a fruit spread
re liquor to fill it
working

Lady
Nottingham

153
Raison wine
So Half a Hoghead take one hundred & a
half & twelve pounds of the best malaga
raisons & put them into a whole Hoghead
that has had white wine in it & knock
out one end of it & have a board made
to fit the end, that you may keep your
raisons under water, put to them twenty
five gallons of soft water but you must
not Boile yf water nor pick the raisons
let it stand five weeks shinning it well
every day with a stick then have ready
Half a Hoghead that has had white wine
in it & take a rag dypt in melted Brimstone
& burn it in the half Hoghead sealing it in
a pan in the Hoghead then draw off the
wine from the raisons & put it into the
Half Hoghead & stop it close then pour as
much water to your raisons as you think
you shall want

The first page is a list of expenses under the title "Lieut Genl Webbs Patent" and records entries such as "Bill signed by the Queen - 25-10-0" and "Private Great Seal - 2-00-0". It is unclear how this relates to the main content of the book which is introduced on the following leaf with the title "A List of the Huswifes contained in this Books" (sic). There follows a list of sixty-eight names few of whom conform to the generally accepted

William Howard (son of Lord and Lady Andover). As she was Lady Mary Finch between 1719 and 1736, this dates the collection to some point between these years and almost certainly, given the social purpose of the book, towards the end of this period, when Mary was in the marriage market. Although the prospective mother-in-law, Lady Andover is not mentioned in the list of "Huswifes", she does contribute a recipe - "To Dress a

the Finches were married or would marry. What Mary Finch, the Countess of Aylesford, was collecting here was not different ways of making cake but a network of social contacts and potential marriage partners for members of her family. But, as the Finches had connections to Court, other aristocratic families would, presumably, have been only too keen to engage in a bit of recipe swapping with Lady Aylesford whose



notion of a housewife. We find Lady Dowager Sunderland, Lady Bingley, Lady Orrery, Lady St Johns and the Duchess of Portsmouth. A few men are also included in the list of contributors: Lord Chesterfield and the Bishop of Ely. The name most fully described is "Lady Mary Finch my Lord Aylesford's Daughter son to the Countess Dowager of Aylesford". The use of the first-person singular possessive strongly suggests that the writer is the wife of Lord Aylesford. A close study of the Finch/Aylesford family trees identifies only one Countess Dowager living at the same time as a Lady Mary Finch who is also a daughter of Lord Aylesford. We are, therefore, confident that the compiler of this collection of recipes from grand households is Mary Finch (née Fisher) who married Heneage Finch (then Lord Guernsey and the son of the first Earl of Aylesford, the great statesman and lawyer and the son of the Earl of Nottingham) in 1712. Their daughter Mary was born in 1717 and Finch inherited the Aylesford Earldom in 1719 (at which point his mother became the Dowager Countess - she died in 1743). In 1736, Mary married

Leg of Veal". Lady Dartmouth tells us how to make onion soup, Lady Bingley creates Sugar of Roses, Lady Nottingham makes Raisin Wine, Lady Essex Mostyn explains how to Make Hams and Lady Halifax offers us White Veal Collops. After all this, we might be grateful for Lady Thanet's recipe for The Hysterick Water.

It is clear however that the recipes, delicious though they sound, provide only a part of the purpose of this book for it is striking how many of the names are related to each other and, more importantly are families into which

aunt by marriage (Lady Nottingham) had been a Lady of the Bedchamber to Queen Mary II. Among Lady Nottingham's contributions to this fascinating book is an explanation of "the method used in making ye Blanc Manger for King William". Rarely can a wobbly pudding have been freighted with so much social capital.

Margaret Finch: Queen of ye Gypsie Tribe

51

STRAEHO, John and Henry Roberts. Margaret Finch, Queen of the Gypsies at Norwood. London: Henry Roberts. 1742

[3445] £650

Engraved, hand-coloured portrait of Margaret Finch after a 1739 drawing by John Straeho. Print measures 270x215mm. Mounted and framed in a Victorian decorated frame (380x313mm). The portrait shows Margaret Finch sitting on the ground, her legs drawn up to her chest and her chin resting on her knees. She is accompanied by her dogs and is smoking two pipes. Beneath the image is printed a brief biography of "this remarkable person".

Margaret Finch was born at Sutton, then a village south of London, in about 1640 and spent a life "Traveling ye Kingdom, as Queen of ye Gypsie Tribe". Towards the end of her life she settled in Norwood, then wild, rural and a major gathering point for gypsies (hence Gypsy Hill). She lived in a hut built of branches at the base of a large tree. She was 108 when she died and had spent so much time sitting in the crouching position shown in this portrait that a special coffin had to be made as her body could not be straightened out. The cost of her lavish funeral was met by local publicans grateful to her for having attracted a stream of visitors to the area. "The Oddness of her Figure and ye Fame of her Fortune Telling, drew a vast Concourse of Spectators from ye highest Rank of Quality, even to those of ye lower Class of Life". A celebrity gypsy. Her genealogical links to the Earls of Nottingham and Aylesford are unrecorded.



A woman's place is...

52

[KENRICK, William]. *The Whole Duty of Woman*. By a lady. Written at the Desire of a Noble Lord. London: Printed for R. Baldwin, at the Rose in Pater-Noster-Row. 1753

[3313] £1,250

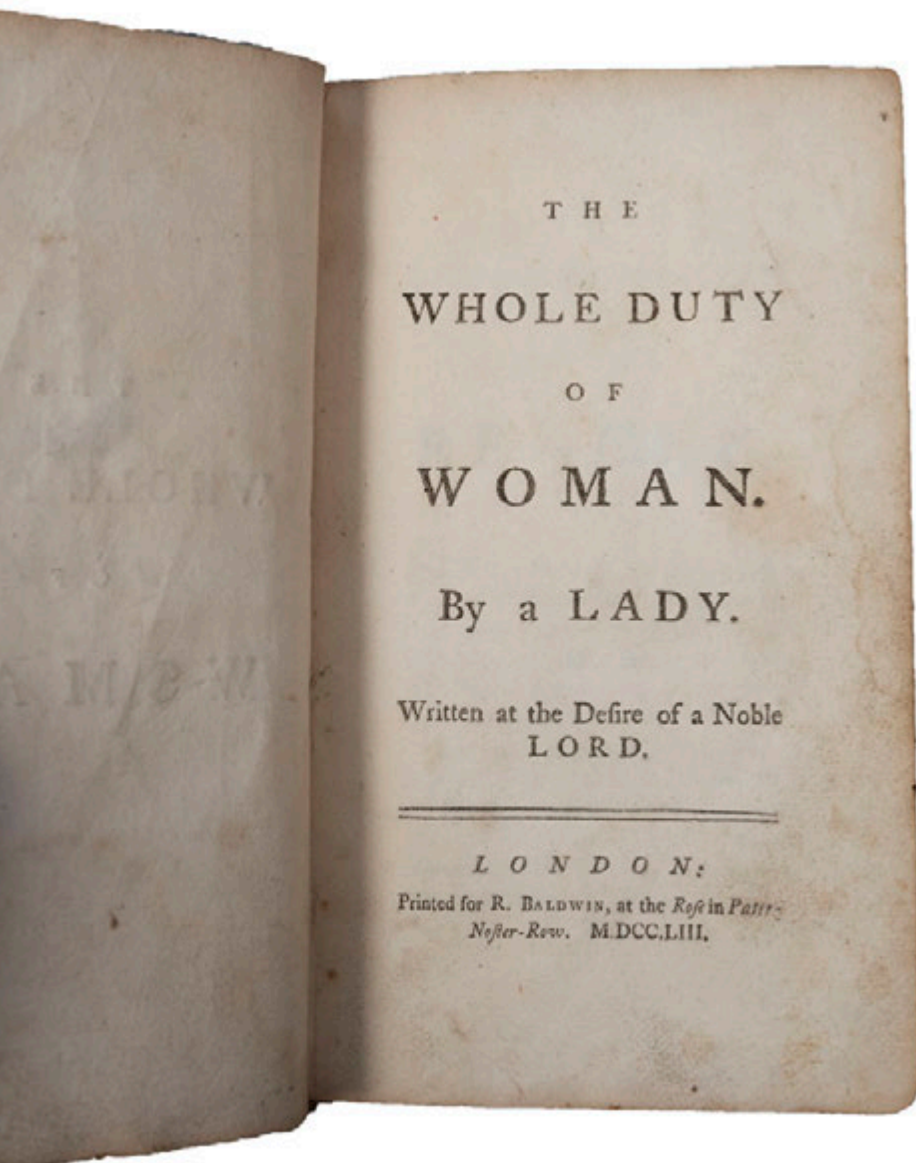
First edition. 8vo, 170x105mm. pp. xiv, [2], 88. Quarter calf, original paper covered boards, rubbing and wear to edges and corners with much of the paper covering worn. Rebacked, red morocco label, lettered in gilt. Foxing and browning and some ink marks, small tear to corner of E4 with no loss of text. Overall, in very good condition. Front pastedown has the ownership inscription of "Mrs Anne Cave, Barking

Alley, 1761" and, opposite, on the recto of the front endpaper is inscribed "Elisbeath (sic) Castell, I.D".

William Kenrick was a literary chancer. In 1751, Robert Dodsley had published, with great success, *The Oeconomy of Human Life*, a collection of short essays on correct moral and social behaviour, purportedly written by a Chinese philosopher. Kenrick, spotting an

appetite for moral guidance, wrote his own work, following Dodsley's model of brief pieces with single word titles such as "Modesty", "Reputation", "Frugality" and "Education". The title of Kenrick's book is taken from a seventeenth-century work and he published *The Whole Duty* anonymously, pretending that it had been written by a woman. The central idea, that correct behaviour in a woman is more likely to arise when encouraged by another woman, allows Kenrick to hide behind a feminine mask while, all the time, praising the sort of characteristics that men expect women to display. This results in his treading a very fine line between irony and offensiveness. Consider the essay on "Curiosity": "Seek not to know what is improper for thee; for happier is she who but knoweth a little, than she who is acquainted with too much".

The Whole Duty of Woman was a great success, running to five editions during Kenrick's life and remaining popular through the nineteenth century. However, it is hard to imagine a writer less appropriate than Kenrick to offer moral guidance. He has been described as "the black sheep of Grub Street" and he does seem to have been an entertainingly ghastly man. He published his *New Dictionary of the English Language*, heavily plagiarising Samuel Johnson's. He libelled Oliver Goldsmith, he spread rumours about David Garrick's homosexuality, he spent time in debtors' prison, and he picked fights with almost everyone he came into contact with: "he was rarely without a public enemy" (ODNB). Indeed, Kenrick so thrived on disagreement that, if no-one rose to his provocations, he would, pseudonymously, write an intemperate response to his own argument in order to generate a controversy. In other words, just the sort of person to tell your wife, daughter or sister how to behave.



...sixty years on the throne of the United Kingdom

53

Photograph of Queen Victoria at her Diamond Jubilee
London: Francis Frith and Co. 1897

[3441] £450

Photograph of Queen Victoria in her carriage outside St Paul's Cathedral during the celebrations for her Diamond Jubilee. Photograph measures 560x450mm (to top edge, top corners are rounded) in a cream mount and contemporary carved wooden frame (835x715mm). The photographs of Queen Victoria's Diamond Jubilee were printed and published by Francis Frith and Co, the firm founded by the great travel photographer in 1859 and which quickly became one of the largest

photographic companies in the world employing numerous photographers. Frith himself died in 1898.

As part of the celebrations for her Diamond Jubilee in 1897, Queen Victoria was driven in her State Coach to St Paul's where a service took place on the steps of the Cathedral. The Queen was too old and infirm and couldn't leave the Coach so her Bishops came to her. Crowds are everywhere, even in precarious temporary stands on the roofs of the

surrounding buildings. At the centre of the wonderful panorama is the Queen, tiny, almost invisible in the throng. But, of course, everyone was looking at her. The photograph is of her. Naturally, the Queen herself was perfectly aware of this. She wrote in her diary that it was "a never-to-be forgotten day... No one ever, I believe, has met with such an ovation as was given to me... Every face seemed to be filled with real joy".



Manuscript poem by Tennyson to Princess Louise

54

TENNYSON, Lord Alfred. *The Works of Alfred Lord Tennyson, Poet Laureate.* London: Macmillan and Co. 1884

[3320] £6,000

Four volumes. 8vo. 171x115mm. pp. Vol. 1: [4], vi, 313, [1]; Vol. 2: viii, 317, [1]; Vol. 3: vi, 396; Vol. 4. vi, 230. Frontispiece portrait of Tennyson in volume one. Full vellum, the corners of the covers are decorated with two crossed "L"s surmounted by a crown in gilt the monogram of Princess Louise Augusta of Schleswig-Holstein. (She was also known as Princess Marie Louise). The spine is decorated with two flowers and lettered in gilt. All edges gilt. White silk doublures with double fillet gilt borders of a wavy line inside a straight line with a flower device in the corner and turn-ins lavishly decorated in gilt. Front pastedown has the bookplate of Princess Louise Augusta.

The recto of one of the preliminary pages of volume one has a long inscription by Tennyson recording the gift of these volumes of poems, "together with a diamond crescent" to "her Highness Princess Louise Augusta of Schleswig-Holstein by Matrons, Sister and

Nurses of Great Britain and Ireland on the occasion of her marriage". The inscription records the appreciation of the nurses for the interest shown by Princess Louise Augusta's mother, Princess Christian (Helena) in their work. Helena was Queen Victoria's third daughter and so Princess Louise was a grand-daughter of the Queen.

Below this inscription is a four line verse by Tennyson addressed to the bride:

Take, Lady, what your Royal nurses give,

This full God-Bless-you with this book of song,

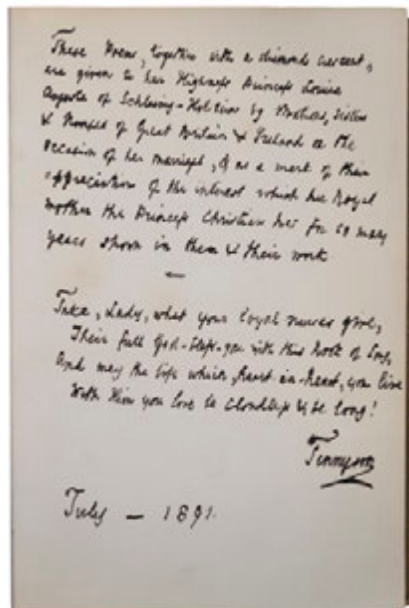
And may the life which, heart-in-heart, you live

With him you love be cloudless and be long!

July -1891

The marriage in question was to Prince Aribert of Anhalt. It was neither "cloudless" nor "long" ending in 1900 amid rumours of the Prince's relationship with a male servant. It transpired that the marriage was never consummated. The poor Princess then devoted herself to Royal and charitable duties and she commissioned Sir Edwin Lutyens to design Queen Mary's Dolls' House. She died in 1956.

The poem dedicated to the Princess is printed in Hallam Tennyson's memoir of his father which also records the gift to her of this copy of his works. Hallam also notes how his father would go for walks with Louise Augusta where they would engage in long conversations on numerous subjects including the writing of poetry about which, Hallam mentions, his father would say: "A crooked share, Madam, may make a straight furrow". Tennyson and the Princess were obviously good friends and it is striking that this book was so noteworthy to have been mentioned in such detail by Hallam. It is certainly a beautiful object and its Royal provenance and original composition by Tennyson provide a particular resonance. Tennyson was, of course, the Poet Laureate. His job was to provide poetry for Royal and State occasions such as marriages like this one. This verse is therefore a rare example of seeing the Poet Laureate at work. It also allows us to eavesdrop on what was clearly a close friendship between the poet and one of his Royal Patrons. Tennyson died in October 1892 and so was spared the sadness of witnessing the collapse of the miserable marriage which he so touchingly and enthusiastically endorsed with this poem to the Princess.

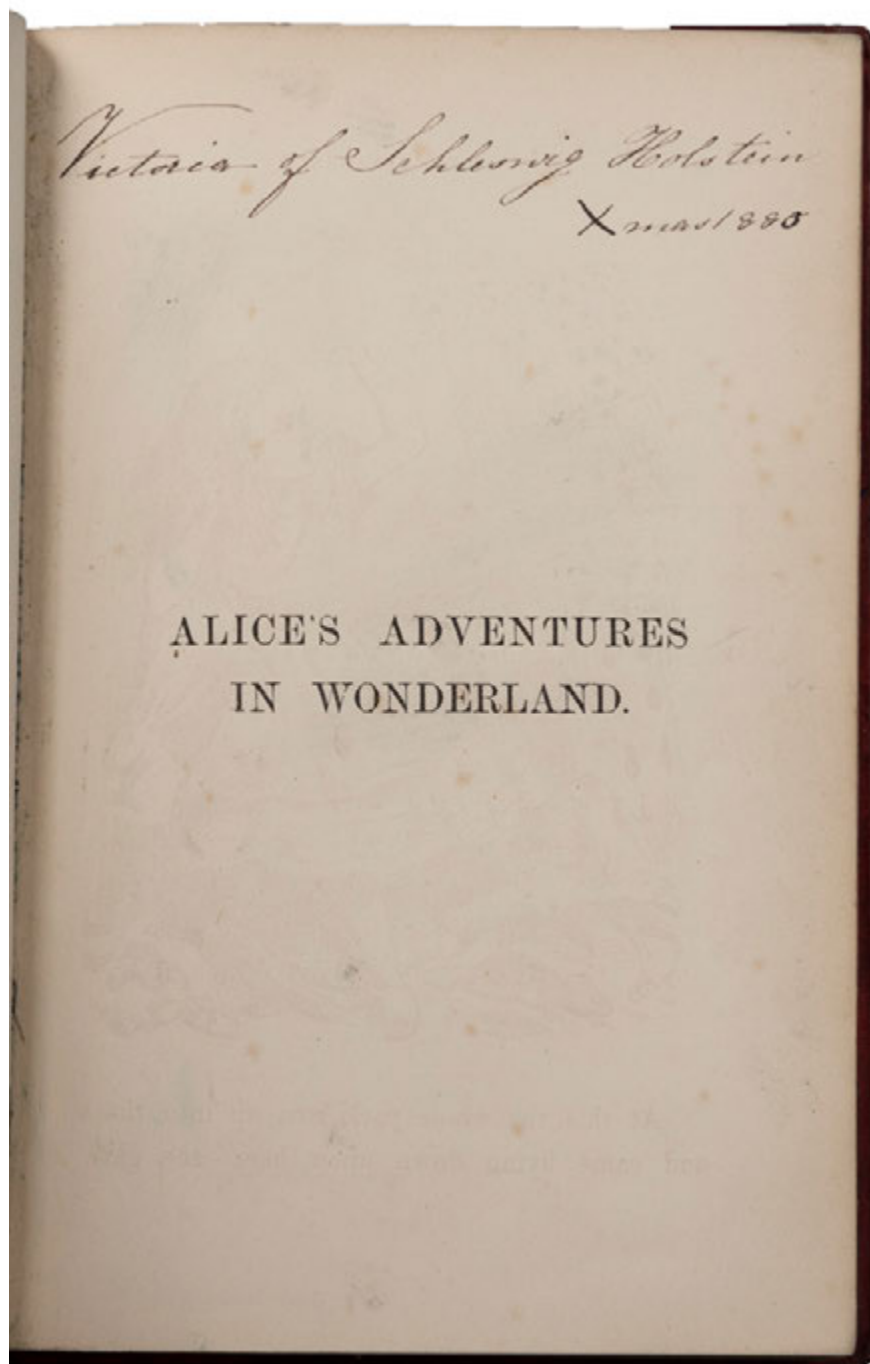


From the collection of one of Queen Victoria's Grandchildren

55

CARROLL, Lewis. *Alice's Adventures in Wonderland* With forty-two illustrations by John Tenniel. London: Macmillan and Co. 1880

[3325] £1,250



Sixty-fourth thousand. 8vo in 4s. 187x126mm. pp. [10], 192, [2]. Original maroon cloth, triple fillet border in gilt to covers. Centre of upper cover has an image in gilt of Alice cradling the pig in a circular triple fillet border in gilt. The lower cover has the face of the Cheshire cat in gilt in a circular triple fillet border in gilt. Spine lettered in gilt. All edges gilt. Rebacked with spine laid down. Some marks to the upper cover and slight bumping to the corners. Internally very good with only minor soiling in a few places. Half title is inscribed, "Victoria of Schleswig Holstein. Xmas 1885". The handwriting is that of Victoria herself. A very nice copy from the collection of one of Queen Victoria's grandchildren.

Victoria of Schleswig Holstein was known in the family as Thora and generally referred to as Princess Helena Victoria although she had, in full, six Christian names, of which Victoria was the first. She was born in 1870, the third child but eldest daughter of Prince Christian of Schleswig Holstein and Princess Helena who was Queen Victoria's fifth child. Princess Helena Victoria is, therefore, the sister of Princess Louise, to whom Tennyson wrote a short wedding poem (see previous item). In later life the two Princesses were very close, living together in London during World War Two. One of Princess Helena Victoria's godmothers was the Queen herself who is known to have been especially fond of Lewis Carroll's Alice books and so it is possible that this book was a Christmas present from the Queen to the Princess.

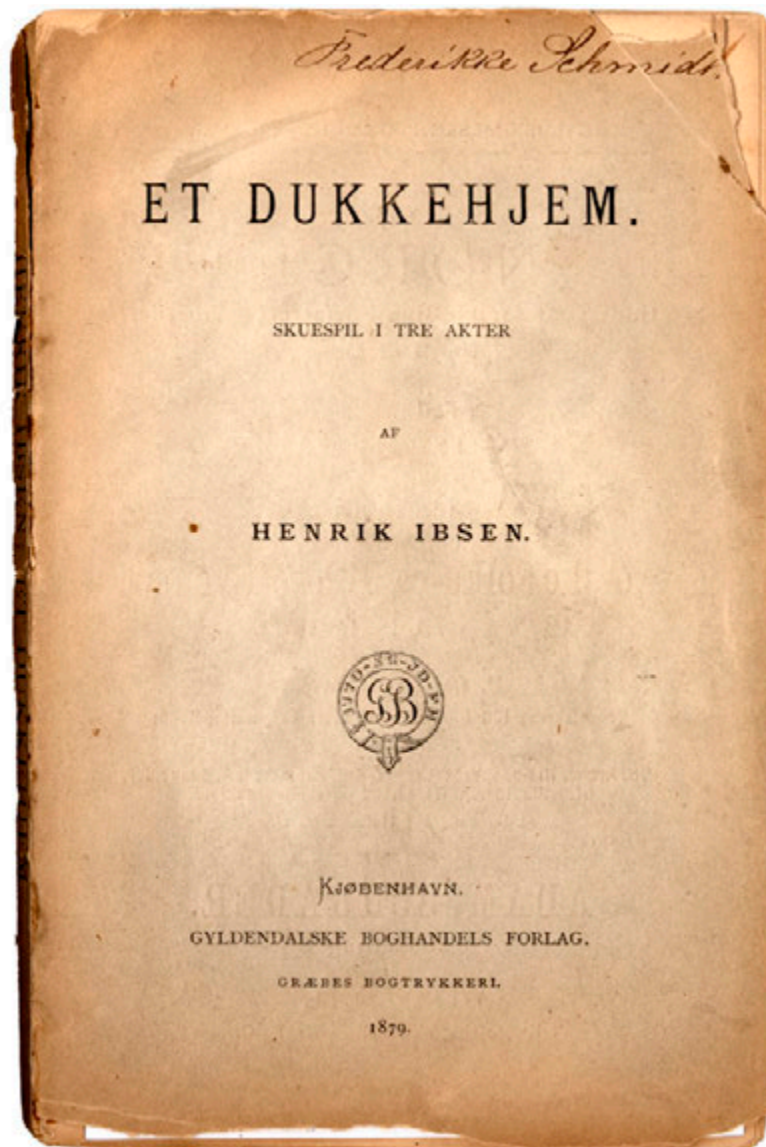
“A woman cannot be herself in modern society”. *A Doll’s House*: First Edition in Original Wrappers 56

IBSEN, Henrik *Et Dukkehjem* [*A Doll’s House*] Copenhagen: Gyldendalske Boghandels Forlag 1879

[2850] £1,250

First edition. 8vo (183x118mm), pp180. Original paper wrappers, printed in black. Pages lightly and evenly toned, Frederikke Schmidt’s neat ownership signature to top edge of front wrapper, and Doris Arentz’s to the top half-title, chips to spine head and extremities of the wrappers, front and back wraps sometime strengthened. A very good copy.

First edition in original wraps of Ibsen’s celebrated and controversial realist drama. *A Doll’s House*, which has been described by many as one of the most influential plays, is famed for posing the greatest challenge to contemporary audiences and mores, by shining the light of realism on questions of marriage and women’s roles in European society. George Bernard Shaw in his book *The Quintessence of Ibsen* declared that his plays were potentially more important to our modern society than Shakespeare’s, saying that “he gives us not only ourselves, but ourselves in our own situation”. The first German productions of the play in the 1880s altered the ending at the request of the producers, an act that Ibsen called a “barbaric outrage”. Ibsen’s influence on the whole course of modern drama may be indicated by the inclusion of his plays in the repertoire of every avant-garde theatre of his day. *A Doll’s House* precedes *Hedda Gabler* by eleven years, and copies such as this in wrappers are distinctly scarce.



“Pertinacious Devotion”. Presentation copy of *In Memoriam*

57

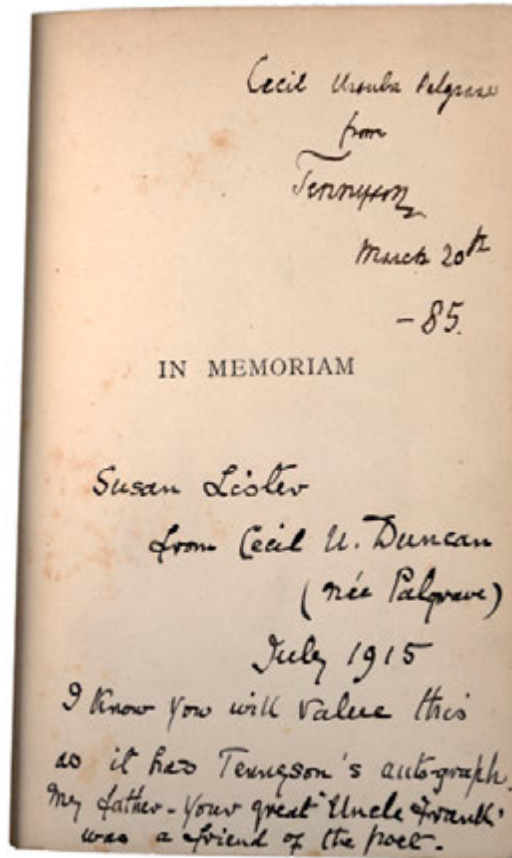
TENNYSON, Alfred, Lord *In Memoriam*. London: Macmillan 1884

[3284] £850

Inscribed by Tennyson. 8vo. 173x106mm. pp. viii, 212. Original green cloth, lettered in gilt to spine. Slight shelfwear and light rubbing to extremities. Internally very good. The half-title is inscribed at the top right corner: “Cecil Ursula Palgrave from Tennyson. March 20th -85”. On the same page is the inscription: “Susan Lister from Cecil U. Duncan (nee Palgrave) July 1915. I know you will value this as it has Tennyson’s autograph. My father - your great ‘Uncle Frank’ was a friend of the poet”.

These simple inscriptions mask an amusingly complex relationship between Tennyson and Francis Palgrave. The latter is, of course, best known as the editor of *The Golden Treasury of the Best Songs and Lyrical Poems in the English Language*, first published in 1861. He was, in fact, a civil servant who, in the ample spare time afforded him by his job, wrote novels, poems, acerbic art criticism and, “cultivated his passion for artistic and literary celebrities”. The most famous of these was Tennyson.

He first met Tennyson in 1849 (the year before the publication of *In Memoriam*). Palgrave soon became obsessed by the great poet particularly as Tennyson’s fame grew in the second half of the nineteenth century. In 1860, the two men toured Cornwall, searching for Arthurian sites for the *Idylls of the King*. Tennyson did not enjoy the trip: “all day long I am trying to get a quiet moment for reflection ... but before I have finished a couplet I hear Palgrave’s voice like a bee in a bottle, making the neighbourhood resound with my name, and I have to give myself up to escape the consequences” (Letter to William Holman Hunt quoted in ODNB). It



was during this tour that Palgrave first suggested the idea of the anthology that would become the *Golden Treasury*. Palgrave leant on Tennyson’s fame and influence to get the book published and many contemporary critics thought that it was principally the work of the poet, but it is clear from the manuscript that Palgrave made all the selections and often ignored Tennyson’s suggestions. By 1868, Tennyson had tired of Palgrave’s “pertinacious devotion” and began to avoid him. But Palgrave wouldn’t let the friendship go and, on Tennyson’s death, he approached his widow and son and appointed himself “one of the guardians of Tennyson’s reputation” in which capacity he burnt

30,000 letters including (agonisingly) those from Arthur Hallam to Tennyson. The ODNB entry for Palgrave states that Tennyson “dismissed” Palgrave in 1868 but there must have been some contact between the two men for this copy of *In Memoriam* to have been given to Palgrave’s daughter Cecil, although Tennyson’s laconic inscription on this undistinguished copy hardly exudes warmth. Whatever the truth of the friendship between the two men, the link with Tennyson was, as the later inscription from Cecil to her niece Susan demonstrates, clearly an important part of Palgrave family history.

Edward Clodd's copy with a Norman Douglas letter

58

DOUGLAS, Norman. *Old Calabria*. London: Martin Secker 1915

[3108] £750

First edition. 8vo. pp. vi, [ii], 352, 16pp complete 1915 catalogue of books from Martin Secker. 31 full page black and white photographs. Original green cloth with gilt snake design on upper cover and lettered in gilt to upper cover and spine. Presentation copy "To Edward Clodd: my Well-beloved from his loving disciple and wife. P.M.C".

This is Phyllis Maud Clodd (née Rope) who was Clodd's second wife, having been his secretary. Tipped in letter from Norman Douglas to Edward Clodd dated 13th August 1915 on headed note paper from "The English Review". The letter runs to 77 words and begins with Douglas saying how pleased he is to have heard that Clodd liked "Old Calabria". He goes on to say that had he known this earlier, he would have visited Clodd in Aldeburgh where Douglas had been staying only two weeks earlier. Edward Clodd was 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. In addition to Douglas's letter, the book has been annotated in a few places by Clodd in pencil and black ink. Newspaper cuttings about Douglas pasted in and loosely inserted. Very slight bumping to head and foot of spine and slight bubbling to covers and there is some foxing but otherwise a very good copy of a scarce book. This copy is in the variant binding with plain endpapers and the inserted publisher's catalogue.



The TLS article from July 4th 1952 which is loosely inserted in this copy, describes Douglas's travel books as "masterpieces" which set a new style to the genre. It describes how Douglas takes as his subject "the total nature of the area...its history, its customs, its geology, fauna and flora, its religious beliefs and its pleasures". "Perhaps the secret of the beauty which lies in those [travel] books is the obvious love he felt for the peoples and the countrysides of which he wrote".

The earliest treatise on the English common law

59

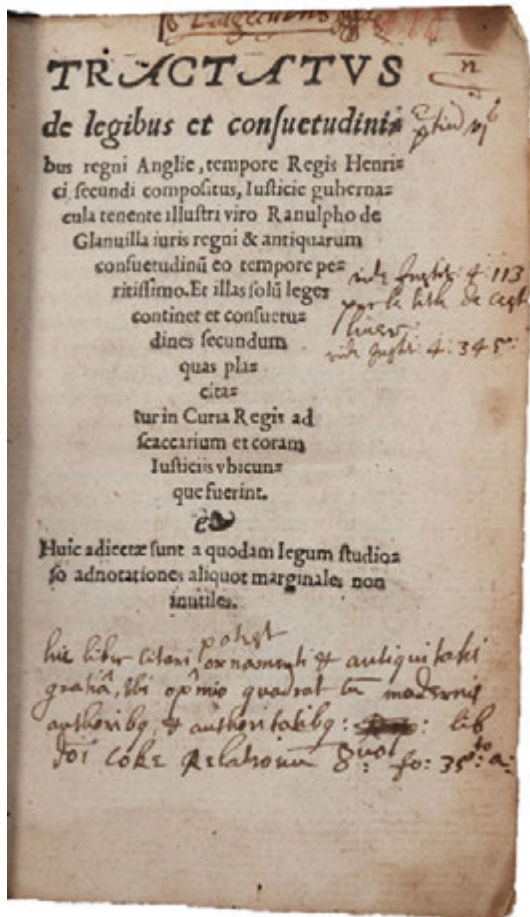
GLANVILLE, Ranulf de. *Tractatus de legibus et consuetudinibus regni Anglie tempore Regis Henrici secundi compostus, Iusticie gubernacula tenente illustri viro Ranulpho de Glanuilla iuris regni & antiquarum consuetudinū eo tempore peritissimo. Et illas solu leges continet at consuetudines secundum quas placitatur in Curia Regis ad scaccarium et coram Iusticiis vbicunque fuerint. Huic adiectæ sunt a quodam legum studioso adnotationes aliquot marginales non inutiles.* Londini: in aedibus Richardi Totteli [1554]

[3196] £4,750

First edition. 8vo. (128x80mm). [3], 5, 5-44, 43-113, [17] leaves. The pagination is a little haphazard in places but the book collates complete, A-R8, leaf P8

is blank. Early seventeenth-century calf recently and expertly, rebaked with corners repaired. Internally very good. Preliminary pages are two leaves

from the Bible. Title page has sixteenth-century handwritten notes in Latin and there are a few other notes in the same hand in the margins. Some other



It saw the centralisation of the administration of justice and accordingly the Tractatus is devoted, in large part, to explaining the correct use of royal writs (the mechanism whereby ordinary citizens were able to take action for the recovery of property or the righting of other civil wrongs). It is interesting that Glanville's work should have been revived in the mid-sixteenth century, at a time when legal administration was being extended and modernised. The success of Staunford's edition owed much to its championing by Sir Edward Coke, James I's Chief Justice and one of the great English jurisprudentialists. And so it is interesting that the manuscript note on the title page of this copy records Coke's praise, in his Reports, for Glanville's recognition of the antiquity of the English law, an antiquity Coke himself was keen to stress.

ESTC. S102455

marginal notes and underlinings. The first fifteen leaves have a very small worm hole in the upper margin affecting only four letters on one page. Some slight worming in the guttering of the margins of K7-N8 with no loss of text. Modest staining to gatherings D and E at the lower margins, not affecting text. A very good copy of one of the seminal texts of English jurisprudence and legal history.

This first print edition of Glanville's Tractatus was published by Richard Tottel in, it is generally thought, 1554. The editor is not named in this first edition although in the 1604 edition he is identified as Sir William Staunford (or Stanford), a judge and jurist during the complex and legally fraught reigns of Henry VIII, Edward VI and Mary Tudor. The original Tractatus is thought to have been completed between 1187 and 1189, in the reign of Henry II and is regarded as the earliest treatise on the English common law. Henry II's reign was a time of huge legal reform in England.

Bound with:

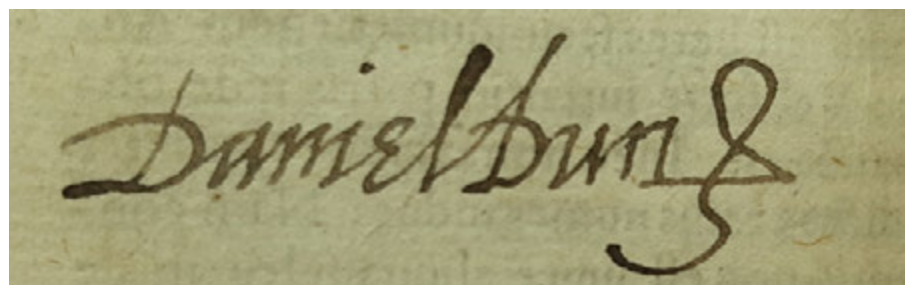
SAINT GERMAN, Christopher *Dialogus de fundamentis Legem Angliæ et de conscientia Per Christopherum de Sancto Germano communiter Seyngerman confectus, cuius mentio est in principio secundi libri Dialogorum inter sacræ Theologiæ Doctorum et Studentem Legum Angliæ.* n.p. [London] In aedibus Thomæ Wight 1604

8vo. (128x80mm). [4], 73, [3] leaves. Title page has the ownership inscription of Daniel Dun whose name appears again at the end of the work. Dun was an Elizabethan lawyer who was also the owner of the copy of Bracton's *De Legibus* (see next item). There are a few pencil underlinings. Some worming in the guttering of the lower margins with no loss of text. A very good copy.

Saint German's *Dialogus* was first published in 1523. No copies exist, making the 1528 edition the earliest surviving edition. There were several English translations during the 16th century before this second (or third) edition in Latin was published by Thomas Wright in 1604 containing Bale's biographical note and Saint German's will.

Described as "that most erudite of early Tudor lawyers", Christopher St German was born in 1460. Most of his life was spent in legal practice and scholarship. His *Dialogus*, more commonly known as "Doctor and Student", after the names of the two characters involved in the dialogue, is principally a discussion of the relationship between law and conscience. It is therefore seen as an early study in the development of equity in English jurisprudence. Until the publication of Blackstone's *Commentaries* in the 1760s, Saint German's work was an important student text book. After a life largely free of public controversy, Saint German, in his last decade (he died in 1540), became embroiled in the political and religious disputes of the day, engaging in a sharp pamphlet war with Thomas More over the culpability of the clergy for the divisions in English life at the time.

S103137



“The Crown and Flower of English Jurisprudence” owned by a leading Tudor and Stuart lawyer 60

BRACTON, Henry de *De Legibus et consuetudinibus Angliae Libri quinque; in varios tractatus distincti, ad diversorum et vetustissimorum codicum collationem, ingenti cura, nunc primu typis vulgati: quorum quid cuique inquit, proxima pagina demonstrabit.* London: Richard Tottell. (apud Richardum Tottellum). 1569

[3273] £10,000

First edition. 4to. 290x195mm. [16], 172, 175-444 leaves. (leaf 439, misnumbered 437). Pagination is as called for by ESTC, collates complete. Imprimatur at foot of title page, “Cum privilegio”. Early 17th century full legal calf, blind ruled to covers. Raised bands to spine, author’s name in manuscript on second compartment. Foot of the spine has some worm holes and wear with loss. Some rubbing and scuffing to covers. Internally excellent. Slight waterstaining and worm holes to the head of the gutters and worming to the lower right corner of last forty leaves. Tear to corner of leaf 3C4 with no loss of text, and a clean tear to leaf 3G4 covering the last ten lines of text but there is no loss of text. Contemporary ink annotations to initial blank and head of title page. Ownership inscription (scored through but clearly legible) to head of title page: “Daniel Dun, prec (i.e. price) xi.6”. An excellent copy with an important provenance of the work which surveyed and defined the English common law for the first time.

Described by F.W Maitland as “the crown and flower of English jurisprudence”, *De Legibus et consuetudinibus Angliae* (“On the Laws and Customs of England”) by Henry of Bratton (whence Bracton) represents, remarkably, given its great length and

the detail and density of the text, only part of the originally conceived work designed to explain and analyse (with all authorities fully cited and, in some instances, entire cases transcribed) the whole of the common law. Despite this, *Bracton* (the work is often referred to simply by the name of lawyer and priest generally accepted as the final editor and reviser of the manuscript) is about ten times longer than the only previous English legal treatise by de Glanville (see previous item). *Bracton*, although enormously important in the development of an English precedent-based approach to the resolution of legal disputes, draws also “on Roman law for some of the more abstract organizing principles of the treatise”. This use of continental civil law by Bracton neatly encapsulates the essential difference between English and Roman law, the latter operating in the empyrean of a priori jurisprudential theory, the former grounded solidly in the everyday, making its decisions by reference only to what has gone before. One hesitates to mention it but this difference in legal thinking identified in the thirteenth century resonates in the biggest question facing England and its relationship with the rest of Europe in the twenty first century.

In his great work, Bracton admonishes those he describes as “foolish and insufficiently instructed, who climb the seat of judgment before learning the laws”. Daniel Dun, whose copy this was, would, one thinks, have escaped

Bracton’s ire. It is not hard to see how *De Legibus* might have influenced Dun, a man of profound intellectual gifts and great practical skill as a lawyer and politician. Following the Reformation, England was moving in new directions, religiously, politically and socially. It was, in many ways, starting afresh as a nation although its newness owed much (in that very English way) to a reassertion and rediscovery of tradition. That *De Legibus* should have been printed for the first time in 1569 demonstrates the desire of contemporary English lawyers to encourage the study of a specifically English legal system. Elizabethan and Jacobean England was something of a golden age for jurisprudence, an age that witnessed the beginnings of the modern English legal system.

Daniel Dun’s ownership of *De Legibus* helps form a picture of where the most senior lawyers saw the roots of that system.

Born in 1544, elected a fellow of All Souls in 1567 and awarded his DCL in 1580, Dun (also Donne) was one of the leading ecclesiastical lawyers of the late sixteenth century. He held important legal posts in five dioceses including Winchester and Canterbury where he was Dean of the Arches for twenty years until his death in 1617. As well as his career in church law, Dun also presided over cases of commercial and maritime law including piracy and fishing disputes: English seamen at the time

were overly keen on attacking French ships and fishing in Danish waters. Dun clearly resolved the problems to the benefit of the English as, by 1609, he was president of the High Court of Admiralty, having been knighted in 1603. He was also MP for Taunton (in the 1601 parliament) and one of the first two MPs for Oxford University in 1604.

Although the handwriting marking Daniel Dun's ownership of the Bracton and the Saint German is different in each book (they came to us from separate sources), we are confident that both copies were owned by Dun. It is quite likely that the inscriptions were made by different people (perhaps one by Dun himself and the other by

a secretary or clerk) or perhaps Dun himself used a different handwriting style at various times. Either way, it is highly improbable that there were two men at this time called Daniel Dun each buying and reading (in Latin) complex, learned books on the law.

PMM. 89. STC 3475.



Presentation copy inscribed by Nelson Mandela

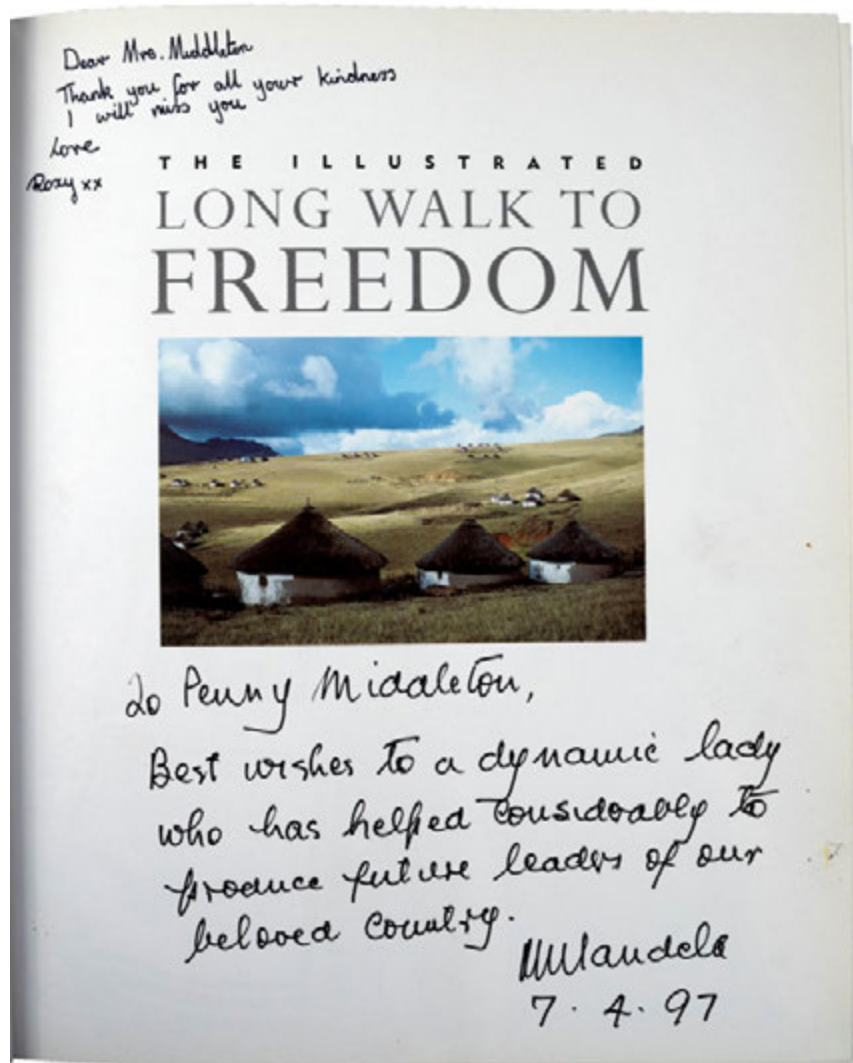
61

MANDELA, Nelson. *The Illustrated Long Walk to Freedom*.
London: Little, Brown and Company 1996

[3311] £2,500



First edition thus. 265x225mm.
pp.208. Original paper-covered boards illustrated on both covers with portraits of Mandela. In excellent condition. Original glassene dust jacket with a small closed tear to top edge of upper cover and some very slight chipping to head of spine. Internally fine. The title page is inscribed by Mandela: "To Penny Middleton, Best wishes to a dynamic lady who has helped considerably to produce future leaders of our beloved country. N Mandela 7.4.97". A further, touching inscription on the title page reads: "Dear Mrs Middleton. Thank you for all your kindness. I will miss you. love Roxy xx". A handwritten note by a previous owner describes Penny Middleton as a black teacher and says that on the date of the inscription, Mandela was giving a speech to the South African Communist Party. A superb copy of the autobiography of one of history's great figures but it is more than merely an autobiography: it is one of the most important accounts of the struggle for political and economic freedom and self-determination.



While signed copies of *A Long Walk to Freedom* are not uncommon, it is unusual to find one inscribed by Mandela and what makes this copy so important is that it is a presentation to a teacher. The early pages of Mandela's autobiography make it clear how much he owed to education. He was the first member of his family to go to

school, let alone university. It is therefore all the more significant and moving that this copy should recognize the role of teachers, such as the clearly inspirational Penny Middleton, in forming the future of the new South Africa.

The Politics of Sitting and Dressing.

62

Whites Only/ Net Blankes. South Africa

[3307] £2,000



Wooden sign (940x170mm). Metal plate screwed to each end, painted brown with white lettering, some traces of blue paint showing through. Cracked along the centre but still holding.

These unnerving signs were perhaps the most obvious manifestation of the day to day humiliation of “Petty Apartheid”. Politics, as it affects ordinary people in their ordinary lives, takes place at a mundane level, apparently far removed from the machinations of the powerful. Political power, at its most basic and most pernicious, is the state telling you

which bus to travel on, which beach to swim on and which bench to sit on. This sign is a political statement. It was removed, as an act of political protest from a bench in Kalk Bay on the Cape Peninsula on 15th March 1986. On the back is written in white ink “15.3.86 S.A.R. (rescued by) Giles. Kalk Bay”.

Sold with:

Anti-apartheid struggle T-Shirt. c1985. White shirt, printed in black with a man's face and the words “Wherever we go, however we look, Yes Means Yes

and No means No. You can Speak”.

T-shirts such as this were printed during the 1985 State of Emergency. Making them and even owning and wearing one could result in arrest and imprisonment without trial.

All of the proceeds of the sale of this item will be donated to a South African Educational Charity.

“A study of the human spirit in the fantastic and magical and the human soul in the metaphorical and physical”

63

JENKINS, Gerald. *It's After The End Of The World*.
London: Art Yard Limited 2019

[3447] £250

Signed limited, lettered Edition (one of twenty six copies) with a set of four giclée prints. 280x220mm. pp. 344. Illustrated throughout with 306 photographs. Printed on 150gsm Garda Matt Ultra FSC (Italian paper stock). Pale blue cloth hardback with metal foiling and laminate print to both covers, lettered in gilt to spine. Lower cover has a poem from Sun Ra printed in gilt. With publisher's belly band. Housed in a printed cardboard box. Unopened, new and in immaculate condition. The giclée prints, measuring 270x210mm are titled "A Certain Darkness Is Needed To See The Stars". They feature the actress Jodie Turner-Smith. The images are all by the photographer Gerald Jenkins and the text includes work from Sun Ra, Darius James (the author of *Negrophobia*), Little Annie Bandez (Annie Anxiety), the poet Norman Douglas and the handwritten lyrics by Kain The Poet (Gylan Kain) to his seminal work *Black Satin Amazon Fire Engine Cry Baby*. Described as a picture novel study of the human spirit in the fantastic / magical and the human soul in the metaphorical and physical in Five Chapters – being Oppression, Rainbows, Mythology, Cosmology, Salvation, this is a stunning book.

It's After The End Of The World takes its title from the 1970 song and album by Sun Ra, the great African American musician, mystic and pioneer of Afrofuturism. Sun Ra died in 1993 and Gerald Jenkins continues to photograph members of The Sun Ra Arkestra, the musician's ever-changing



band who perform his work.

It is Sun Ra's Afrofuturism (what has been described as "a musical tradition of performing blackness") that lies behind Jenkins's book. Long interested in Australian Indigenous peoples and the treatment of women of colour, Jenkins turns his attention here to broader questions of race, gender, spirituality, oppression and

liberation. For Jenkins, "untainted indigenous relationships with the Universe are so intimate and direct" and it is these that he is exploring here. As Michael Gonzales (a contributor to *It's After The End Of The World*) said in an interview with Gerald Jenkins in *Afropunk*, "Jenkins' images shook me, because they were so Afro-Everything — haunting, scary, fly and, most of all, inspiring".

From fascism to anti-apartheid

64

PITT-RIVERS George. *Weeds in the Garden of Marriage*. London: Noel Douglas 1931

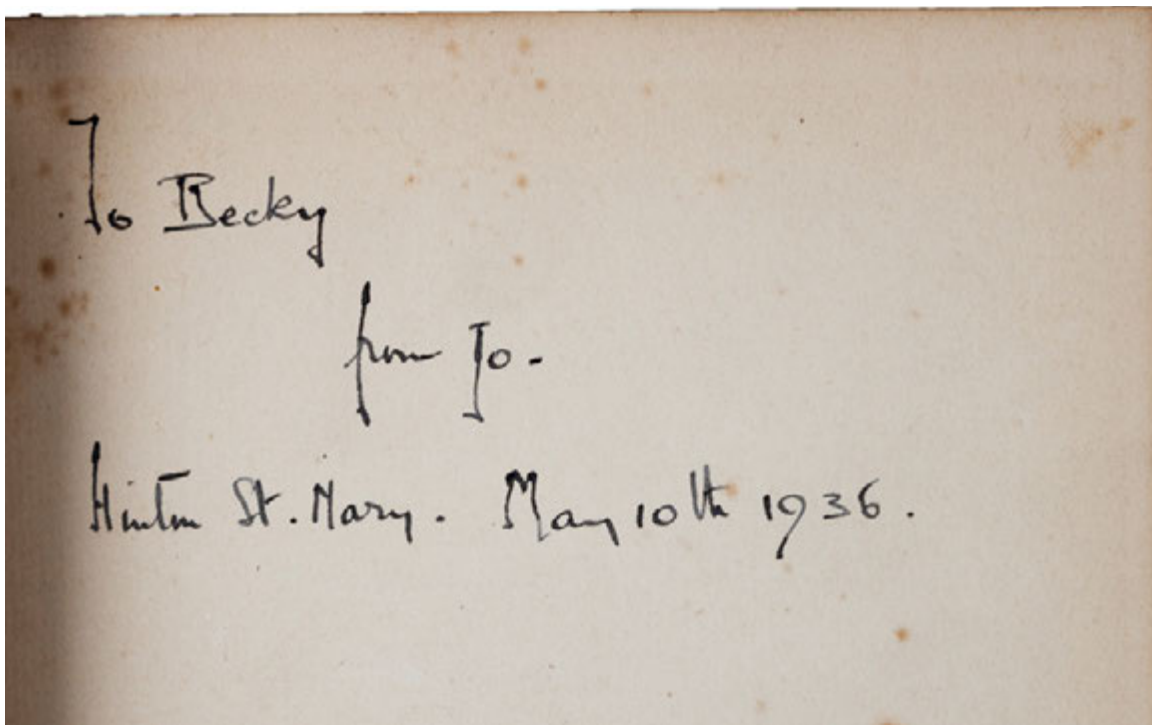
[3442] £250

First edition. 8vo, 187x130mm. Pp. xvi, 86. Red full calf, single gilt fillet borders to covers, spine lettered in gilt, marbled endpapers, turn-ins lavishly decorated in gilt. Signed in gilt "Roger de Coverly and Sons" at the foot of the lower turn-in. Some staining, fading and marking to the covers but overall a very good copy and a handsome binding. Inscribed by Pitt-Rivers, "Becky, with love from the Author. March 4th 1938". A further inscription reads "To Becky from Jo. Hinton St Mary. May 10th 1936".

"Jo" was the nickname by which Pitt-Rivers was known by his best friends. "Becky" was one of Pitt-Rivers's lovers. Her real name was Catherine Sharpe but Pitt-Rivers named her "Becky" after Thackeray's social climbing heroine. Twenty years Pitt-Rivers's junior, she came to work for him at Hin-

ton St Mary, the Dorset village where his vast estate was based, but an affair began and he eventually divorced his wife Rosalind. Although he and Becky never married, she travelled around Europe with him before World War Two. Pitt-Rivers was a fascist, eugenicist and Nazi sympathiser (*Weeds in the Garden* is a defence of his gruesome eugenic and racial theories). Becky left Pitt-Rivers in 1939 when she emigrated to South Africa. On the ship she re-assumed her real name of Catherine, met a doctor called Lance Taylor, married him in Cape Town and, as Catherine Taylor enjoyed a long and successful career in South African politics as an anti-apartheid campaigner in the United Party, and one of the very few South African female members of Parliament. She became shadow Minister of Education after the 1970 general election. In 1976, she published her autobiography in which she

made only fleeting reference to her time with Pitt-Rivers and her involvement with the pre-War European far-right. This lavish and expensively bound copy was bought by us in South Africa which suggests that Becky/Catherine brought it with her from England so perhaps never entirely disavowed Pitt-Rivers's love even if she rejected his politics.



A seventeenth-century physiognomy collection in contemporary vellum

65

DALLA PORTA, Giovanni Battista. *La Fisonomia dell'huomo et la Celeste Libri Sci.* Tradotti di Latino in Volgare, & hora in questa Nova Forma, & ultima Editione ricorreta, & postovi le Figure di Rame à proprii suoi luoghi, & cavate le vere Effigie dalle Medaglie, e Marmi, che nell'altre stampe non sono. Con la Fisonomia Naturale di Monsignor Giovanni Ingegneri di Polemone, & Adamantio. Venetia: Presso Sebastian Combi, & Gio: LaNoù Alla Minerva. 1652

[3231] £650

Three works in one. This single volume contains two of della Porta's most celebrated and lasting works on physiognomy and astrology. The third book is Giovanni Ingegneri's *Natural Physiognomy* bound with an Italian translation of Polemon's second century treatise on physiognomy. 8vo. 153x100mm. pp. [32], 598, [1bl]; [16], 190, [1bl]; 134. Text in Italian. Engraved vignette on title page, engraved portrait of della Porta, engraved illustrations (some full page) throughout the two della Porta works. Front pastedown has the armorial bookplate of the Plettenberg and Esterhazy-Galantha families from the great library at Schloss Nordkirchen and the book label of Michael Jaffe, the art historian and director of the Fitzwilliam Museum, Cambridge. Contemporary vellum, yapp edges. Title faintly inscribed in black ink on spine together with the letters F.H. Internally excellent. A fine copy.

Della Porta's *Fisonomia Dell'huomo* (first published in Latin in 1586 as *De humana physiognomia*) is a synthesis of earlier studies on physiognomy. By the late 16th century, the idea that one could "read" a person's mind, character or soul from their face and body was an important area of scientific study as well as being crucial in the development of Renaissance portraiture. Della Porta's book quickly became the leading work on the subject, being superseded only



by Lavater's studies two hundred years later. Perhaps the most famous (and popular) sections of *Fisonomia Dell'huomo* are those that deal with the parallels between animal and human characteristics, the idea being that a man who looks like a lion will behave as a lion but if he looks like a sheep then he will be destined to be killed and eaten by lions. Whether or not we believe this, it did result in a series of charming illustrations showing what feline, bovine, canine and asinine people look like.

The second work by della Porta in this volume was published initially in 1603 (in Latin) and first translated into Italian in 1614. A strange work, it is a defence



of astrology but presented as an attack in order to satisfy the Church which had accused della Porta of engaging with matters of magic and the occult. *Della Celeste Fisonomia* rejects traditional astrology (although it does contain some lovely engravings of the signs of the zodiac) and seeks to make a link between the four humours that control the human body and the nature of the planets.

A Sumptuous Irish Binding by William McKenzie

66

LAVATER, J.C. *Essays on Physiognomy for the Promotion of the Knowledge and the Love of Mankind*. Written in the German Language by J.C. Lavater and translated into English by Thomas Holcroft. Illustrated by Three Hundred and Sixty Engravings. London: Printed for G.G.J. and J. Robinson. 1789

[3236] £2000

First edition of Holcroft's translation. Three volumes. 8vo. 220x135mm. pp. Vol. I. [1],vi, 241; Vol. II. [vi], 324; Vol. III. [viii], 314, [10, index]. 360 engravings by James Heath and others. A beautiful Irish contemporary binding, green goatskin, rolled leaf and flower border in gilt to covers, spine ruled in gilt, red goatskin labels lettered and decorated in gilt, edges of boards tooled with gold diagonal lines of alternate widths, edges of the leaves marbled. Some superficial marking and scuffing. The contents are in superb condition and the engravings are particularly fine. Ownership inscription of Marcus Gage on the title page of all three volumes.

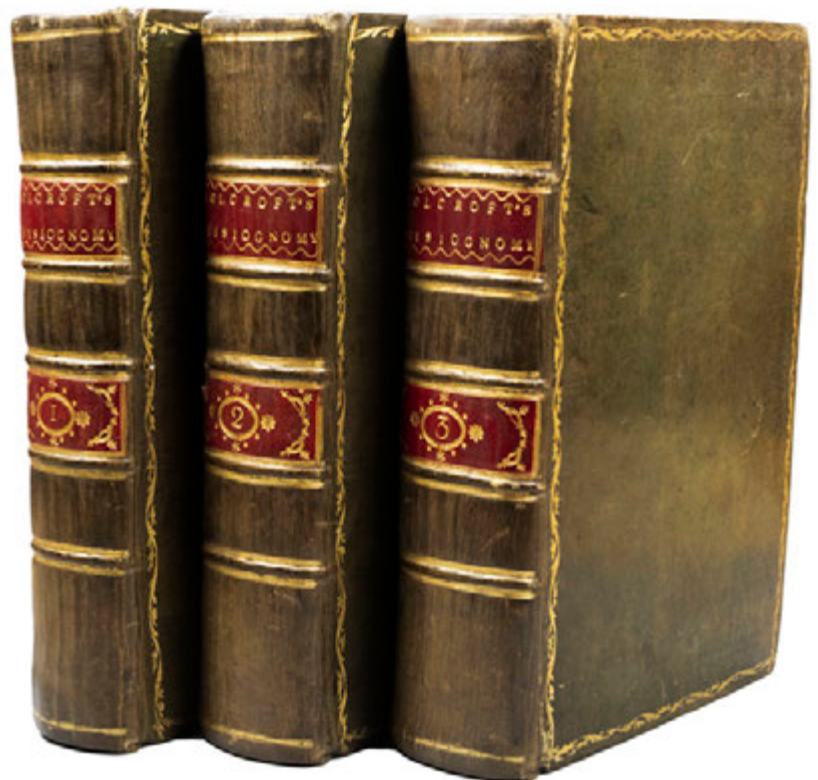
A superb binding by William McKenzie. Mirjam Foot has described McKenzie as a "very remarkable" binder and he was one of the leading Dublin binders, printers and booksellers of the late eighteenth century. He sometimes signed his bindings with a label but certainly not in every case. Foot describes how McKenzie often used green goatskin, sewed his endbands in red and white silk and marbled the edges of the leaves. These elements are all present. This is an extremely handsome contemporary binding of the highest quality in excellent condition.

Johann Caspar Lavater's celebrated study of human personality as expressed through physical, principally facial, features was so popular at the end of the eighteenth century that it was translated into English twice in 1789 alone. Henry Hunter published his version that year, but it is Holcroft's that quickly

established itself as the more popular and was reissued at least eighteen times over the following eighty years. Lavater's work was heavily influenced by della Porta and Thomas Browne's *Religio Medici*. Although physiognomy was recognised as quackery by some leading minds, it was taken seriously by many educated readers (hence, fine copies such as this one). Part of the attraction was no doubt the entertaining illustrations showing a huge variety of facial characteristics but a factor must also have been Lavater's aphoristic style amusingly captured in Holcroft's

translation: "A woman with a beard is not so disgusting as a woman who acts the free-thinker". No wonder Hannah More and Maria Edgeworth called Lavater a "mountebank".

ESTC. N9351



Bound for Ernest Augustus, Duke of Cumberland

67

BOLTON, G[eorge]. Remarks on the Present Defective State of Fire-Arms, shewing The Danger to those who carry them: together with an explanation of a newly invented Patent Gun-Lock, of which All the present Disadvantages are removed, and Simplicity, Security, and Durability substituted. London: Printed for the author by T. Egerton. 1795

[3191] £2000

First edition. 8vo in 4s. (208x130mm). pp. [2], xxv, 3-88. K4 blank. Loosely inserted is a letter of 1993 from the Bodleian Library confirming that K4 in their copy is blank and setting out the full collation, this copy conforming to that. Contemporary red full grain morocco in fine condition. Decorative gilt borders to the upper and lower covers. Spine lavishly decorated in gilt, Greek-key design turn-ins. All edges gilt. Very slight rubbing at the head and foot of the spine. Marble endpapers. A very handsome binding. Internally near fine with only minimal spotting in places. Front pastedown has the royal armorial bookplate of "E D C". This is Ernest Augustus, Duke of Cumberland, later King of Hanover, one of the sons of George III. He was created Duke of Cumberland in 1799 and this book would have been bound for him at about that time. ESTC records copies in the BL, Bodleian and The Codrington Library together with five copies in the US.

Sir George Bolton was intended for a career in the army but instead spent much of his working life as the tutor to the daughters of George III, teaching them writing, geography and arithmetic. Alongside this tutoring of the sisters of the former owner of this book, Bolton worked on improving the musket gun-lock. Until Bolton designed his lock, the safety mechanism on both military and sporting firearms was so poor that accidents were frequently caused by guns going off at half-cock. Bolton's self-acting and detachable bolting lock was made by mathematical instrument makers rather than gun makers who were, apparently, disinclined to follow



his designs. It revolutionised gun safety. The lock was patented in 1795, the year of the publication of this book. In 1799, Bolton left Great Britain for his wife's family estates in the St Vincent, West Indies which had been damaged by a slave insurrection in, coincidentally, 1795. It

seems almost certain that Bolton, as he left England for the Caribbean, gave this copy to Ernest Augustus who then had it bound and his bookplate pasted in.

ESTC. T144053

An immaculate Royal binding by Samuel Mearne

68

[English Army] An Abridgment of the English Military Discipline. By his Majesties permission. London: Printed by John Bill, Christopher Barker, Thomas Newcomb, and Henry Hills, Printers to the Kings Most Excellent Majesty. 1678

[3197] £5,000

Second edition. 8vo. (150x90mm). pp. [ii], 150, [1 bl.]. Contemporary Royal binding by Samuel Mearne. Dark red morocco, decorated on upper and lower covers with triple fillet gilt panels at the corners of which are the cipher of Charles II, a crowned pair of addorsed Cs between two palm fronds. Four raised bands to spine with five compartments all decorated with the Royal cipher. All edges gilt, marbled endpapers. A sumptuous example of Mearne's work for the King in immaculate condition. Internally, the book is in excellent condition with only very modest and occasional spotting and browning. Two full page diagrammatic illustrations. Contemporary annotations to the blanks at the beginning and the end. Front pastedown has two bookplates. One is an unidentified armorial plate with the monogram OHP and the motto "Never Failing Friends", the other a small gilt plate of Cortlandt F. Bishop, the collector, bibliophile and owner of America's largest art auctioneers. The title page has the ownership inscription of W. Gillard 1770 and page one is inscribed with the name Christ. Coleman. Tipped in are two old catalogue entries for this book and loosely inserted are cuttings relating to a later edition and to Royal bindings.



ESTC locates three copies of this second edition. The first edition was published in 1676, and only one copy is recorded. Charles II combined a taste for high and dissolute living with a serious love of fine books. In this he was not unusual. He was, of course, unusual in having access to the best books, printers and binders. The foundation of his private library at St James's Palace was the pur-

chase of the collection of John Morris, the antiquary and bibliophile who died in 1659 (the year before the Restoration). There were about fourteen-hundred books bought by Charles, all of which were then beautifully rebound by Samuel Mearne. The binding on this copy of English Military Discipline

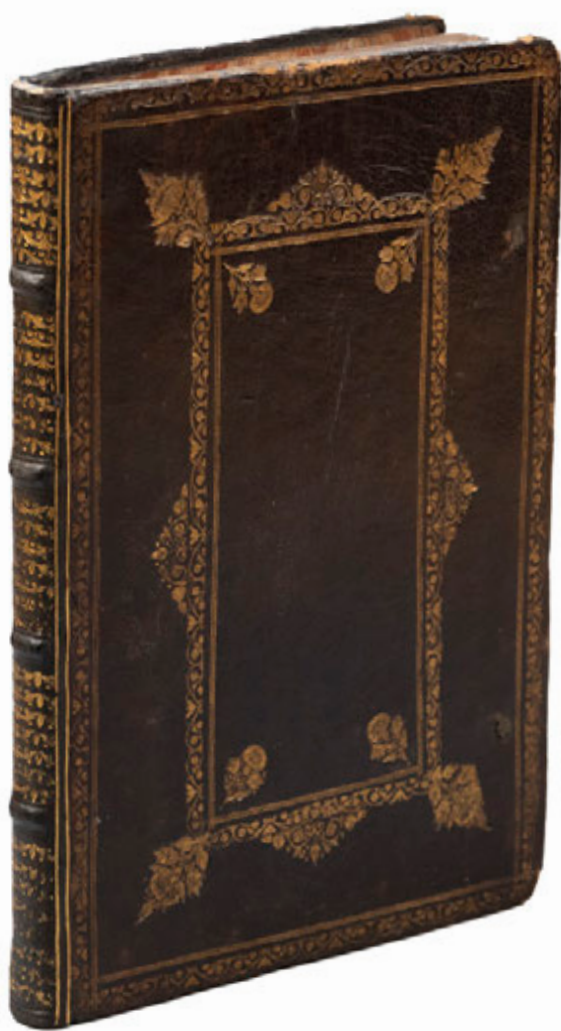
matches these bindings indicating that it was part of Charles's St James's Library. The book is divided into numerous short sections with titles such as *Of the Exercise of the Foot*, *Directions for the Postures in Exercise of the Pike*, *Firing the Streetway*, *Of the Exercise of the Horse*.

The Tulip Spine Binder of Cumberland

69

SHOTTEREL, Robert and Thomas D'URFREY *Archerie Reviv'd* or, The bow-man's excellence. An heroick poem: being a description of use and noble vertues of the long-bow, in our last age, so famous for the many great and admired victories won by the English, and other warlike nations, over most part of the world. Exhorting all brave spirits to the banishment of vice, by the use of so noble and healthful an exercise. Written by Robert Shotterel, and Thomas Durfey, gent. London: printed by Thomas Roycroft, ann Dom. 1676.

[3082] £1,250



First and only edition. Octavo. Contemporary black morocco, gilt double panel, gilt floral corner pieces and roll tool borders incorporating tulip and sunflower designs, very neatly rebacked and repaired in matching morocco, margins a little dusty, light spotting to final few leaves,

ink ownership to page 1 which reads, "S.S. Banks 1792". pp. [24], 79, [1], complete with the first leaf blank, last leaf supplied from another copy (explanation tipped-in on first blank leaf). [Wing 3647], The explanatory note is in a hand very similar to that of Banks, so it seems likely that the final

leaf was supplied at the end of the eighteenth century.

This is one of Thomas D'Urfey's earliest publications and it is Robert Shotterel's only known work. D'Urfey had moved to London in 1676 where he presumably met Shotterel, a member of the King's Company, which, according to Pepys, resided at Playhouse Yard, Drury Lane. D'Urfey's early works for the stage had not been a success and *Archerie Reviv'd* was no doubt composed in order to gain favour with Charles II who loved archery. It is dedicated "To their sacred majesties of Great Britain, France and Ireland &c" now that "the Storms of Rebellion being blown over". D'Urfey also dedicated several of his plays to the King and achieved the favour he so clearly wished for. *Archerie Reviv'd* is a long historical poem drawn from Ascham's *Toxophilus*. Written in heroic couplets, the poem traces the history of archery from its early use in classical literature through to the Restoration where, under Charles II, it was much in vogue. Thus it would appear that the work was written to court the King's approval. D'Urfey's career took off the following year and no further collaborations with the little known Shotterel are recorded. ESTC locates seven copies in the UK and seven in the USA. The binding on this copy matches the binding on the copy held at the Folger Library. The binder has been dubbed the "Tulip Spine Binder". Overall a very attractive copy of a scarce book in a handsome binding.

Botanical watercolours by James Boulton painted for Edwards of Halifax

70

BOULTON, James. Two watercolours of flowers painted on vellum. Halifax. 1791

[3443] £3,750



1. Double peony and purple veined larkspur in a green jar painted on vellum in watercolour within the artist's lined border. On the bottom edge are the initials J.B. and the date 1791. 165x136mm

2. Double hyacinth and violet coloured cyclamen painted on vellum in watercolour within the artist's lined oval border. Initials J.B. 187x147mm.

Both paintings mounted onto folded paper (225x185mm) and protected by a sheet of tissue. On the front of the folded paper is written in pencil a description of the painting and the date 1791 and, above it, in black ink "W. Edwards desires Madam Adamsons

acceptance of thees (sic) Drawings done at Halifax Yorkshire".

J.B. is James Boulton (also Bolton), one of the leading floral and natural history artists of the late eighteenth century. Born near Halifax, he lived in the area all his life. He was a self-taught artist and naturalist with an interest in botany, mycology and entomology. He illustrated Richard Relhan's *Flora Cantabrigiensis* in 1785 as well as painting the plants in the private museum of the Duchess of Portland. His illustrations of fungi and ferns are particularly important. In his books on these subjects, he not only painted the plants but did the etchings which were then hand coloured. But Bolton is at his most charming and

accessible in his flower paintings on vellum of which these small works are lovely examples. Boulton's paintings are in collections at the Natural History Museum and the Lindley Library at the Royal Horticultural Society. A British Library article of 1998 refers tentatively to a possible connection between Boulton and the celebrated Edwards of Halifax bindery, suggesting, but not confirming, that Boulton may have painted a transparent vellum cover for Edwards. It seems that no firm link between Boulton and Edwards has ever been established but these gorgeous painting make it clear that the artist and the binder did work together.

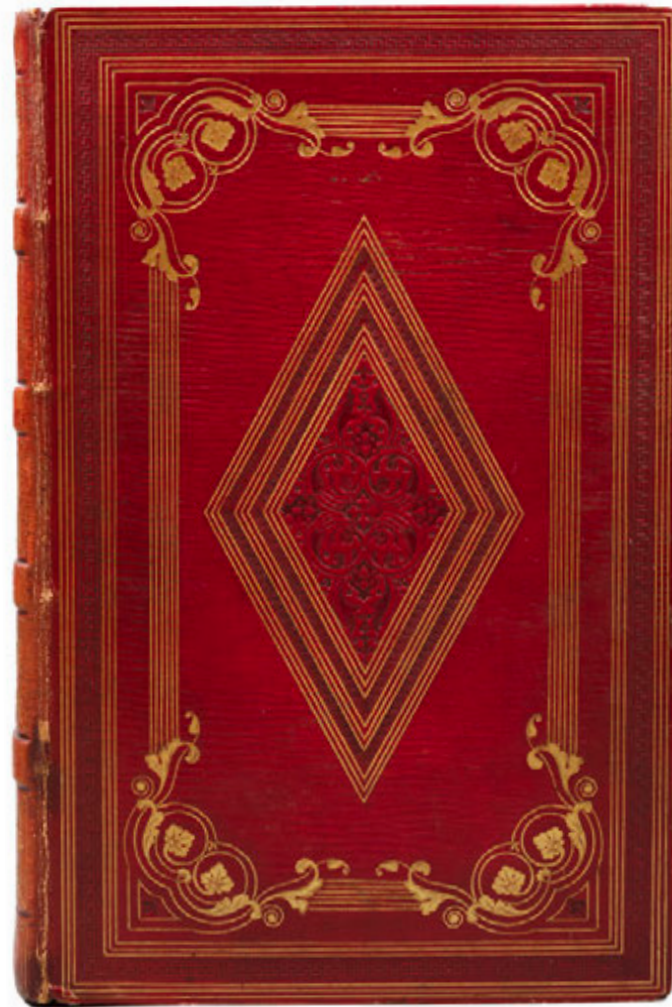
Purgold: The Prince of binders

71

BYRON, Lord *The Works of Lord Byron, including the Suppressed Poems, Complete in One Volume.* Paris: A. and W. Galignani 1826

[3247] £750

4to. 246x161mm. pp. [2], xliii, [i], 716. Two frontispiece portraits. Facsimile letter from Byron to his French publishers dated April 27th 1819 denying authorship of *The Vampire*. Internally very good, with some foxing and marking. Beautiful contemporary binding by Purgold signed in gilt at foot of the spine. Straight-grained red morocco. The covers are decorated in gilt and blind. The outer border is a gilt triple fillet, inside which is a Greek key roll in blind. A further gilt triple fillet inside the Greek key frames a panel of six gilt fillets with arabesques. In the centre of the covers is a diamond formed of three gilt triple fillets with a simple foliate roll in blind between the fillets. The central diamond frames a lozenge tooled in blind. The spine has four thick raised bands with a single gilt fillet border, the compartments decorated with gilt diamonds framing a lozenge tooled in blind (thus echoing the decoration at the centre of the covers) with the spandrels decorated in gilt with leaves and small dots. Second compartment lettered in gilt. Edges of the boards are tooled with a gilt triple fillet and the turns-in with five gilt fillets and a gilt flower in the corners. All edges gilt. Marbled endpapers. In very good condition with very slight bumping to the corners and rubbing to the joints.



This is a gorgeous, extremely handsome binding by one of the finest binders in early nineteenth century France. Of the three great French binders of the period Simier, Thouvenin and Purgold, it is the last of these whom Ramsden regards as “perhaps the best binder from a technical point of view”. Purgold was born in Germany but moved to Paris as a young man where he trained with Bozerian and Lefebvre. He established his own bindery in 1810 and died in 1830, making this copy of Byron’s *Works*, a late example of Purgold art.

The front pastedown has the armorial bookplate of Edward Southwell Trafford.

Trafford was born in 1838 to a Norfolk family living at Wroxham Hall which he later inherited. His first wife was Mary Paston-Bedingfeld, his second wife Eleanor Petre. He is buried, along with many other members of the Norfolk Traffords in the wonderful Trafford Mausoleum at Wroxham designed by the pioneering Gothic Revival architect Anthony Salvin. This Galignani edition

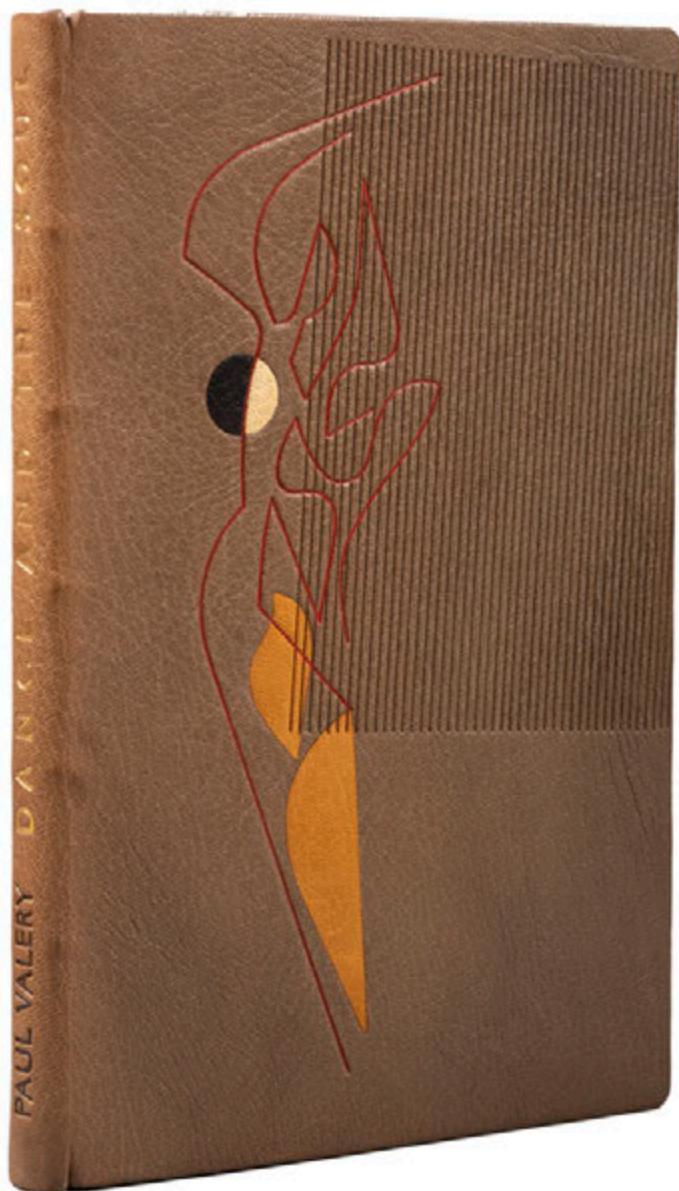
was the first complete single-volume edition of Byron’s work (predating the John Murray edition by eleven years). English visitors to Paris would be given instructions to buy this edition to take home as the Galignani Byrons (a six-volume edition was published in 1818 containing the novella *The Vampire* which Galignani had attributed to the poet) were much better than any English edition. And this copy, in its superb Purgold binding, must surely have been thought as good as, if not better than, any other copy.

Edgar Mansfield: Bookbinding as modern art

72

VALERY, Paul Dance and the Soul The Original French Text with a translation by Dorothy Bussy. London: John Lehmann. 1951

[3292] £2,750



8vo. 215x138mm. pp. 95, [1]. French text on the verso of each leaf with the English translation facing it on the recto of the following leaf. Beautifully bound by Edgar Mansfield (signed

in blind on the foot of the rear turn-in) in olive green full morocco. The upper cover is decorated with the outline of a dancing figure tooled in red reminiscent of Matisse and clearly

influenced by Paul Klee's definition of drawing as "taking a line for a walk". Two inlaid abstract shapes in tan morocco together with an inlaid black and white circle forming Mansfield's familiar "eye-sun" motif. The top right quarter of the cover is tooled in blind with a series of narrow vertical lines (set at a slight angle) giving a corrugated look and feel. The lower cover has the same design but the dancing figure is in black and the abstract shapes are simple outlines. The smooth spine is lettered in black and gilt. A superb example of Edgar Mansfield work with his characteristic modernist design borrowing styles from Matisse, Picasso, Jean Arp and Braque. This is bookbinding as modern high art.

Edgar Mansfield trained in New Zealand (where his parents emigrated in 1911 when he was four) and in England, studying book binding at the Central School of Arts and Crafts. He taught binding in London in the 1930s and then, after World War Two, he returned to England where he became probably the single most important bookbinder of his generation. Mansfield's influence on book binding was enormous: he was a genuinely revolutionary figure in a conservative world still in thrall to the arts and crafts bookbinders of the early part of the century. Mansfield's work combines all the visual and tactile elements of modern art. He took his influences from the world of fine, as opposed to, decorative art, bringing twentieth century modernism into his work so that his bindings clearly breathe the same air as drawings by Klee or sculptures by Brancusi.

Signed by Albert Camus in a superb Miguet binding

73

CAMUS, Albert *La Femme Adultère*. [Paris] Noel Schumann. 1954

[3293] £3,750

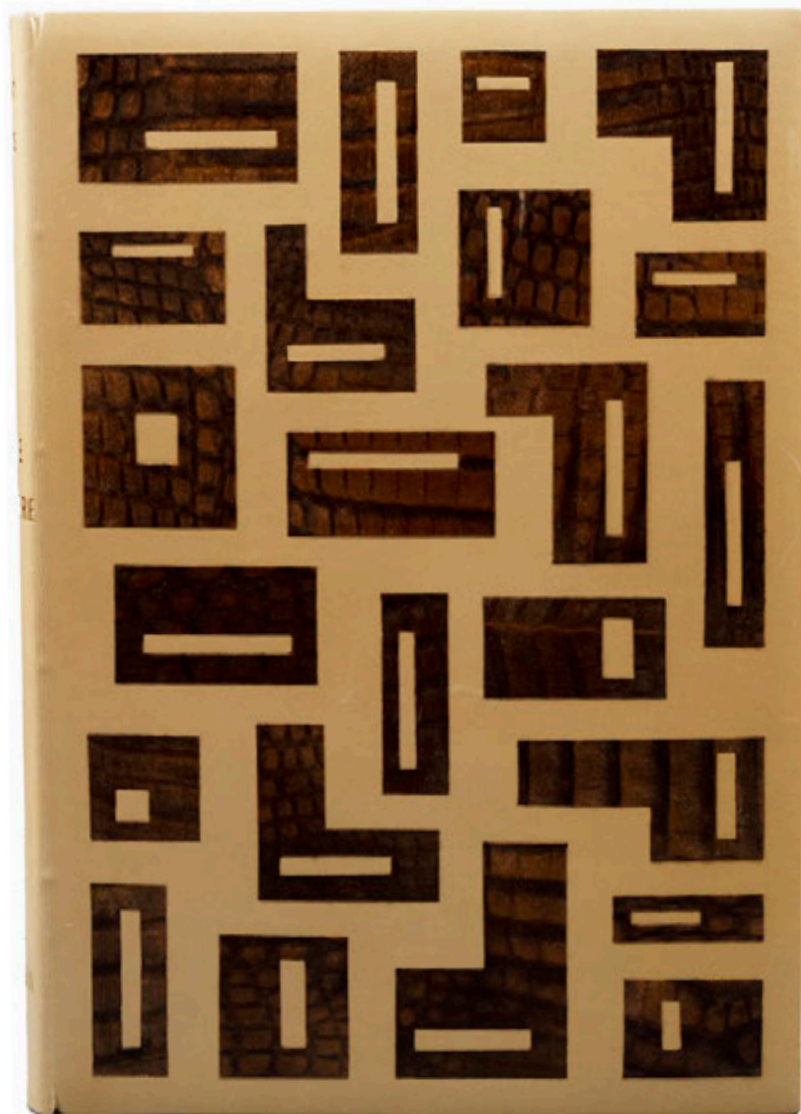
Limited edition. Number 189 of 260 on Velin D'Arches signed by Albert Camus and Pierre Eugène Clairin. 280x185mm. pp. 70. In a striking binding by Jean Paul Miguet (signed at foot of front turn-in, dated 1965 at foot of rear turn-in). Cream calf with inlaid rectilinear brown snakeskin designs out of which a small rectangle

has been cut revealing the cream calf beneath. There are twenty three such designs on each cover. Spine lettered in gilt. Endpapers are wood veneer. Top edge gilt. Jacket constructed from thin plywood panels with a wood veneer effect over cream calf, lined with vellum, with yapp edges, spine lettered in gilt. All housed in a plywood slipcase

lined with vellum and covered with wood effect veneer. An extraordinary work bringing together materials from domestic craft such as plywood with those, such as vellum and polished calf, used in the highest quality traditional bindings. The design on the book covers owes much to the 1960s geometric minimalism of Sol Lewitt, Robert Morris and Frank Stella.

Internally fine, beautifully printed with twelve original colour lithographs by Pierre Eugène Clairin, one being the title page.

These capture the heat of the Algerian setting of Camus's short story and the tension between the claustrophobia felt by Janine in her marriage and the wide open spaces of the North African desert which tempt her into a metaphorical and spiritual adultery. *La Femme Adultère* reflects the central theme of much of Camus's work: the existential crisis expressed through sexual, social and political alienation. In its strange, inventive Miguet binding this is a stunning, unique work.



A seventeenth-century Cambridge binding with a Norfolk provenance

74

HOLY BIBLE. The Holy Bible containing the Old Testament and the New Newly Translated out of the Original Tongues And with the former translations diligently compared and revised by his Majesties Speciall Command. Appointed to be read in churches. Cambridge: Printed by John Hayes, printer to the Universitie 1670

[3237] £2,000

Volume One only (of two); Genesis to Malachi, without the Apocrypha and the New Testament. 4to in 8s. 245x185mm. Unpaginated. A2, B-Ooo8, Ppp4. Internally very good, printed in double columns and ruled in red throughout. A beautiful contemporary English binding. Black morocco, the covers lavishly decorated in gilt with a flower and leaf roll to the borders inside which are five concentric rectangles formed by a dotted roll with a fleur-de-lis at the corners. The central panel has a richly tooled lozenge with inner corners of massed flower volutes and fleur-de-lys. Spine with six raised bands, compartments decorated with alternating designs of geometric and floral patterns. Turn-ins with heavy floral design, edges of the boards with a leaf and flower scroll. All edges gilt, marbled endpapers. Slight rubbing to the bands on the spine and some light shelfwear, but this is a fine example of a handsome Cambridge binding in superb condition. The binder is unidentified but the binding exhibits many of the characteristics of a binding by John Houlden so it is possible that the binding is a very late work by him or by someone who learned his craft from him. The use of concentric rectangles is a feature of Houlden's work and the rich, sinuously curving patterns in the central panel has parallels in work known to be by Houlden. He had strong ties to, and is known to have bound books for, the University throughout his career. The front pastedown has a nineteenth-century label from Bayfield Hall

Library, shelf-label 4H. On the versos of the title page and the final page is the signature of Paul Jodrell. Below the first of these is the pencil inscription: "J.E.Jodrell given her by her affectionate husband H: Jodrell".

The Jodrells were a Derbyshire family much involved in politics and the law. Paul is the most common family Christian name but the most likely candidate for the owner of this Bible is the Paul who died in 1751 having been the solicitor-general to Frederick, Prince of Wales and one of the MPs for Old Sarum (which by that time

had five voters). His youngest son was Henry, also a lawyer and the MP for Great Yarmouth. He had inherited Bayfield Hall, near Holt, Norfolk from his mother's family. His wife, Johanna Elizabeth, was also from a Norfolk family. Bayfield then passed through Henry's cousin Edward and the last Jodrell was Sir Alfred who died in 1929. There is also a pencil signature on the flyleaf, "Maclay Duchal". Duchal, a gorgeous house just west of Glasgow, was bought by the shipowner Joseph Maclay in 1915 whose family lived there until its sale in 2018. A handsome Bible with an interesting provenance.



Black morocco and silver binding for the Norfolk Quaker aristocracy

75

HOLY BIBLE. The New Testament of Our Lord and Saviour Jesus Christ Newly Translated out of the Original Greek, and with the former Translations diligently Compared and Revised. Oxford: Printed by the University Printers. 1699

[3198] £950

12mo. 123x60mm. Unpaginated. Collates A-N12. Contemporary blind panelled black morocco, spine elaborately decorated in blind. Chip to head of spine with slight loss. Engraved silver clasps and cornerpieces. Engraved silver centrepiece to upper and lower covers with a monogram reading, possibly "EMB", or, "BMB" with the first "B" reversed to look like an "E". Marbled endpapers. A very attractive binding in excellent condition. There are a few tiny pin holes to the title page but overall the contents are in near fine condition. Printed in double columns. The Bible is bound with *The Whole Book of Psalms Collected into English Metre* by Thomas Sternhold, John Hopkins and others. Oxford, 1696. Unpaginated. Collates A-D12. Foxing and browning in places, heavy to gatherings C and D but overall very good.

The initial blanks contain three inscriptions tracing moments in the ownership history in the Gurney family from Norfolk. The first reads: Martha Barker married John Hudson in...Martha Barclay their Daughter married David Barclay and died April 20th 1763. The second is headed "Keswick Hall" and describes how "This book was given by David Barclay after his first wife's death to their two daughters Martha who died a minor and unmarried and Agatha who became the wife of Richard Gurney". The final inscription is: "Jane Anderson, grand-daughter of Rosslyn Bruce and Rachel Gurney.

Married to Charles Hampton, on July 24th 1971". The Gurneys and the Barclays were (and still are) a vast, interrelated network of families most of whom have roots in East Anglia, Quakerism and banking. Gurneys Bank was founded in 1770 becoming part of Barclays Bank in 1896. The Gurneys were famously wealthy, Gilbert and Sullivan's Judge in *Trial by Jury* describing how he became "as rich as the Gurneys". This charming and beautiful Bible traces an important strand of this family history. Jane Anderson is the great, great, great, great grand-daughter of Richard Gurney of Keswick Hall (one of the Gurney houses near Norwich). Richard Gurney was the son-in-law of Martha and David Barclay. The latter (who owned the Youngsbury estate in Hertfordshire) was also a banker, giving his name to the bank into which so many of the Quaker banks of the eighteenth and nineteenth century merged. He was also a celebrated philanthropist and abolitionist, liberating an entire estate of slaves in Jamaica, setting them up with new lives in Pennsylvania. If we read monogram



on the covers as "BMB" then this must refer to David Barclay's first wife Martha on whose death the book was given by David to his daughters. Their mother's maiden name was Barker and married name was Barclay.

A Sombre Binding

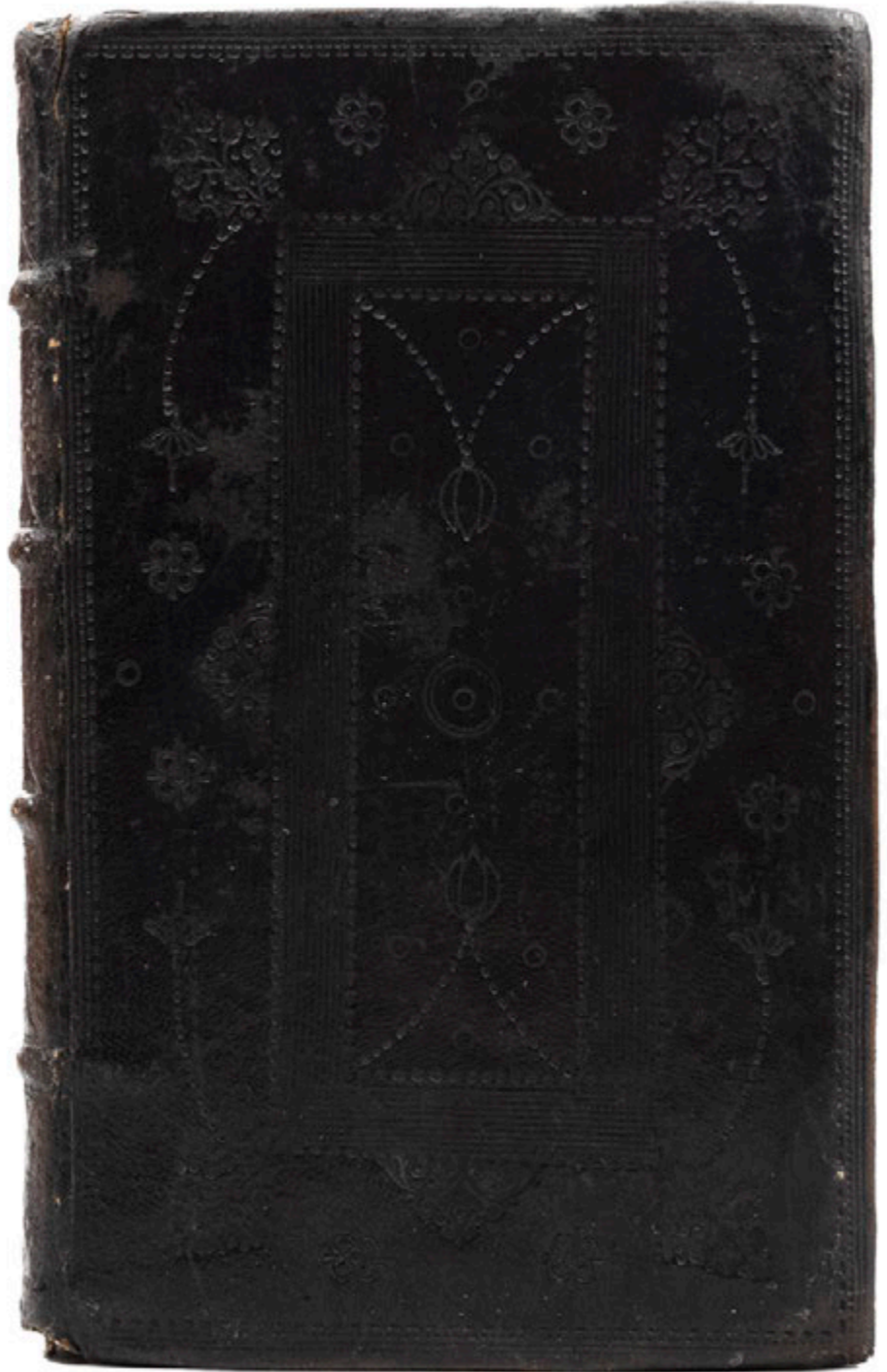
76

Book of Common Prayer. The Book of Common Prayer And Administration of the Sacraments, And other Rites and Ceremonies Of the Church, According to the use of the Church of England: Together with the Psalter of Psalms of David, Printed as they are to be Sung or Said in Churches. Oxford: Printed by the University Printers. 1713

[3427] £500

12mo. 157x96mm. Unpaginated, collates A12-D6. Bound with The Apocrypha, unpaginated, collates A12-G1 and bound with *The Whole Book of Psalms, Collected into English Metre* by Thomas Sternhold, John Hopkins, and Others. (London: Printed by Susannah Collins for the Company of Stationers, 1713), unpaginated, collates A-D12. Contemporary sombre binding, full black morocco, blind tooled to covers and spine, edges coloured black. Foot of the spine is chipped and there is a very slight split at the head of the spine at the joints but this a beautiful binding in very good condition. Marbled endpapers, front pastedown has the armorial bookplate of a branch of the Devereux family with the motto *Basis Virtutis Constantia*. One of the blank preliminary leaves has the inscription J.W from RW. 1863. There are no further clues as to ownership. Three further blank preliminary pages contain a handwritten table of Bible readings together with a manuscript note explaining that the table “is to shew how much of the Old and New Testament is contained in the Book of Common Prayer” and shows where in the BCP the Bible readings can be found.

Sombre bindings are found on books of religious devotion published between 1670 and 1720 making this a relatively late example. They were used during Lent or periods of mourning. Certain patterns and toolings were conventionally used in sombre bindings including the “tulip” device which is found here in the central panel on the upper and lower covers.



The Decline of a Utopia

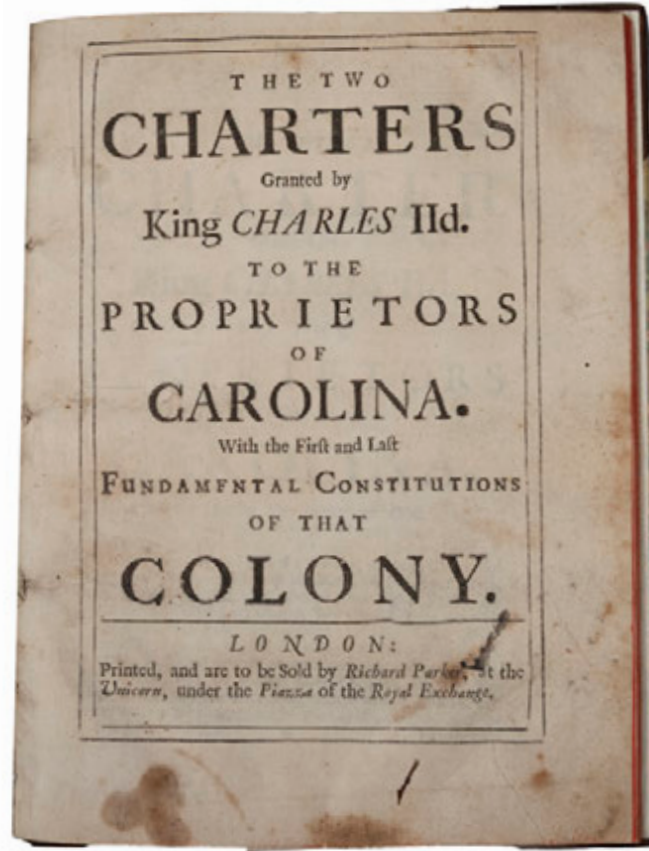
77

CAROLINA. The Two Charters Granted by Charles IId. To the Proprietors of Carolina. With the First and Last Fundamfntal [sic] Constitutions of that Colony. Bound with "The Copy of an Act lately pass'd in Carolina, and sent over to be confirm'd here by the Lord Granville, Palatine, and the rest of the Lords Proprietors of the said Colony". London: Printed, and are to be Sold by Richard Parker [1698]

[3223] £12,500

4to. 203x150mm. pp. [ii], 60, [8]. Modern tan half calf, marbled paper boards, lettered in gilt to spine. Marking in places and some ink staining on two leaves and the final leaf is slightly dirty but nowhere is legibility affected. Two very minor marginal notes in ink and two leaves have small marginal tears at the bottom edge.

The full contents of this pamphlet are: *The First Charter granted by King Charles IId. to the Proprietors of Carolina dated March 24, 1663*; *The second charter dated June 30, 1665*; *The Fundamental Constitutions of Carolina of March 1, 1669*; and *Copy of the Fundamental Constitutions of Carolina dated April 11, 1698*. The date of this last document is generally considered to be the date of publication of the whole pamphlet. Bound with this is *The Copy of an Act lately pass'd in Carolina* dated 1704.



ESTC records two variants of this pamphlet: the first (which conforms to the present copy) has the misspelling of "Fundamental" on the title page and contains the additional pamphlet *The Copy of an Act lately pass'd in Carolina*. Sabin notes that this additional pamphlet is not necessarily included and, indeed, ESTC records a number of copies where it is not present and where the title page is correct. That variant is the more common while the present copy with the title page error and the extra pamphlet is located in only five institutions, all in the United States. "The Two Charters" is rare in commerce, the last copy at auction appearing in 1966.

This 1698 pamphlet is the first time that a set of the founding Charters and Constitutions of Carolina was collected together in one document. It therefore tells the story of the origins of one of the earliest proprietary colonies in America. The creation of proprietary colonies was a favourite method by which Charles II rewarded allies who supported the Restoration of the Monarchy in 1660. The original Charter of 1663 was granted to eight English aristocrats, known as the Lords Proprietors, one of whom was Anthony Ashley Cooper (later, the first Earl of Shaftesbury). Ashley Cooper was the patron of John Locke who was instructed to draft "The Grand Model", a set of "constitutions" or "articles"

designed to establish Carolina as a utopian society. "The Fundamental Constitutions of Carolina" were intended to avoid "erecting a numerous democracy", and created a complicated hierarchical society with a landed aristocracy firmly in control. Ashley Cooper had fought on both the Royalist and Parliamentary sides during the English Civil war so was keen to avoid the political extremes of absolutist monarchy and puritan republicanism. The constitution was never enacted into law. In addition, Locke proposed "the idea of complete liberty of conscience in matters of religion . . . An idea as noble as this was never quite realized in the history of any of the colonies". (Church Catalogue).

The inclusion of the additional "Copy of an Act" shows how far the reality of colonial government departed from Locke's liberal and latitudinarian ideals. The Act in question sought to enforce conformity to the Established Church of England which, in turn led to the collapse of government, a popular rebellion and the division of the province into North and South Carolina. This important and scarce book tracks the decline of a utopia.

ESTC: R234618. Wing: C3622. Sabin: 10980 and 10968

How to start a colony

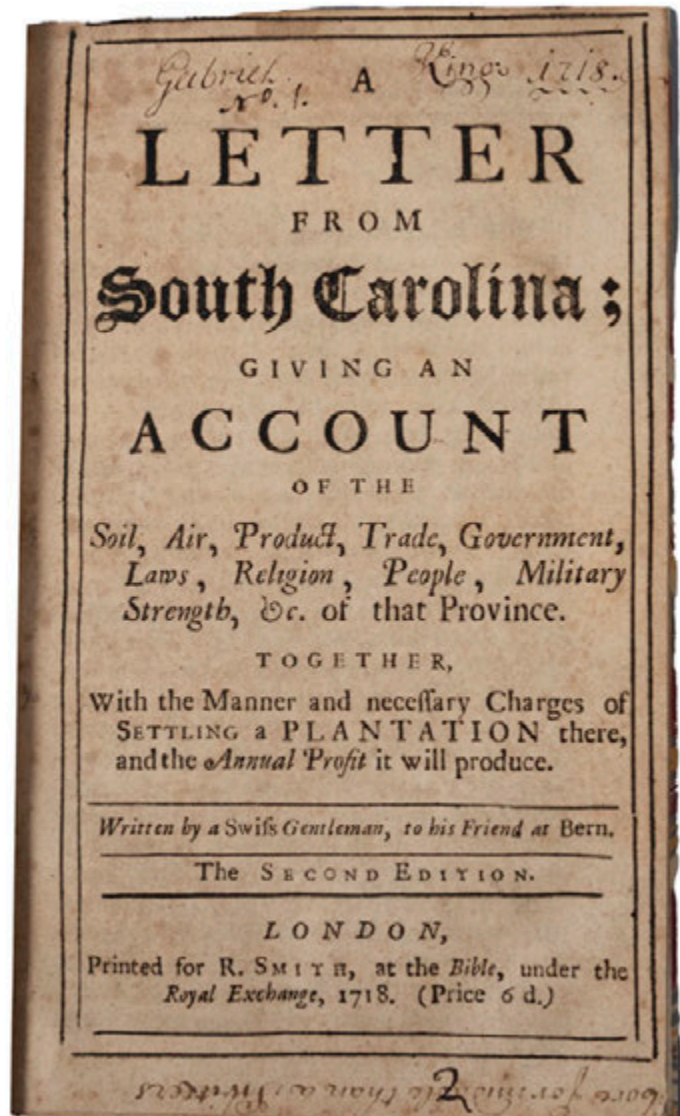
78

[NAIRNE, Thomas]. A Letter from South Carolina; giving an Account of the Soil, Air, Product, Trade, Government, Laws, Religion, People, Military Strength, &c. of that Province. Together with the Manner and necessary Charges of Settling a Plantation there and the Annual Profit it will produce. Written by a Swiss Gentleman, to his Friend at Bern. London: Printed for R.Smith 1718

[3224] £7,500

Second edition. 8vo in 4s. 180x110mm. pp.56. Very good in modern marbled paper covered card. Internally excellent. The head of the title page is inscribed "Gabriel King, 1718. No. 1" and the foot has the inscription (upside down) "More formidable than a Switzers" (a line from *Hudibras*). On the verso, Gabriel King has inscribed his name and, very faintly, some lines of verse. A scarce and important document for the study of English colonialism and the early history of Carolina.

Although no author is named, it is accepted that this pamphlet is by Thomas Nairne (a Scot, not a Switzer) who arrived in the colony of Carolina in 1695 and quickly established himself as a trader and land owner (he was granted land by the Lords Proprietors). He is best known as Carolina's first official "Indian agent", responsible for overseeing and regulating trade between the colonial government and the Native Americans. Three years after his appointment to this position, Nairne wrote *A Letter from South Carolina*. It is a concise and clearly written guide beginning with the history and politics of the provinces but with the major part of the pamphlet focussing on the economic advantages enjoyed by Carolina - its climate, fertility, geography, legal system and its trading and financial opportunities. It is thought that the letter was addressed to Jean Pierre Purry, a Swiss citizen interested in settling in America. The letter is, therefore, a form of prospectus containing much detailed information on how to set up an estate and make it financially viable. Inevitably, much of that viability depends on the availability of slaves, a mere matter of fact in these pages.



Nairne was unpopular with both unlicensed European traders and with Native Americans. During a series of uprisings by Indigenous tribes, particularly the Yamassees, Nairne was captured. He died in 1715 following a gruesome torture during which wood splinters were burnt into his skin. Nairne's claim that, in Carolina, "most of

us enjoy that State of Life which many people reckon the happiest, a moderate Subsistence, without the Vexation of Dependance", had become, by the time of this second edition, published three years after his death, a somewhat hollow one.

ESTC. N4555. Sabin, 87860

“A very curious tract”

79

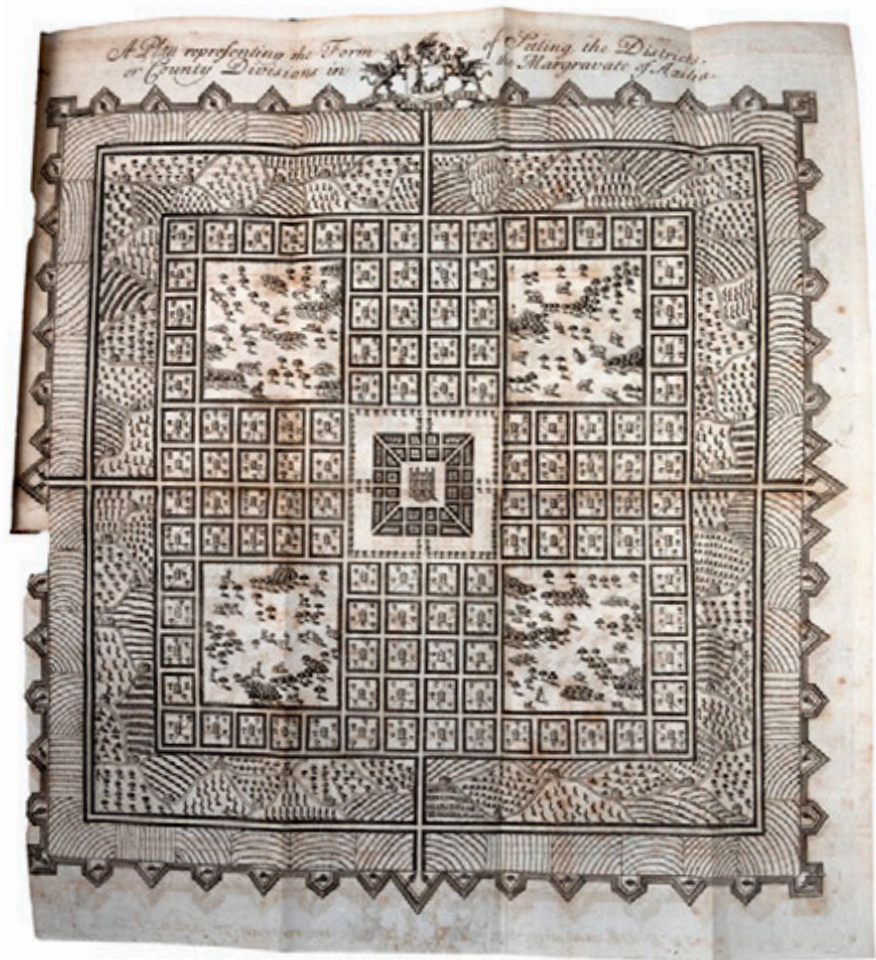
MOUNTGOMERY, Sir Robert. *A Discourse Concerning the design'd Establishment Of a New Colony to the South of Carolina in the Most delightful Country of the Universe. Bound with the Appendix to a Discourse lately Publish'd Concerning the Establishment Of a New Colony in Azilia.* London n.p. 1717

[3225] £17,500

First Edition. 8vo. 190x110mm. pp. [ii], 30, 3. Bound in modern marbled paper covered card. Title page a little soiled but otherwise very good. Engraved folded map entitled “A Plan Representing the Form of Settling the Districts or County Divisions in the Margravate of Azilia”, missing a small (one inch) section of the margin but otherwise in excellent condition. The plan is called for by Sabin as is the three-page appendix which is present here but often absent and, indeed, was so from the only three copies of this work to have appeared at auction in the last fifty years. This is a rare, complete copy of what Sabin describes as “a very curious tract”.

In 1717, the Lords Proprietors of Carolina granted to Sir Robert Mountgomery a large tract of land in the southern part of the Province between the Savannah and Altamaha rivers with the intention that he should create a separate colony. Mountgomery's father James had been an earlier investor in the colonial project in Carolina and Sir Robert managed to raise the huge sum of £30,000 for his land. He proposed to use some of this land to create what he called the Margravate of Azilia, a utopian, self-sufficient community with a town at its centre (where the Margrave of Azilia would live in his palace) surrounded by aristocratic estates bordered by small farms worked by poorer farmers who would be imported from England and would also serve as soldiers, protecting Azilia from invading forces. The layout of this ideal community is charmingly illustrated in the plan.

Mountgomery did not lack ambition and self-confidence. He begins his discourse:



“It will perhaps afford some Satisfaction to the Gentlemen of Carolina, to know, that my Design arises not from any sudden Motive, but a strong Bent of Genius I inherit from my Ancestors”.

There was also, in Mountgomery's plan, a strong bent of fantasy and delusion. He had never visited the land he was intending to use for Azilia so knew nothing of the practicalities of farming and developing it; by referring to his colony as a Margravate, he betrayed his

medieval, romantic North European prejudices; and his scheme depended upon the replication in a new land of an elite society from the old land. As an example of a utopian ideal, Azilia sounds perfect. In reality, it would probably have been a disaster.

ESTC. T102372 and N51586. Sabin, 51194

WILSON, Samuel. *An Account of the Province of Carolina in America. Together with An Abstract of the Patent, and several other Necessary and Useful Particulars, to such as have thoughts of Transporting themselves thither.* Published for their information. London: Printed by G. Larkin for Francis Smith. 1682

[3226] £7,500

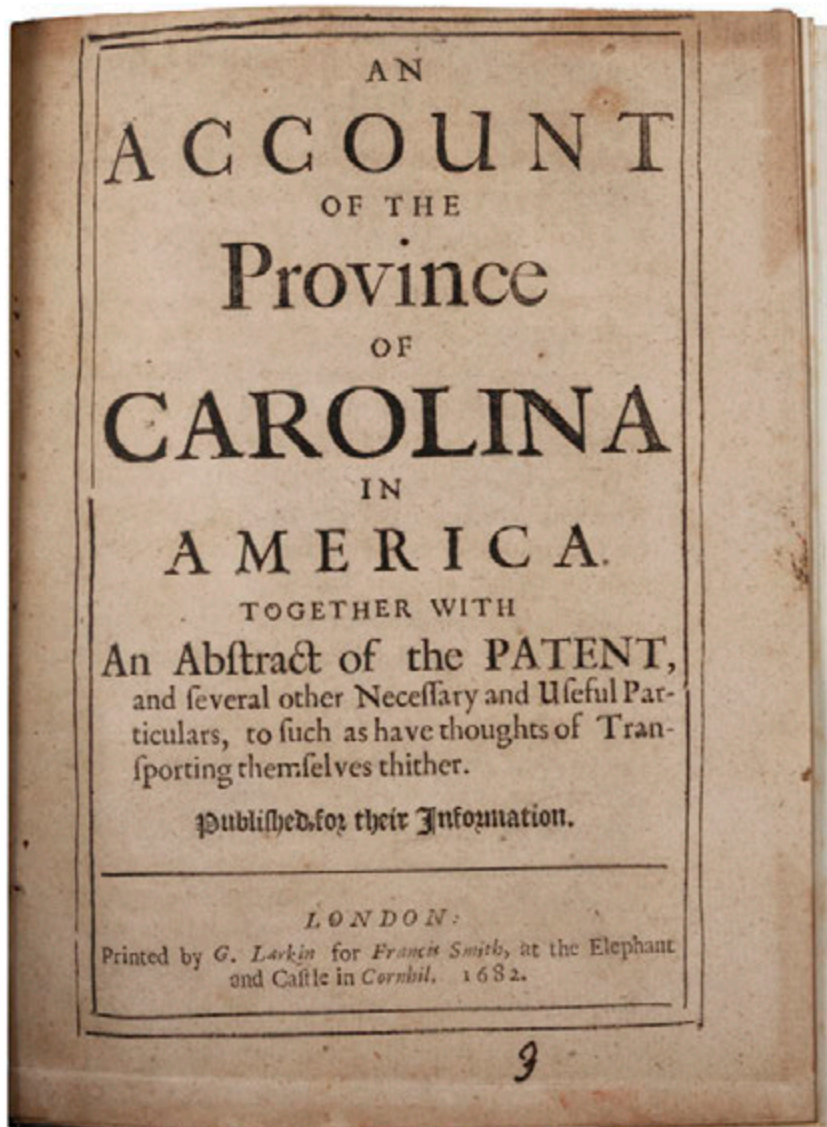
First edition, first issue. 4to. 190x140mm. pp. 26 [i.e. 27] paginated as follows: 1-9; 9-10; 12-13; 13-14; 16-24; 27; 25-26. This eccentric pagination is, as Sabin points out, an indication of the first issue of the first edition. However, although it is the first issue, it appears to be in an intermediate state as the spelling mistakes noted by Sabin have, in places, been corrected ("strong" instead of "strony") but the pagination is still incorrect (unlike in the second issue). Sabin also notes that "some copies have a map". This copy does not but it is not called for and the text does not directly relate to the map. Modern, brown, half morocco, marbled paper boards, lettered in gilt to spine. Overall in very good condition with slight foxing in places and a tiny hole in leaves A2-4 affecting only one letter on A3v. Also, "Elephant" is correctly spelt in the imprint thus differentiating it from the second edition where it is spelt "Elephan" (Sabin).

Samuel Wilson's *Account* is an exercise in sales and marketing. Although the colony of Carolina had grown, particularly with the settling of Charles Town in 1670, there was a feeling by the 1680s that it was not attracting enough newcomers from England. A campaign was started in 1682 by the Lords Proprietors to encourage people to start a new life in Carolina. Samuel Wilson was the Secretary to the Lords Proprietors and so this pamphlet represents the official position, as it were, and Wilson points out that he has "most strictly kept to the rules of truth". The pamphlet describes the great fertility of the land in Carolina (Wilson explains that each settler will receive fifty acres) and lists the crops that will

grow (including vines, tobacco and olive oil). Any struggling Englishman keen to start a new life and persuaded by Wilson's hymn to Carolina and who could find the five-pound fee for the passage was then encouraged in the final paragraph to meet Wilson and some of

the Lords Proprietors "every Tuesday at 11 of the clock at Carolina-Coffeehouse in Burching Lane". The campaign was successful, five hundred people leaving England for the colony.

ESTC. R14591. Sabin, 104685



Stamford Raffles, Thomas Horsfield and liberal imperialism.

81

A rare volume on the culture and natural history of Java. BATAVIAN SOCIETY OF ARTS AND SCIENCES. Transactions of the Batavian Society, of Arts and Sciences. Vol. VIII Batavia: Printed by A.H.Hubbard, at the Government Press. 1816

[3319] £1,250

First edition. 4to in 2s. pp. [8], xii, 96, 16, 8, 60, 48, 184, 16, 6, 8, 26. Ten articles, essays, discourses and notes, each separately paginated. Text in English and Dutch. Two separate title pages, identical save that one is in English and the other in Dutch. Original paper wrappers slightly rubbed and worn, recently rebacked to style. Internally very good, with some slight waterstaining to the head of the leaves of the seventh and eighth chapters, but this does not affect the text. A very good copy of an important and exceptionally rare volume published by the oldest learned society in the Far East and containing work by Stamford Raffles and Thomas Horsfield.

and inquiry whatever could be useful to agriculture, commerce, and the welfare of the colony; it encouraged every question relating to natural history, antiquities, and the manners and usages of the native inhabitants". Raffles had become President of the Society in 1812, after taking over the government of Batavia the previous year, Dutch rule and influence having declined sharply following the bankruptcy of the VOC in 1800. During Raffles's short but influential Governorship (he introduced a more liberal legal system and abolished slavery on the island) he sought to discover as much information as possible about the language, culture and natural history of Java and so revived the virtually inactive Batavian Society of Arts and Sciences to carry out this work.

Linnaean Society.

Other essays in this volume include an English translation of an inscription in Kawi, an ancient Javanese language and the last piece is a description of the eruption of Mount Tomboro on the island of Sumbawa written by the indefatigable Raffles himself.

In 1817, Raffles wrote his *History of Java*, the success of which elevated him to the highest society. He was knighted the same year and advised the King on affairs in Java. After the Dutch regained control of the island in 1818, Raffles went on to be the founder of Singapore. Stamford Raffles was an example of that relatively rare species, a liberal imperialist and this volume of



The Batavian Society of Arts and Sciences was founded in 1778 in what is now Jakarta, on the island of Java, Indonesia, but was then, under Dutch rule, called Batavia, the capital of the Dutch East Indies (previously the VOC, Dutch East India Company). The Society, established by the botanist Jacob Radermacher, was the first such learned society founded by Europeans in the East. The best brief description of its purposes is the one given by Stamford Raffles in an address to the Society in 1813: "The Society selected as objects of research

This eighth volume of the *Transactions of the Society* is the first not to be exclusively in Dutch: only the four shortest pieces (totalling thirty-eight pages) are in Dutch, the vast majority of the book being in English. The volume contains Raffles's second Discourse to the Society and there are two important contributions by Dr Thomas Horsfield, the first on the Medicinal Plants of Java and, secondly, the long "Essay on the Geography, Mineralogy and Botany, of the Western portion of the territory of the native Princes of Java".

Horsfield was born in Pennsylvania and trained as a doctor. He began working as a doctor in Java in 1801. When the British took control of the island Horsfield met Raffles who asked him to carry out a proper study of the botany of the island - these essays are the first fruits of that study, predating his *Zoological Researches in Java and the Neighbouring Islands* by eight years. In 1819 Horsfield went to live in London where he was keeper of the museum of the East India Company, a Fellow of the Royal Society and a vice president of the



the *Transactions of the Batavian Society* is a testimony to his belief in scientific objectivity, the study of and respect for other cultures and the underlying importance of learning and education.

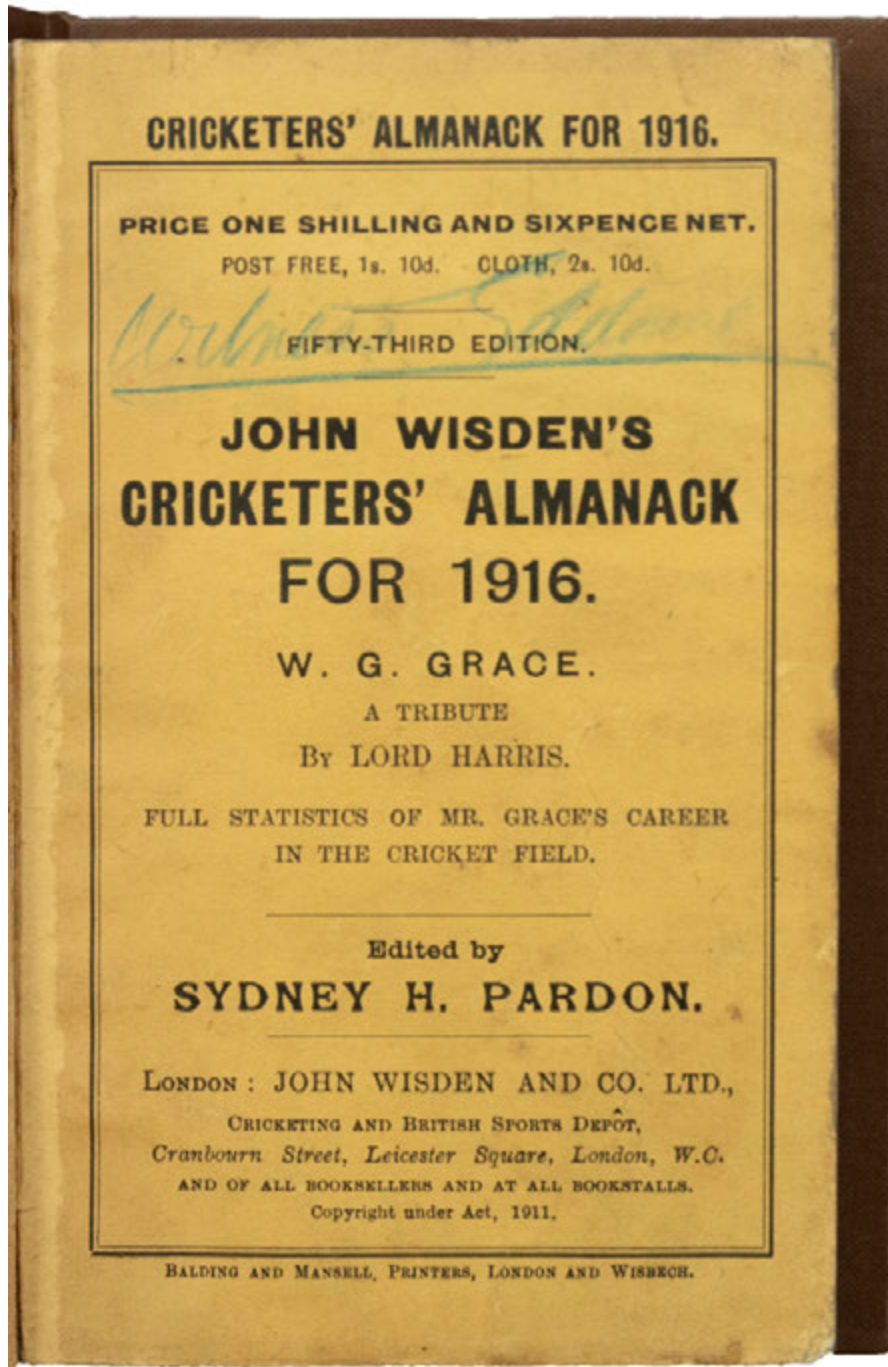
Worldcat records only two complete copies of this volume, at the National Library of Malaysia and National Library Board Singapore. We have been unable to trace any other volumes of the Transactions of the Batavian Society beyond one copy of volume VII at the Huntingdon Library.

A complete set of the Cricketer's Bible

82

WISDEN Wisden Cricketers' Almanack. London: Various 1864-2016

[3424] £35,000



A complete set of the Wisden Cricketers' Almanack from the first issue in 1864 to 2016.

In 1864, a retired cricketer called John Wisden published a short book containing details of the first-class cricket matches which had been played in 1863 including "full and accurate scores". *Wisden Cricketers' Almanack* has been published continuously ever since, appearing in April each year just before the start of the English domestic cricket season. It has kept going through near bankruptcy and two world wars even after a German bomber destroyed the company headquarters and all its records. It is hard to write about Wisden without resorting to clichés: it is an institution; it is the cricketer's Bible. In a way, there is not much more to say about Wisden. If you love cricket, you will understand what all the fuss is about. If you don't, then you won't. That is it really. Much the same with all great institutions and, indeed, with the real Bible itself.

Apart from the first fifteen years which are in facsimile and two Willows reprints (1884 and 1886, both numbered 185 of 500) these are all originals in the publishers' brown cloth or rebound to style with the original paper wrappers bound in (save in a few cases where the wrappers are not present). From 1965 all have the yellow illustrated dust jackets. Mostly they are in very good or near fine condition. For further details and a full condition report, please contact us.

Autographs from cricket's Golden Age

83

CRICKET AUTOGRAPH BOOK. 1925-1933

[3434] £950

Small notebook with a collection of cricketers' autographs and photograph. 160x100mm. 132pp. Bound in black morocco with "Album" stamped in gilt on the upper cover and "WHS" (WH Smith) in blind on the lower cover. Recently and expertly rebacked, slight bumping to corners but overall in extremely good condition. Marbled endpapers. Forty five pages contain either photographs (sixteen photographs in total) or signatures of cricketers dating from 1925-1933.

The front pastedown and front free endpaper provide details of the collector of these photographs and autographs. He is Nick Gilling from Southbourne-on-Sea in Hampshire. He was a member of Hampshire CCC. A short biography shows that he was born in India in 1914, was at Mount Pleasant prep school between 1923-27 where he was awarded his cricket colours in 1925. He then attended Charterhouse between 1927 and 1933 and received his house cricket colours in 1930. He was a Hampshire Hogget between 1928 and 1932 and was at Cambridge between 1933 and 1936.

This charming autograph book is a record of the young Gilling's interest in Test and County cricket during his teenage years. For the cricket historian, there are some wonderful names and photographs here. Two Australian touring sides feature, including the great 1930 side, the star autograph being that of Don Bradman. There is also a postcard of Bradman sent to Gilling at school. The 1929 South Africans are here but perhaps the most interesting is The West Indies Team of 1928. This was the first team from the Caribbean to play Test cricket and this tour to England was



their first foray into the international game. The star name is, of course, Learie Constantine. There are plenty of county cricketers featured as Gilling collected photographs and signatures of entire teams, presumably when they played at Hampshire. This was a golden age for English Cricket and there are some wonderful autographs here: Jack Hobbs, Herbert Sutcliffe, Les Ames, Maurice Tate, Frank Woolley, Wilfred Rhodes, Maurice Leyland. We were also very

pleased to note that the first signature is that of L.H. Tennyson who captained Hampshire from 1919-1932. He was the grandson of the poet thus demonstrating that cricket, as well as being the world's greatest game, is its most literary.

The first international women's cricket team to play in England

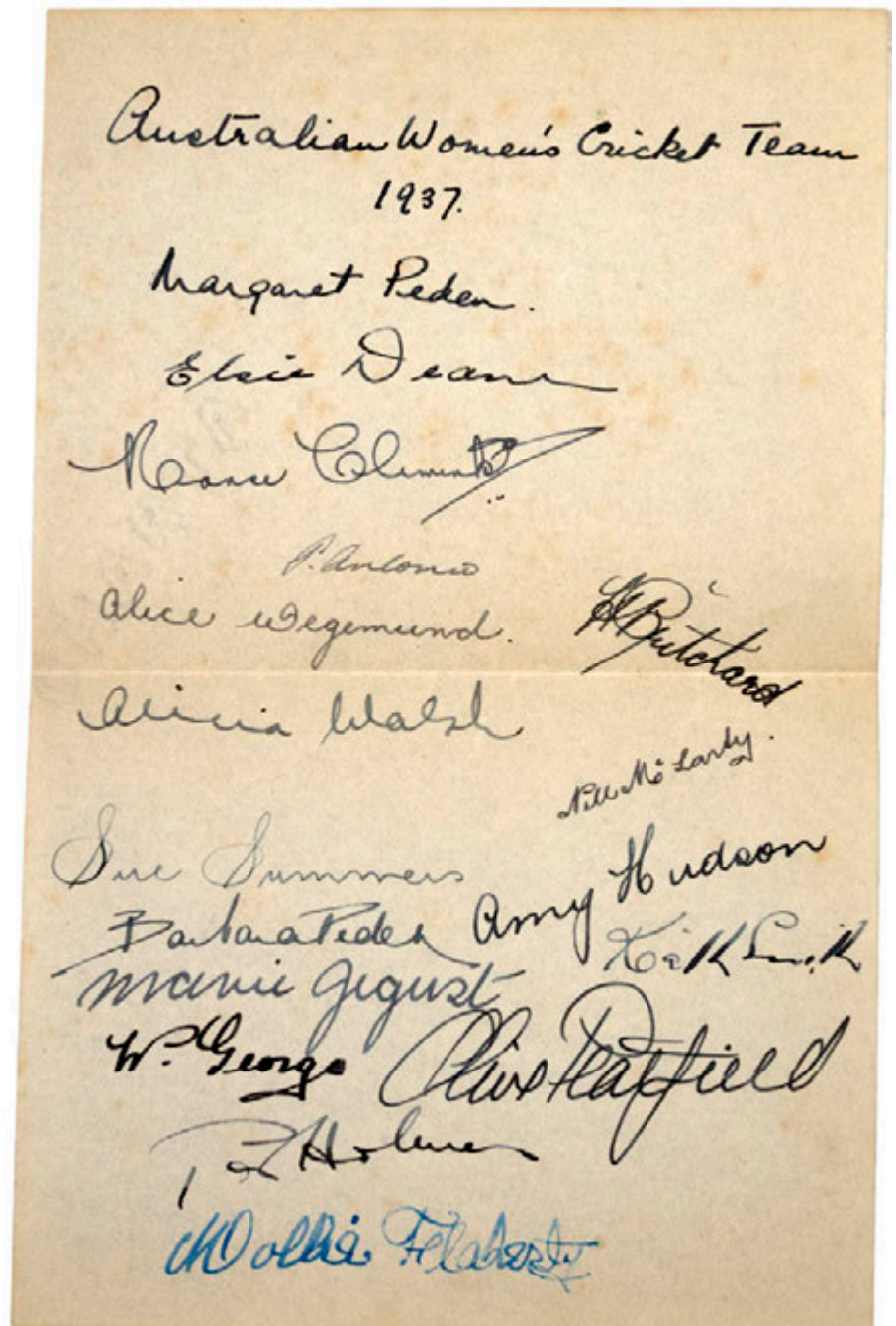
84

Australian Women's Cricket Team 1937 Autographs

[3435] £450

A single leaf (176x114mm) containing, on one side only, the autographs of seventeen members of the Australian Women's Cricket Team that toured England in 1937. This is the entire touring party of sixteen players, captained by Margaret Peden, plus the manager Olive Peatfield.

The three matches played between England and Australia in 1937 were the first women's Test matches played in this country, the inaugural series between the two teams having taken place in Australia when the English side toured in 1934/5. The series was drawn 1-1. In the 1938 Wisden the series was described as follows: "If, ten years ago, anyone had suggested that Test Matches between women cricketers would take place in England, and that one day's play in such a game would attract five thousand spectators, the idea would have been laughed to scorn.... The tour set a new standard in women's cricket. Unbelievable pace, for women, was achieved by bowlers of both sides, stamina and technique in batting showed a big advance, and the fielding and throwing evoked admiration. With the possession of outstanding players and capable legislators the women's game in England and Australia has an assured future". This collection of autographs is a memorial of a turning point in women's sport.



Fast falls the eventide: The first football match played at Wembley Stadium

85

FA CUP Programme and Souvenir. The Football Association's English Cup Competition Final to be played at the Empire Stadium on April 28, 1923 between Bolton Wanderers and West Ham United. London: W.H.Smith and Son, The Arden Press. 1923

[3240] £950

185x120 mm. 24pp., in illustrated paper wrappers, secured by two staples. Marking and creases and two, tiny closed tears to the wrappers which have had some recent repair to the spine. Browning and foxing to some of the leaves but overall a very good copy. The programme contains a history of the FA Cup, information about the two teams (both played 2-3-5) and the players and a section on the new Empire Stadium, "the largest in the world...In area it equals the Biblical city, Jericho". Advertisements throughout, many for cigarettes, sport and smoking being natural companions. A splendid souvenir in very good condition of one of the most famous FA Cups and the first sporting event to be held at the new stadium built at Wembley as part of the 1924 British Empire Exhibition.

The 1923 FA Cup Final transcends football. It has its own nickname: "The White Horse Final"; it was attended by so many spectators that the start of the match was delayed, causing questions to be asked in the House of Commons; and it represents one of the first major popular expressions of renewed national confidence after the end of the First World War. The first three FA Cup finals played after the War had been poorly attended, drab affairs at Stamford Bridge. The 1923 Final marked a new era. The Stadium was built for the British Empire Exhibition which was intended to revive a faltering and tired Empire, but, in retrospect marked little more than a lavish staging post on its path to decline and disintegration. But

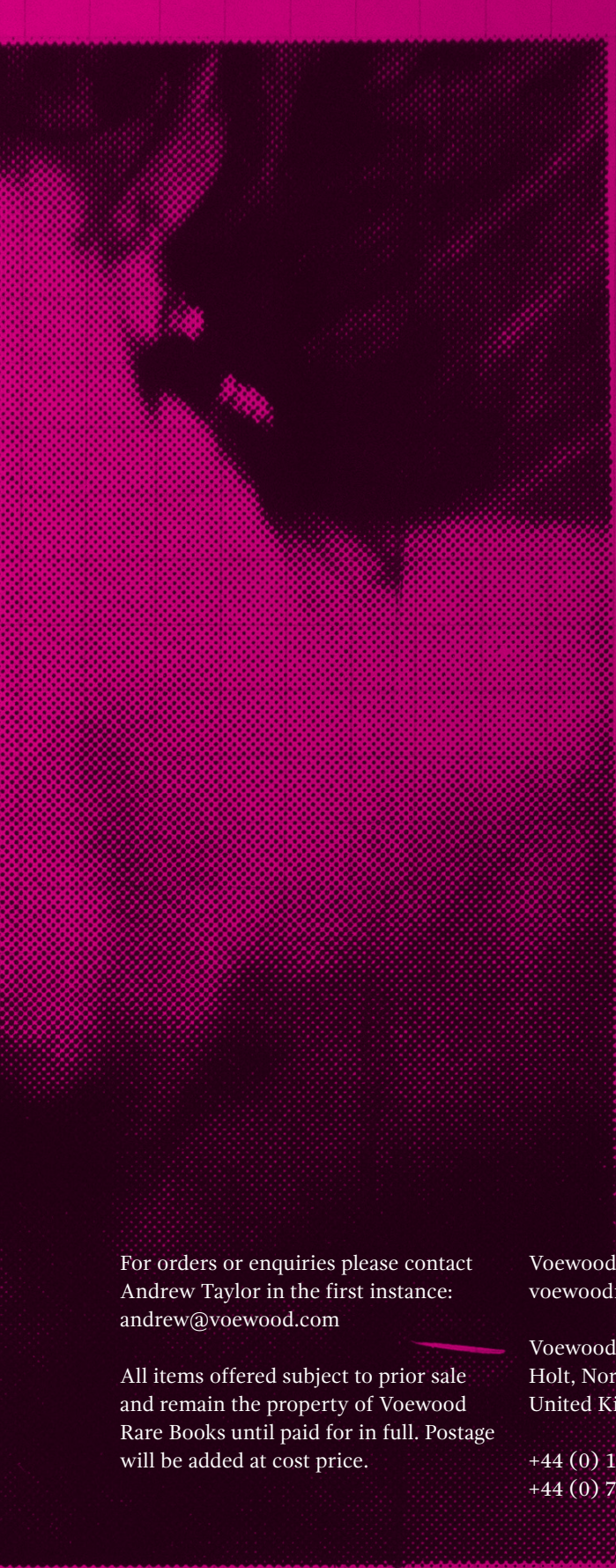


as a symbol of popular culture expressed through the sport of the working class, the new stadium was a triumph. 300,000 people turned up at the match (more than double the stadium's capacity of 125,000) spilling onto the pitch before kick-off. Extra police were called, most famously, one on a white (actually, grey) horse called Billie. Images of the white

horse surrounded by good-natured fans are more famous than those of the match. Eventually the crowd sang "God Save the King" (George V was present to hand over the Trophy) and cleared the pitch. For the record, the Trotters beat the Hammers 2-0, the West Ham manager blaming Billie for churning up the pitch.

Detail of Self-Portrait (Triptych), 1972, Robert Mapplethorpe





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