



VOEWOOD  
RARE  
BOOKS

Catalogue Three







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

Catalogue Three



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# Introduction

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This list of 30-something items has been put together from our recent acquisitions. The catalogue starts with a leaf from the Gutenberg Bible and ends with a set of notes produced by the Ferranti Computer Department explaining how to programme one of the earliest commercially available computers. Five hundred years divide them but both represent a revolution in how human beings communicate with each other. Bookended by Gutenberg and the computer are the rarest issue of William Blake's *Book of Job*, the first large folio edition of the Geneva Bible from 1578 and the earliest published picture of a potato in Gerarde's Herball of 1597. But this catalogue is not just about revolutions in printing. Among the manuscripts are an exquisite late fifteenth-century Book of Hours, a letter from Cardinal Pole to the Pope's office written during a fraught episode of the Reformation, two volumes of an

unpublished political history of Europe written by a future Speaker of the House of Commons, and a letter from Twinkletoes.

We are also selling the Aston Martin DB6 (see opposite). Our plan was to have a car with a literary connection and an Aston Martin seemed the perfect choice. We contacted the classic car dealer James Henderson ([www.greensidecars.com](http://www.greensidecars.com)) who brought this along to Voewood for the photoshoot. We mentioned the bookish link with James Bond to which he replied "James Bond drove a DB5...but don't worry, the DB6 is better than a DB5". So, there you are: "even better than James Bond's car".

Simon Finch

Andrew Taylor

Voewood.

Cataloguing: Andrew Taylor  
Photography: Alisdair Wilson  
Design and typesetting: Fergus Partridge  
Printing: Barnwell Print Ltd.



# Fons et Origo

1

GUTENBERG, Johann. BIBLE. Single leaf from the Old Testament. Ezekiel 43:27 to 45:16. [Mainz]: Printed by Johann Gutenberg. 1455

[3496] £100,000

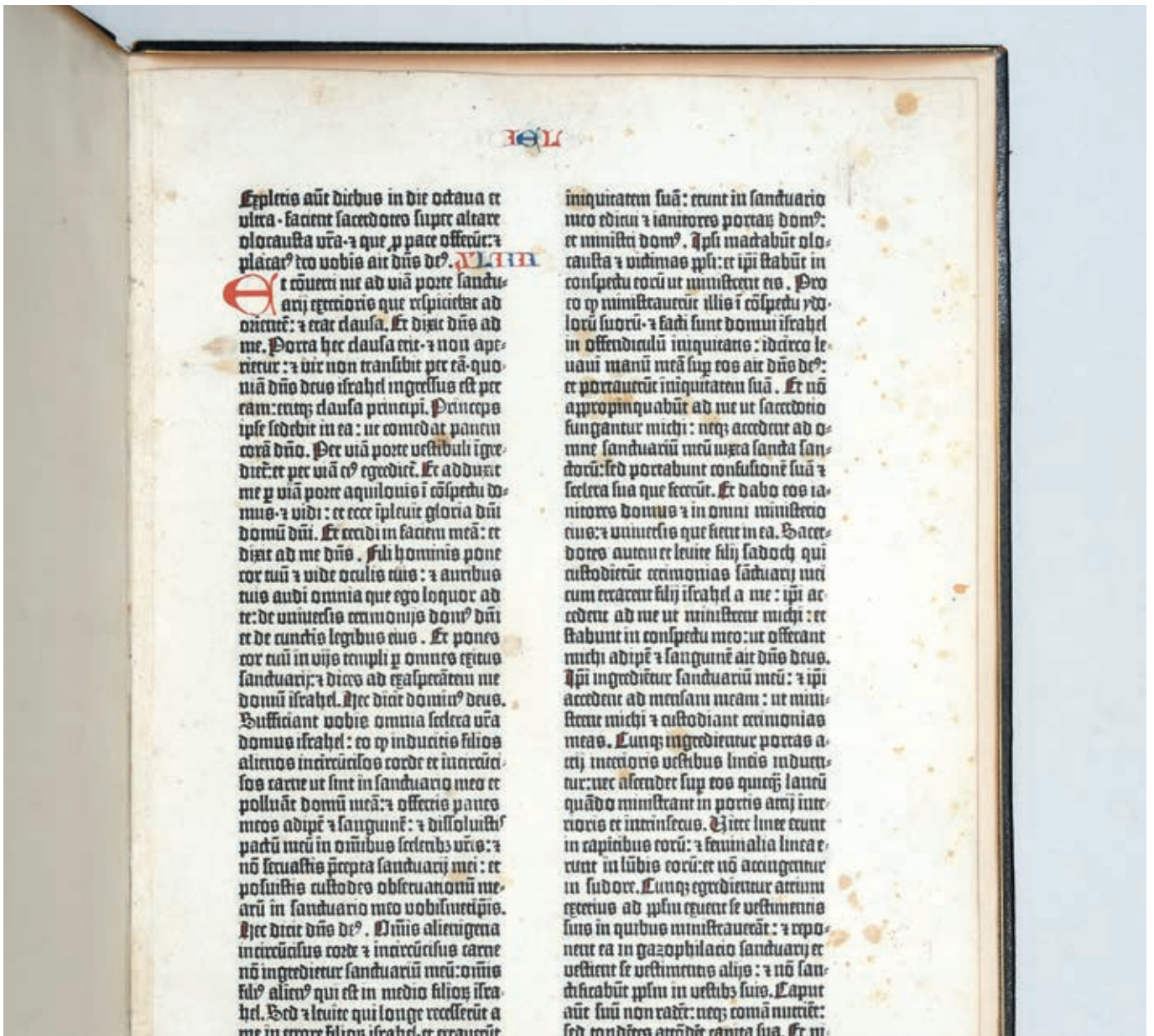
Single leaf (361 x 252 mm). Housed in the original portfolio, royal folio (408 x 285 mm), early twentieth-century black morocco by Stikeman and Co, spine and front cover lettered in gilt, covers panelled in blind, grey endpapers.

A single paper leaf from the Gutenberg bible, the first complete book printed with movable type.

The "Noble Fragment" originates from an imperfect copy of the Gutenberg Bible, lacking fifty leaves, which was divided by Gabriel Wells, a New York book dealer, and dispersed as single leaves or larger fragments, and inserted

into a morocco portfolio by leading American bookbinders Stikeman and Co.

The text comprises the concluding lines of Ezekiel 43, all of 44, and the majority of 45, the passages detailing God's prophesied return to the Temple of Jerusalem, and setting down the rules for worship there.



# By the master of Jacques de Besançon

2

BOOK OF HOURS. Book of Hours in Latin and French, Use of Le Mans, illuminated manuscript on vellum. [France, probably Paris: late fifteenth-century, c.1490–1500]

[3520] POA

A magnificent Book of Hours by the Master of Jacques de Besançon, one of the most sought-after French artists of the late fifteenth-century, deliberately executed in the formerly dominant style of the 1470s, superbly illuminated with ten large miniatures, twenty small miniatures, and various other richly decorative elements.

Vellum, ii + 205 + iv leaves, c.210 × 140 mm, the first two and last four are original endleaves; with a few natural flaws and gentle cockling; expertly written in a fine large formal gothic

script with fifteen lines per page (seventeen in the calendar), with rubrics in red, the calendar in red, blue, and gold; line fillers and one-line initials throughout in gold on a ground of red and blue with white ornament; two-line initials throughout filled with painted foliage in the same colours, on a gold ground; similar three-line initials below each large miniature; one similar four-line initial (fol. 23r). With twenty miniatures seven- or eight-lines high; one six-line historiated initial; ten large miniatures,

each above a three-line initial and accompanied by a border. Overall, in very fine condition, with wide clean margins, minimal thumbing, and only sporadic small areas of smudging or flaking of pigment. Sewn on five bands and bound in very fine sixteenth-century French calf lavishly tooled, gilt, and painted: each cover framed by a band of ovals, containing corner-ornaments of Renaissance foliage and a centrepiece of Renaissance ornament surrounded by a semée of small gilt lozenges, ornaments partly painted



silver against a stippled and hatched gold background; the spine with dense gilt ornament of foliage and ovals; traces of two ties at the fore edge. The joints and corners expertly repaired; with some wear and scuffing, but overall extremely handsome. Housed in an early twentieth-century pale blue cloth-covered and felt-lined box, with clasp, doubtless French, the front joint repaired.

In 1953 Martin Breslauer described the present manuscript as “A masterpiece by Maître François and his atelier . . . executed in France, probably Paris, c.1470”. He went on to characterize the well-known artist, observing that the sole historiated initial, depicting the Visitation, is by a less skilled artist, and that one large miniature, the Burial, is by “an excellent artist . . . influenced by the School of Tours”.

In the division of artistic hands Breslauer was correct, but he erred in the details. The main artist does indeed have most of the characteristics of Maître François, who dominated Parisian illumination from about 1460 to about 1480, but he is in fact his successor of the following generation, known as the Master of Jacques de Besançon. The latter was doubtless trained by the former, and their styles can be difficult to distinguish.

The Master of Jacques de Besançon was first identified by art historians in 1892 and named after the illuminator of a manuscript made in Paris in 1485. A

very large body of work was attributed to him, which subsequent scholars have divided into three separate groups: the earliest are now attributed to the Master of Jean Rolin; the middle ones to Maître François; and the later ones to the Master of Jacques de Besançon, dubbed “the Chief Associate of Maître François” by Eleanor Spencer.

Superficially the script, minor decoration, and borders of the present manuscript could all be of about 1470, when Maître François was at his height, but the biggest clue that this is wrong comes from the Burial miniature, which is stylistically comparable to the so-called Master of the *Chronique scandaleuse*, who worked in Paris towards the end of the fifteenth century and into the 16th. A closer look at the borders reveals that they are not really of the 1470s but in a later retardataire style. Apparently, Maître François’s work was so popular and fashionable that clients were still requesting it two decades later. This may in part have been because, by the 1480s, the producers and purchasers of manuscripts wanted to differentiate their products from the relatively cheap printed Books of Hours that were now being produced in large numbers in the capital.

An unusual feature of this manuscript is that while the Hours of the Virgin in most French Books of Hours have a sequence of miniatures depicting Christ’s incarnation and infancy (Annunciation, Visitation, Nativity,

etc.), the present one instead depicts the events of his Passion.

The Hours of the Virgin and Office of the Dead, and the emphasis on St Julian (first bishop and patron saint of Le Mans) in the calendar, litany, and suffrages, all point to the fact that the book was made for a patron who lived in the diocese of Le Mans. Although the book does not have any features, such as heraldry, that might definitively identify the original patron, it was clearly a bespoke commission. The patron was perhaps a physician, as several of the saints in the calendar relate to health issues: ergotism is also known as “St Anthony’s Fire”, named after St Anthony Abbot, St Margaret was invoked for successful childbirth, St Apollonia was invoked against toothache, while Sts Cosman and Damian were themselves physicians.

Many of Maître François’s patrons seem to have been members of the royal court and other aristocrats of Paris, Anjou, and Maine, of which Le Mans was the principal city; the present manuscript shows that the Master of Jacques de Besançon took over his distinguished Le Mans clientele. He also illuminated manuscripts for royalty, including Charles VIII, Anne de Bretagne, Louis XII, and the future Henry VII of England.

The present manuscript is apparently unpublished apart from auction and dealer catalogues. The Master of Jacques de Besançon is much less thoroughly studied than Maître François. Among the most important studies are Eleanor P. Spencer, “Dom Louis de Busco’s Psalter”, in *Gatherings in Honor of Dorothy E. Miner*, eds. U. E. McCracken et al. (Baltimore, 1974), pp. 227–40; John Plummer, “The Last Flowering: French Painting in Manuscripts, 1420–1530”, from *American Collections*, exhibition cat., Pierpont Morgan Library (New York, London, 1982), nos. 89–91 pp. 68–71; François Avril & Nicole Reynaud, *Les manuscrits à peintures en France, 1440–1520*, exhibition cat., Bibliothèque nationale de France (Paris, 1993, revised 1995), pp. 256– 62.



# One of the supreme masterpieces of graphic art .

3

BLAKE, William. Illustrations of the Book of Job. London: [John Linnell]. 1825 [1826]

[3477] £57,500

First edition, one of sixty-five sets on French paper, the rarest of the three forms of the original issue of the last series of illustrations that Blake fully completed. Engraved title and twenty-one engraved plates on unwatermarked French paper, each plate marked "Proof", interleaved with blank paper guards. Folio. 402x275mm. Bound in later nineteenth century green half morocco, blue mottled paper, decorated bands to spine, lettered in gilt, top edge gilt. Rubbing to edges and head and foot of spine. Internally very good. The engravings are in excellent condition. Some foxing to the sheets but affecting the engravings only very slightly in a few instances. Some slight tears (of no more than one inch) where the sheets join the stubs on which they are mounted. On a blank preliminary leaf are a pencil ownership inscription of "J. Frederick Hall, 1872" (a known Blake collector) and a neat inscription "B. 1928" in blue ink. This is a beautiful set. "The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art" (Ray, *The Illustrator and the Book in England, 1790–1914*, no. 8).

In c.1805–06 Blake had made a set of nineteen watercolour drawings illustrating *The Book of Job* for his patron Thomas Butts. In September 1821 these were borrowed and shown to John Linnell, who, together with Blake, made copies before returning the originals to Butts. Eighteen months later a plan to engrave and publish the designs emerged. "Linnell's commissions may have been motivated in part by a desire to provide the ageing artist with a regular income ... the contract [was]

signed by Linnell and Blake on 25 March 1823, to engrave the Job illustrations. The commission provided Blake with an income of about £1 a week between 1823 and 1825. The task proved arduous, for Blake engraved the plates without preliminary etching, and the twenty-one designs plus an engraved title-page were not published until March 1825" (Robert N. Essick, writing in ODNB). Blake had an especial devotion to the Prophet Job, inspired in part, no doubt, by his own constant struggles against misfortune borne with Job-like patience and fortitude.

The original issue consisted of 315 sets, 150 sets of proofs on india paper mounted on thick paper, sixty-five sets on French paper, and 100 sets on drawing paper. Michael Philips's reconstruction of the printing history of the book shows that the india paper proofs were printed first, ready and paid for by Linnell on 9 March 1826. The sets on French paper and English drawing paper were printed next, with the drawing paper sets further distinguished by the removal of the word "proof" from the plates. This second round of printing was completed not later than 20 May. Bentley (*Blake Books*) states that the French paper shows a Whatman watermark, but he seems to be in error. In his essay "Blake's Engravings to the Book of Job: An Essay on their

Graphic Form with a Catalogue of their States and Printings", Essick states that he has "not been able to identify any set as definitely printed on a French paper but this description probably refers to impressions with the 'Proof' inscription (State A) printed directly on an ivory-coloured wove paper without watermark". Essick reasons that it is unlikely that such a clearly English paper used for the drawing paper impressions of state B, would be referred to as "French" in Linnell's account books.

A posthumous edition of 100 copies was printed from the original plates in 1874, easily distinguishable from the present issue as it was printed on india paper without the word "proof".



My bones are pierced in me in the  
night season & my sinews  
take no rest

My skin is black upon me  
& my bones are burned  
with heat

The triumphing of the wicked  
is short, the joy of the hypocrite is  
but for a moment

Satan himself is transformed into an Angel of Light & his Ministers into Ministers of Righteousness



With Dreams upon my bed thou scarest me & affrightest me  
with Visions

Why do you persecute me as God & are not satisfied with my flesh, Oh that my words  
were printed in a Book that they were graven with an iron pen & lead in the rock for ever  
For I know that my Redeemer liveth & that he shall stand in the latter days upon  
the Earth & after my skin destroy thou This body yet in my flesh shall I see God  
whom I shall see for Myself and mine eyes shall behold & not Another tho consumed be

Who opposeth & exalteth himself above all that is called God or is Worshipped

WBlake invenit & sculp

London, Published as the Act directs March 8. 1825 by Will. Blake N° 3 Fountain Court. Strand

my wrought Image

# From the Bible collection of a bibliophile Royal Duke

4

HOLY BIBLE. The Bible. Translated according to the Ebrew and Greeke and conferred with the best translations in divers languages. With most profitable Annotations upon all hard places and other things of great importance, as may appear in the Epistle to the Reader. Whereunto is added the Psalter of the common translation agreeing with the booke of Common Prayer. Imprinted at London by Christopher Barker. 1578

[3529] £15,000

Folio. ll. [33], 376, 78, [2], 113, [11]. Double columns. Lacking preliminary leaf "Of the incomparable treasure" (a copy from a later Bible has been supplied and tipped in on a blank preliminary leaf). General title with decorative woodcut border, date in manuscript and paper slip pasted over a manuscript note to the lower blank margin. Some minor repairs to edges and corners with no loss of text save in one instance on 3P2. Some light dampstaining. Overall in very good condition internally. Eighteenth century blind panelled calf, rebacked, slight cracking to joints, wear to edges and corners. Front pastedown has the armorial bookplate of Augustus Frederick, Duke of Sussex who was the sixth son of George III. A particularly nice copy with an interesting Royal provenance.

This is the first large folio edition of the Geneva version. This edition prints the Geneva and the Prayer Book translations of the Psalms alongside each other with the former in roman type and the latter in black-letter. The Prayer Book in this edition, included in the preliminary matter before the Bible is of interest. The word Minister replaces, throughout, "Priest" and some of the offices are omitted which suggests a growing move away from older Catholic practices and terminology. The Prayer Book is often missing from copies of this edition. Collectors of the Prayer Book who were keen to acquire a copy of this "peculiar variety" (Herbert) would often remove it from the Bible. Accordingly, it is rare to find this 1578 Geneva version



complete and in such good condition.

Augustus Frederick (1773-1843) was a rather unusual Royal Duke. The only one of George III and Queen Charlotte's sons not to go into military service, he thought of entering the Church. He travelled widely in Europe where he absorbed intellectual and cultural interests not normally associated with Dukes of Sussex, past or present. His family life was relatively bohemian and his politics were liberal which led

to an estrangement from the King. He supported the abolition of the slave trade and was in favour of religious emancipation for Catholics and Jews. An enthusiastic patron of the arts, the Duke was also a serious bibliophile putting together a collection of 50,000 books including 1000 editions of the Bible of which this excellent copy of an important edition of the Geneva version was one.

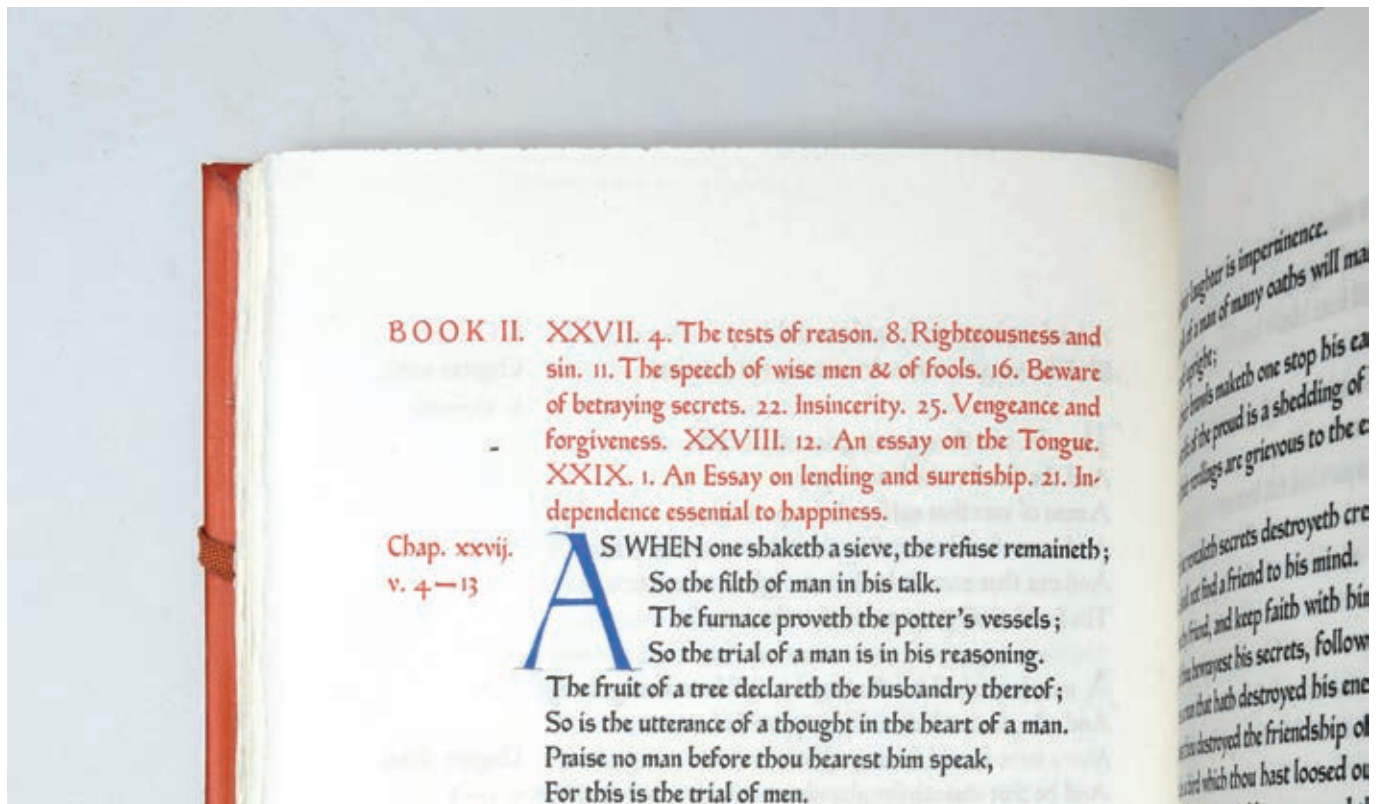
STC 2123. Herbert 154.

# The most satisfactory of the books of the Ashendene Press

5

ASHENDENE PRESS: ECCLESIASTICUS. The Wisdom of Jesus, The Son of Sirach, Commonly Called Ecclesiasticus. Chelsea: Ashendene Press. 1932

[3497] £4,750



Quarto. Original orange limp vellum, spine lettered in gilt, orange ties, edges untrimmed. Original Cockerell paper-covered slipcase.

First Ashendene edition, one of 328 copies printed in red and black Subiaco type on Batchelor handmade paper; a further 25 were printed on vellum.

"Booksellers continually declare the Ashendene Ecclesiasticus to be the finest book from the private presses... A. D. Power stated 'in my humble opinion it is one of the most satisfactory of the books of the Press'" (Colin Franklin, *The Private Presses*, p. 60).



# “The most grandiose engraving project of Blake’s lifetime”

6

YOUNG, Edward and William Blake. *The Complaint, and The Consolation; or Night Thoughts*. London: Printed by R. Noble for R. Edwards. 1797

[3476] £17,500

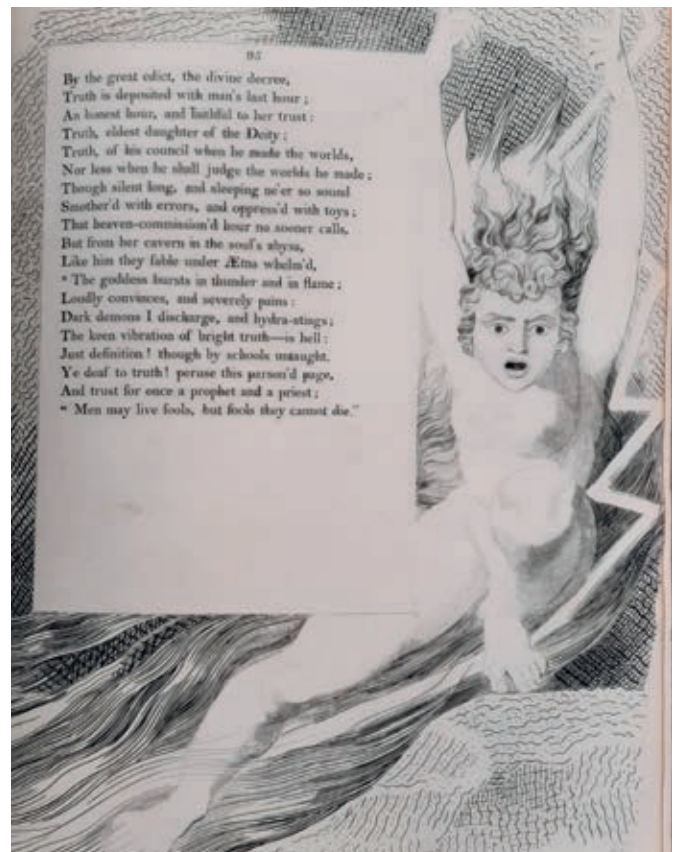
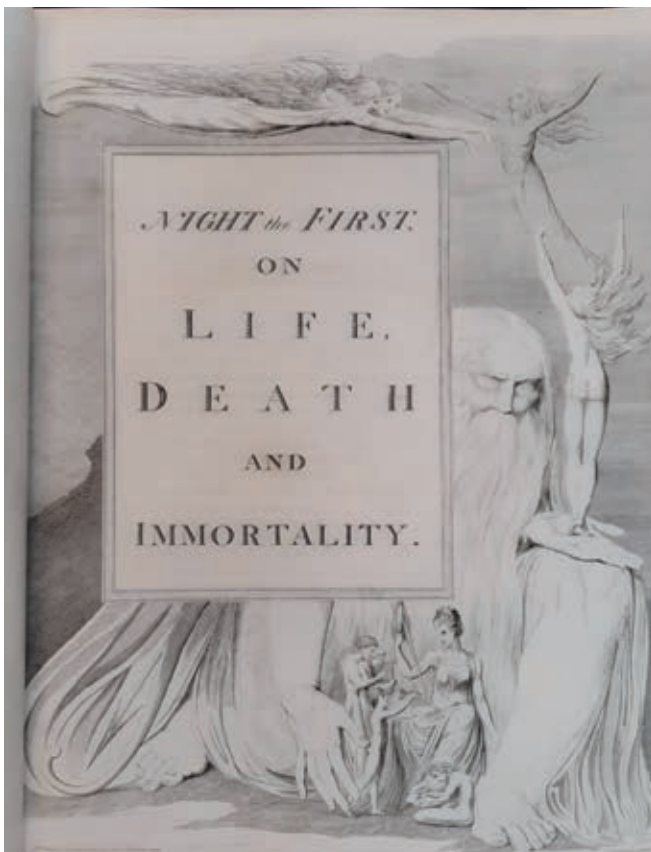
First edition. Folio. 405x318mm. pp. viii, [2], 95, [1]. Forty-three engravings by William Blake from his own drawings, made up of four title pages (one for each “Night”) and thirty-nine pages with illustrations surrounding the letterpress text. With the (often lacking) “Explanation of the Engravings” which Bentley suggests is perhaps by Henry Fuseli.

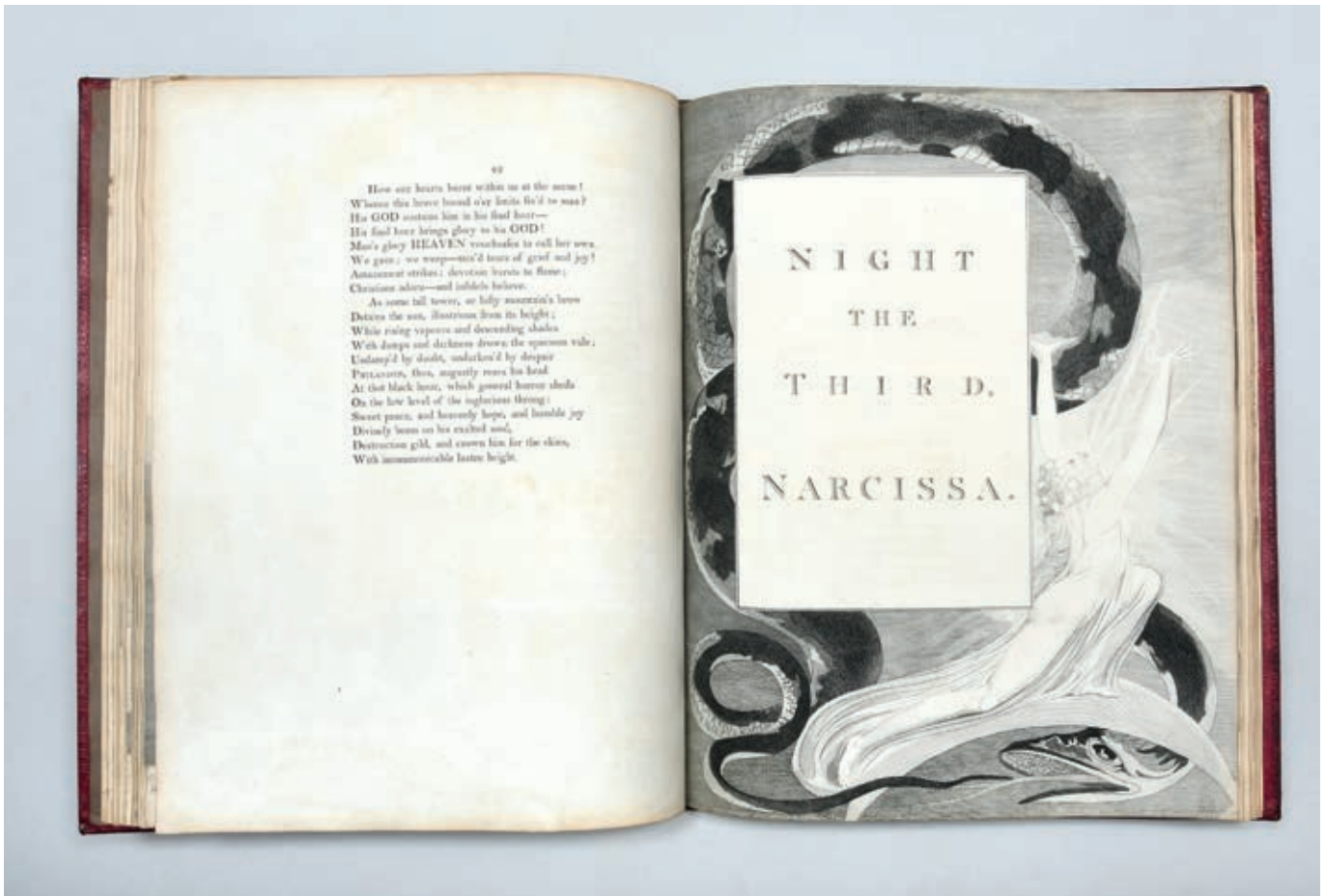
Straight grained red morocco, triple fillet gilt border to upper and lower covers framing a Greek key design in blind. Raised bands to spine, compartments decorated in blind save for second compartment lettered in gilt. Turn-ins

decorated in blind with a flower and leaf pattern. All edges gilt. Front pastedown has the armorial bookplate of Philip Hamond Esq. Some slight scuffing to edges of covers and rubbing to head and foot of spine, minor marking to lower cover but overall very good. Internally very good with very occasional light foxing in a few places and a closed tear (c9mm) to pp39/40 close to the margin at the foot of the leaf. As noted by Bentley, the paper is “only marginally larger than the copperplate”. This copy has been only very lightly trimmed so that all the designs are complete in wide margins with the imprint information for the plates shaved in only four

cases. A superb example of “the most grandiose engraving project of Blake’s lifetime”.

In 1795, William Blake was commissioned by the bookseller Richard Edwards to produce illustrations for a large paper edition of Edward Young’s popular and highly regarded long poem, *Night Thoughts* first published in 1742–45. Edwards placed pages from the first and second edition of the poem onto large leaves of Whatman wove paper thus creating wide margins around the text. Blake illustrated all nine sections of the *Night Thoughts* with 537 water-colour designs. This was a vast project





How our hearts burst within us at the sight!  
 Whence this love bound o'er limits fit'd to man?  
 His GOD sustains him in his final hour—  
 His final hour brings glory to his GOD!  
 Man's glory HEAVEN vouchsafes to roll her o'er,  
 We gaze; we weep—'mid' tears of grief and joy!  
 Amusement strikes; devotion burns to flame;  
 Christian adore—and infidels believe.

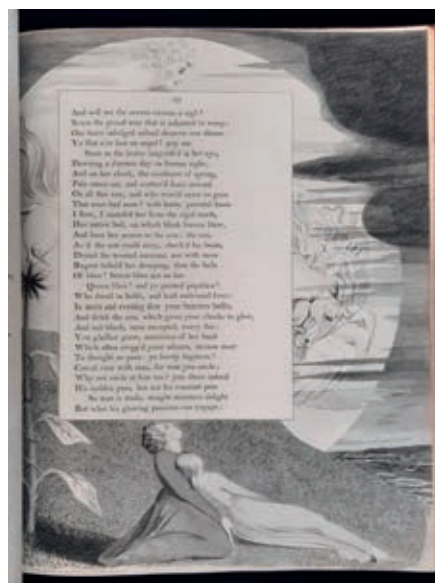
As some tall tower, or lofty mountain's brow  
 Detains the sun, illustrious from its height;  
 While rising vapours and descending shades  
 With damps and darkness drown the spacious vale;  
 Unlapp'd by clouds, unshackl'd by deep air  
 PARACLETE, thou, sagaciously rear'st his head  
 At that black hour, which general horror shrouds  
 On the low level of the nightiest throng;  
 Secret peace, and heavenly hope, and humble joy  
 Divinely beam on his exalted soul,  
 Destruction gild, and crown him for the skies,  
 With immemorable latter height.

NIGHT  
 THE  
 THIRD,  
 NARCISSA.

and became the subject of much admiring talk in artistic London. Bentley speculates that Blake must have spent “the better part of two years” working on *Night Thoughts*. Blake asked to be paid 100 guineas for the drawings. Edwards gave him twenty. Unsurprisingly Blake soon learnt to treat booksellers with suspicion. It is thought that the original plan was for Blake to engrave 200 of these drawings for publication. In the end only forty-three engravings were made and published and the project never progressed beyond the first four of Young’s nine “Nights”. Moreover, it seems that few copies of the book were printed. It is not known how many but the “edition may have been a small one, for the book had become excessively scarce by 1810”.

In the prospectus for Edwards’s edition, Blake’s engravings are described as “a perfectly new style of decoration, surrounding the text which they are designed to elucidate”. Despite this innovation and although we now recognise, without reservation, the

brilliance of Blake’s wild, dreamlike inventiveness, Edwards’s edition and Blake’s illustrations were a critical and commercial failure. Blake’s work was regarded with horror or incomprehension. One later critic accused of him of producing images of “naked groups” designed to “startle the



pious” and although Fuseli’s view was that the original drawings were “alone... sufficient to immortalise Blake’s name... as that of an artist of the very highest order”, they were, for many years, largely ignored and forgotten. This seems hard to believe now when we look at Blake’s rich and varied proto-symbolist world of spirits and visions. Provenance: Bibliotheca Lindesiana. Bookplate of Philip Hamond Esq.

Hamond was landowner in Norfolk and an enthusiastic bibliophile and naturalist. His brother Robert had been a midshipman on the Beagle during its second voyage when he got to know Darwin who wrote highly of him. ESTC. T20820. Bentley, 515

# Complete set of Arthur Pond's Caricatures. Unrecorded first edition.

7

POND, [Arthur] et KNAPTON [Charles]. Soixante et Dix Estampes Qui imitent les Dessains, gravees par Mess. Pond et Knapton d'apres les tableaux originaux des maitres cy-dessous denommes. Londres: Jean Boydell. n.d. [c1773]

[3481] £7,500

First edition. Large folio. 530x374mm. Unpaginated. Title page and seventy engraved plates (on fifty-two sheets), thirty-four highlighted with sepia and white tinting to imitate the original drawings, creating a chiaroscuro effect. Twenty-five plates are printed direct onto the paper with the others pasted-in. The prints are in very good condition throughout. Bound in contemporary russia recently and expertly repaired. Bookplate of Granville Wheler Hastings dated 1725 on front pastedown. A rare complete set of Pond and Knapton's engravings after drawings by Italian, French and Dutch masters of the fifteenth, sixteenth and seventeenth centuries. Worldcat locates only three copies (Chicago, Berlin and Mexico). In addition, there is a copy at the Morgan Library.

Bound with *Les Caricatures de M. Pond, en deux parties*. Londres: Jean Boydell. *Premiere Partie*, contenant douze estampes. *Seconde Partie*, contenant treize estampes. c1736-1747.

Twenty-five engraved plates in two parts of twelve and thirteen (on twenty-three sheets). Nine are printed direct onto the paper with the rest pasted in. Plate twenty two is not present and a copy of one of the other prints (Tom Bentley) is included erroneously. Three additional uncalled for plates have been bound in at the end and a further five prints and sketches are loosely inserted. Some very slight marking to some of the margins and the edges of a few of the plates. This is a very good copy of the extremely scarce full set of Pond's

celebrated and influential "Caricatures". While individual prints are recorded, we have found no record of the complete set bound with the title and contents page either institutionally or in commerce.

Between 1734-47, Arthur Pond and Charles Knapton made seventy engravings from old master drawings held in English collections (including Pond's own). The original drawings reflect contemporary Grand Tour taste and are mostly Italian (the Caracci, Guercino, Parmigianino) but with some French work (Claude Lorrain) and examples from the Dutch masters. It seems probable that Pond and Knapton originally issued the prints individually rather than as a set and certainly they produced no title page or list of drawings. John Boydell bought Pond and Knapton's remaining prints in 1773 together with the copper plates. The forty five plates which are trimmed and mounted (and in thirty four cases, highlighted with colour applied by using additional woodblocks) are, therefore, almost certainly from Pond's original collection. The other twenty five are restrikes produced by Boydell from the copper plates. Boydell then printed and added the title page which incorporates the list of illustrations. It is unclear why Boydell should have produced the text of this page in French given that all those involved in the project were English unless it was intended as an homage to the "Recueil Crozat" published in Paris between 1729 and 1742.

*Les Caricatures de M. Pond, en deux parties* is rare in book form. Apart from

his work as a print maker, Pond was best known during his life as a portraitist particularly in the fashionable medium of pastels. His feeling for character expressed through facial expression is clear from these charming, amusing and occasionally rather cruel caricatures most of them after Pier Leone Ghezzi, the contemporary Roman caricaturist. Pond's prints were made between 1736-43. As with the prints from old master drawings, it seems almost certain that the *Caricatures* were issued individually and not in book form until Boydell published this set with the title and contents page. Pond's collection was reissued by E. and C. McLean in 1823 under the English title of *Eccentric Characters*. That contains only twenty four plates, not the twenty five listed here which suggests that the



missing plate 22 may never have been printed. This scarce Boydell edition is therefore the first complete publication of Pond's *Caricatures*.

# The heroic deeds of Emperor Maximilian I with beautiful, contemporary hand-coloured woodcuts

8

PFINTZING, Melchior. [Theuerdank]. Die geuerlicheiten und einsteils der geschichten des loblichen streytparen und hochberümbten helds und ritters herr Tewrdannckhs. Nuremberg: Hans Schönsperger the Elder. [1517]

[3521] SOLD

Folio (360 x 252 mm). Contemporary German blindstamped full pigskin over wooden boards, furniture of brass cornerpieces and central bosses of an unusual circular design with stamped flower and leaf tools added at a later date, clasps and catches (one clasp gone).

With 118 large woodcuts in the text by Hans Leonhard Schäußelein, Leonhard Beck, Hans Burgkmair and possibly three others, all richly coloured by a contemporary hand in purple, green, blue, red, pink, and orange, and heightened in gilt and silver. Complete with blank P5. Pigskin slightly soiled, some small splits in leather from prolonged application of tools, endpapers renewed, scattered marks and light stains throughout, a little thumb soiling at lower outer corner, top flourishes sometimes just shaved, as often, but a very good copy, tall and with notably wide outer margins

A superbly coloured copy of the first edition of this privately printed chivalric poem celebrating the heroic deeds of Emperor Maximilian I, one of the finest illustrated books of the German Renaissance. *Theuerdanck* was conceived as a deluxe production and Maximilian himself was closely involved in all aspects of its creation, from its composition to its distribution after printing.

Maximilian had composed first drafts in 1505-8, portraying himself as Theuerdanck, overcoming the difficulties



of his journey to win his bride, Mary of Burgundy (Kunigin Ernreich in the poem). He turned over the completion and general editing of the work to Melchior Pfintzing, his private secretary.

Maximilian called Schönsperger from Augsburg to the imperial city of Nuremberg to print the work (the only work Schönsperger printed there); at least part of its paper stock was made specifically for the edition and bears a watermark of the double eagle with arms of Austria and Burgundy. A remarkable series of woodcut illustrations - among the finest of the German Renaissance - were cut, commissioned from some of the greatest woodcut artists of the day, Schäußelein, Beck, and Burgkmair, and a calligraphic type was specially cast to print it. The design of the type is traditionally attributed to Vinzenz Rockner, Maximilian's court secretary.

No copies of the first edition were available for sale. "The whole stock

of copies lay in six chests at Augsburg until March 1526, when the Archduke Ferdinand decided to distribute, through Max Treitzsauerwein, the contents of five of the chests to different German subjects as memorials of the late Emperor. The other chestful the Archduke kept for himself" (Fairfax Murray, German). *Theuerdanck* forms part of a trilogy, along with *Weisskunig* and *Freydal*, but was the only one of the three to be published during Maximilian's lifetime. This copy has a slip with a printed woodcut coloured by a contemporary hand, apparently cut from a larger print (perhaps a portrait or a coat of arms), with the name of Paulus Pfinzing, a relative of the attributed author who was secretary to Charles V (1500-1558), King of Spain and Holy Roman Emperor, and through his services received an official update to the family coat of arms in 1554.

Adams P-962; Brunet V, 787; Fairfax Murray, German 329; USTC 633810; VD16 M1649.

# The Triumph of the Emperor Maximilian I by Durer

9

DÜRER, Albrecht. Ehrenpforte. Arc triomphal de l'empereur Maximilien I. (The Triumphal Arch of Maximilian I.) [Vienna]: [widow of Alberti for T.Mollo]. [1799]

[3523] £25,000

Broadsheet (65 x 48 cm).

Contemporary, probably original, pink cloth backing marbled boards. With fifty numbered woodcuts on forty three sheets, the first five sheets comprising the legend by Stabius, the last sheet also containing three woodcut inscriptions numbered fifty one to fifty three, the entire design made up from 174 original blocks and eighteen etchings by Bartsch on three sheets. Some splitting of cloth at joints but holding firm, front free endpaper renewed and helping reinforce front inner hinge, a few trivial marks at corners, but an excellent copy, clean, and fresh, with clear impressions printed on strong laid paper

Fourth impression of Dürer's *Ehrenpforte*, one of the great giant woodcuts of the Renaissance, printed from the original sixteenth-century blocks under the supervision of Adam Bartsch. The blocks are now preserved at the Albertina Museum, Vienna.

The work was intended for assembly as a gigantic wall print measuring approximately 3.5 x 3 metres (11 x 9 feet). The Hapsburg emperor Maximilian I had insufficient funds to hold a triumphal procession or erect an arch in stone. His place in the imperial Roman tradition was nevertheless guaranteed through the truly monumental scale of this triumphal arch on paper

The arch was originally conceived by the Tyrolean court painter and architect, Jörg Kolderer, as a miniature. Under the direction of the Emperor, Johannes Stabius provided the program of the whole arch and the five sheets of prose commentary at the foot. Dürer supervised the execution of the multi-block print and also contributed ornamental details (see Strauss p. 504). The 192 blocks (174 survived) of varying size were cut in the workshop of Hieronymus Andreaë in Nuremberg. Although probably conceived in 1512,

the project was not completed till August or September 1517, despite the date of 1515 on the base of the arch. A large part of the design was the work of Dürer's assistants, Springinklee and Traut.

After the first of 1517, second and third editions were published in 1526-28 and 1559. The fourth impression of 1799 was printed from 174 surviving blocks with eighteen etchings by Bartsch to replace the missing blocks (including the Battle of Utrecht, Maximilian's coronation, and the First Congress of Vienna; the twenty-fourth panel shows a new image of the Battle of Pavia); the Dürer block of the Burgundian Wedding was replaced by an earlier block of Springinklee.

In this copy the latter-day printed matter has been discarded, that is, the 1799 double-page letterpress title and "avertissement" leaf at the beginning and double-page letterpress "avis au relieur" (actually a plan showing how the wall print should be assembled) at the end. What remains is the complete fourth impression of the original work.

Dodgson I, pp. 130-136; 311, Hollstein VII, Dürer 251; Meder Dürer 251 (p. 215); Strauss, Dürer Woodcuts 175. Hugh Brigstock, "Lord Lindsay: Travel in Italy and Northern Europe 1841-42, for 'Sketches of the History of Christian Art'", *The Volume of the Walpole Society*, vol. 65, 2003, pp. 161-258.





# The Cardinal, the Pope, the Emperor and two Kings. High politics in a 1539 autograph letter.<sup>10</sup>

POLE, Cardinal Reginald. Letter to Cardinal Alessandro Farnese. 17th April 1539. [Carpentras, France]

[3485] £10,000

Single leaf. Black ink on paper. Twenty lines of text 259 words. Text in Italian. Written in the hand of Pole's secretary, Ludovico Beccadelli and signed by Pole (Reg Carlis Polus). On the verso is the address: "...il Sor. Carle Farnese" with the original paper seal and the endorsement confirming receipt from "Il Carl. Polo" on 4th May.

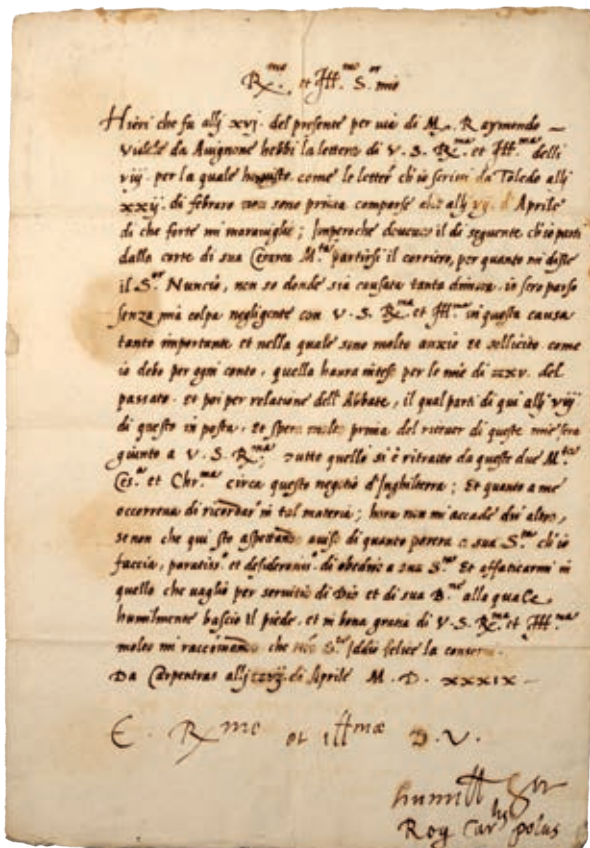
In the summer of 1538, Pope Paul III called the Holy Roman Emperor Charles V and the French King Francis I to meet him in Nice. Cardinal Reginald Pole was

present. At that meeting, the Pope secured the promise of the Emperor and the King to do all they could to bring the King of England, Henry VIII, back to the Catholic faith and so repair some of the damage of the Reformation. In December 1538, the Pope renewed his Bull of Excommunication against the English King following Henry's desecration and destruction of the shrine of St Thomas Becket at Canterbury. That same month, Paul III appointed Cardinal Pole as his Legate to liaise with Charles V and Francis I, remind them of the promise they had given at their meet-

ing in Nice and ensure that they executed it. Pole was to travel to Toledo to meet the Emperor and, from there, to Paris and King Francis. It was a treacherous and terrifying journey. Pole had to travel incognito with a tiny staff as Henry had spies all over Europe under instruction to murder the Cardinal. Furthermore, throughout the journey, Pole received accounts of the arrests, trials, and executions of fellow Catholics in England including those close to his family. Pole reached Spain in January 1539. His meeting with Charles V was a failure, the Emperor making it clear that he was in no position to carry out

the terms of the Excommunication of the English King. Pole then had to leave Spain quickly when it became clear that the English Ambassador to Spain, the poet Thomas Wyatt, intended to have him killed on his journey from Toledo to Paris. Pole escaped to Carpentras, a neutral town in the Papal lands near Avignon, from where he sent Vincenzo Parpaglia, the Abbot of San Salute in Turin, to consult the French King and discover his intentions. Francis's response was no different from that of the Emperor. When Parpaglia returned to Pole at Carpentras, he was immediately sent to Rome to inform the Pope of the outcome of the meeting in Paris.

This is the point we have reached when this letter was written. Pole writes: "You will have heard by mine [i.e. my letter] of the 25th of last month, and by the Abbot [i.e. Parpaglia] who left here on the 8th of this month... all that has been drawn from the Emperor and French king about this business of England". The letter begins by expressing surprise that Pole's letters from Toledo sent in February did not arrive until 7th April and Pole goes on to share his concern that "I must have appeared to your most Reverend and Illustrious Lord to have been negligent in this important cause, in which I am very anxious and worried". There is, unsurprisingly, an air of nervousness hanging over this letter. Pole must have been concerned how the Pope would react to the apparent failure of his mission. And, he was in fear of his life. He was on the run from English assassins, his family and friends at home were being persecuted and Parpaglia had been told by Francis that that Pole was unwelcome in France. After explaining in the letter that "I stay here awaiting advice and ready



to obey” Pole finishes by declaring with exhaustion: “I am tiring myself out in what I want to do for the service of God, and to gain his benediction”.

This relatively short but moving letter provides a window into a moment of stasis and anxiety during the course of the highest level European political and ecclesiastical negotiations of the time. Pole was treading a fine and delicate line between the Pope, the Emperor and the French King, all the time conscious that he had been condemned as a traitor by

Henry VIII who was, after all, his cousin. In the event, the Pope did not hold Pole personally responsible for the failure of his Legateship. The Cardinal returned to Rome in August 1539 where he remained (almost becoming Pope in 1549 after the death of Paul III) until the accession of the Catholic Mary to the throne of England. In 1556 he was appointed Archbishop of Canterbury, the last Roman Catholic to be so.

Much of our knowledge of Pole’s life, and particularly this part of it, is as a result of

the biography by Ludovico Beccadelli, his secretary who wrote this letter from Pole’s dictation. The immediate recipient of this letter is Cardinal Alessandro Farnese, the principal secretary of Pope Paul III (no correspondence being addressed directly to the Pope) and also his grandson. As an interesting art historical aside, all the four main actors in this correspondence had their portraits painted by Titian, which, if nothing else, should indicate that we are witnessing in this letter the most important people dealing with the most important affairs.

# A seventeenth-century cigninota. But first catch your swan.

11

DUKE, John Grant of Swan Mark. Worlingham, Norfolk. 1636

[3483] £1,500

Manuscript deed of grant of a swan mark dated 19th July 1638 signed and sealed by John Duke of Worlingham, Suffolk. 287x186mm. Written in black ink on vellum, with a pen and ink diagram of a swan’s bill with the mark being granted at the head of the document, red wax seal. The signatures of the witnesses are also present as is the later signature of Thomas Bransby. The grantee of the swan mark is John Hobart of Weybread in Suffolk. The deed states that “I John Duke of Worlingham do give and grant unto John Hobart of Weybread...full power and authoritie to use the marke above specified for his swannes and cignettes”.

John Duke of Worlingham is described in the document as the “Master of his Majesty’s Royal Game of All manner of swannes and signettes within and throughout the counties of Essex and Suffolk”. The Duke family were wealthy landowners who owned the manor of Worlingham. John Hobart was a member of a rich and important East Anglian family who owned land around Norwich and, more significantly, at Blickling in North Norfolk where Sir Henry Hobart was the deputy Swan-Master for east Norfolk and Suffolk in 1625. In the

eighteenth century some of the Hobart land and estates around Norwich and the Broads were sold to Thomas Bransby whose signature is on the bottom right corner of the deed of grant.

The swan is a royal bird. From the thirteenth century, the Crown granted to landowners the right to own swans, the evidence of that ownership being a mark on the swan’s beak (a “cigninota”). From the fourteenth century, the monarch appointed a Master of his (or her) Majesty’s Game of Swans together with a network of deputies to look after the swans and cygnets in a specified area. These officials could then grant a “mark” to an individual who could then etch that pattern onto the beaks of swans on his land. By the late fifteenth century this all began to be formalised with registers of swan marks. This grant of a swan mark from John Duke to John Hobart

is a nice example, in very good condition, of the legal esoterica surrounding the complex arrangements of swan ownership.

Provenance: Acquired by the previous owner along with the swan mark roll sold at Christie’s in 1999. That roll, dating to around 1500, was made for a deputy Swan-Master of Norfolk and, as it had the manorial mark of Blickling Hall was almost certainly in the ownership of the Hobarts of Blickling which links it to this deed of grant in favour of John Hobart.



# How to run an inoculation programme in an eighteenth-century Norfolk workhouse.

12

Loddon and Clavering Incorporation Workhouse. Manuscript account and report book for Loddon and Clavering Incorporation Workhouse. December 1795 to June 1798. Norfolk: 1795-1798

[3484] £8500

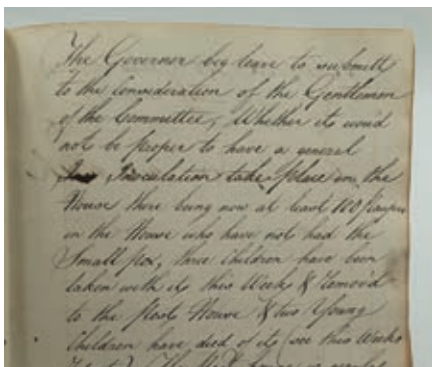
195x160mm. pp538, unpaginated. 8pp cut out at the end and one page torn out of the main body of the book. Vellum, triple fillet border in blind to upper and lower covers. Upper cover inscribed in black ink "Weekly Reports, 1796". Spine inscribed, "Reports 1796, 1797 & 1798". The covers are warped and soiled with rubbing and scuffing in places, particularly at the joints but this is to be expected of a working accounts book. Accounts and reports for 13th March 1796 are written on the rear pastedown and rear free endpaper. Notes on front free endpaper. Overall in very good condition, internally excellent and the handwritten text is clear and fresh.

The book contains details of the items bought for the running of the workhouse together with the quantities and their cost and the names of the tradesmen or farmers from whom they were bought. These include groceries such as butter, milk, wheat, barley, treacle, flour and maize together with items for the daily running of the house including blankets, soap, vinegar (for cleaning and fumigating the pest house), burial baize and coffins. The income of the house, mainly from spinning

wool and hemp, and labouring for neighbouring farmers, is recorded quarterly. The book notes the frequent deaths and births (and, happily, one marriage) the arrival of individuals and families (often women with very young children), instances of bad behaviour such as poor work, causing disturbance and running away and the punishments handed out, including, in one case, being sent to prison for abandoning a child. The small day to day details of the running of the workhouse are recorded in such a simple matter of fact manner but when read through, as one reads a diary or a novel, a vivid and moving picture emerges. When we learn of the horrors of a body "almost eaten up with vermin", or fires in the building, the theft of beer and cheese or the sadness of a horse too weak to be ridden to Yarmouth, or the death of Charles Baker, "the only person in the house capable of teaching the children to read", we encounter the daily struggles of supporting, and trying to improve the lives of, the poor. Unsurprisingly, illness is ever present. Venereal disease, lice, consumption and insanity are constant problems but it is smallpox and the treatment of it which is perhaps most striking. On March 5th 1796, the Governor of the Workhouse asks the Committee "whether it would not be proper to have a general Inoculation take place in the House there being at least 100 paupers in the House who have not had the Small pox". On 12th March "the surgeons attended in consequence of the order of the last committee and inoculated ninety paupers". Their names and ages are all recorded. These vaccinations were carried out two months before Edward Jenner, who is generally regarded as having invented the process of vaccination, undertook his most important experiment on

the eight year old James Phipps. Jenner inoculated Phipps with samples of smallpox taken from lesions on a patient. The boy contracted a mild form of the disease but recovered. When he was given a further dose of smallpox he showed no symptoms, thus demonstrating that Jenner had successfully protected him. Jenner was not alone in carrying out such experiments but it is still interesting to find a programme of smallpox inoculation taking place in the relative backwater of the Norfolk Broads. It seems that the treatment was not compulsory as the book records the death from small pox, on 18th April 1796, of John Holland aged 70: "the above man refused to be inoculated".

By the time of this Loddon and Clavering report book workhouses had had a long history in England but the system was placed on a more orderly footing by the 1723 Workhouse Test Act which forced anyone seeking poor relief to enter a workhouse where they would work for no pay. This meant that people were prevented from making spurious claims of poverty to obtain local benefits. It also gave those inclined to assist the poor in their area a geographical focus for their benefactions. The Loddon and Clavering workhouse was established in 1764. It contained eighty three "apartments" and had an infirmary and a "House of Correction". "The Pest House" for those with small pox was built in 1766. During the early part of the nineteenth century the system of workhouses began to break down and the Loddon and Clavering workhouse was one of the most corrupt and disorderly of the Norfolk houses. It was reorganised after the 1834 Poor Law Amendment Act and continued until its closure in 1927.



# Presentation copy of the complete selection of P.H.Emerson's photographs of East Anglian rural life

13

EMERSON, P.H. Pictures of East Anglian Life. n.p. P.H.Emerson. May 1890

[3494] £5,000

Presentation copy, one of seventy five sets of ten photographs, chosen by P.H.Emerson, recording rural life in East Anglia towards the end of the nineteenth century. Loose, as issued in the original large, heavy card folder covered in blue-grey cloth with brown ties. The front cover has a printed image of a man and horse ploughing and is lettered in black and has the initials TFG in the bottom right corner. The folder measures 529x433mm and each plate 424x340mm. There is some spotting, browning and slight chipping and creasing to the edges but the images themselves are in very good condition. The folder is soiled and marked but otherwise very good. This is a rare complete set of the final selection made by Emerson of ten photographs for this special issue in its original folder.



The inside front cover of the folder has a "Preface" by P.H. Emerson pasted in. This note explains how he has decided to retain "ten of the best plates" from *Pictures of East Anglian Life*, and issue them in a limited edition of seventy five which were then given by Emerson to museums, galleries and photographic societies. Emerson mentions that after making these prints, "all negatives, transparencies and plates will be destroyed". Also on the inside front cover is a handwritten note "For the Museum. Presented by the author". Loosely inserted is a manuscript biographical note about Emerson written on white card which gives something of the flavour of this brilliant, difficult man, describing him as having, in 1890 (after issuing this

portfolio) "abandoned photography with characteristic arrogance".

The inside rear cover has a note "To the Student" pasted in. This is a detailed, more technical discussion of the work by Emerson (dated September 1889): "These plates are the results of my views on the practice of artistic photography as laid down in my recent work *Naturalistic Photography*". Emerson explains that the cost of photogravure prevented him from giving "specimens illustrating his principles" in that book so he has issued this collection of ten plates to "form a sort of atlas to that text-book. The author considers these as nearly perfect as he could wish". Emerson's note also presents

his thoughts on "focus", concluding that "true focus is but one point amongst many desiderata for a perfect naturalistic photograph, and that not the most vital point by any means". The subject matter of these images is the beauty and hardness of rural life in Norfolk and Suffolk, a world where humans, animals and landscape live together and against each other in a respectful but unsentimental equilibrium. Of course, this is a lost world that seems to us impossibly romantic – horse-drawn ploughs, farmworkers lounging in fields with flagons of cider, carts piled high with hay and a lurcher ready to be slipped to chase and catch his master's supper. All gone now.

# Northern Soul. A collection of rare early nineteenth-century prints.

14

RICHARDSON, Thomas M. Views of the Architectural Antiquities of Northumberland and Durham from original Pictures painted expressly for the Work by Thos. M. Richardson. Under the Patronage of Her Grace the Duchess of Northumberland. Newcastle: E. Charnley, & Rodwell & Martin n.d. [1823]

[3488] £650

Undated, c1823. Engraved title page and fourteen plates interleaved with paper guards (watermarked 1815). Some staining to the title page and occasional marking to the margins of the plates but overall in very good condition. Bound in black buckram covered card, some marking, fading and staining and a tear to the foot of the spine. An excellent set of eleven engravings and three aquatints from the scarce collection of antiquarian prints after drawings and watercolours by Thomas Miles Richardson.

The prints are dated between 1st September 1819 and 1st March 1822 with six undated. The history of the *Views of Architectural Antiquities* is a slightly complicated one. In 1819 Thomas Richardson, together with William Dixon planned a twelve part collection of prints made from Richardson's own pictures of old buildings in the North East of England. These were engraved or aquatinted by Daniel Havell (from the celebrated family of printmakers best known for their work with Audubon) and Thomas Sutherland. After only two parts, Richardson severed his link with Dixon. A further two parts were published by Emerson Charnley after which the project was abandoned. According to the Yale Center for British Art, which has the first two parts, each of these parts contains five prints. The only other examples we can locate are at the BL (part one only) and the Art Institute of Chicago whose volume contains four etchings and fourteen aquatints. It seems that not only was this work unfinished, but also that no complete copies exist. We can find only one copy at auction (in 1980) and that contained twenty-four prints but lacked the title page. This present copy appears to contain three

engravings from part one, two aquatints and an engraving from part two (all published by Richardson and Dixon). The remaining eight prints - one aquatint and seven engravings by Thomas Sutherland and Theodore Fielding - were published by Charnley. Among the "Views" in this collection are The Barbican of Alnwick Castle (the home of the Duchess of Northumberland, the Patroness of this work), Tynemouth Priory, Bamborough Castle, the Castle Gateway in Durham and some beautiful landscapes.

Thomas Miles Richardson (1784-1848) has been described as "the father of Fine Arts in Newcastle". After an apprenticeship to a cabinet maker, he took over as the master of St Andrew's Charity School in Newcastle on the death of his father. During this time, he began to work as a drawing master. In 1813 he gave up the school to devote himself to

the life of an artist. It is thought that his decision was linked to the founding, also in 1813, of the Society of Antiquaries in Newcastle, as Richardson's principal area of interest as an artist was in the painting and drawing of antiquarian topographical scenes and an important part of his work, such as this collection of *Views of Northumberland and Durham* was for the antiquarian print market. Richardson also helped found the Northumberland Institution for the Promotion of the Fine Arts and, in 1828, he set up the Northern Academy of Arts and in 1831, the Newcastle Water-Colour Society. During his life, Richardson was best known as a landscape painter in oils and watercolours, but he always maintained a strong interest in antiquarian illustration and this fine collection demonstrates both his technical skill and his ability to capture the historical spirit of a place.



# An unpublished history of Europe by a future Speaker of the House of Commons

15

ABBOT, Charles Two autograph manuscript volumes of the Political History of Europe. Germany, Italy, Switzerland, Turkey (Volume One) and Russia, Poland, Sweden, Denmark, Holland, Great Britain (Volume Two) n.p. n.d. [c1780]

[3487] £1,750

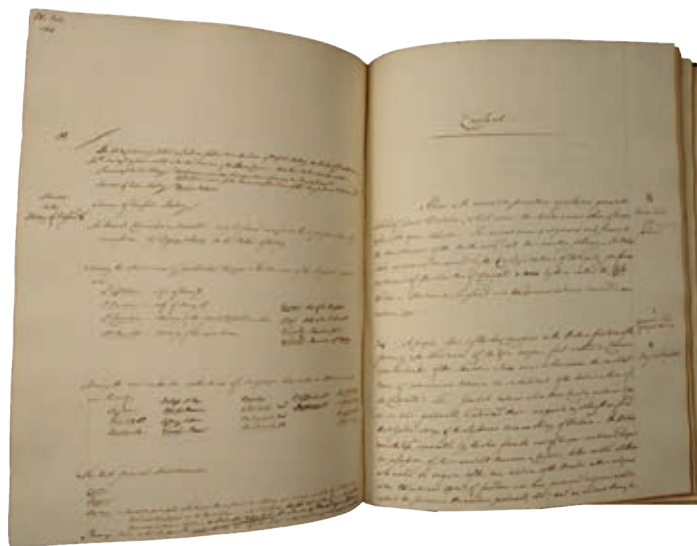
Two volumes, being volumes III and IV of a four volume Political History of Europe. Manuscript on thick laid paper. 285x210mm. Paginated on verso with even numbers only. The text is on the recto of each leaf with occasional notes and references set out opposite.

Vol. III: Germany [1] - 142; Switzerland: [143]-[215], 216-220 bl; Italy: [221]-372, [373]-376 bl; Turkey (sic) [377]-[415]. Error in pagination at pp 114/115 but text is continuous and complete.

Vol. IV. Title [1]-2; Russia: [3]-[39], 40-44 bl; Poland: [45]-[73], 74-78 bl; Sweden: [79]-[101], 102-108 bl; Denmark: [109]-[121], 122-126 bl; Holland: [127]-[159], 160-164 bl; England, [165]-[189], 190-196 bl; General Recapitulation: [197]-[205]

Volume III, contemporary half calf, marbled paper covered boards, recently rebacked, spine lettered in gilt. Volume IV, contemporary quarter calf, marbled paper covered boards, spine lettered in gilt, rubbing and wear to corners and edges, cracking to joint with upper cover and rubbing to spine. Both volumes have the armorial bookplate of the author Charles Abbot on the front pastedowns. Both volumes are internally fine. The text is particularly clear and legible.

Charles Abbot (1757-1829) was Speaker of the House of Commons from 1802-1817 and is regarded as one of the most distinguished holders of the post, responsible for many important reforms to the administrative functioning of the Lower House. Abbot's father had been a Fellow of Balliol and was a priest and schoolmaster. He died when Charles was only three.



Charles's mother then married Jeremiah Bentham, the father of Jeremy. The stepbrothers were close, corresponding throughout their lives. Before entering Parliament, Abbot was a lawyer following a brilliant academic career at Oxford and the University of Geneva where he studied civil law in 1778-79 after which he returned to Oxford to continue further legal studies. Although these two volumes are undated, they appear to have been written during these Oxford years at the beginning of the 1780s. There is no reference to any historical event later than 1779 although there is a note towards the end of the very last chapter on the history of England mentioning a source dated 1783. This was year that Abbot was called to the Bar and joined the Oxford and Chester circuits. By 1792, he was practising in the equity courts in London and in 1795 he was elected to the House of Commons. We are confident therefore in attributing this substantial and learned work to Abbot's student years.

As the title of his work suggests, he concentrates on political history with an emphasis also on legal and economic matters but Abbot's mind is wide-ranging and, from the evidence of just these two volumes, it is clear that he was an enormously erudite man with a piercing intellect. Abbot's approach is to locate the essence of a nation's character and historical spirit and then build the narrative around this central idea while weaving in penetrating analysis and opinion. A measure of the seriousness of Abbot's mind can be discerned in his closing comments: "In this Ocean of Oppression & Corruption, all resources are to be sought for by wise and Honest men, which may render them independent of the artificial wants of Society, & the arbitrary caprices of Sovereigns; - Virtues founded on principle rather than instinct; Principles, founded on solid experience, & indestructible by the Sophisms of false Philosophy; a constant Love of Liberty & unshaken Resolution to sacrifice everything to it".

# Hallam's *Remains* inscribed by W.E. Gladstone to his sister

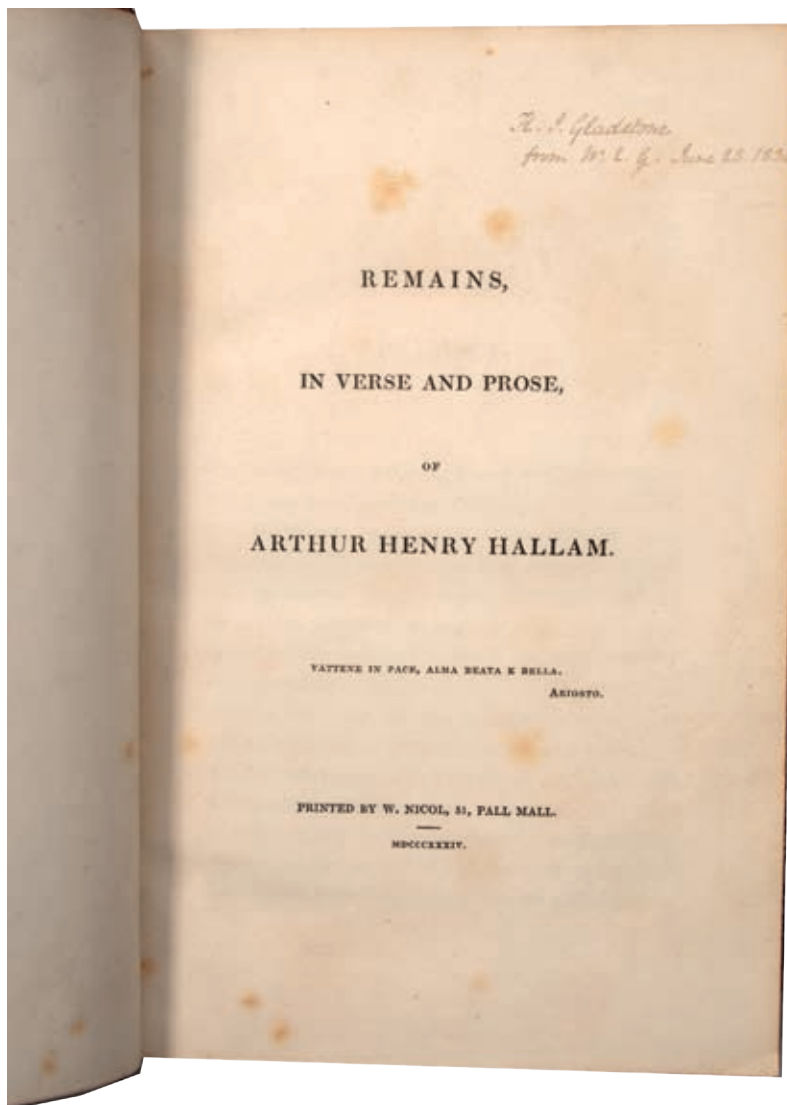
16

HALLAM, Arthur Henry. *Remains, in Verse and Prose* [London]: [Privately] Printed by W.Nicol. 1834

[3486] £1,500

First edition. Gift inscription from W.E. Gladstone to his sister Helen. 8vo. 198x125mm. pp. xl, 363, [1]. Contemporary tan calf with gilt border to upper and lower covers, turn ins and edges of boards decorated in gilt, rebacked to style, all edges gilt. Bookplate of Rugby School on front free endpaper. Front pastedown has shelving label of Rugby School Library, Hodgson Bequest and the book label of Shadworth Holloway Hodgson (SHH), a philosopher and one of the founders of the British Academy who had been a pupil at Rugby. The title page has the inscription "H.J.Gladstone from W.E.G. June 28, 1834". Some slight marking to covers and some very occasional minor foxing but overall an excellent copy of this rare work with an inscription from one of Arthur Hallam's closest friends and one on whom he had a significant influence.

Gladstone and Arthur Hallam had been school friends at Eton. There they discussed politics, Hallam seeking to persuade Gladstone of the attractions of Whiggism. Although Gladstone began his political career as a Tory, he drifted from Toryism to become the first leader of the Liberal Party, the seeds of his liberalism having been sown by Hallam. When Hallam died, in Vienna, at the age of 22, Gladstone was one of the first to be informed. On hearing of Hallam's death, Gladstone wrote of his friend: "When shall I see his like?...he should be marked beyond ordinary men". Although Hallam is best known to us now as the subject of Tennyson's *In Memoriam*, his short, brilliant life and tragic death cast a long shadow over the lives of many Victorians, Gladstone principal among them. Less than a year after Arthur's death, his father Henry Hallam published privately a collection of his son's poems



and prose writing together with his own introductory biographical essay. Although the book glosses over some episodes of Arthur's life, its fame and importance lie in the glimpse it gives of a young man who, many thought, could have become one of the greatest Victorian minds. Gladstone, himself, with his many references to Hallam in his diary, certainly thought so.

Gladstone's own, heavily annotated, copy of Hallam's *Remains* is at Hawarden. This copy was given by Gladstone to his sister Helen on its publication in 1834 when she was twenty. Given the close friendship between Hallam and Gladstone it is probable that the latter's family knew Arthur so this present would have carried additional significance for Helen and William.

# All love, Twinkletoes

17

TENNANT, The Hon. Stephen. Some Poems for the Friends of Stephen Tennant. Bournemouth: Carillon Press Ltd. 1962

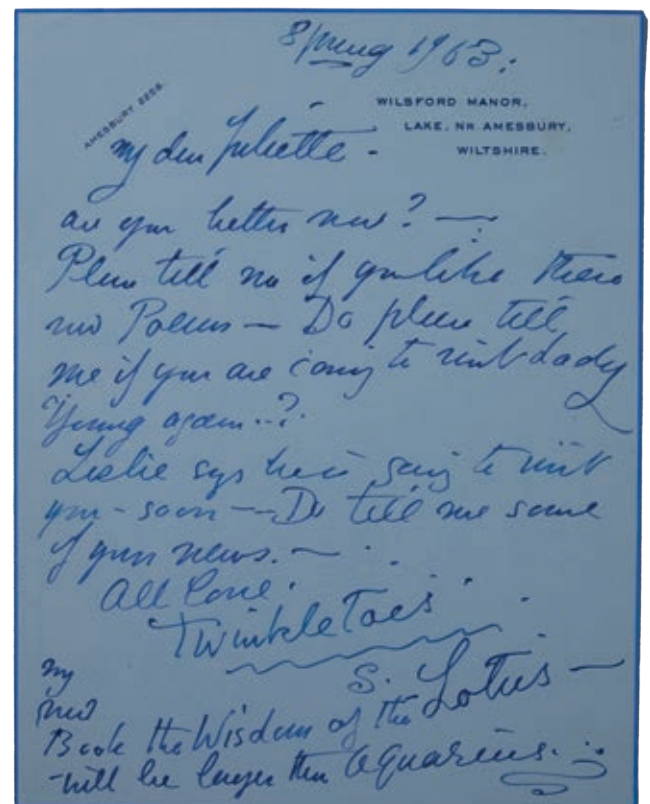
[3479] £850

Presentation copy to Juliette Huxley. 228x176mm. pp. 16. Pictorial wrappers designed by Tennant. In near fine condition. Bound with two staples to the hinge. Slight rust marks around the staples. Internally fine, with one manuscript amendment in the text made by Tennant. Inscription to Juliette Huxley on the upper cover "For dear Juliette from the Author: 1963. Some little poems to amuse you dear J-. S." Loosely inserted is a letter from Tennant to Juliette Huxley on blue paper from Wilsford Manor. Written on one side of the paper and running to sixty-one words, the letter is a light, frothy note dashed off to Juliette: "Are you better now? - Please tell me if you like these new Poems - ....Do tell me some of your news. - All love Twinkletoes".

Dedicated to Rachel and David Cecil, these fifteen poems combine nature imagery, mysticism and a undertow of introspective melancholy: "Perfection is the Parcel you left to the last, - And then forgot to open!...Never claimed; never rejected - The little queer parcel nobody wants." Tennant's poems, like the poet himself, do not lack charm and the Firbankian lightness that he adopted early in life is still in evidence here thirty years on. But it was always said of Tennant that he was more serious than he appeared and there is a depth and intelligence at work in these poems summed up in the epigram from Plotinus: "To any vision must be brought an eye adapted to what is to be seen". A rare work, only seven are located institutionally and no copies appear in the auction records.

As the title makes clear, these are poems for friends and all recorded copies have inscriptions to well known writers and artists in Tennant's circle including Rosamund Lehmann and Laurence Whistler.

Juliette Huxley (née Marie Juliette Baillot) was born in Switzerland in 1896. Moving to England in 1915 as French tutor to Ottoline Morrell's daughter, she was quickly absorbed into the Bloomsbury Set and met Julian Huxley at Garsington. She married him in 1919. She shared her husband's zoological interests and one of his lovers (the poet May Sarton). She wrote, she sculpted and she moved in high circles, hence this collection of poems and the charming letter.



# Dadaist Lingerie

18

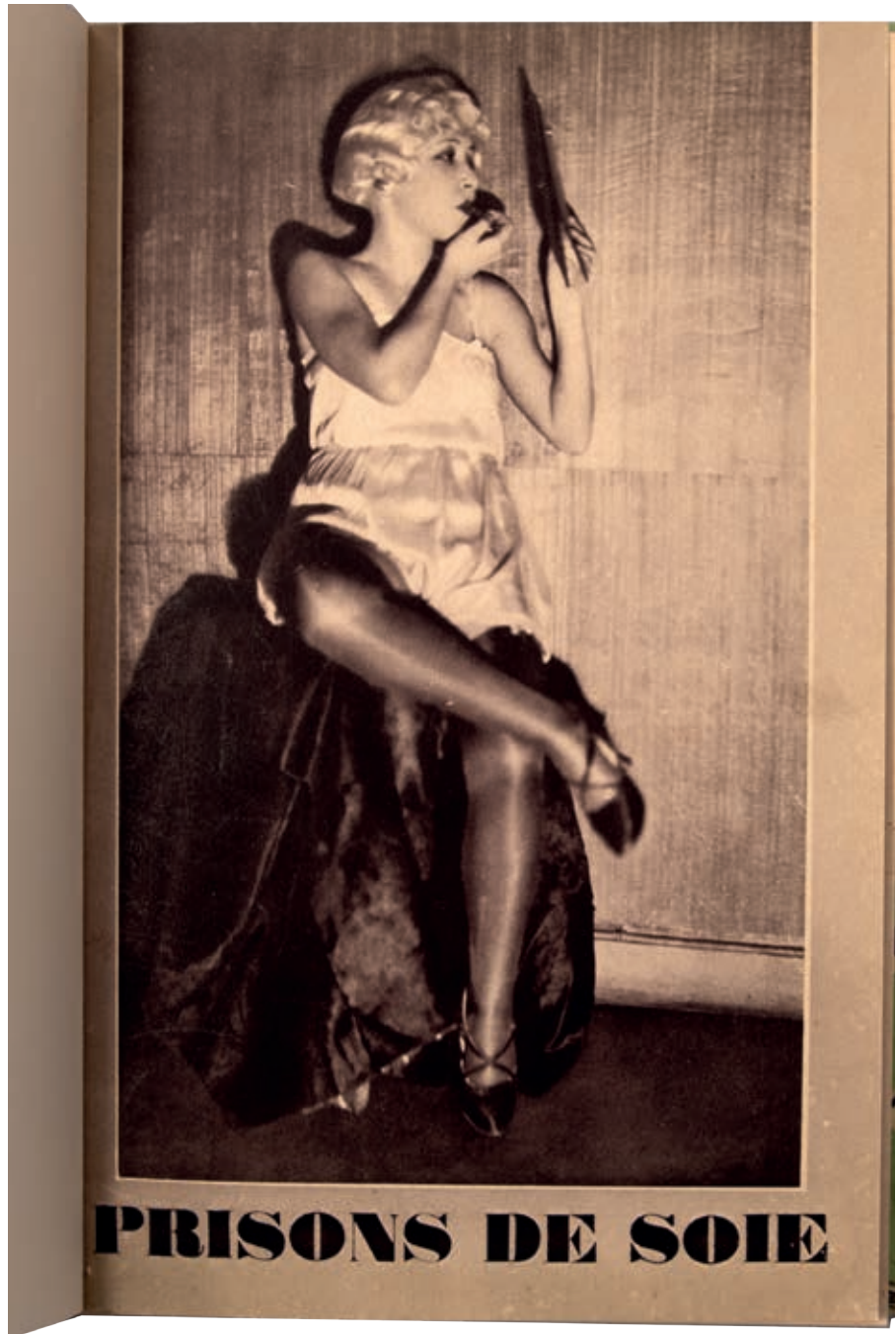
MASSOT, Pierre de. Prisons de Soie [with] Petit Choc Paris: Les Editions de Paris c1930

[2685] £1250

Large 8vo. Reproductions of thirty elegantly suggestive photographic images in the first title (*Prisons de Soie*) and thirty-nine in the second (*Petit Choc*). Original illustrated wrappers preserved but the whole bound with boards covered in green marbled paper. Ex libris G. Nordmann, one of the great collectors of erotica. This copy was sold for 1140 euros at the Nordmann sale in 2006.



Two scarce albums bound together illustrating, with provocative daring, lingerie of the late 1920s. The first, *Prisons de Soie* carries a text by Pierre de Massot (1900-1969) who was closely connected with the Dadaist movement of the 1920s. He was present at the Dadaist evening known as the "Coeur a barbe" organised by Tristan Tzara at the Michel Theatre. This event descended into a physical fight between the Dadists and the Surrealists, de Massot's arm being broken by a blow from Andre Breton's cane. However, the two became friends and close artistic associates. de Massot was also Andre Gide's secretary.



# Frances Curren's beautifully bound copy of Racine's *Oeuvres* 19

RACINE, Jean. *Oeuvres de Jean Racine avec les variantes et les imitations des auteurs grecs et latins, publiees par M. Petitot, Editeur du Repertoires du Theatre francais.* Paris: de l'imprimerie de A. Belin. 1813

[3530] £1,250

Five volumes. 8vo. 210x122mm. Vol 1. clxxii, 297 [1]; 488; 486; 392; 310. (lacking half-titles)

Superbly bound in contemporary, blue full calf with triple fillet gilt borders and a small star at each corner. Spines lavishly decorated, five raised bands with double fillet borders, six compartments four of which are decorated with flower and volute patterns. Second and third compartments have red morocco labels lettered and decorated in gilt. Foot of spine is lettered "Paris 1815". Edges of boards and dentelles are decorated with a zig-zag and acanthus gilt roll. Marbled endpapers, all edges marbled. Each front pastedown has the armorial bookplate of Frances Mary Richardson Curren. Later gift inscriptions from "Mona Southam to Robert Southam, 1966". Volume one has a small stain at the top of the upper cover and there is some fading to the boards. Internally there is some foxing but overall in very good condition throughout.



Frances Curren was noted for collecting books "in the richest and most tasteful bindings" and this stunning work is a fine example of the quality she aimed for. As a young woman, Frances inherited two fortunes and a large country house in North Yorkshire (Eshton Hall) containing her grandfather 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 bibliomane. 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



Brontë family, Charlotte taking her surname as her pseudonym (see the next two books). Curren's collection numbered about twenty thousand volumes at her death (in 1861). This set of Racine's works is listed in the 1833 edition of the catalogue of the Curren library.

# Charlotte Brontë's finest novel

20

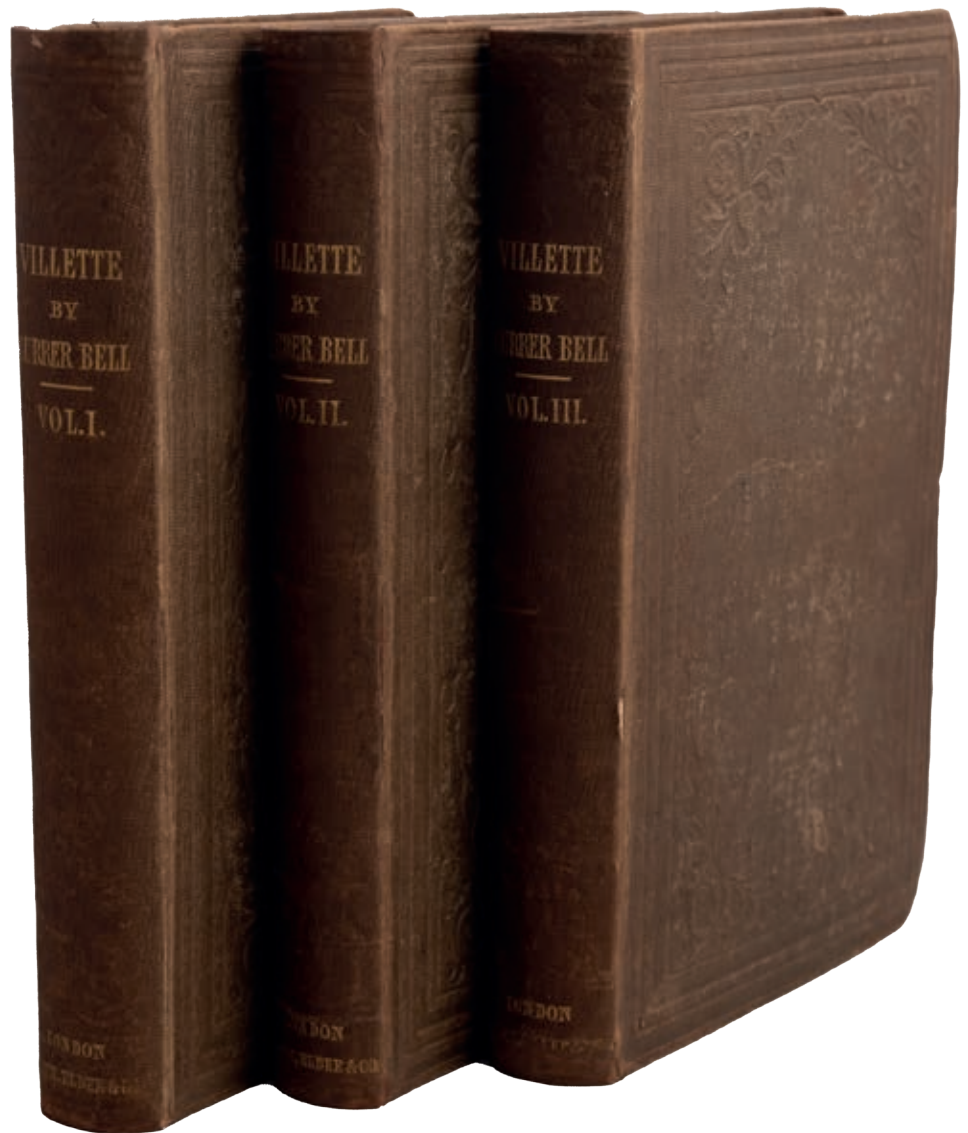
[BRONTË Charlotte]. BELL, Currer. *Villette*. London: Smith, Elder & Co. 1853

[3463] £2,750

First edition. Three volumes. 8vo. 197x123mm. pp. Vol. I: [iv], 324, 12 pages of ads. Vol. II: [iv], 319 [1]. Vol. III: [iv], 350, [2].

Original brown cloth, cover stamped in blind with a three line border enclosing a further rectangular border which contains a floral design in each corner. Spines decorated in blind and lettered in gilt. Some minor and expert repairs to spines. Slight marking and rubbing and a very small tear to the cloth on the upper joint of volume three. Two very small closed tears to I3 and N4 of volume two and some black staining to the bottom edge of some of the leaves in volume one. The publishers' catalogue in volume one is dated January 1853 (i.e. the same month as publication of the novel). All the issue points noted by Smith are present. Issued without half-titles. Overall an excellent set of what is thought by some, most notably George Eliot and Virginia Woolf, to be Charlotte Brontë's finest novel.

Walter E. Smith, *The Brontë Sisters: A Bibliographical Catalogue*.



# “Only two copies”: a rare variant in the first issue Aylott and Jones binding.

21

BELL, Currer, Ellis and Acton [Charlotte, Emily and Anne Brontë] *Poems*. London: Smith, Elder and Co. 1846 [1848]

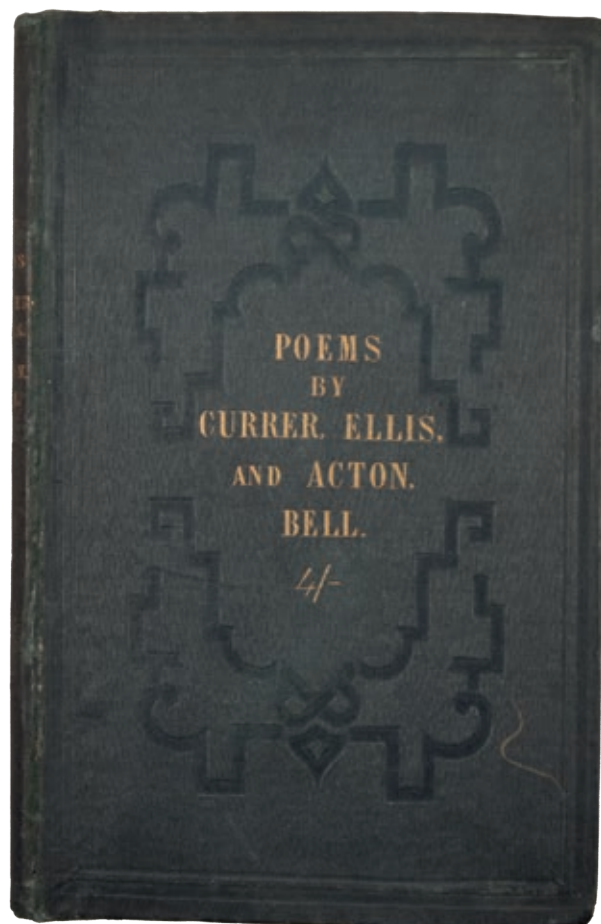
[3474] £9,500

Second issue. 8vo. 170x117mm. pp. iv, 165, [1], errata slip, 16 (Smith, Elder catalogue dated May 1848). Collates in accordance with the first issue save for the addition of the Smith, Elder catalogue which is only “occasionally bound in” and not present in most copies (Smith). Does not contain the advertisement for “Prose Fictions” which is present in most second issues. Very dark bluish green vertically ribbed cloth. Upper and lower covers stamped in blind with a double border of a thin line inside a thicker one. Border encloses a decorative geometrical strapwork design and, stamped in gilt, the title and authors’ names and the price 4/-. Pale yellow endpapers. Spine is stamped in blind bands and gold lettering, with full stops, not commas after each author’s names and the ampersand (&) not the word ‘AND’, confirming that this is a first issue Aylott and Jones binding to which Smith Elder added the spine lettering and decoration. Rebacked with the original spine laid down, corners lightly bumped. Title page has ownership inscription of “James Taylor” at the top right corner. An excellent copy of a very early example of the Smith Elder second issue. It is, essentially, the first issue (in a first issue binding) with the cancel pasted on a stub of the Aylott and Jones title page and the addition of the May 1848 catalogue.

interest in the Brontës’ work would now increase, bought the remaining 931 copies of the *Poems* and reissued it with their own cancel title page although keeping the 1846 date. The bibliographic history is more complex. Numerous variations of the second issue have been identified by Walter E. Smith. The earliest copies retained the original Aylott and Jones bindings (Smith refers simply to a “few” of these first issue binding) but with the addition of stamped bands and gilt lettering on the spine. This is what we have here. John Carter, in *More Variant Bindings* states

that he has “seen only two copies of this and both have Smith Elder titles and May 1848 advertisements” (as here). In *Variant Bindings*, he describes it as “extremely rare”. The vast majority of copies of the second issue of the *Poems* have the familiar harp design on the upper cover. Accordingly, it is as close to the first issue as a Smith Elder second issue can be.

Walter E. Smith, *The Brontë Sisters: A Bibliographical Catalogue*. John Carter, *Variant Bindings and More Variant Bindings*



The publishing history of this, the Brontë sisters’ first work, is well known. First published by Aylott and Jones in 1846 in an edition of one thousand, only thirty nine copies of the *Poems* were sold. In September 1848, following the success of *Jane Eyre* Smith, Elder, sensing that

# Human Anatomy

## “By an artist of the first rank”.

22

KETHAM, Johannes de. *Fasciculus medicine*.

Venice: Johannes & Gregorius de Gregoriis. 1495 [15th October]

[3478] £65,000

Second Latin edition. Folio (313x210mm). 40 leaves, unpaginated. Gothic and Roman letter, double columns, 53 lines. Ten full page woodcut illustrations. Eight of the cuts are partially coloured with red and grey ink in a contemporary hand. Some of the initial letters also have contemporary red hand-colouring. Four of the woodcuts show scenes of medical practice including a medical consultation and a portrait of Petrus de Montagnana surrounded by his science books (Aristotle, Hippocrates etc) and there are five anatomical figures including a “Zodiac Man”, a bloodletting man and a pregnant woman with the anatomy of her womb shown in detail. Some of the woodcuts have been shaved at the upper margin but this affects only the border line in a few cases. Some contemporary marginal manuscript notes in black ink. In the six woodcuts showing a naked figure, the sexual organs have been coloured in with grey ink. Otherwise, this is a very good copy in excellent condition. Bound in 20th century brown half morocco, marbled paper covered boards, marbled endpapers, spine lettered in gilt with the title and author’s name and, at the foot the letters R.A. This copy belonged to the Royal Academy of Arts and was sold at Sotheby’s in 1966 for \$8,400.

First published in Latin in 1491, Ketham’s *Fasciculus medicine* was then issued in Italian in 1493 with a new set of woodcuts which quickly became popular and celebrated. These new woodcuts marked an important step forward in medical illustration, the human figures and their anatomy becoming much more representational and realistic. Accordingly they are regarded as among the first modern medical prints.

In 1495 the book was republished in Latin but including the 1493 woodcuts with the exception of the tenth cut (showing Mundinus lecturing on anatomy while a dead body is opened up) which was copied from the 1493 edition (where it was printed in colour) and newly cut. It is based on a collection of medical tracts on

subjects such as anatomy, surgery, epidemiology, urology, obstetrics, gynaecology and herbal remedies some of which date to the thirteenth century. When it was first printed in Venice in 1491, it was attributed to a Viennese professor of medicine, Johannes de Kirchheim who had owned the manuscript. It is thought that “Ketham” is an Italian corruption of Kirchheim. The artist is unknown although the prints have been attributed to the school of the Bellini, the presiding genii of late Gothic and early Renaissance Venice. PMM describes the woodcuts as having been “designed by an artist of the first rank”.

PMM 36; Norman 1211; Norman (*One Hundred Famous Books in Medicine*, Grolier, 1995) 10. (references to the first illustrated edition).



# Equine Anatomy. Stubbs's Monument, of "both scientific and artistic importance".

23

STUBBS, George. *The Anatomy of the Horse*. London: J.Purser for the author. 1766 [but 1823]

[3522] £15,000

Oblong broadsheets (439 x 561 mm). Contemporary dark green cross-grain half roan, marbled boards.

First edition of Stubbs's famous work of equine anatomy, exhibiting an accuracy never previously attained by horse painters, a work that "has both scientific and artistic importance, and... enjoys with the works of Vesalius and Albinus, an esteem far beyond the special area of learning for which it was designed" (Doherty, quoted by Norman).



Stubbs's drawings for the plates were executed between 1756 and 1759, based on numerous dissections that the artist had performed himself. Once the drawings were finished, Stubbs unsuccessfully attempted to find an engraver (most felt the drawings beyond their competence), and was forced to engrave them himself, transforming himself from an engraver of limited ability to one of great skill. The plates were prepared in the following six years and, once the work was published, had the important effect of causing him "henceforth to be regarded primarily as an animal painter, whereas his previous

provincial reputation had been based on portraits" (Lennox-Boyd).

The work itself "remained the standard authority on its subject for nearly a century. It marked a major advance in the study of equine anatomy, and Gilbey, who calculated that out of forty-nine authors prior to Stubbs, only one, the

copies were sold, and copies with plates watermarked with dates from 1798 to 1827 are known; Lennox-Boyd notes that "in copies... issued in 1766, and in most of those sold in Stubbs's lifetime, both the letterpress and the plates were printed on laid paper", and in later copies the plates were printed on wove paper. This copy has plates on wove



seventeenth-century English farrier Andrew Snape, had produced a study that compared with the 'exhaustive description' of *The Anatomy of the Horse*, maintained that "if he [Stubbs] had never painted a picture, [this] stands as his monument" (Lennox-Boyd). The text was probably printed at the time of publication, but the plates appear to have been printed on demand as

paper, several watermarked 1823, and is without the errata slip, generally found only in the earliest copies.

# “Baboons are up in price”. An original watercolour of an exotic wildlife shop in Victorian London. 24

Hamlyn's Zoological Trading Establishment. 221 St George's Street, London Docks. London: 1880s.

[3532] £750 + VAT

Pencil and wash on paper, signed lower left with initials WHW. 335x255mm mounted on heavy white paper backed with white card.

A fascinating memorial, in excellent condition, of a peculiar by-way of Victorian commerce. John Hamlyn founded his Zoological Trading Establishment in the 1880s and by 1889, he was sufficiently well-known to be asked to provide 1000 monkeys for the Brooke's Great Monkey Show at Alexandra Palace. Although his fame, and much of his business, rested on apes, he dealt in all breeds of wild animals, birds and reptiles. It may make us feel somewhat queasy today but the trade in wild beasts was enormous in late nineteenth-century London. They were brought by the cage-load on the thousands of ships pouring into the London Docks where Hamlyn was on hand in St George's Street to buy them for his customers in zoos and circuses (Barnum and Bailey were clients) and for naturalists and zoologists. We get a clearer sense of the wild animal business from Hamlyn's own trade journal "Hamlyn's Menagerie Magazine", launched in May 1915. He travelled across Africa capturing and collecting animals - "the gorilla returned home with me to Euston and St George's". The full-page advertisement at the back of each issue informs readers that they can buy a polar bear ('very good size') for £60 or an alligator ('three feet long') for 70 shillings, while letting them know that twenty kangaroos and two Indian bears have "just left for New York".



# Andreusia. Ten volumes of some of the finest botanical art

25

ANDREWS, H. C. *The Botanists Repository For New and Rare Plants: containing coloured figures of such plants as have not hitherto appeared in any similar publication; with all their essential characters, botanically arranged, after the sexual system of the celebrated Linnaeus; In English and Latin. To each description is added, a short history of the plant, as to its time of flowering, mode of culture, where indigenous, when introduced, and by whom. The whole executed by H.C.Andrews, author of the coloured engravings of heaths, in folio and octavo, monographs of the genus rosa, geranium, &c. London: Printed by T.Cope and published by the author. 1816*

[3492] £12,500

Second edition. Ten volumes. 4to. 269x208mm. Letterpress title page is present in volume one only, as usual and the engraved half title is present in all volumes. 664 handcoloured plates in superb condition, the colours bright and fresh. Many, particularly in the last four volumes are folding. There is some foxing to the text leaves but overall the condition is excellent. Bound in contemporary brown half calf with marbled paper covered boards. Spine decorated and lettered in gilt, the head of the spines and the top compartment of some of the volumes have been neatly repaired. A very handsome set of one of the nineteenth century's most important botanical works.

Henry Cranke Andrews (1758/9 - 1835) published his first botanical prints in 1794 and between 1797 and 1814, he issued *The Botanists' Repository for New and Rare Plants* in monthly parts. It was then reissued in 1816 in ten volumes (which is what we have here). Unusually, Andrews not only drew the plants but was also the engraver, colourist and publisher, although he was assisted in the writing of the text. In this way he was able to retain a stricter control of the overall quality of the illustrations and, of course, of the cost of the project. Andrews's *Repository* was the first serious rival to Curtis's *Botanical Magazine* published at Kew and his stature as a botanist was confirmed with the naming after him, by Ventenat, of the genus *Andreusia*.



# The first published picture of a potato.

26

GERARDE, John. *The Herball or Generall Historie of Plantes*. Gathered by John Gerarde of London Master in Chirurgerie. London: Edm. Bollifant for Bonham and John Norton. 1597

First edition. Folio. 316x206mm. pp. [20], 1392, [72]. Illustrated throughout with woodcuts. Engraved title page somewhat faded but still clear. Between X2 and X3 a further leaf with two engravings pasted on has been inserted. Leaf 3N4 appears twice. 3X5 and 6 have been supplied from another copy. From 4O3 onward there is a worm track in the top right corner, not affecting any illustrations or text, becoming more pronounced from 4Q to 4S and then diminishing. Some slight staining to the last four leaves and a repair to the last leaf has caused the loss of some of the text of the end of the index but the colophon is present. Eighteenth-century sprinkled calf, rebaked in twentieth century. A very good copy, particularly fresh and clean internally.



Gerarde's *Herball* is not the first English book on botany, nor is it the most accurate but it is the most famous and the most charming. As is well known, it is essentially

[3527] £4,250

a translation of Rembert Dodoens' Latin *Herbal*. The work was begun by a London physician named Robert Priest. When he died, his draft was passed to John Gerarde who, in addition to his own herb garden, also created and oversaw other important gardens in London. Gerarde expanded Priest's work and added hundreds of woodcuts many of which were borrowed from earlier botanical works. Gerarde has been described as a plantsman, not a scholar and, as a result, his *Herball* lacks technical and scientific precision but it does provide a vast amount of practical and historical detail about the types of plants commonly found in Elizabethan England including the recently imported potato, images of which are shown here for the first time in an English book. The *Herball* is an important work in the history of English botany and Gerarde's pithy and readable style makes it highly entertaining. ESTC. S122353

# Callipygous.

27

COCO DE MER. A fine example of a polished coco de mer. 230mm across.

[3534] £1,000

Found in the Seychelles, these beautiful nuts were once thought to drive men insane with concupiscence (see next item).



# Lucian Freud's and Roger Senhouse's copy of *Some Limericks*.

28

DOUGLAS, Norman. *Some Limericks. Collected for the use of Students, & ensplendour'd with Introduction, Geographical Index, and with Notes Explanatory and Critical* [Florence]: Privately Printed [Orioli]. 1928

[3533] £1750

First edition issued to subscribers only. Signed by Norman Douglas. Limited to 110 copies of which this is number 64. Royal 8vo. 250x165mm. pp.97 [5bl]. Original yellow/gold rough canvas with title stamped in red on upper cover. Hinge slightly cracked but otherwise fine. The front free endpaper has the ownership inscription of Roger Senhouse. In an unidentified hand is written, "Lucian. See page 80 for Mr Freud" (a reference to Sigmund in a limerick rhyming "psychoanalysis" with "phalluses"). This copy did indeed belong to Lucian Freud, having come to its most recent owner by descent. It seems possible that Senhouse gave this copy to Freud or that the artist acquired it after Senhouse's death in 1970.

When, in 1924, Norman Douglas began to think about producing a book of filthy limericks with mock-scholarly notes and apparatus, Senhouse was introduced to him, by Strachey, as a possible consultant. In the event, Senhouse proved to be of little help with the project: in 1928, Douglas wrote to Strachey, "I have *finished* the limerick book. So you needn't bother the poor Roger (appropriate name)". Perhaps, as Douglas implies, Senhouse had spent too much time living up to his Christian name to work on the book. If so, he must have had a Titanic carnal appetite for Douglas to have felt that he could safely accuse him of overactivity in the loin department. Douglas, after all, had boasted, in 1923, that he had had sex with 1100 virgins - and that was just the

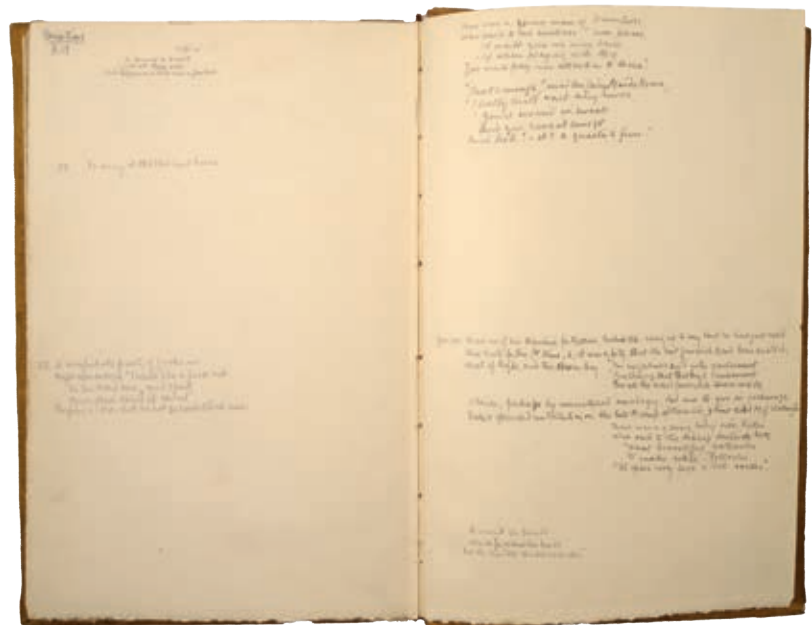
girls. Whether Senhouse (or, indeed, the other owner of this book, Lucian Freud) was able to compete with Douglas on this front we will, perhaps, never know, but he was certainly his match as a compiler and composer of naughty limericks as this example from the book, in Senhouse's hand, attests:

There once was a lady B.A.  
Who invented a problem one day  
"O, how would it be,  
If C.U.N.T.  
Were divided by C.O.C.K?

A don who was then passing by  
Invited the lady to try  
He did the division  
With utmost precision:  
The result was a B.A.B.Y

Senhouse's own annotations and references are scattered throughout the text and four of the final blank pages have more substantial manuscript notes by him including a number of additional limericks. There are also three leaves, loosely inserted, containing notes, limericks and other verse in Senhouse's hand. This is a particularly nice copy of the first limited edition in very good condition and with an excellent provenance and many examples of Senhouse's own bawdiness.

Roger Senhouse is perhaps best known for two things: owning the publishing house Secker and Warburg and being Lytton Strachey's lover - the two men were enthusiastic sado-masochists. Less well known is Senhouse's devotion to and serious interest in limericks.



# The first Black Holes. A fine set of Laplace's Oeuvres

29

LAPLACE, Pierre-Simon, Marquis de. Oeuvres Paris: Imprimerie Royale. 1843-1847

[3395] £2,500

First collected edition. Seven volumes. 4to. 275x218mm. pp. Vol. 1. [vi], xv [ibl], 420; Vol. 2. [iv], xvi, 440; Vol.3. [viii], xx, 381; Vol. 4. [iv], xl, 552, 1 folding plate; Vol. 5. [vi], vi, 540, 2pp errata. Vol. 6. [iv], vii [i bl], 479; Vol. 7. [vi], cxcv, 691. Volumes 1-5 contain the *Traité de Mécanique Céleste*, volume 6 is *Exposition du Systeme du Monde*, and volume 7 is *Théorie analytique des Probabilités*. Contemporary quarter calf, marbled paper covered boards. Spine lettered in gilt. Marbled endpapers. All edges marbled. Small tear to

the paper on the front board of volume 7 with some rubbing and scuffing. Some bumping to corners but overall this is an excellent set. Internally fine.

Often referred to as the French Newton, Laplace (1749-1827) worked in the fields of astronomy, physics and mathematics. His main (and certainly his longest) work, *Traité de Mécanique Céleste* (*Celestial Mechanics*) refocused the study of classical mechanics from geometry to calculus. He was also one of the first scientists to indicate the pos-

sibility of the existence of black holes. This is the first edition of the works published by the French state between 1843 and 1847. The edition was begun by Laplace's widow but quickly, and in recognition of the brilliance and importance of the scientist, the government took over its publication following the agreement of the Assembly and the granting of funds. The books remain among the central texts of western science.



# The Beginnings of the Technological Revolution. A gift inscription from one of the fathers of modern computer science.

30

[ENGSTROM, H.T.] Engineering Research Associates. Supervised by C.B.Tompkins and J.H.Wakelin. Edited by W.W.Stifler, Jr. High-speed computing devices. New York, London, Toronto: McGraw-Hill Book Company, Inc. 1950

[3493] £600

A photograph of a handwritten inscription on aged, yellowish paper. The text is written in a cursive script and reads: "To Dr. H.H. Campaigne with sincere regards H.T. Engstrom". The signature "H.T. Engstrom" is at the bottom, and the recipient's name "Dr. H.H. Campaigne" is at the top.

Presentation copy from H. T. Engstrom. First edition. 8vo. 227x150mm. pp. xiii, [1] bl, 451, [1] bl. Loosely inserted are four sheets of paper with code letters written on one side of each sheet. Publisher's dark blue cloth, spine lettered in gilt, minor rubbing to extremities. Original yellow dustjacket (in poor condition), with illustrated upper cover, chipped and faded in places, tear to top of spine with about one square inch missing, other closed tears to spine, split to front fold. Internally fine. Front free endpaper has inscription: "To Dr. H.H. Campaigne with sincere regards H.T. Engstrom".

Engineering Research Associates (ERA) had its origins in a World War II code-breaking department of the US Navy known as Communications Supplementary Activity - Washington. When the war ended, three members of CSAW, Joseph Wenger, William Norris and Howard Engstrom renamed

the organisation ERA and set up in an aeronautical factory in Minnesota. Much of their work remained connected with the development of code-breaking machines. In 1947 ERA began work on the Atlas which was to become the first "stored program computer" in the United States. In December 1951, a commercially available version was produced, called the ERA 1101. In 1952, ERA was bought by Remington Rand, the business machine manufacturer.

*High-speed Computing Devices* was a revision of a report submitted to the Office of Naval Research and made available to the public the research that ERA had been carrying out since the war and summarised the state of computer technology at that time. It describes the basic components of digital logic, the devices and circuits used to build these components, and the principles of computer design and

programming. In other words, the physical aspects of calculating machines - gates and switches, digital and analogue systems. *High-speed Computing Devices* has been described as "the definitive modern sourcebook on the technologies from which the computer industry sprang".

Although most of the text of *High-speed Computing Devices* was written by C.B.Tompkins, Engstrom was closely associated with this book and the projects which led to it. H.H.Campaigne to whom Engstrom inscribed the book was a leading American mathematician who also worked on computer technology and artificial intelligence. He was also an enthusiastic recorder of communications with extra-terrestrials from outer space.

Ferranti Ltd. A Collection of booklets and typescript and manuscript notes from the late 1950s relating to the Ferranti Pegasus Computer and to the computer programming course run by Ferranti. Manchester: Ferranti Computer Department. Various dates [c1957-1959]

[3495] £1,750

There are twelve separate documents in this collection. There is a fifty-page brochure giving a description of the Ferranti Pegasus Computer with Magnetic Tape Equipment, calling it a “medium-sized general-purpose digital computer for wide application in industry, science, commerce and administration”. It also has a splendid double page photograph of the room-sized machine. The booklet itself “describes the principal features of the computer as they concern the user”. It aims to give a general picture of the computer but is not a “text-book for programmers”. Page 9 of the booklet mentions that Ferranti provides training courses for those wishing to write programmes for the Pegasus.

Ten of the other items in this substantial collection of material about the Pegasus relate to this Ferranti programming course for the Pegasus. All are published by Ferranti Ltd. Finally, there are seventy four pages of handwritten notes taken by a student on one of the courses. The documents include a syllabus for the course explaining the subjects to be covered. It is particularly interesting to note that on the last day of the course, students learnt about “The use of auto-coding for commercial work” from Mr C.M. Berners-Lee. Conway Berners-Lee joined Ferranti in 1953. The following year he married Mary Woods who was also working as a programmer at Ferranti. They are the parents of Tim Berners-Lee, the inventor of the internet.

The notes (which are typed or printed on foolscap paper and stapled, save for the handwritten pages) include: “Some common errors in programming and tape punching”, “A guide to the timing of programmes” (i.e. “The unit of

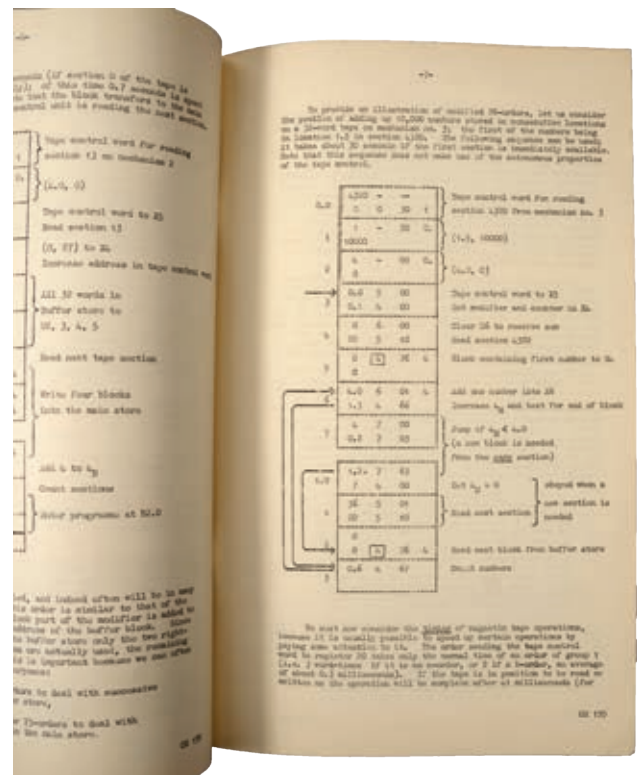
measurement of time in a programme is the beat or word-time. This is the time taken to transfer a word from one part of the computer to another”), “Examples of Complete Problems for Programming” (which gives practical exercises),



“Programming with Magnetic Tape Equipment”, “Classified index of Computer Literature” (an index of documents issued by the Ferranti Computer Sales Department) and “Programming examples for the Ferranti Pegasus Computer”. These notes demonstrate the importance of the educational side of the leading companies involved in the early days of computer technology. This was complex, ground-breaking work and it had to be clearly and succinctly explained. Apart from some rust marks around the staples and one or two detached leaves, this fascinating collection is in very good condition. Full details are available on request.

The Ferranti Pegasus computer was designed in the early 1950s by a team including Christopher Strachey, the nephew of Lytton (see item 28). It is described by the Science Museum (which has one as part of its permanent collection) as the first “user-friendly” computer which “addressed the early issues of how you actually work with a computer”. Although it is not the first computer, the Pegasus “shows what it was like when the computer industry was first being built up and created”. Forty Pegasus systems were sold between 1956 and 1962. It was used for large scale and quick mathematical calculations - banks were early purchasers of the Ferranti Pegasus - and in engineering design.

Because it was designed for practical and commercial use, people had to be taught how to use the Pegasus and programme it for its various functions. Hence the birth of the programming courses and the writing of these notes and exercises. Reading through these complex documents before photographing them on my phone and then writing this description on my laptop, one has the sense of the beginning of a revolution. But this wasn't the only revolution involving Ferranti and the Pegasus. It is interesting to note that a number of the lecturers on these programming courses were women which contradicts the stereotype of the male computer scientist. Initially, these women programmers (including Mary Berners-Lee) were paid less than their male equivalents on the grounds that women had always been paid less than men at Ferranti. When these scientists pointed out that most of the women at the company were secretaries, cleaners and catering staff and that the programmers were as well qualified as the male scientists and doing the same job, they were given equal pay and rights. Another new world was opening up.







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