



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





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Catalogue Six

Introduction

We hope you enjoy this catalogue which is, we think, even more eclectic and wide-ranging than usual.

We are always keen to purchase rare, interesting and outstanding material across all subject areas and of any age. We advise on all aspects of collecting, from single items to the building of libraries and we can assist with valuations. If you would like to talk to us about any aspect of buying, selling and owning rare books, do get in touch. We are based at Voewood, in North Norfolk. It is one of the outstanding houses of the Arts and Crafts Movement and, not uncoincidentally, this catalogue features a number of items with an Arts and Crafts connection. Voewood is available for events, weddings, parties, film shoots and retreats.

Simon Finch. Andrew Taylor.

For orders or enquiries, please contact Andrew Taylor in the first instance: andrew@voewood.com

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In Principio

1

HOLY BIBLE. The Bible.
Paris. c 1240

[4123] £100,000

Illuminated manuscript on vellum. 160x110mm. ff. [ii], 3, 498, 2, [ii]. Text in Latin, in two columns of fifty lines of small gothic script with about five lines per centimetre. Although collation is difficult due to the tight bindings, gatherings appear to be mostly of twenty-four leaves and it is textually complete with the Table of Readings, Kalendar of Saint's Days, the Prologues and then the Books of the Bible with their prologues beginning with Genesis on f.8r and ending with Apocalypse on f.454v, followed by the Interpretation of Hebrew Names ending on f.498v. Complete collation available on request. As the Kalendar includes the Feast of St Dominic instituted in 1233, this Bible must postdate that whilst predating the point in the 1240s when chapter numbers were moved from the margins (which is where they are in this Bible) and inset into the main body of the text. 128 inhabited and non-figurative rinceaux or foliate initials incorporating flowers, birds, animal grotesques and decorated, abstract patterns. Decorative details are, in places, picked out in white and the variety and quality of abstract invention is high. Most initials are six lines high with some of four and the occasional initial "I" of twelve lines. Many have branching extensions incorporating elongated animals. The colours – blue, red, brown, green, white and gold – are rich and vibrant. The chapter initials are in red and blue and ornamented with extensive penwork flourishes. The chapter numbers (in the margins, not inset into the text) are in alternate blue and red and also decorated with



similar flourishes. Running titles in alternate red and blue lettering.

The text is St Jerome's Vulgate and the individual Biblical books are in the standard order established for Paris Bibles. This is essentially how we now know it, the most obvious difference being the placement of the Acts of

the Apostles after the Pauline Epistles rather than before. It conforms to all the usual textual points found in the 'new' standardised Paris, rather than that of earlier, 'monastic' Bibles. Ruth 1.7 reads "revertandi posita", the Prologue to the Apocalypse is that of Gregory of Poitiers which begins "Omnes qui pie...". The other Prologues are drawn principally

from St Jerome but the Gospels also have the Monarchian Prologues. Three contemporary flyleaves at the beginning and two at the end. These are inscribed, in later, probably fifteenth century hands, with extracts from Hilary of Poitiers's *De Trinitate*, a list of the Books of the Bible and their Hebrew names, extracts from St Gregory's *Moralia in Job* and an extract from St Augustine's *Letter CXXXVII* and a splendid and apposite quote from his *de Genesi ad Litteram* "maior est quippe scripturae huius auctoritas quam omnis humani ingenii capacitas" (the authority of this text of scripture surely overrides anything that human ingenuity is capable of thinking up). A few marginal manicules.

Bound in nineteenth-century purple velvet, upper cover with gilt metal decoration. Inset into the upper cover is an illustration of the original ivory Madonna and Child plaque. The plaque is not included in the sale of this Bible.

All edges gilt. Marbled endpapers. Lacking clasps. Joint with upper cover cracked. Two leaves have small tears edges with very minor loss of marginal text and two lines from the Interpretation of Hebrew Names, two other small marginal holes, not affecting the text. Three other minor flaws causing the loss of a few words. The green ink used for the borders of the initial "I" of Genesis has caused natural corrosion which has been repaired on the verso. Some soiling and slight cockling to the final gathering. Otherwise, this is a beautiful example of a Paris Bible in excellent condition.

A thirteenth century Paris Bible is a revolutionary object, a major staging post in the history of the book and, more specifically, the development of the Bible as a uniform and usable text.

The tiny writing, the increased use of abbreviations for common words and the thin vellum meant that, for the first time,

a complete Bible could be fitted into a single portable volume.

This was a book to be read in private. It was also designed to fit into the pocket or bag of a friar from one of the recently created mendicant orders (in this case, a Dominican) traveling from town to town and school to school preaching and teaching from his new book. The adoption of a canonical order, running titles and chapter (although not yet verse) numbering made these Bibles much easier to use and meant that the Word could now escape the confines of the monastery and find its place in the world. A new relationship between the book and the reader had begun.

Provenance and further images available on request.



A sacred text? John Pine's engraved facsimile of Magna Carta 2

[PINE, John]. Magna Carta By Permission of The Right Honourable PETER, Lord KING, Baron of Ockham, Lord High Chancellor of Great Britain; [etc...] Trustees of the Cottonian Library. This Plate being a correct Copy of King John's GREAT CHARTER, taken from the original now remaining in the Cottonian Library is to them most humbly Dedicated. By their most Dutiful and most Obedient, humble Servant. J. Pine.
London: Sold by J.Pine. 1733

[4149] £22,000

Facsimile of the 1215 Magna Carta, engraved by John Pine and printed on vellum. The central panel contains the text of the Magna Carta. To the right and left of the text, on the long edges, are the twenty-five hand-coloured coats of arms of the Barons "that were to decide any dispute between the King and his Subjects as they are preserved in the College of Arms". At the bottom of the document is the hand-coloured representation of the surviving part of King John's Great Seal. On either side of the seal are notes about the two originals of Magna Carta in the Cottonian Library and the creation of this facsimile. The coats of arms and the panels of text are framed by hand-coloured borders decorated with oak leaves and acorns. In very good condition but with a little damp staining to the lower margin, some slight creasing and two very small holes (one in the border of one of the coats of arms and one in the blank lower margin).

The creation of a facsimile of Magna Carta was a wonderful and perhaps slightly eccentric undertaking but it was born out of a near disaster. On 23rd October 1731, a fire broke out at Ashburnham House, the home of the great Cottonian Library which had only recently been donated to the nation and would form the foundation of the British Library. Among the many manuscripts lost or damaged was the only surviving copy of the 1215 Magna Carta with King John's seal still attached (there were, and are, three other copies without the seal). It was felt that measures should be taken to preserve the text of Magna Carta and so the engraver John Pine was engaged to prepare a copperplate facsimile. Pine was a well-known engraver in London, a friend, and fellow freemason, of Hogarth and with some political connections which no doubt helped him to secure this commission. The result is this beautiful document.

At its heart is the text, of course, but Pine had the brilliant idea of enhancing its visual appeal by including the arms of the barons who sought to limit the King's powers. This also lends the work an added political and historical potency. There is a tendency to view Magna Carta as a document embodying abstract philosophico-legal doctrines – the "sacred text" as F.W.Maitland called it. But by bringing us face-to-face with the names and symbols of the men who

forced the King's hand, Pine makes us realise that politics is, in the end, not about ideas but about the practical, the possible and the personal. Pine's Magna Carta had, thanks to his son Robert Edge Pine, an interesting American afterlife. To mark the American victory in the War of Independence from Britain, Robert produced a version of his father's engraving printed on paper. Shortly afterwards, he left for the newly independent America where he became something of a painter in residence to its leaders, producing a portrait of George Washington and, most famously, *Congress Voting Independence* which incorporated portraits of most of the signatories of the Declaration of Independence. Magna Carta had been a key text in the founding of America and then in its fight for freedom from Britain. The facsimiles printed by the Pines must surely have helped the revolutionaries keep the principle of liberty in the forefront of their minds.

In a speech marking the 800th anniversary of Magna Carta the lawyer and historian Jonathan Sumption said: "It is impossible to say anything new about Magna Carta, unless you say something mad". That may have been so in 2015. But, as Pine shows in this superb engraving, in 1733 it was not.

From the library of an Elizabethan lawyer

3

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

[4125] £9,500

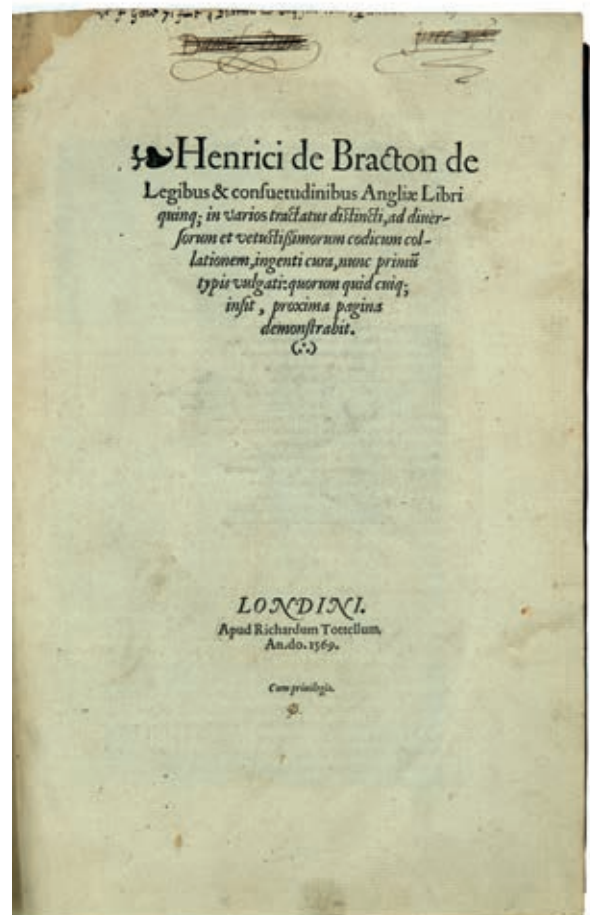
First edition. 290x195mm. [16], 172, 175-444 leaves. (leaf 439, misnumbered 437). Pagination is as called for by ESTC, collates complete. Imprimatur at foot of title page, "Cum privilegio". Early 17th century full legal calf, blind ruled to covers. Raised bands to spine, author's name in manuscript on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

An excellent copy with an important provenance of the work which surveyed and defined the English common law for the first time. Described by F.W Maitland as "the crown and flower of English jurisprudence", *De Legibus et consuetudinibus Angliae* ("On the Laws and Customs of England") by Henry of Bratton (whence Bracton) represents, remarkably, given its great length and the detail and density of the text, only part of the originally conceived work designed to explain and analyse (with all authorities fully cited and, in some instances, entire cases transcribed) the whole of the common law. Despite this, Bracton (the work is often referred to simply by the name of lawyer and priest

generally accepted as the final editor and reviser of the manuscript) is about ten times longer than the only previous English legal treatise by de Glanville. Bracton, although enormously important in the development of an English precedent-based approach to the resolution of legal disputes, draws also "on Roman law for some of the more abstract organizing principles of the treatise". This use of

continental civil law by Bracton neatly encapsulates the essential difference between English and Roman law, the latter operating in the empyrean of a priori jurisprudential theory, the former grounded solidly in the everyday, making its decisions by reference only to what has gone before.

PMM. 89. STC 3475



“The herald’s heraldist”. From the Petau library

4

[GLOVER, Robert]. *Nobilitas Politica vel Civilis Personas scilicet distinguendi, et ab origine inter Gentes, ex Principum gratia nobilitandi Forma. Præter omnium antehac, de sola Theologica, aut Philosophica tantùm Nobilitate disceptantium (Ciuiles interim prætereuntiu) Conclusiones. Quò tandem & apud Anglos, qui sint Nobilium Gradus, & quæ ad Nobilitatis Fastigia euehendi Ratio, ostenditur.* London: Gulielmi Jaggard [William Jaggard]. 1608

[4082] £3,750

First edition. Folio in 4s. 333x222mm. pp. [8], 110, [2], 111-126, [2], 117 (i.e.127), 130-154, 156-166 (i.e. 155-156), 157-182, [2], 187-186 (i.e.183-4), 187-190. Collates complete notwithstanding the eccentric pagination. Three full page engravings and six further engravings, showing the ceremonial dress of the nobility as well as one image of Queen Elizabeth on the throne and another of her presiding over Parliament. Final leaf loosely inserted and also loosely inserted is a list of thirteen books on English heraldry with their prices. Although undated, no book on this list is later than 1679 and it would seem to date from the late seventeenth, or very early eighteenth century.

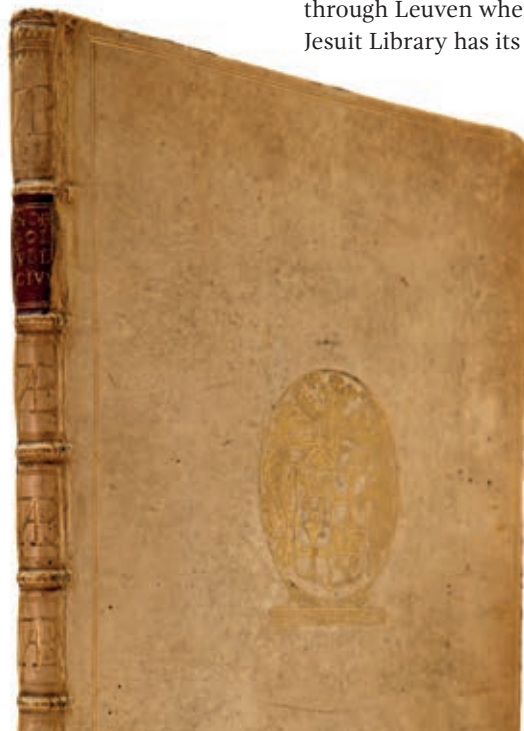
Bound in contemporary vellum, double gilt fillet on upper and lower cover. Gilt coat of arms of Paul Pétau in centre of both covers, spine with six raised bands, compartments tooled with gilt monogram “AEP”. Second compartment with red morocco label lettered in gilt. Corners bumped and worn, covers slightly soiled in places. Internally very good with some foxing and soiling and some ink spots on the initial blank leaf. Two early leaves lightly frayed at the edges but otherwise a very good copy of a scarce book in a smart armorial binding and beautifully printed by William Jaggard who was to achieve immortality fifteen years later with the First Folio. Front pastedown has the armorial bookplate of Alexandre Pétau, the son of Paul, who inherited his father’s library selling most of it but, it seems, keeping

this important work on the rights, duties and privileges of the nobility. It is probable that he added the monograms to the spine as these seem to indicate his ownership.

Robert Glover (1543-1588), Somerset herald from 1570, is described by the ODNB as “the herald’s heraldist”. His work in compiling details of coats of arms was the basis of all English heraldry until the late twentieth century. He published nothing during his lifetime but left a vast collection of manuscripts. His biographies and genealogies of English kings and nobility became *Nobilitas politica et civilis* compiled and printed by Glover’s nephew Thomas Milles.

An English translation was published in 1610. Glover was always mindful of the French origins of many English aristocrats and so drew on French sources. It was, perhaps, this that appealed to the great scholar and bibliophile Paul Pétau (1568-1614) for whom this copy was so handsomely bound. Aside from printed books, Pétau had a collection of 1000 manuscripts. Alexandre sold these to Queen Christina of Sweden who later gave many to the Vatican.

Other holdings of Pétau’s books can be found in important French and Dutch libraries and this book with the stamp “Bib. Scriptorum, S.J. Londinii” on the front free endpaper probably came through Leuven where the London Jesuit Library has its origins.



One of the earliest documents signed by Sir Francis Bacon as Lord Keeper of the Great Seal

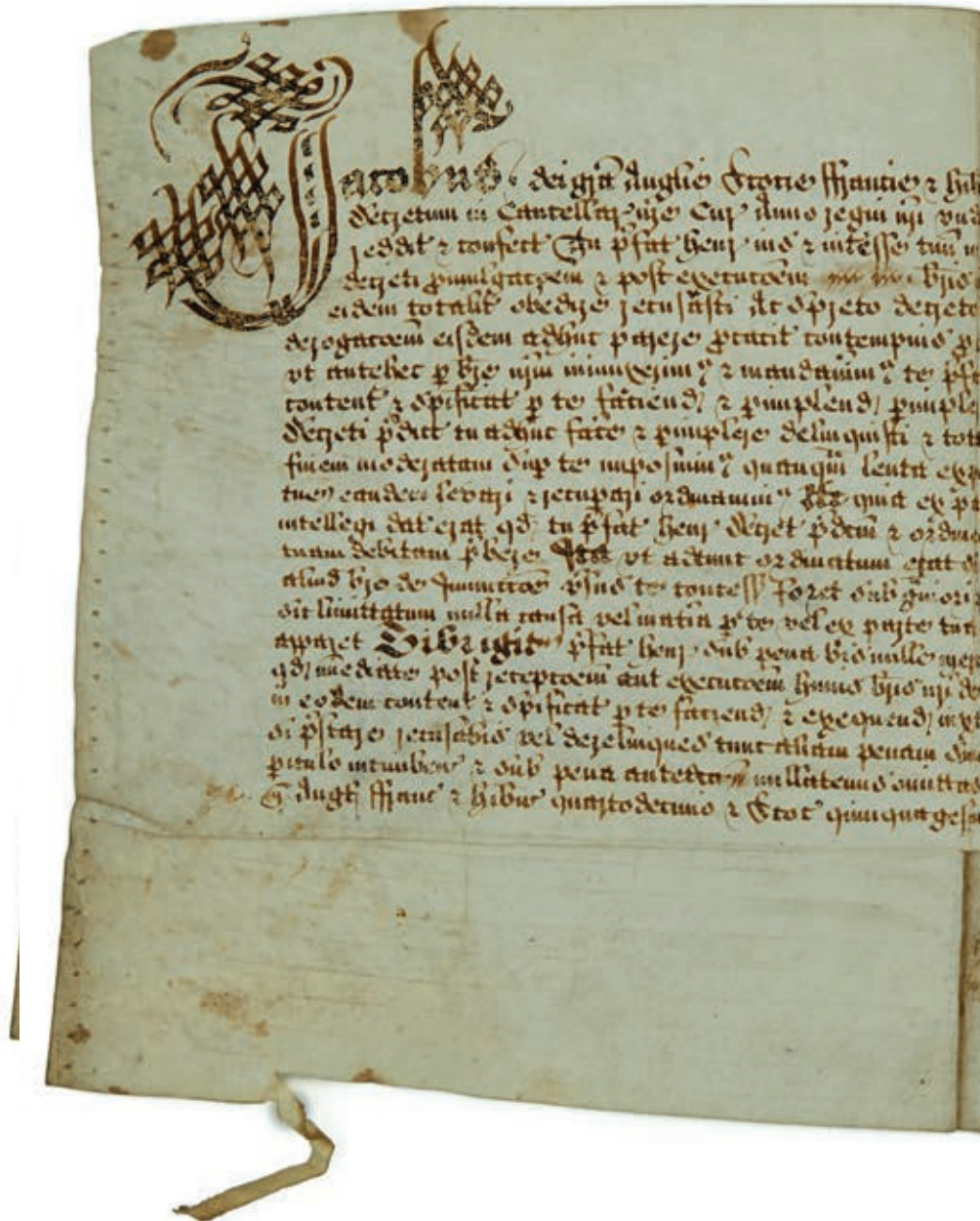
5

BACON, Sir Francis. An injunction signed by Sir Francis Bacon, "Fr. B. C.S.", as Lord Keeper of the Great Seal and granted in the Court of Chancery in the case of Henry Rosewell vs. William Every. 18 March, 14 James I [i.e.1617]

[4094] £17,500

One vellum sheet (210x332mm), twenty-one lines in Latin written in black ink in small gothic court hand. The capital "J" and the "b" of the first word "Jacobus" are decorated with elaborate strapwork. At the bottom right corner is the round wax seal of the Court of Chancery in amber wax pendant. On the verso is the endorsement "Per dominum custodem magni sigilli Anglia" below which, in a fine cursive hand, is Bacon's signature "Fr. B.", followed by the initials "C.S." (Custos sigilli) denoting his office as Keeper of the Seal. Above this is written, in a later hand, "Stapleton". Housed in a later red morocco box lettered in gilt on the front. On the inside of the lid of the box is the label of the great collectors, Donald and Mary Hyde.

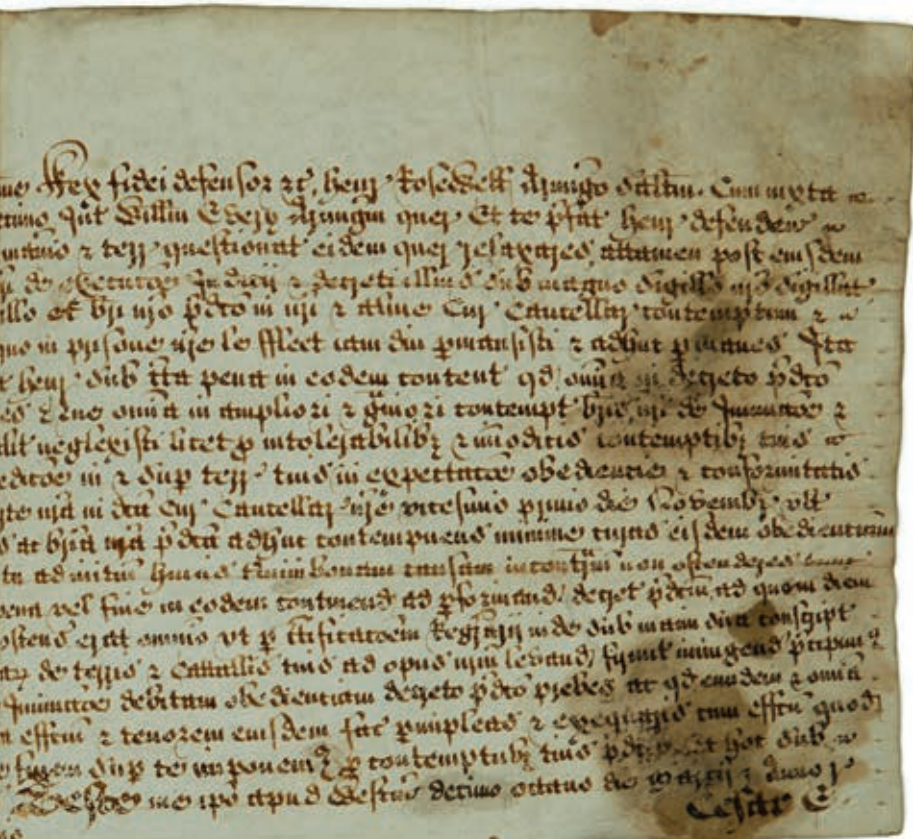
This document is among the earliest to be signed by Bacon as Lord Keeper of the Great Seal: he had been appointed only eleven days previously, succeeding Lord Ellesmere on 7th March 1617, after four years as King James' Attorney General. As Keeper of the Seal, Bacon also became, de facto, the Lord Chancellor although, in common with usual practice, several months passed before his appointment was formalised: he was raised to the peerage (as Baron Verulam) and appointed Lord Chancellor in January 1618. The Lord Chancellor sat alone as head of the Chancery Division with twelve Masters of the Court under him. The most senior of these was the Master of the Rolls. Bacon's Master of the Rolls was Sir Julius Caesar (who was related to Bacon by marriage) whose name



appears at the end of this document. Sir Julius would have heard this case but a decision made by a Master of the Court was not binding or valid “until [it] had been presented to and approved by the Lord Keeper or Lord Chancellor”. Bacon’s stylish signature and the attachment of his seal on this beautifully preserved document mark that approval. Bacon was Lord Chancellor for only four years and so documents signed by him in this office are exceptionally scarce.

The names of the two litigants, Henry Rosewell and William Every are set out in the first and second lines of the document. The inscription “Stapleton” on the verso is the name of the manor in Somerset over which they were in dispute. Stapleton, in Somerset, had been owned by the Rosewell family since Henry’s grandfather William, Solicitor-General to Queen Elizabeth I, had purchased it, with other estates following the dissolution of the monasteries.

Henry’s father (also William) mortgaged Stapleton to a William Every to whose son the manor was sold by Henry’s mother Ann when she was widowed. Henry, who trained as a lawyer but seems never to have practised, sought to reclaim Stapleton and embarked on a long-running dispute with the Every family. At one point (prior to the current document) he ended up in prison for what appears to be contempt of court. A year after the present document was approved by Bacon, the case was heard by him (now formally the Lord Chancellor) in the Court of Chancery (Rosewell v. Every, Ch. Ord., Lib. 1618a). The litigation ended in 1622 with Henry finally giving up his claim. A few years later, his name reappears as one of the initial grantees of the Charter of the Massachusetts Bay Company although there is no evidence that he ever settled in the colony. Perhaps he had been scarred by his experience of trying to take land that didn’t belong to him. Henry Rosewell was clearly a colourful character and his rackets claim against William Every must have given much amusement (and, of course, money) to the legal profession who were no doubt delighted to be pleading before the very greatest lawyer in the land.



Eccentric but not mad. A groundbreaking case on mental illness

6

Anonymous. An Inquiry into the State of Mind of W F Windham Esq. before Samuel Warren, Esq. Q.C. and a special jury, upon the petition of General Windham, C.B., etc., the uncle of the alleged lunatic, and other members of the family, At Her Majesty's Court of Exchequer, Westminster commencing December 16 1861. Illustrated & Unabridged Edition. London: W. Oliver. [1862]

[4104] £950

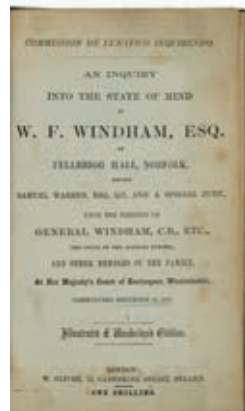
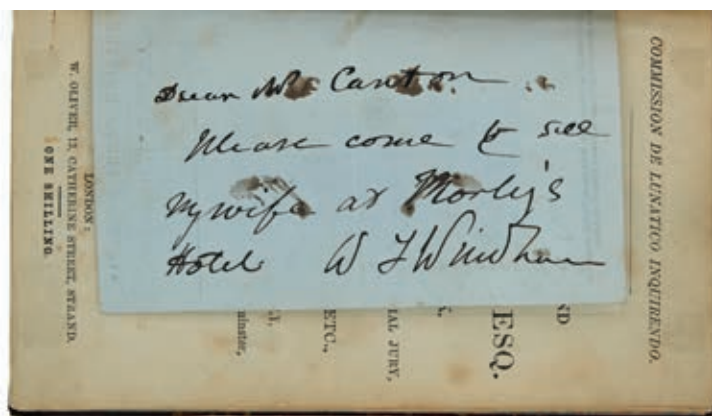
First edition. 8vo. 208x130mm. pp. 202. Maroon half calf, marbled paper covered boards. Spine with five raised bands, compartments lavishly decorated in gilt. second compartment with brown label lettered in gilt. Slight fading to spine and rubbing to extremities and a little wear to boards. Extensively grangerised with newspaper cuttings, prints, photographs and original letters. And bound with a paper from "The Medical Critic and Psychological Journal" for July 1862 entitled "Art 1. - The Windham Case. By a member of the Bar". pp. 381-423.

Of the five original letters, one from William Windham and three from his wife Agnes are to Dr Edwin Canton whose label is on the front pastedown. A handwritten note on the verso of the front free endpaper states that "the late Dr Canton...attended upon both Mr and Mrs Wyndham in a professional capacity and was also a personal friend". The other letter is from Agnes to Mr J.C.Stogdon. These do not relate directly to the case (Mrs Windham's letters to Canton

are principally requests for theatre tickets) but nevertheless provide additional interesting texture. There are five photographs, one each of Windham, his mother and his wife plus a further two unidentified figures although these are undoubtedly family members. An engraving of Felbrigg Hall is pasted onto a blank preliminary. There are five amusing newspaper cuttings pasted in after the title page, including a satirical cartoon from Punch "Law and Lunacy, or A Glorious Oyster Season for the Lawyers" attacking the greed of the legal profession which dragged out the Windham Case for thirty-four days. At the rear of the book are twenty pages of newspaper cuttings about the case. And a manuscript family tree of the Windham and Kitton/Ketton families is tucked into an envelope tipped in on a final blank leaf. Taken together, the book with all the additional material offers a fascinating record of a bizarre case which led to the ruin of William Windham but established important legal and medical principles in the management of psychiatric illness.

William Frederick Windham (1840-1866) was the heir to Felbrigg Hall in Norfolk. William was fourteen when his father died. His mother and uncle were appointed to be his guardians but both were distant (physically and emotionally). William was an unruly child (on his mother's side he was a Hervey, the famously eccentric Suffolk family) and attempts to tame him through education or training for the law and the army failed. At the age of twenty one he inherited Felbrigg and the income from the estate. He also, three weeks after his birthday, married Anne Agnes Willoughby. William's uncle disapproved of the marriage and brought a legal case arguing that his nephew was mad and incapable of managing his affairs. It became England's longest lunacy case and although William was found to be of sound mind, his legal costs were £20,000 and he was forced to sell Felbrigg to John Ketton. William moved to Norwich where he ended his short, sad life living in a hotel and working as a coach driver. As the cuttings inserted into this book make clear, public and media sympathy was with William.

He may have been eccentric; he may have made bad decisions; he may have spent more money than he had; but that did not make him mad. Fortunately the court agreed. Which is encouraging.



Mycolatry. Signed Limited Edition

7

WASSON, R.Gordon. *The Wondrous Mushroom. Mycolatry in Mesoamerica* New York: McGraw-Hill Book Company. 1980

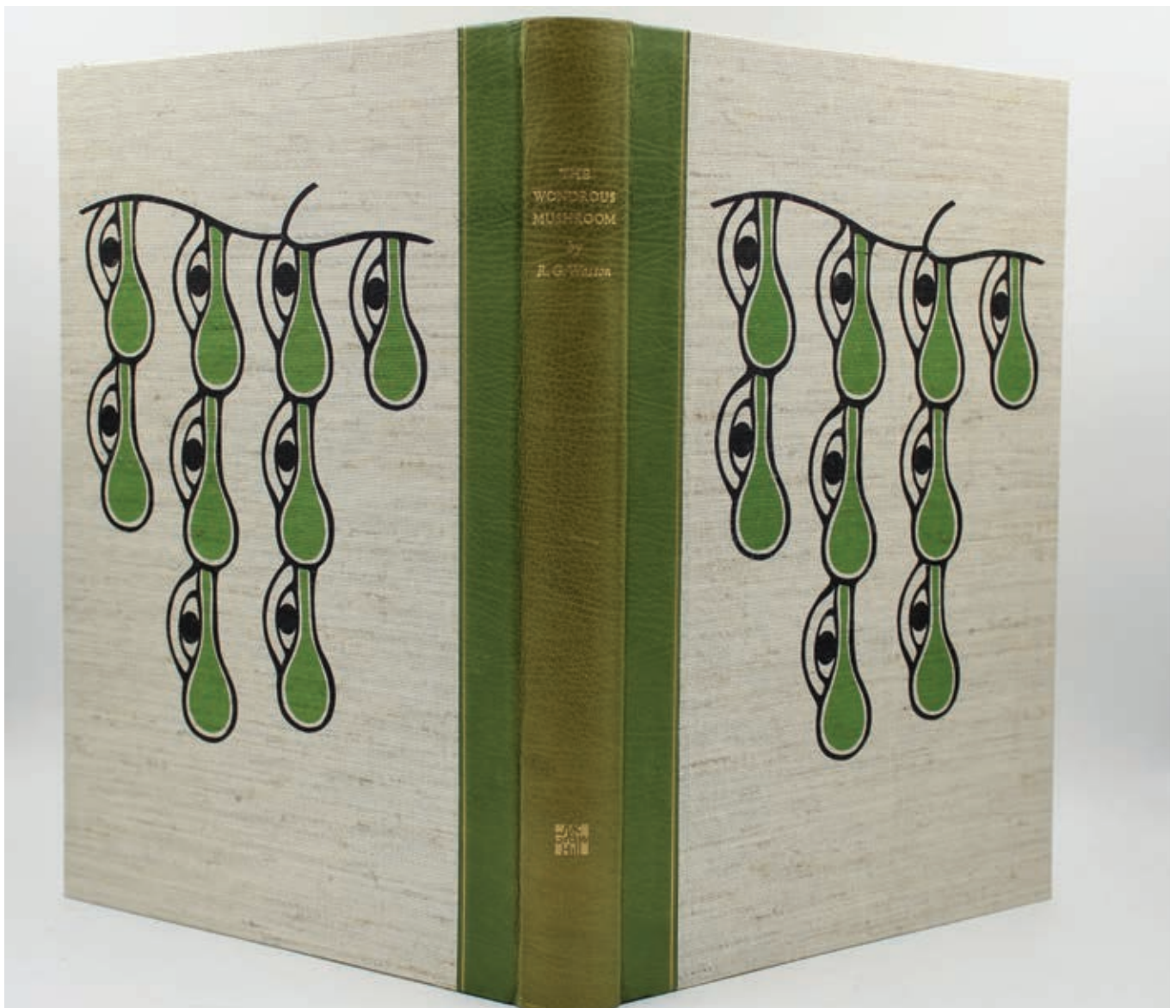
[4138] £1750

First, signed limited edition. Number 82 of 475 (out of a total of 501, the first 26, hors commerce, being lettered) and signed by Wasson at the colophon. Printed on special paper made by Cartiera di Sarego and with design and printing by Stamperia Valdonega in Verona. Folio. 305x210mm. pp, xxvi, 248, [2]. Handsomely bound in green quarter morocco, beige cloth with decorated covers, spine lettered in gilt. Top edge gilt. With original cloth

slipcase. Very slight fading to spine but otherwise in excellent condition. Internally fine with extensive illustrations.

A beautiful copy of this important book which takes as its starting point Wasson's encounter in 1955 with Maria Sabina, a Mazatec Shamaness. The series of sessions which followed changed Wasson's life and the article he wrote about the experience for *Life* magazine

in 1957 was arguably the starting point for America's psychedelic revolution. *The Wondrous Mushroom* appeared at the end of Wasson's life - he died in 1986 - and represents a summation and amplification of themes that had preoccupied him throughout his life in mycolatry. But never had they been presented so beautifully.



The Fourth Dimension

8

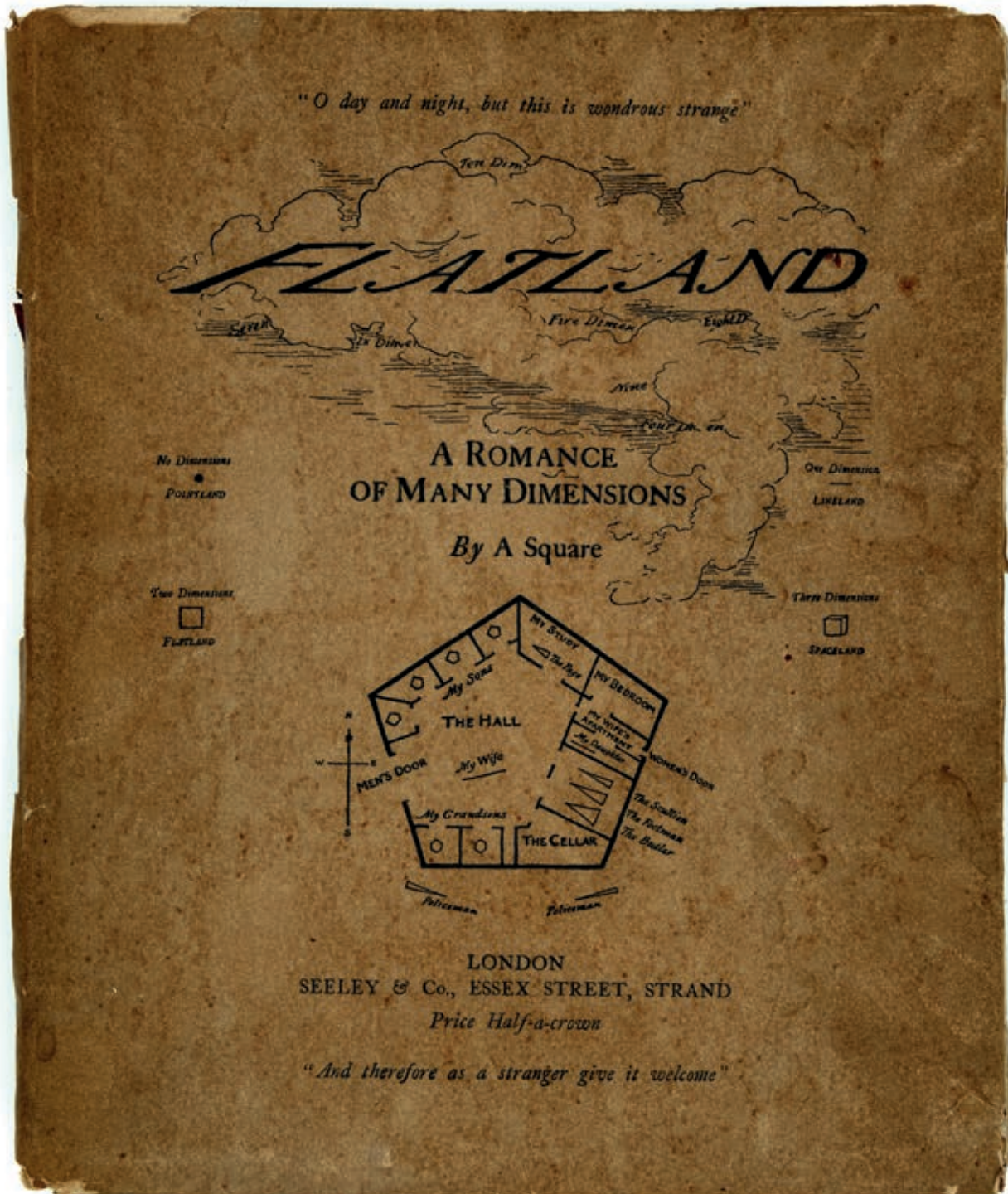
A SQUARE [ABBOTT, Edwin]. Flatland. A Romance of Many Dimensions.
London: Seeley & Co. 1884

[4133] £2,000

First edition. 8vo. 217x185mm. pp.viii,
100. With illustrations by the author.
Original illustrated limp vellum
covered card. Vellum a little soiled

and torn at the spine with some
loss, corners rubbed. Hinge with
upper cover is cracked but holding.
Otherwise a very good copy of a

fragile book which is scarce in the first
edition and more commonly found in
the second edition issued the same
year.



Edwin Abbott was a brilliant student of mathematics, classics and theology, who became a schoolmaster whilst writing on a range of literary and theological subjects, including a philological study of Shakespearian grammar, a life of Francis Bacon, a book on Cardinal Newman and numerous religious works. But he is best known for *Flatland*, a hard to categorise, short novel which operates as part social satire, part thought experiment, part mathematical fiction, and part scientific exploration of the concept of dimensions and dimensionality. The impact of *Flatland* was not fully felt until its rediscovery following the publication

of Einstein's general theory of relativity. The prospect of a fourth dimension as the space in which we experience change through time, seemed to raise some of the same hard, conceptual, far-out questions as the Square's description of a stagnant, shackled two-dimensional society. Since then, *Flatland* has had a serious cult following among mathematicians, computer scientists and other utopians.

Also available, for £500, is a copy of the second edition of *Flatland*.

The medieval made modern

9

MILLER, Harland. *Far Out*. 2022 Oil on canvas. 2 parts, each: (264 x 182 cm), (267 x 185 x 6.5 cm framed) London: Seeley & Co. 1884

[4154] P.O.A.

The origins of *Far Out* lie in the twelfth-century manuscripts of the mediaeval monks. These paintings are a pop art response. Or rather, they apply a pop art sensibility to this early form of making typography pop in the way that the monks were making the first letter stand out. Which for me they did. I was always drawn to these impressive books. The overall aesthetic more than the stories they retold, for even though I studied them, I rarely read more than the very first page or the first paragraph or the first line, or perhaps only even the first word, because in truth, it was the very first letter of the first word that interested me the most.

These highly decorated letters can be pictured in the mind's eye. Yet

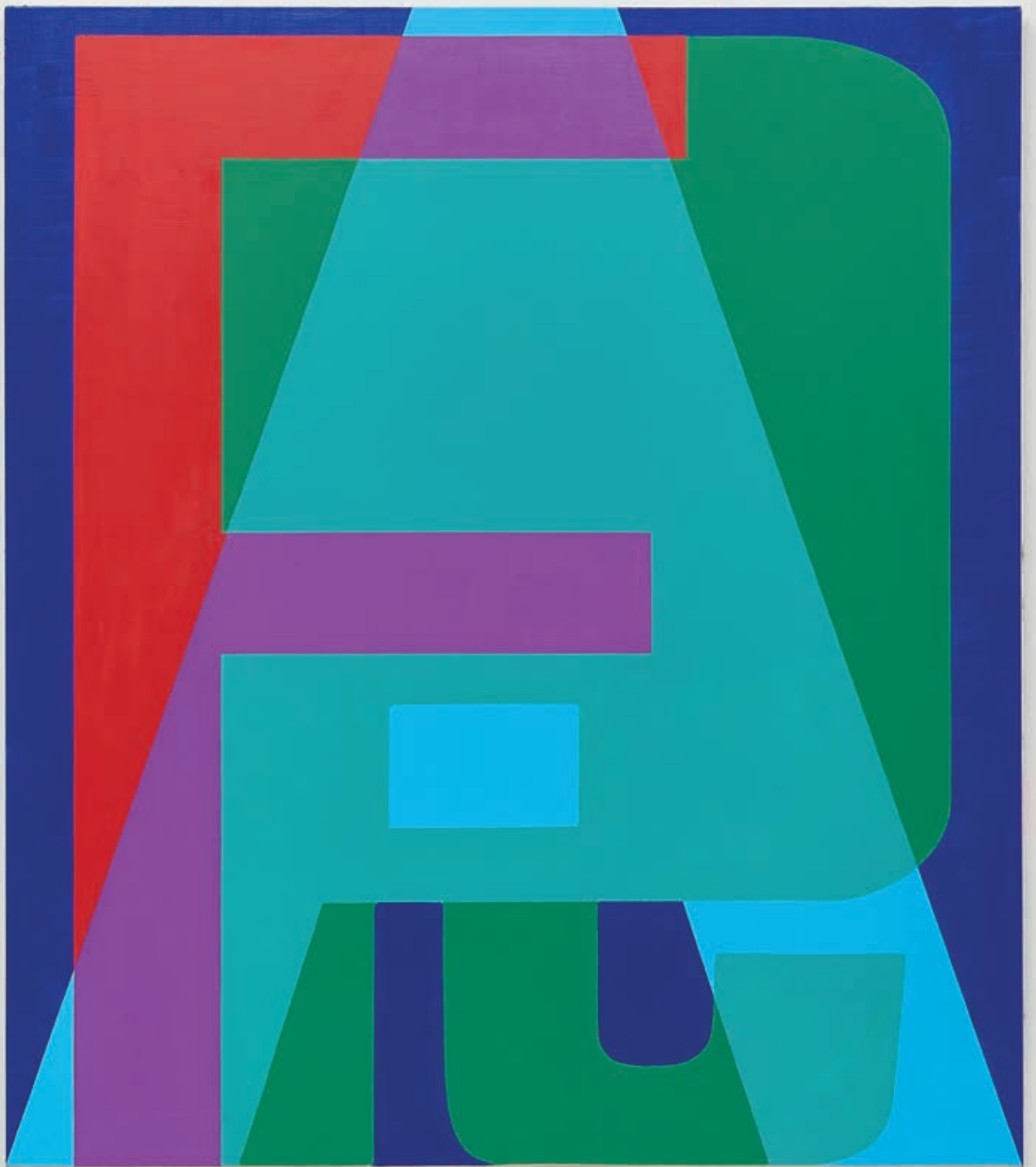
to actually spend time looking at them, focusing in on the details and letting your mind imagine the monks painstakingly - lovingly - rendering them by hand with their quills and coloured inks is actually a little trippy. A little far out, you might say. How did I get from one to the other. Well appropriately enough, the opening words of the monks manuscripts were often "In the beginning..." and when I began this series... Which is prosaically called the 'letter Paintings', I knew that I wanted to make paintings, which, instead, of featuring a sentence would, instead feature only one word, and a short word at that. A word that comprised as few letters as possible, not one, but ideally two... three perhaps, and four as a limit. I have since pushed beyond this with five and even six letters, where most of the

letters in the words are the same... Such as *Eerie* featuring three e's

I had to do this, because although you may not think so, and I didn't when I began the series, there is actually a finite number of short words with sufficient resonance to stand alone as the subject for a painting, which can also mean as much as an entire sentence.

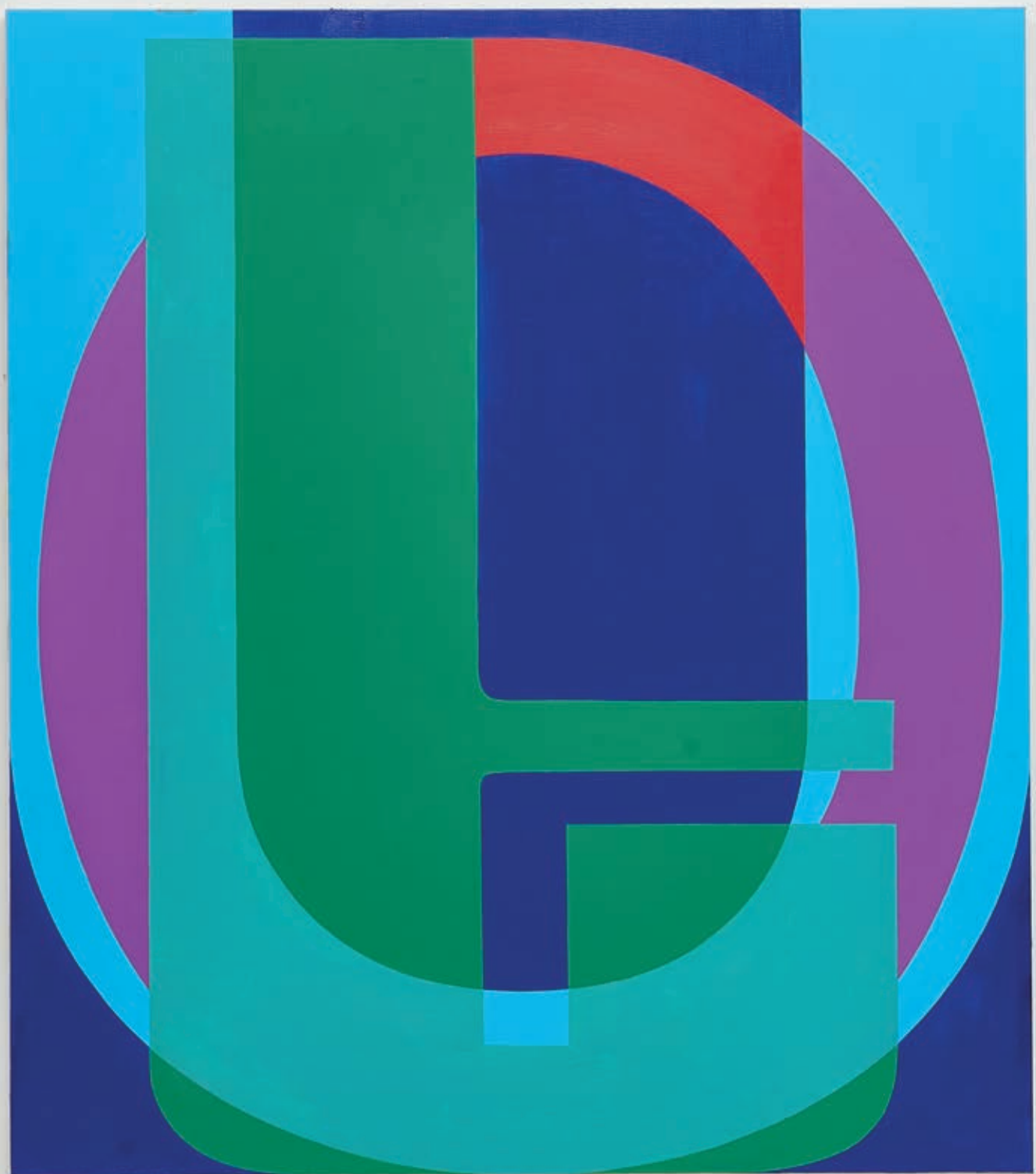
FAR OUT — appropriately, came from wanting to expand the boundaries of the series... something that I feel it does... I mean, it clearly is expanding whilst on the other hand I think it is also staying within the strictures and structures, or both, of the form and context of the series.

Harland Miller



HARLAND MILLER

far



HARLAND MILLER

out



“The boy kills Bradbury Robinson so he can grow up. Or Bradbury Robinson kills the boy so he will never have to grow up.” A corrected draft of one of the strangest novels of the late twentieth century with an introduction by William Burroughs 10

BRADBURY ROBINSON, [C.J.]. *Williams Mix*
New York and London: The Coltsfoot Press Inc. 1977

[4102] £2,750

A draft copy of the Coltsfoot Press edition of *Williams Mix* by Bradbury Robinson with extensive corrections in red biro made by Bradbury Robinson. A note at the end reads “Corrected by the author Christopher Bradbury Robinson Somerset April 1977”. Eighty-eight loose leaves (356x215mm), seemingly photocopied from a copy removed from a spiral binder, sixty-five of which have corrections and amendments. Verso to the proof title page has the Ex libris of Nicholas Wilde, the writer and artist whose sensitive and evocative drawings of young boys (including the image on his bookplate) can be found on the attractive Old Stile Press reprint of Edward John’s 1913 collection of Uranian verse, *The Flute of Sardonyx*.

Sold with: *More Please No More. Williams Mix and other writings* by C.J. Bradbury Robinson. London and Den Haag: Out Now Press. 2011. Pp. xi [i. bl], 539 [1bl]. Mint in mint illustrated dust jacket. This anthology includes excerpts from Minor Incidents and Young Thomas.

And sold with: *A Crocodile of Choirboys*. San Diego: Phenix

Publishers. 1970. First edition. pp. 189, [3]. Original paperback with illustrated cover. Inscribed “for Nicholas Wilde with best wishes Christopher Bradbury Robinson. 28 June 90”. Front pastedown has the bookplate of Nicholas Wilde. Bradbury Robinson’s first novel.

Bare Knees, Boy Knees. San Diego: Greenleaf Classics. 1971. pp. 156, [4]. First edition. Original paperback with illustrated cover. Front pastedown has the bookplate of Nicholas Wilde. Bradbury Robinson’s second novel.

Young Thomas. San Diego: Greenleaf Classics. 1971. First edition. pp. 188, [2]. Original paperback with illustrated cover. Inscribed “Christopher Bradbury Robinson. 28 June 90” and below the dedication, Bradbury Robinson has inscribed “dona nobi pacem”. Front pastedown has the bookplate of Nicholas Wilde.

Arabian Boys. San Diego: Greenleaf Classics. 1972. First edition. pp. 204, [4]. Original paperback with illustrated cover.

All works by Bradbury Robinson are rare, a testament to their controversial subject matter and their complex,

experimental, highly literary style. *Williams Mix* has a strong claim to being the strangest and most controversial novel of the late twentieth century. Taking its title from John Cage’s short piece of experimental electronic music for eight simultaneously played magnetic tapes, *Williams Mix* is, as Bradbury Robinson, explains in his preface, “very largely a book of voices...In *Williams Mix* there is only one person: the different voices are different parts of his mind”. Bradbury Robinson compares the writer to a composer, “a sound artist” and the way the voices of his novel jump around, suddenly appear and then fade away mirrors the fragmentary unsettled quality of Cage’s work. Aside from aleatory music, Bradbury Robinson’s other major influence is psycho-analysis (he is a Kleinian analyst). Of the Freudian “instinctual conflicts” and the Kleinian “moral conflict” he offers the “realisation that these structures, these conflicts are verbal. They are voiced”. But Bradbury Robinson’s voices are, as he says, “crying in the wilderness”.

This wilderness is perhaps best described in William Burroughs’s extraordinary introduction to *Williams Mix* - namely, “sexual attraction for

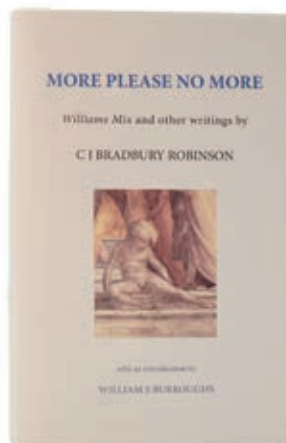
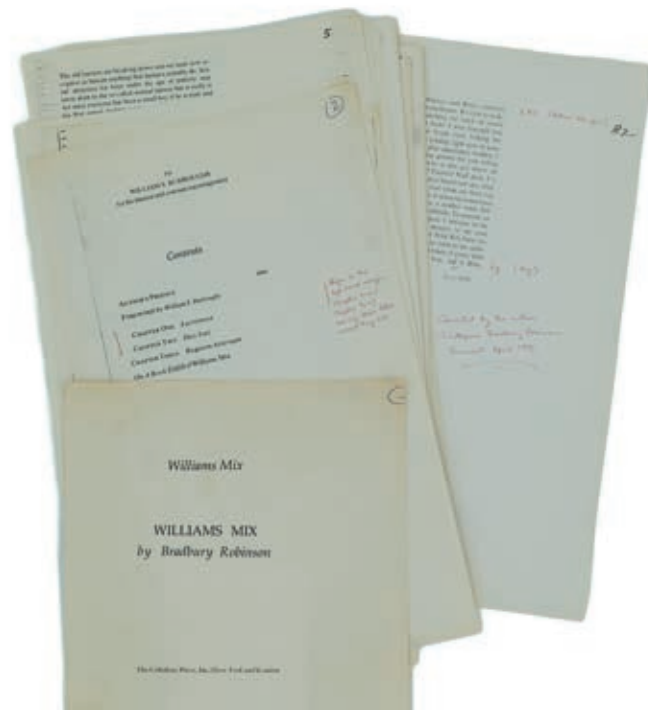
boys under the age of puberty”. This is the ostensible subject matter of the novel and it is, without doubt, difficult to see past it. But we should try. As Burroughs makes clear, the book is really about the pathetic desire, doomed to failure, to return to one’s childhood, one’s prepubescence. This “impasse”, as Burroughs calls it, is the struggle between our past, present and future distilled into an acute psycho-sexual drama. “The boy kills Bradbury Robinson so he can grow up. Or Bradbury Robinson kills the boy so he will never have to grow up.”

Williams Mix is also about the art of writing and “the music of language”. These were subjects that preoccupied Bradbury Robinson and Burroughs during their long conversations at Burroughs’s London flat in the early 1970s. Bradbury Robinson greatly admired the older man’s work, regarding *Soft Machine* as “more or less, a continuous stream of poetry”. On the face of it, theirs was a strange friendship. At the time, Bradbury Robinson was a young, just-out-of-Cambridge, prep school master with no interest in the druggy, Beaty, pop culture which was beginning to see Burroughs as one of its godfathers. True, both men shared a similar but not entirely overlapping interest in boys but what drew them together and kept them talking was experimental literature. “Burroughs would pull from his typewriter the page he was currently working on (*Dutch Schultz* or *Port of Saints*), hand it to me and say, Musical enough for you, Brad? And we would examine the writing as a musical score.” During an early meeting, Bradbury Robinson gave Burroughs a copy of his first novel (*A Crocodile of Choirboys*), extracts of which Burroughs had read in draft (when it was called *Minor Incidents*). Burroughs was impressed – “You’re a writer...those are the exact words Beckett said to me – You’re a writer!”. Bradbury Robinson then asked Burroughs to write an introduction to his new novel – *Williams Mix*. A long and tortuous gestation followed. Burroughs recommended it to The Olympia Press.

Olympia, short of money and nervous of the reaction to the “problematic”

subject matter, turned it down although six proof copies are known to exist. Bradbury Robinson then went to live in North Africa and the project lay dormant for a couple of years. An attempt to have the novel published by Virginia Woolf’s nephew Cecil failed when the printer sneaked a brief look and died of a heart attack. Bradbury Robinson, in his preface to *More Please No More*, says that the novel hibernated in a tin trunk for years before being released on a CD-Rom in 2004 forgetting that there was this Coltsfoot Press edition of 1977. Although this edition seems to have been published – it appears in the American Book Publishing Record of 1977 - we have traced no copies at auction and it is

unrecorded on Worldcat. In 2011, Out Now Press published *Williams Mix* in the collection *More Please No More*. This contains some revisions from the 1977 Coltsfoot proof, which is itself a revised version of the proposed Olympia edition. This proof may be the only copy of this version of *Williams Mix* and so is an important and possibly unique document in the history of this extraordinary and beautiful work of avant-garde, musical, prose-poetry. The quotes from Burroughs and Bradbury Robinson are taken from <https://www.beatdom.com/william-s-burroughs-c-j-bradbury-robinson-and-williams-mix/> which provides valuable insight into the relationship between the two men.



The first of Chubb's large lithograph books. Dedicated to "you true visionary lovers of the boyhood divine"

11

CHUBB, Ralph. *The Sun Spirit. A Visionary Phantasy*
Fair Oak, near Kingsclere: Privately published by the author. 1931

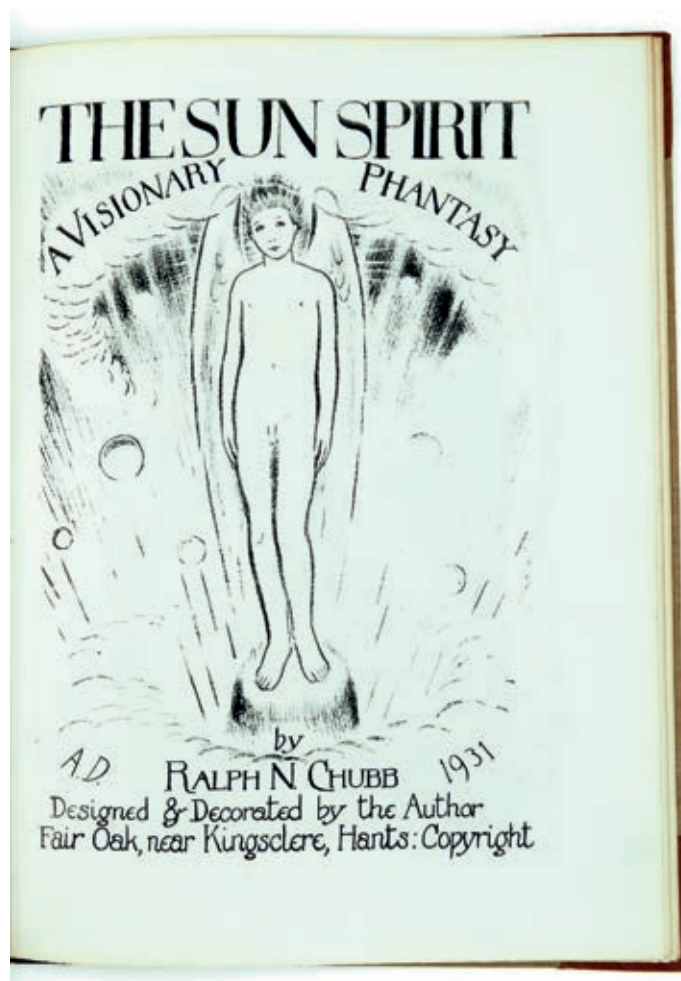
[4083] £5,750

Limited edition. Number two of thirty copies, this is one of the twenty four uncoloured copies, printed on Hollingworth paper, the first page printed in red. 385x275mm. pp. [10], 16, [8]. Seven full-page lithographed plates and other illustrations in the text. Original tan half morocco, cloth covered boards. Upper cover stamped in gilt with a figure of nude boy and lettered in gilt. Spine lettered in gilt. Rubbing to head and foot of spine and to joints. Slight marking to covers and some rubbing to the cloth on the lower board but otherwise a very good copy and internally near fine save for some minor toning to edges.

Ralph Chubb (1892-1960) "was both a prophet and paiderast" (Oliver Drummond, "International Journal of Greek Love", 1965). After service in WWI, he studied at the Slade. During the early 1920s, he had some success as an artist and produced three hand-printed books linked by their treatment of sexuality and the male body. The third of these, *A Fable of Love and War*, introduces us to Chubb's enthusiasm for young boys, an enthusiasm diluted here by his only description of heterosexual coupling. Henceforth women would appear in Chubb's work only as idealised mothers of even more idealised adolescents. In the late 1920s, Chubb's other obsession was the creation of a book which would "combine poetical idea, script and design in free and harmonious rhythm -- all unified together -- so as to be mutually dependent and significant".

The Sun Spirit is that book, a lithographic reproduction of Chubb's illustrations and manuscript, painstakingly constructed and printed in a very small limitation. It is a curious mixture of autobiography and psychic spirituality drawing on Blake (Chubb's illustrations are shot through with Blake), Dante and the Bible in which the Devil is overcome

by a divine vision in the form of a beautiful young boy who might be either Eros or Jesus. Chubb was a fine artist and his lithographs are wonderful. His poetry, however, is overwrought and overwritten but he genuinely believed that our spiritual apotheosis would manifest itself in the form of an androgynous adolescent.



BOY LOVE

THE MAN EMBRACES THE MALE & THE FEMALE

When Adam becomes Christ his rib is restored whole & his Body is complete. That the female should seem to be projected into a separate Body is the Divider's work. (This is friendly: There is no real enemy)

NO MARRYING IN HEAVEN!

Nature is Spirit seen in a dark mirror, and all is reversed - for purposes. The hirsute decaying natural procreative Man now awakes to consciousness of the blooming eternal Youth, at this very only moment as you write this book.

TRUE MAN IS A LOVELY BOY ETERNAL BRIDAL & SELF-CREATIVE OR GOD

GOD IS LOVE & LOVE IS A NAKED NUPTIAL ADOLESCENT YOUTH WITHOUT BLEMISH

(as the Greeks & early Xmas well know) You are now beholding him. Joy. Peace. I AM.

Joy, peace. I now build the Pyramids & compose the book of Genesis and the symphonies of Beethoven. I do not slave at this moment, in ordinary matter-of-fact of space & time, two hawks all cooed drop a pullet's egg at my feet, unbroken in the grass, where I lie at my ease in the copse here in nature in lovely Hampshire of England. At this moment I require a jackdaw and a roseate bird, and they come to me (this time as it were in the 'past') in Me. You understand fully. It is your own experience. Christ is the great intellect. LOVE. I AM.

A SIMPLE FACT

The most important thing in England for the world is where urthins bathe naked and alone in Nature from this springs regeneration through-out of earthquakes, and worse! - Let them be!

I have already given warning against any attempt to tamper with my manifested writings. (But the real book Exalts in Eternity) Let them who have eyes bear witness to the result! From Me to Me, all!

(by Ralph)

THE SUN SPIRIT

THE FAGAMUFFIN LOVER

(Harry is a bewitch and a heart of gold" - Shakespeare)

My Harry is a heart of gold,
Sweet fourteen years, sweet scent of may,
The task is done, come come away!
The cuckoo calls, soft beams enfold!
The tail forget,
The grime and sweat:
Come come away!
'Tis holiday!
With naked limbs so clean and free
Come bathe and run and hug with me!

The Mother's frown, the Father's curse:
'Tis work, not play - 'twill be the worse!

Just fetch my stick!

I'll teach you, quick!

Brothers and sisters look askant,

Tell tales and lies and nag and taunt.

But O blessed tears of blood, my heart!

Holy and wonderful thou art

And beautiful exceedingly,

So brave, so pale!

The thorn, the nail,

The mangled feet and hands I see;

Life streaming from his wounded side -

A little Jesus, crucified!

Why can I never never save?

Must prayers for ever rot in grave?

So let my tombstone briefly state

That "he loved love and hated hate"

To such, to thee!

To set you free!

Be all my labours dedicate!



Obscenities. The first erotic novel written by a woman

12

de C***, Madame [Félicité de Choiseul-Meuse] Julie, ou J'ai sauvé ma rose.
Hambourg: n.p. 1807

[4090] £950

New edition revised and corrected, published the same year as the first edition. Two volumes. 12mo. 168x100mm. pp. [4], 252; [4], 287 [1bl]. Bound by R.Raparlier (signed at head of one of the blank preliminaries) in quarter green morocco with marbled paper covered boards. Spine with five raised bands, compartments decorated and lettered in gilt. A little shelfwear and corners slightly bumped. Internally very good with some slight foxing and soiling and some tears to edges of three leaves in volume one caused by opening. Overall an excellent copy of what is generally regarded as the first erotic novel written by a woman.

Julie is now firmly attributed to Félicité de Choiseul-Meuse (1767-1838) who may have been the wife or daughter (hopefully not both) of the Marquis Jean-Baptiste-Armand de Choiseul-Meuse, a field marshal who, in 1784 published a translation of Tasso's *Aminta*. Félicité wrote twenty-seven books of which *Julie* is the most celebrated due, in large part, to its being banned "for offending modesty...flouting social conventions and public decency". *Julie* is the first hand account of a young woman's life governed solely by the rule that she should, at all costs, preserve her virginity. Although she takes many lovers (both male and female), her "rose" is, as the book's title makes clear, always kept safe. By the end of the novel, *Julie* has joined a secret society of lesbians where she can devote herself to the pursuit of sexual pleasure without the moral and physical messiness of relinquishing her parthenic state.

This does of course raise a number of complex philosophico-sexual questions about what constitutes virginity. *Julie* considers her restraint to be a mark of feminine power and, in that, she may be correct. In 1827, the book was banned and copies destroyed "because of the obscenities it contains". Those obscenities were probably the scenes of sapphic frothing but could, possibly, have been the novel's sly attack on the nineteenth-century patriarchy.



Bright Young Things. From Cecil Beaton to Stephen Tennant, with Best Love

13

NORTH, Peter. Photograph of Cecil Beaton with gift inscription to Stephen Tennant. Late 1920s

[4157] £1,950 +VAT in the UK

Black and white photograph inscribed in black ink on the paper mount, "Dearest Stephen Best love from Cecil Christmas 1930". Signed in pencil by Peter North. The photograph measures 313x234mm, mounted on cream paper and cream card and in a simple black wooden frame (400x315mm). The paper mount on which the photograph is mounted is little creased and there are three small scratches (c5-10mm) and a few tiny white spots on the photograph. Otherwise in excellent condition.

The striking image shows Beaton lying on the ground, hands behind his head, with the top of his head pushed up against a mirror. His head and eyes are tilted upwards to look at his own image in the glass so that it is his reflection that catches our gaze. It is a very clever photograph drawing together references to Narcissus and Janus while suggesting that Beaton meets us and is knowable only through his reflection. It is a perfect metaphor for the photographer who sees the world, and is in turn seen by the world, through glass. By 1930, Cecil Beaton had established himself as the photographer-in-chief to the Bright Young Things of which Stephen Tennant was the Brightest. The two men were close friends as Beaton's warm inscription attests. Peter North was a fine photographer of society figures (including the Royal Family) but his career was not a long one and he is perhaps best known now for the series of photographs he took of Beaton in the late 1920s. They are rare in commerce. The NPG has the full set but this one



of Beaton in the mirror is the best, the most artistic and the most conceptually complex. Tennant, of whom it was said that he was more serious than he appeared on the surface, must

have realised and enjoyed the deeper meanings suggested by this photograph's visual games.

“Like black-beetles”. “It is wrong beyond all bounds of wrongness”. D.H.Lawrence, the Bloomsbury Group and homosexuality. A letter and an original Lawrence drawing.

14

LAWRENCE, D.H. Autograph letter to David Garnett. April 1915.

[4150] £17,500 +VAT in the UK

Sold with an autograph letter signed by Frieda Lawrence to David Garnett (sent at the same time as her husband's letter); and with an autograph letter signed by David Garnett to the Lawrences dated 20th October 1912; and sold with an original drawing by D.H.Lawrence of David Garnett dated 1913.

Autograph letter signed by D.H.Lawrence to David Garnett. Undated but the postmark on the envelope (the envelope is marked, “Absolutely Private”) is dated 20th April 1915. Three sheets (175x125mm), five pages, 595 words. An extraordinary and important letter in which Lawrence writes to his close friend David Garnett on the subject of “men loving men” and, especially Garnett's men-loving friends in the Bloomsbury Group - Duncan Grant, John Maynard Keynes and Francis Birrell, “these beetles” as Lawrence calls them.

Lawrence and Frieda had got to know the twenty-year-old David Garnett in 1912 when they all spent time together in Germany and Austria. During that time, Lawrence wrote letters describing Garnett's youthful vigour when swimming in the River Isar: “He simply smashes his way through the water, while F. sits on the bank bursting with admiration, and I am green with envy”.

The envy seems to be due not to Frieda's admiration but for Garnett's physical strength, something that the constantly ill Lawrence lacked. Other letters from this holiday find Lawrence praising the wild physicality of Garnett's dancing: “Such a prancing whirl of legs and arms and raving colours”.

1913 saw the publication of *Sons and Lovers* (as edited by Garnett's father Edward who had engineered the initial meeting between the Lawrences and his son). Lawrence found himself *fêted* by Ottoline Morrell and he soon met all the leading members of Bloomsbury. Garnett too was moving in Bloomsbury circles, becoming especially close to Birrell and Grant. Lawrence seemed, publicly at least, at ease in this new world and remained very friendly with Garnett, making a fine sketch of him, smooth cheeked and tousle-haired (see below). But then, during a visit to Cambridge at the invitation of Bertrand Russell, it all changed.

In this letter to Garnett, Lawrence recalls how, during his stay in Cambridge he and Russell went to visit Keynes in his rooms: “He was not there, so Russell was writing a note. Then suddenly a door opened and K. was there, blinking from sleep, standing in his pyjamas. And as he stood there

gradually a knowledge passed into me, which has been like a little madness to me ever since”. Lawrence tells Garnett to break off his friendship with these Bloomsbury men.

“Never bring B[irrell]. to see me any more. There is something nasty about him, like black-beetles. He is horrible and unclean. I feel as if I should go mad, if I think of your set, D[uncan] G[rant] and K[eynes] and B. It makes me dream of beetles. In Cambridge I had a similar dream. Somehow I can't bear it. It is wrong beyond all bounds of wrongness. I had felt it slightly before, in the Stracheys. But it came full upon me in K., and in D. G. And yesterday I knew it again in B.”

“It” in all this is, of course, homosexuality. “It is so wrong, it is unbearable. It makes a form of inward corruption....as if it came from deep inward dirt - a sort of sewer - deep in men like K. and B. and D.G.”.

Lawrence continues his plea: “You must wrench away and start a new life....you, my dear, you can be all right. You can come away, and grow whole, and love a woman, and marry her, and make life good, and be happy. Now David, in the name of everything that is called love, leave this set and stop this blasphemy against love. It isn't that I speak from a

moral code. Truly I didn't know it was wrong, till I saw K. that morning in Cambridge. It was one of the crises in my life." Lawrence ends: "I could sit and howl in a corner like a child, I feel so bad about it all."

Accompanying Lawrence's letter is one from Frieda to David Garnett in which she adopts a more conciliatory tone (Two sheets (175x125mm), four pages, 298 words). "Are you getting sick of being bombarded with letters?...I felt a great strength and livingness and a genuine you, if only you could believe in yourself more, in the individual bottomself of you and collect your strength and direct it - you always admire other people much too much, you are really more than Birrell or the others." Frieda tells Garnett that he loses himself in other men "and you have got it in you to stand for yourself and by yourself - Also I rather think the young men you know exploit you and feed on your warmth, because you are generous". Frieda signs off: "Anyhow you are my dear friend".

Below Frieda's letter is a forty-five word p.s. from Lawrence telling the poor Garnett: "Don't marry anybody. Go right away and be alone and work and come to your real self".

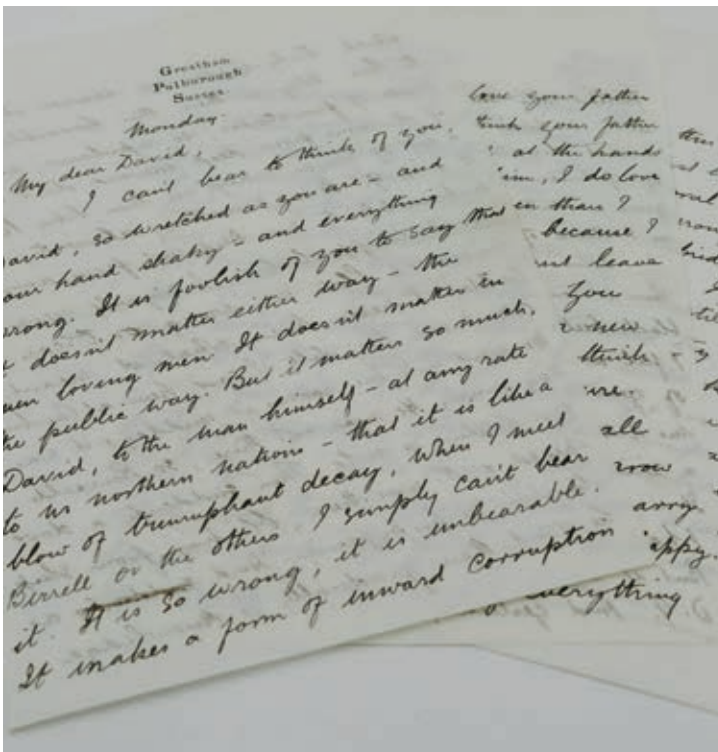
Sold with these letters is an earlier letter dated 20th October 1912 from

Garnett to "Dear dear Lorenzo. Dear dear Frieda". It begins with fulsome praise for Lawrence's recently published *The Trespasser* and then goes on to talk of love and failed love affairs with women. He says to Lawrence: "You with your phallus worship (excuse my expression but it's true) must recognise that love can be a ghastly business". The letter recalls the summer in Germany: "I'd give a lot to be with you again - swimming in the rivers, climbing mountains". One senses the closeness between Garnett and the Lawrences but Garnett's tone is fresher, younger, more carefree - the intensity was all on Lawrence's side.

The following year (1913), Frieda and Lawrence went to stay with Garnett and his parents at The Cearne, their house in Kent. While there, Lawrence sketched Garnett, producing a study of his friend's head in profile. He captures the quick, youthful vigour he so admired, the thick hair and fresh face. It is signed "D.H.Lawrence" and also inscribed (in Garnett's hand) "David Garnett by D.H.Lawrence. The Cearne. 1913". On the verso is a further rough sketch. Single sheet of lined paper, 189x203. Some slight foxing and marking to the edges where it was once framed.

Lawrence's attitudes and relationship to homosexuality are complex and

continue to interest scholars and biographers. And his friendship with David Garnett was perhaps even more complex. His "envy" of Garnett's physical prowess and perhaps of his beauty seems to underpin much of their early time together. The sketch Lawrence made while staying with Garnett concentrates on his youth making him seem much younger than the twenty-one which he was. And the extraordinary outburst in the famous letter of April 1915 is shot through with jealousy, commanding the young man to leave his friends. Keynes certainly thought that Lawrence was jealous. Garnett must have been shocked by the letter. If, in 1912, the two men were discussing "phallus worship" why would Lawrence suddenly adopt a tone of high moral outrage in the face of what he called "Bloomsbuggery"? Did Lawrence really disapprove of homosexuality? His novels suggest not. Was he in love and sexually attracted to Garnett? Did he want him for himself and himself alone? Any answer to these questions must necessarily call in evidence these letters and the drawing as they go to the heart of the fraught matter of D.H.Lawrence's sexuality.



Presentation copy from Swinburne to his sister Alice

15

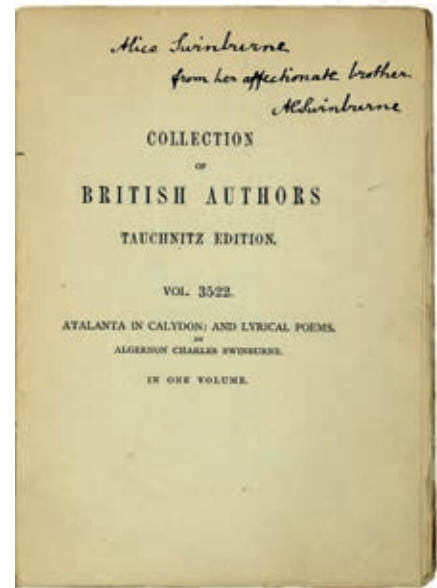
SWINBURNE, Algernon Charles. *Atalanta in Calydon: and Lyrical Poems*. Selected, with an introduction by William Sharp. Leipzig: Bernhard Tauchnitz. 1901

[4122] £650

Presentation copy from Swinburne to his sister Alice. 8vo. 164x118mm. pp.304, 32 publisher's adverts. In original paper wrappers, a little soiled, edges slightly creased and a tiny tear to the fore-edge of the upper cover. Minor chipping to head and foot of spine. Internally very good (72 pages of *Atalanta in Calydon* and 16 pages of *Lyrical Poems* are unopened) and overall an excellent copy. Housed in a felt lined, cloth wrapper which sits in a brown cloth covered box. The half title is inscribed "Alice Swinburne from her affectionate brother A.C.Swinburne".

The Tauchnitz "Collection of British Authors" was a cheaply produced series

intended for sale only in continental Europe and, as the note at the foot of the upper cover explains, purchasers were "earnestly requested not to introduce the volumes into England or any British colony". Such a request, earnest or otherwise, was unlikely to deter the famously transgressive Swinburne: this would have been very low octane naughtiness and one hopes that Alice played along. Scandalous poetry and a rebellion against his conservative, Christian upbringing caused tensions within Swinburne's family and so it is touching to find this warm inscription to his sister Alice who was to die only two years later with the poet himself following in 1909.



"a polypseudonymous libeller"

16

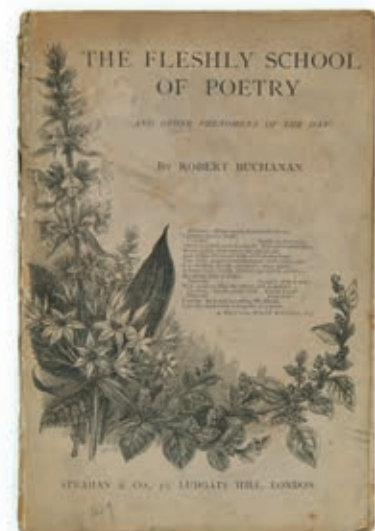
BUCHANAN, Robert. *The Fleshly School of Poetry and other phenomena of the day*. London: Strahan & Co. 1872

[4041] £375

First edition. 8vo. 182x123mm. pp. ix, [i], 97 [1bl], [4pp advertisements]. Original illustrated paper wrappers, slightly soiled and with repair and a little loss to the spine. Some foxing but overall a very good copy of a fragile little book, rare in the wrappers.

Robert Williams Buchanan (1841-1901) was a Scottish writer of some talent and contemporary success who is best remembered now for this work and the controversy surrounding it, especially his coining of the epithet "The Fleshly School of Poetry" to describe the work of Swinburne and Rossetti. The previous

year, Buchanan had published his views on Rossetti in the "Contemporary Review" using a pseudonym. This led to outrage among the pre-Raphaelites and the 'outing' of Buchanan as the author. Undeterred, Buchanan revised and expanded the essay into this book, publishing it under his true name. More outrage ensued with Swinburne describing Buchanan, in a newspaper article, as "a polypseudonymous libeller". Buchanan sued the newspaper and won. However, he later repented of the severity of his attack, particularly against Rossetti of whom he said in 1882 that he was "never a Fleshly Poet at all".



Inscribed, with an original drawing, to Robert Fraser, Warhol's London art dealer

17

WARHOL, Andy. *From A to B & Back Again. The Philosophy of Andy Warhol.* London: Cassell. A Michael Dempsey Book. 1975

[4118] £3,750

First UK edition. 215x132mm. pp. [14], 241 [1bl]. Inscribed "Robert F. with love Andy Warhol" and accompanied by a drawing in black felt tip pen of a Campbell Pea Soup tin. Original cream coloured cloth, spine stamped in black. Original dust jacket with black and white photograph of Warhol. Dust jacket with light damp-staining to head of spine and along top edge of lower cover, some slight creasing at edges and small nicks to corners but overall in very good condition and internally excellent.

"Robert F" is Robert Fraser, Warhol's London art dealer.

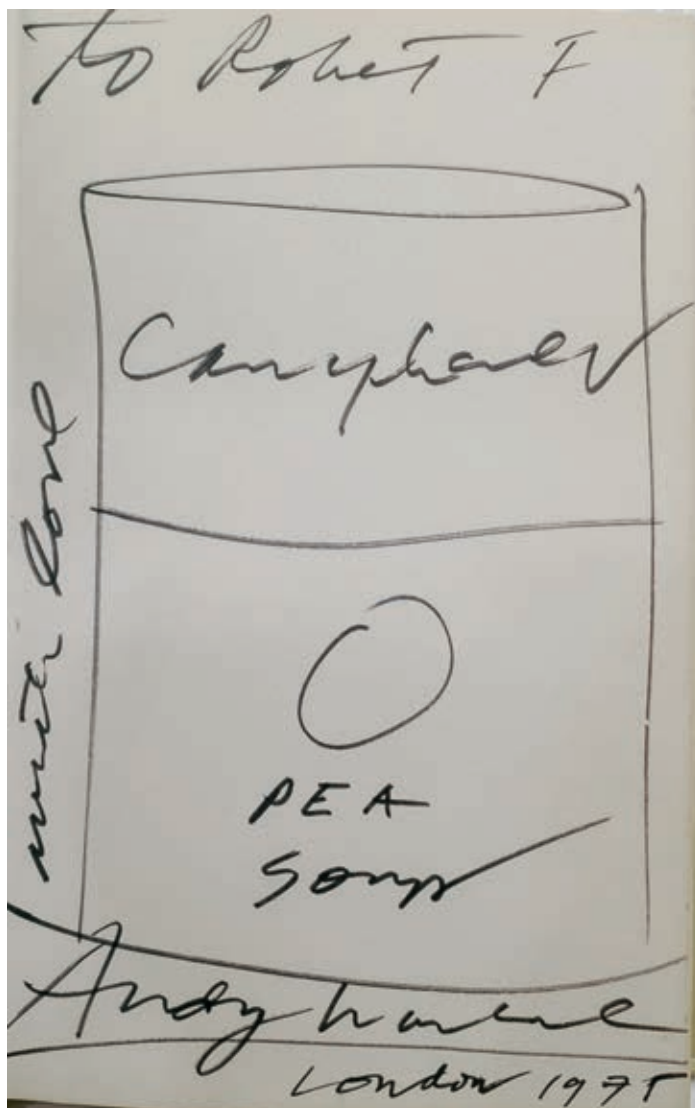
Fraser was known as "Groovy Bob" for his connections to the rock aristocracy, especially Paul McCartney who described him as "one of the most influential people of the London Sixties scene". It was at his Mayfair flat ("one of the coolest sixties pads in London"), that McCartney started to take a serious interest in modern art, meeting and talking with Peter Blake, Claes Oldenburg and Warhol. Guided and inspired by Fraser, McCartney was largely responsible for the more overtly artistic elements of The Beatles' later career. And it was from Fraser that McCartney bought Magritte's painting of a green apple, *Le Jeu de Mourre*, which inspired the Beatles' Apple

logo. Fraser was also close to the Rolling Stones, although their relationship was more narcotic than artistic, Fraser famously getting arrested with Jagger and Richards for drug possession and being sentenced to six months' hard labour.

But "Groovy Bob" is, really, less than half the story and, anyway, he hated the

nickname. He was a serious art dealer and did much to change and expand taste and to bring modern, experimental art to a wider audience. As well as his work with Blake and the Beatles, he represented Bridget Riley, Clive Barker, Richard Hamilton (in whose *Swinging London 67*, based on photographs from the Stones drug bust, Fraser was shown handcuffed to Mick Jagger), Jim Dine (for an exhibition of whose "indecent but not obscene" work Fraser was charged and fined) and Ed Ruscha. Later, in the 1980s, shortly before his death, Fraser brought the work of Haring and Basquiat to Britain.

It is unsurprising that Fraser should have been one of the myriad recipients of Warhol's "From A to B" but there is a nice story attached to this copy. Loosely inserted are two letters from a friend of Fraser's, Jaine Wilson, to whom he gave the book. In one of the letters, she recalls seeing the Warhol sketch and inscription and remarking that this must be a valuable book. With his trademark insouciance, Fraser replied: "You don't understand, it would be an unsigned copy that would be valuable". Maybe, but this is, nevertheless, a nice record of a link between two of the central figures of the 1960s art world.



Original psychedelic design for The Beatles' Sgt Pepper

18

THE FOOL [KOGER, Marijke and Simon Posthuma]. Original artwork commissioned by The Beatles for *Sgt. Pepper's Lonely Hearts Club Band*. [London]. 1967

[4121] £110,000 +VAT in UK

A coastal psychedelic dreamscape with the sun setting over the sea, a pool with lilies and a fountain shaped as a mermaid, three mountains, trees, flowers and plants and, over the sea, fireworks and stars. Watching over all this are an owl, a parrot and a peacock. Executed on paper (407 x 717mm) in enamel paints heightened in pen and ink. Two white panels (oval in the upper left corner and rectangular in the lower right) are left blank for text. Laid down on card with, on the reverse, a circular sticker depicting a sun and stars. Mounted on pine board on the back of which has been inscribed in red felt tip "To Hill. We Love you. Billy S. and fam. | xxxx | 87-67". Billy S is Ringo Starr who took the name Billy Shears in the fictional Sgt Pepper's Lonely Hearts Club Band and "Hill" is Hilary Gerrard, Ringo's manager. The gilt frame (1005x695mm), decorated with clouds, trees, rivers, flowers and mountains is conceived as a continuation of the painting. Affixed to the bottom of the frame is a small cloud-shaped brass plaque engraved "Original Cover Design for the Sgt. Pepper's Album by 'The Fool'". Apart from a small patch (25x3mm) at the bottom right corner of the frame where the gilt has worn off, the frame and the painting are in excellent condition. This original artwork, with its exceptionally rare signature of Ringo as "Billy Shears", is a unique piece of Beatles history.

Sgt Pepper's Lonely Hearts Club Band is perhaps the most influential album in pop music history. It marked a conscious break with all that had gone before and represented nothing less than a rebirth for The Beatles. They had recently decided to stop touring and were keen

to expand their work in more artistic and experimental directions. For three months before they gathered at Abbey Road to begin recording in December 1966, the four had gone their separate ways to rest or work on other projects. Ringo, characteristically, spent the time with his family; John acted and hung around art galleries where he met Yoko; George went to India to study the sitar with Ravi Shankar; and Paul took LSD for the first time.

All these elements – the art, the musical ambition, the psychedelics – came together in *Sgt. Pepper* and the conceit of a fictional band dressed as multi-coloured Edwardians gave The Beatles the freedom to kick over the traces of their old selves and challenge themselves and their fans. What set *Sgt Pepper* apart was The Beatles' desire to create a unified artwork both musically and visually. In many ways, it is the first "concept" album and a critical part in that concept was the artwork of which this extraordinary painting was to be, quite literally, the central element. From an early stage, the album was conceived as a gatefold and this format was retained even when it became clear that there was not enough material for a double album. Peter Blake and Jann Haworth worked on the cover design, bringing Paul McCartney's initial sketches to fruition. But for the inner section of the gatefold, The Beatles approached one of the leading creators of psychedelic art.

The Fool was a Dutch design collective formed in 1961 by Marijke Koger and Simon Posthuma. In 1965, they staged an "electronic striptease" during an Amsterdam "happening" called *Stoned in the Streets*. Intrigued (who wouldn't

be?), the great rock photographer Karl Ferris met them, photographed their wild, trippy, colour-drenched work and published the results in England where they made such an impact that Koger and Posthuma moved to London and exploded onto the music scene. They worked closely with Cream, designing their clothes and posters as well as painting Clapton's and Jack Bruce's guitars. They created album covers for The Move, The Hollies and the Incredible String Band. And they did design work for Procol Harum and were commissioned by Brian Epstein to create concert programmes for the Saville Theatre, which he owned. Inevitably, Lennon and McCartney wanted to meet The Fool which they did, Marijke Koger describing how the two men "knocked on the door and like an apparition suddenly stood in our living room in St Stephen's Gardens [in Bayswater]. There they were...with a dazed expression on their faces, blowing their minds out over the *Wonderwall* we had painted". A friendship developed between The Fool and The Beatles and, on 10 February 1967, Koger and Posthuma were invited to the recording session. "After that we were commissioned to work on a concept sketch for the Sgt. Pepper album cover. The artwork was supposed to



be for the inside spread of the gatefold. The lower right rectangular section was to feature The Beatles' name, the song titles would be overlaid on the upper right 'fireworks' oval and a display of photos of them placed on the upper left oval..."

The Fool's lush, vibrant landscape is a classic example of late-60s psychedelia. It was, however, rejected in favour of a photographic portrait of the band in their coloured tunics by Michael Cooper. The decision not to use The Fool's design was Robert Fraser's (see previous item)

whom Koger described as "established elitist art dealer" ("groovy Bob" was clearly insufficiently groovy for the even groovier Marijke). It may have been that Fraser thought that Koger and Posthuma's design was too overtly psychedelic and did not really chime with the "fictional band" conceit that underpinned the album. But Koger and Posthuma seemed not to mind too much. After all they were London's coolest purveyors of psychedelic art, had so much work that they expanded the collective and continued to design

for the Beatles, painting pianos, cars, and murals including, most famously, the exterior of the Apple Boutique in Baker Street.

PROVENANCE:

Sotheby's, Rock and Roll Memorabilia, 28 August 1986, lot 49; later acquired by Ringo Starr; presented to his manager Hilary Gerrard in 1987.



While my guitar gently weeps

19

ANONYMOUS. *Elegant Extracts for the Guittar consisting of The most celebrated Songs sung at the Public Gardens, and from the latest Operas and Entertainments, Canzonetts, Rondos, Airs with Variations, Allemands, Dances, &c. Composed and properly Adapted for that Instrument By the most Eminent Masters.* London: Printed and sold by J. Preston. c1785

[4124] £2,250

Oblong. 140x260mm. pp. [4bl], [2], 48 (lacking one leaf, pp7/8)

Bound with: A New and Elegant Collection of Ballads, adapted for one and two guitars. By Relfe, Moulds, Billington, Reeves &c.

London: Printed for G.Goulding. n.d. c1800. pp. [2], 32.

Bound with A Collection of Songs, Rondeaus, Waltzes, Marches and Dances for the Guitar, Piano Forte Guitar or New Invented Spanish Guitar; Composed and Selected by T.Bolton. Book 1. London: Printed by Goulding, Phipps & D'Almaine. n.d. c1800.

[2], 44 (lacking two leaves, pp37/38 and 39/40).

Bound with: Complete Instruction for the Guitar Containing the most usefull directions & Examples for Learners to obtain a speedy proficiency to which is added A Choice Collection of Favorite Airs, Minuets, Marches, Songs &c...

London: Printed & Sold by J. Preston. n.d. c1780 pp. [4], 34

music from the late eighteenth century, a time when the guitar was becoming a fashionable instrument, which was “mostly used”, an observer noted in 1772, “by young Ladies to play in Concert, or sing with”. Indeed, so popular did the guitar become that wealthy women who had previously been wedded to their harpsichords were seen disposing of them cheaply or even exchanging them for a guitar. Not everyone approved of this new fashion: some saw the guitar as a somewhat scandalous, vaguely erotic instrument while one commentator described the instrument as “a plaything for a child”. But by the 1770s, female members of the Royal Family were playing the guitar and grand ladies whose portraits were painted by the likes of Gainsborough and Reynolds were often shown holding one. The guitar had arrived and books of music such as these served the new market of well-connected young women. It is not quite certain which of these audiences for guitar music – the erotically charged scandal-monger or

the respectable lady of fashion – our Mrs Dunn Gardner falls into. She may be either Jane Gardner (d.1839), married to William Dunn Gardner or their flighty daughter Sarah Dunn Gardner. Although Sarah would not have been Mrs Dunn Gardner, she was no stranger to fantasy name changes and so this might be her. Either way, this book is touched by drama. Born in 1786 to William and Jane, Sarah married Marquess Townshend of Raynham in 1807. She tried to have that marriage annulled on the grounds of non-consummation but got bored waiting and eloped to Gretna Green to marry a brewer called John Margetts with whom she then had seven children. The first marriage was never in fact dissolved, making poor Sarah a bigamist. Not that it bothered her much. In 1823, she had all her Margetts children rechristened to give them the grander surname of “Townshend” although the real Townshends objected and sponsored a private Act of Parliament to have the children declared illegitimate. At which

Four works in one volume. Bound in contemporary half calf, marbled paper covered boards, red morocco label to the centre of upper cover, lettered in gilt, “Mrs Dunn Gardner 1807”. Some rubbing and wear to extremities and to lower cover, corners a little bumped. Some browning and foxing. Cropping to the top edge has affected a few page numbers but no text or music. Overall in very good condition throughout. Two of these works are unrecorded and the other two are rare. *Elegant Extracts* is located at the BL only. There is no record of the second and third works in either Worldcat or Library Hub and *Complete Instruction for the Guitar* is found at the BL and Royal Academy of Music, with a copy each at Yale and LOC.

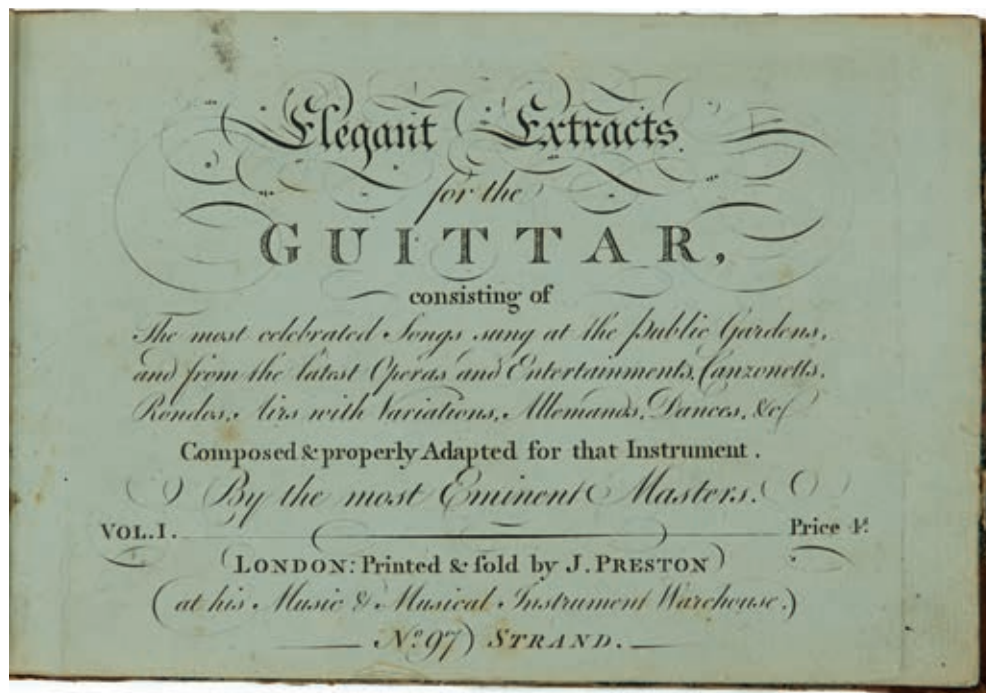
An interesting sammelband of rare guitar



point, they took the Dunn Gardner surname. On the death of both her husbands, Sarah married for a third time and died two years later, in 1858, presumably of exhaustion.

This wonderful story would make a fitting set of songs for one of these collections of guitar pieces. In the main, these are popular love ditties and ballads but there are some more serious, technically challenging instrumental pieces as well as marches and naval tunes. The final book in the collection, *Complete Instruction for the Guitar*, is particularly interesting.

Aimed at beginners, it starts by explaining how to hold the guitar before embarking on a crash course in musical notation, tuning the guitar and describing the differences in pitch



between the guitar and the voice. The music begins with "God Save the King", continues through more complex works and the book ends with scales of natural, sharp and flat notes. Had

Mrs Dunn Gardner, in between all her adventures, persevered through these books, she would have ended her days an accomplished guitarist.

Let me entertain you

20

BICKHAM Jr., George. *The Musical Entertainer*
London: Printed for & sold by Charles Corbett. [c.1740]

[4075] £5,750

Two volumes bound in one. Folio. 365x235mm. ll. [2], 100; [2], 100. Twentieth century crimson morocco. Upper and lower covers with roll-tooled border in gilt, panels and lozenges in gilt to centre. Spine with five raised bands, compartments decorated with a geometric design and Tudor roses, second compartment lettered in gilt. Gilt turn ins, all edges gilt. Front pastedown has the burgundy morocco bookplate of W.A.Foyle of Beeleigh Abbey. Engraved title pages to both volumes and each of the 200 leaves of music has a vignette at the head engraved by George Bickham which seeks to capture the subject matter or the spirit of the song. Table of contents of volume one has been

repaired and reattached. Repaired closed tear to bottom edge of leaf 35 of volume one. Fore-edge of leaf 56 of volume one has been repaired and the paper used for the repair is discoloured. Repair to bottom outer corner of title page of volume two, not affecting the engraving. Some soiling and spotting but overall a very nice copy of this collection of 175 songs which includes music by Handel and Purcell, although most of the songs are light affairs as well as some folk and hunting songs. But it is Bickham's wonderfully atmospheric engravings, full of life and detail, many framed with elaborate rococo cartouches that are the main attraction.



CUNLIFFE, Mitzi. Two prototype maquettes of the BAFTA mask. c1955

[4091] POA

A plaster cast (108x90mm) and a model in bronze (170x140mm), both of which are prototypes for the BAFTA “theatrical mask” trophy. The plaster model is mounted on a short, thin metal rod and the bronze on a metal rod inserted into a wooden block. Both models have the symbol representing an atom with four electron orbitals around one eye and a rectangle symbolising a television screen around the other. These were central to the design from the beginning and represented the technology which underpinned film and television. The bronze has aged attractively with patches of verdigris. Both models came from the Art Bronze Foundry in Chelsea where the BAFTA masks were made until 1976 and so they are a rare link with the earliest years of the award. Sold together with an archive of printed material relating to the television awards.

The famous mask was the result of a commission in 1955 by Andrew Miller-Jones of the Guild of Television Producers whose first awards ceremony took place that year with the mask making its first public appearance as a prize. The separate British Film Academy (founded in 1947) had been running its own ceremony since 1949 awarding a trophy designed by Henry Moore. The two bodies merged in 1958 to become the Society of Film and Television Arts and Cunliffe’s mask continued to be awarded just for television. In 1976, SFTA became BAFTA and the mask trophy began to be awarded for all categories in both film and television, the first one going to Charlie Chaplin when he was made a Fellow of the Academy. It was in 1976 that the Art Bronze Foundry stopped making the masks and they began to be manufactured at the New Pro Foundries in West Drayton.

Sold with the masks is an archive of letters and documents. There are forty-four letters and accompanying attachments from The Guild of Television Producers, SFTA or the BBC to the Art Bronze Foundry, with orders for the mask Awards. Some of the correspondence deals with the administrative side of their relationship, such as payment and delivery. Many of the letters provide a list of award winners and their category so that the Foundry can engrave the plaques for the wooden stands. These cover most of the award ceremonies between 1960 and 1974 and provide a wonderfully nostalgic wallow for anyone who grew up watching a great age of British television. There is also a letter from Mitzi Cunliffe herself to the Foundry dated 22nd October 1965. In it she asks the Foundry to return the “plaster original” as a souvenir as someone was buying her copy of the bronze casting. We think that she is referring to the larger plaster cast which we mention below. The last letter is a touching one from BAFTA to the Foundry dated 10th June 1980 noting that although a different firm was now making the masks, “we would like to place on record our very grateful thanks for the consistently high craftsmanship that went into their production”.

The designer of the mask, Mitzi Cunliffe (1918-2006) was born in New York, deciding on the direction of her artistic career after seeing the sculptures at Chartres Cathedral. She married the English academic Marcus Cunliffe in 1949 and moved to Manchester where he was teaching. There she carried out much of her carving and modelling in the garage at their house. Her first major commission was for the Festival of Britain in 1951 where her sculpture *Root Bodied Forth* was placed by the main entrance on the South Bank. She then produced three large public sculptures for Liverpool University including the

gorgeous *Quickening* and later in the 1950s, Cunliffe carved *Man Made Fibres* for the Clothworkers’ South Building at Leeds University, an extraordinary work in which a pair of hands holds a weave of threads.

But it is for the BAFTA award that Mitzi Cunliffe is best known. She originally called it the “Jason Mask” and it clearly draws on the tradition of Greek theatre, its calm expression sitting somewhere between tragedy and comedy. The name was also a homage to her young son Jason. Its style is rooted in the aesthetic of Festival of Britain classical modernism. Cunliffe intended the sculpture to be seen in the round and to link the worlds of technology and the arts, hence her decision to use the modern, scientific symbols on the reverse. Her first models for the mask were made in plasticine and then plaster casts were made. A photograph survives of Cunliffe with a plaster model which is larger than the present one and without the metal rod (see Cunliffe’s letter referred to above). We are of the view that the small plaster model offered here is an early cast made by Cunliffe. Its size and somewhat contingent quality suggest a preliminary work in progress. The bronze cast was made by the Art Bronze Foundry which was recently wound up after 100 years in the King’s Road. It was the prototype from which all subsequent masks were made by the Foundry for twenty years and represents the first bronze model on which the more recent BAFTA award has been based since 1976. These two models, with their links to the designer and the maker represent the *fons et origo* of this famous, beautiful sculpture.



“A-List”. A collection of Hollywood autographs

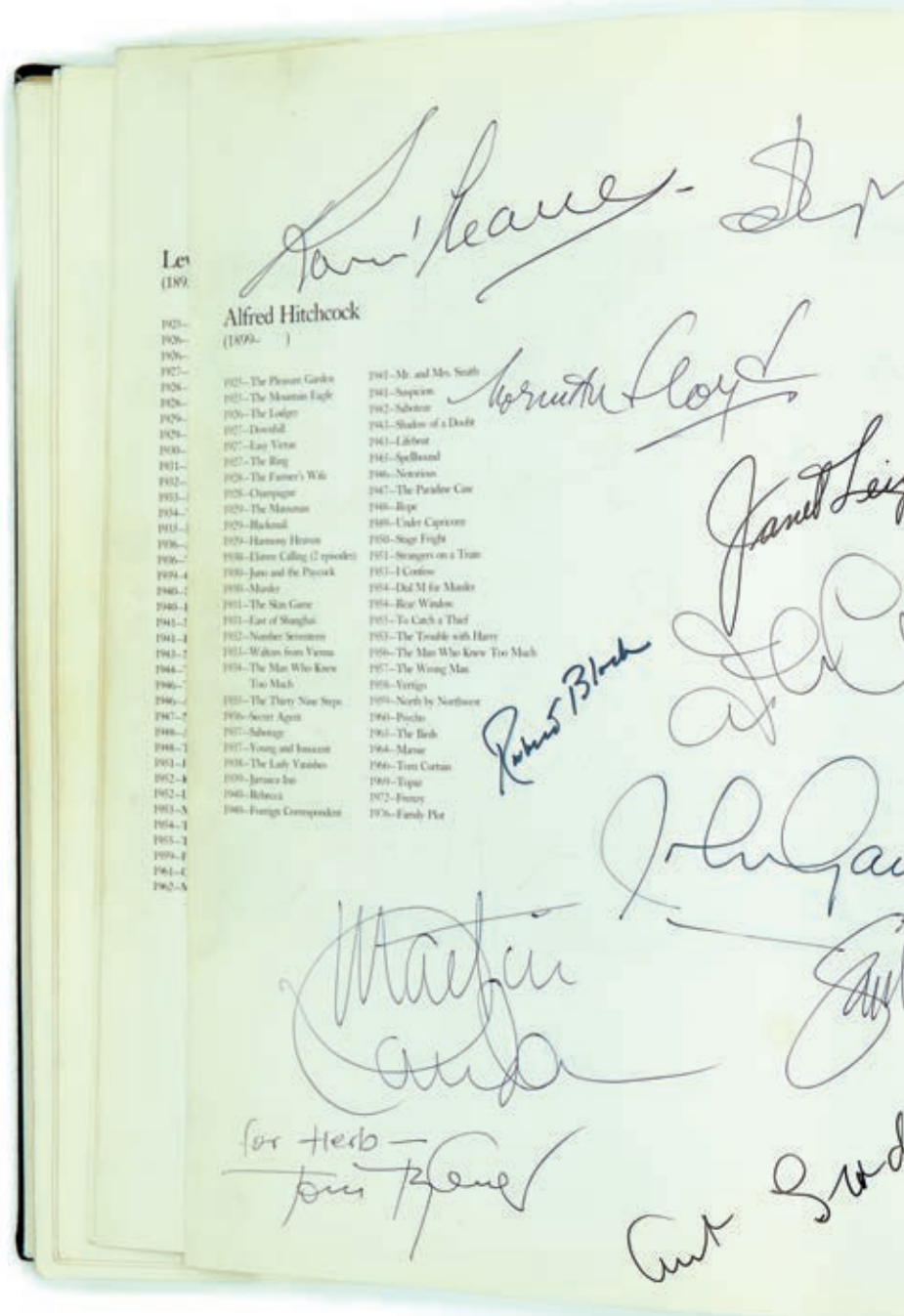
22

LAMBRAY, Maureen. The American Film Directors Volume 1
New York: Rapoport Press. 1976

[4092] £25,000

First edition. 330x260mm.
Unpaginated. 94 leaves. 3pp preface by Maureen Lambray followed by 82 black and white photographs of American directors with a list of their films. Signed by over 800 actors and directors. Bound in black morocco for Herb Yellin of the Lord John Press (whose name is stamped in gilt to the foot of the spine). The title “Film Directors” is stamped on the upper cover and the business card of Herb Yellin is taped onto the front pastedown. Marbled endpapers. Hinges reinforced although a number of gutters are cracked. However, the condition is immaterial because this book is, essentially, a high-class, top of the range, premier league autograph album which Yellin carried with him for many years, pressing it on Hollywood A-listers and getting them to sign their names. And what names they are! We have counted 860. Here, as a taster, is a quick A-Z: Woody Allen, John Boorman, George Clooney, Judi Dench, Clint Eastwood, Federico Fellini, Jeff Goldblum, Tippi Hedren, Alfred Hitchcock (signed under his photograph and with a little sketch - and yes, two “Hs” we know but come on, these two, can you blame us?), Scarlett Johansson, Harvey Keitel, Jack Lemmon, Ian McKellen, Paul Newman, Gregory Peck, Anthony Quinn, Leni Riefenstahl, Steven Spielberg, Kathleen Turner, Liv Ullmann, Jon Voight, Fay Wray, Michael York and Terry Zwigoff. More names on request - just ask.

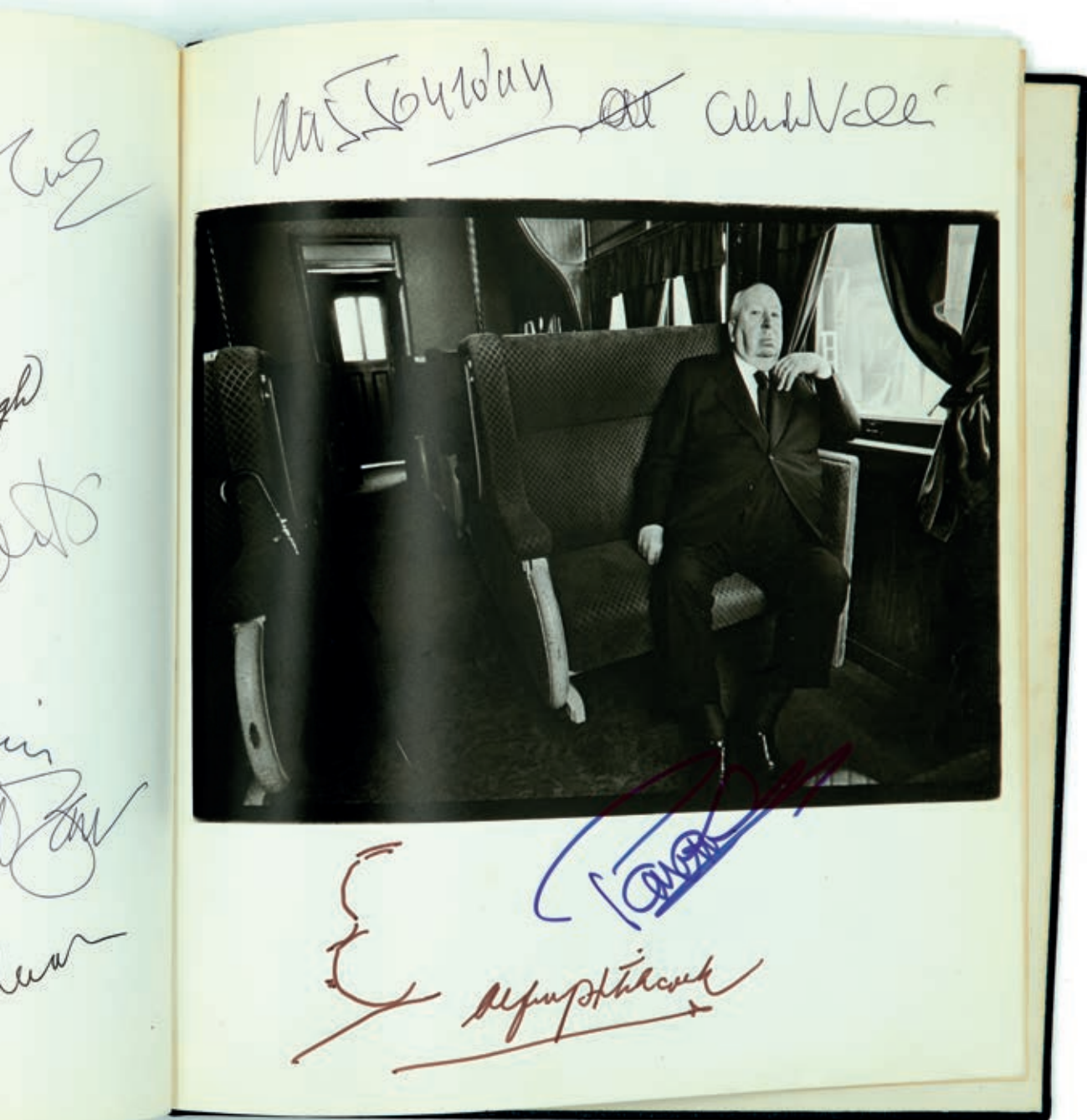
Herb Yellin (who died in 2014) was one of the most creative publishers of the second half of the twentieth century, issuing beautifully printed and bound limited editions of brief works such a single poem, an essay or a short story.



Although his firm, Lord John Press, took its name from the most famous literary Johns of the age (Cheever, Updike, Fowles), Yellin specialised in off-beat, lesser-known authors and his books were aimed at the curious and specialist collector. Yellin's own collecting was of autographs. As a boy in Boston, he

started with baseball players before moving on to writers - he had a fine collection of signed first editions. But this collection of autographs of actors and directors is an astonishing act of devotion. Of course Yellin was well connected and, from the warmth of many of the inscriptions it is clear that

a lot of these people were friends of his, but even so, he must have carried this book (not small) everywhere for years. It is an extraordinary object, a bringing together of the great names of twentieth- and early twenty-first century cinema. Film history, glamour, scandal and artistic brilliance radiate from every page.



Shakespeare for children. From the Hyde collection

23

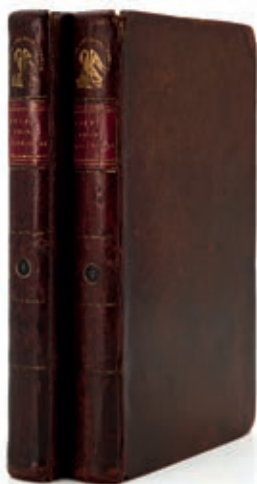
LAMB, Charles. *Tales from Shakespear*. Designed for the use of young persons. London: Printed for Thomas Hodgkins at the Juvenile Library. 1807

[4086] £3,750

First edition, first issue. Two volumes. 12mo. 165x100mm. Vol. I. ix [i.bl], [2], 235, [1 with T. Davison imprint]. 10 engravings. Vol. II. [4], 261, [3pp. adverts with the Hanway Street address]. 10 engravings. Contemporary calf, spines with red morocco labels lettered in gilt and small round black labels numbered in gilt. At head of spine, in gilt, is the Pelican of Mercy and the motto, "Pandite Coelestes Fortae". This is the crest of James Gibson of Ingliston, Writer to the Signet whose armorial bookplate is on the front pastedowns. Also with the label of Donald and Mary Hyde, who formed one of the great libraries of eighteenth-century literature and whose Samuel Johnson collection was donated to the Houghton Library at Harvard. Slight split to the head of joint with upper boards and corners a little bumped. Housed in a custom-made box. Internally very good but with some foxing, heavy to a few leaves in volume two. The illustrations (although unsigned and unattributed, they are almost certainly by the Irish artist William Mulready). An extremely nice copy of the rare first issue in a smart contemporary binding.

With Mary providing the adaptations of the comedies and Charles the tragedies (the history plays and Roman plays were not adapted), *Tales from Shakespear* was one of the most popular books of the nineteenth century and the first to present Shakespeare's plays in a form suitable for children. Its popularity did much to broaden Shakespeare's appeal and ensure the flowering of his Victorian cult. The title page shows

Charles Lamb as the sole author, Mary's contribution going unacknowledged until the seventh edition in 1838. A strange omission given that the book was published by William Godwin (Thomas Hodgkins was employed to run The Juvenile Library) whose strong-minded wife must, one would imagine, have lobbied for Mary's work to have been recognised.



The authorised version of Chaucer's Workes

24

CHAUCER, Geoffrey. The Workes of Geffray Chaucer The workes of Geffray Chaucer newly printed, with dyuers workes whiche were neuer in print before: as in the table more playnly dothe appere. Cum priuilegio
London: Wyllyam Bonham. n.d. [1550]

[3936] £37,500

Third collected edition, ESTC describes it as one of four variants of this date with different publisher's names in the colophon. The text is the version edited by William Thynne. Folio. 295x197mm. ff. [8], cxci, cxci-cc, ccii-ccvii, ccx-cclxxi, cclxxiii-cclxxvii, cclxxix-cclclv. Lacking final blank leaf. Printed in double columns, woodcut initials and woodcuts of the Knight and the Squire. *The Romaunt of the Rose* has a separate title. Full brown sheep, single fillet border to covers, with corners decorated with crowned garlands framing dolphins. Spine with five raised bands, compartments decorated in gilt. Red edges. Front pastedown has armorial bookplate of Mr Baron Maule and Kenneth Rapoport. Front free endpaper has armorial bookplate of Newton Hall, Cambridge and ownership inscription of Jo. Maule. Head and foot of spine chipped with loss. Hinges strengthened. Some damp-staining to first gathering which is also a little loose. A very nice copy in a smart eighteenth-century binding of the Thynne edition published jointly by



four London booksellers. Although all copies are undated, William Bonham (the publisher of this copy) is known to have been at the Red (Reed) Lion address in 1551 so a date of 1550 is

generally agreed. All variants are rare, ESTC recording this one in seven UK libraries and eight in the US.

ESTC: S108819

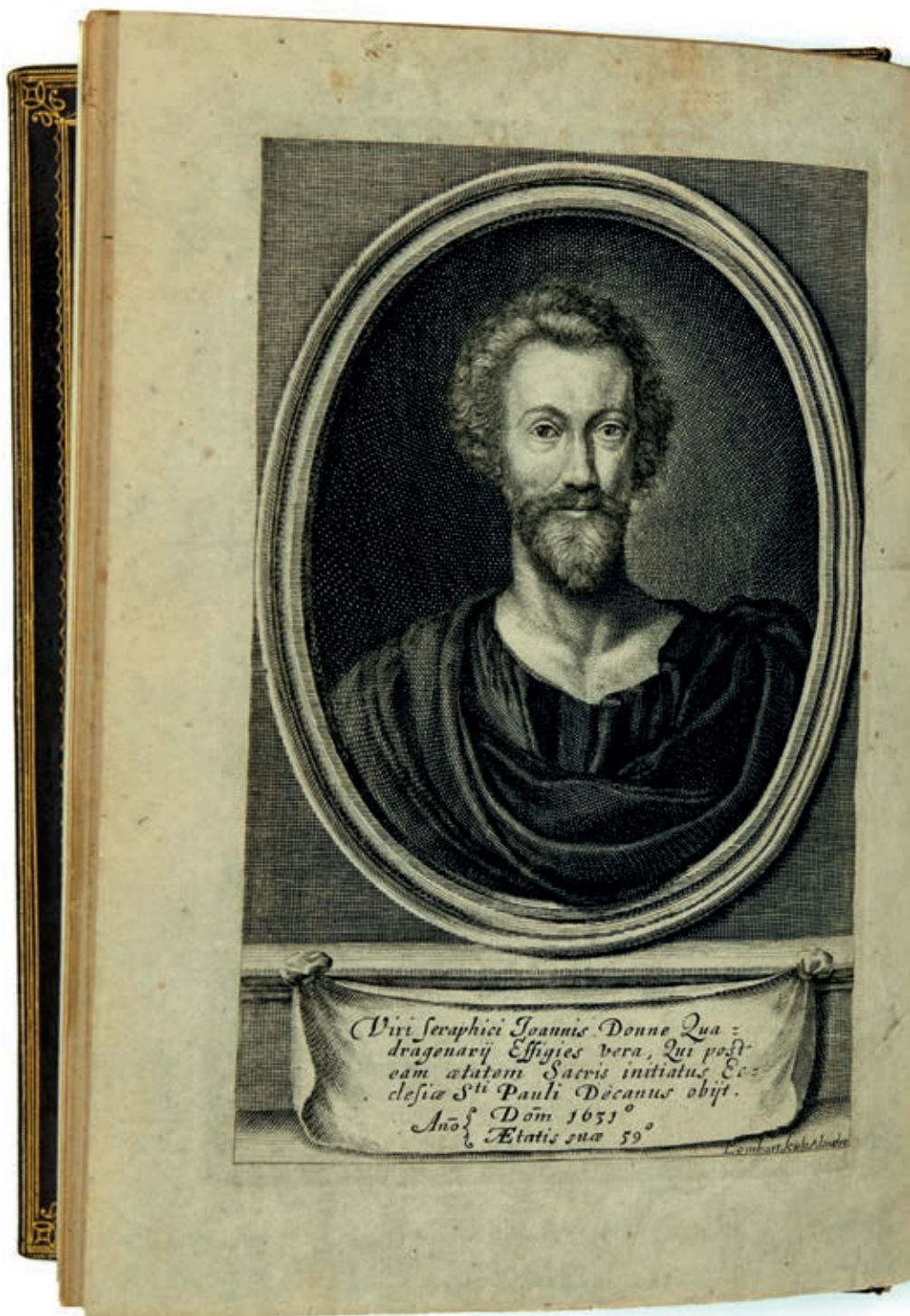
'The best in this kinde, that ever this Kingdome hath yet seene'

25

[DONNE, John]. Poems by J.D. with elegies on the authors death
London: Printed by M[iles]. F[lesher]. for John Marriot. 1633

[3629] £22,500

First edition. Small 4to. 190x140mm. pp. [12], 406. Attractively bound by Ramage in maroon full morocco. Triple fillet border in gilt and blind with frame also in gilt and blind with gilt fleurons at the corners. Spine has five raised bands with double fillet in gilt. Compartments with single fillet border and fleuron, second and third compartment lettered in gilt. Doublures decorated in gilt fillets and fleurons. Vellum endpapers. Spine slightly faded but overall a very smart binding. Slight soiling to F1 and small tear to head of Oo4, not affecting the text, otherwise near fine internally. Lacking final blank. The Printer to the Understanders (A1 and A2) and Infinitati Sacrum (A3 and A4) bound after title page and NnI is cancellandum, with running titles but omitting last 2 lines of text, which instead appear on the verso. Although attempts are made to ascribe "states" or "editions" to these variations, Keynes felt that such efforts were fruitless: "I made some attempt to find a method of differentiating earlier from later issues, but it became clear that such states were really governed by chance according to the order in which the sheets were taken up for folding before making the book. No importance, therefore can be given to the various combinations in which the corrections are found". An excellent copy of perhaps the most important and influential collection of seventeenth-century English poetry.



The first edition of Donne's *Poems* in 1633 was published two years after his death. During his life, his poetry appeared in manuscript collections copied out and circulated by cognoscenti and although Donne did attempt to bring these copies together for an edition of collected poems, it was never printed. This 1633 edition is therefore the first

public appearance of Donne's poetical work. Donne's public profile was that of a priest and a lawyer-diplomat, but his poetry was celebrated in high literary and intellectual circles where its opaque, allusive, metaphysical manner was understood and appreciated. Indeed, in the "Elegies upon the Author" in the first two editions of the *Poems*, many of

the writers praising Donne concentrated on his work as a preacher and essayist, not as a poet but then this first edition was designed to honour and commend Donne the man, as much as Donne the poet, having as it does an air of "religiosity embodied". But, of course, his brilliance as a poet was recognised not least by the Printer to the Understanders for whom "the best judgements... take it for granted" that Donne's poetry is "the best in this kinde, that ever this Kingdome hath yet seene", and by Thomas Carew whose "Elegie" speaks of "widowed Poetry".

Poems immediately established Donne as the leading poet of his age and a further five editions appeared in the following two decades although the order of the poems was frequently altered to ensure a decorous distance between the religious work and the erotic licentiousness of the secular poems. During the eighteenth century, Donne's reputation waned in the face of empiricist critiques of metaphysical obscurantism and a feeling that his verse and metre were too rough and inconsistent for an age which valued classical smoothness. Donne's position was rescued by two of the greatest poets, Coleridge in the nineteenth century and Eliot in the twentieth. The former described Donne as a writer who "thinks and expects the reader to do so" while Eliot saw in him a distant ancestor of the modernists.

ESTC: S121864

P O E M S,

By J. D.

WITH

E L E G I E S

ON THE AUTHORS

D E A T H.

LONDON.

Printed by M. F. for I O H N M A R R I O T,
and are to be sold at his shop in *St Dunstons*
Church-yard in *Fleet-street*. 1633.

Keats' first book

26

KEATS, John. *Poems*. London: C&J Ollier 1817

[4126] £22,500

First edition. 8vo in 4s. 158x97mm. pp. [6], 121. Contemporary half calf, marbled paper covered boards, recently and expertly repaired by Aquarius, rebaked to style with gilt floral decoration and red label lettered in gilt. Original binder's ticket of G.Cannon of Great Marlow on front pastedown. Tiny chip to fore-edge of title page and dedication leaf (A3-4) and small repaired closed tear to B1 which has also been slightly cropped but otherwise internally very good. A handsome copy of a Keats' first book. Verso of the front free endpaper is inscribed A.M.B from H.H.M.B., June 29th 1897, Great Malvern. These are the brothers Arthur Middlemore Bartleet and Hubert Humphrey Middlemore Bartleet. Hubert was vicar of Great Malvern. His son Robert befriended Evelyn Waugh when Waugh was living in Malvern learning to ride at Captain Hance's Riding Academy and getting to know the Lygons at Madresfield. Robert had contributed accomplished drawings to Hance's book "School for Horse and Rider".

In early October 1816, Keats visited his friend Cowden Clarke to view his copy of George Chapman's translation of Homer. The two young men sat up all night reading to each other before Keats returned home to write a sonnet which he entitled "On the first looking into Chapman's Homer". Five months later it would appear in print in Keats's first volume, *Poems*, published on 3rd March 1817. The book was not a success. Only six reviews appeared, three by friends of Keats. The others were unenthusiastic. Few copies sold and the publishers wrote to Keats' brother expressing regret at ever having published the work. Cowden Clarke thought that "the book

might have emerged in Timbuctoo"

Knowing that *Poems* was a commercial and critical failure, some modern readers find themselves caught in a confirmation bias and tend to dismiss the collection as immature, rushed, and derivative of his friend Leigh Hunt's weak sentimentalising verse. But, in fact, *Poems* shows Keats emerging fully formed from the influences that had been working on him in the previous years when he was training as a surgeon while simultaneously developing and refining his poetic sensibilities.

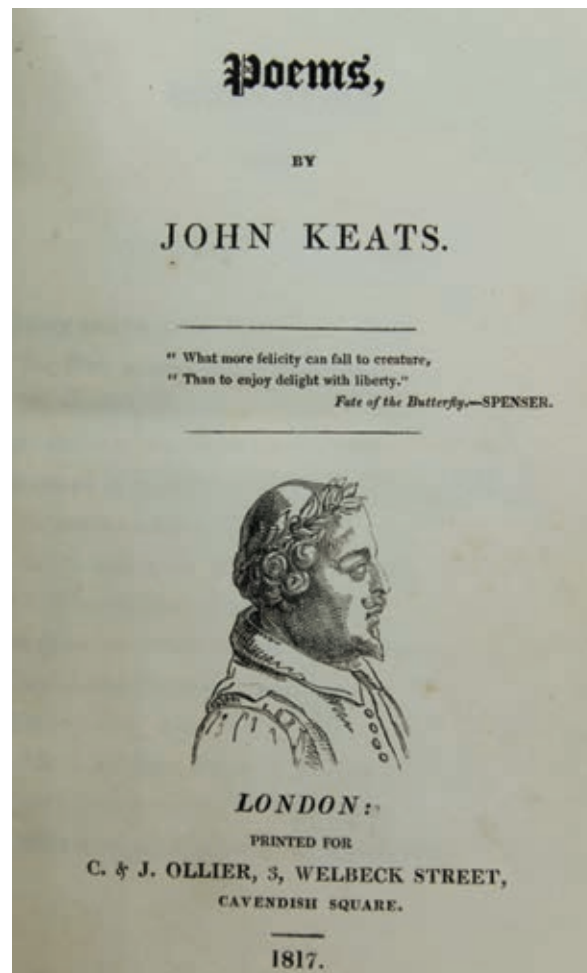
Keats' view of himself as a poet is laid

out before we even arrive at the first poem: the title page has a wood engraved portrait of Edmund Spenser whose *Faerie Queene* "shocked Keats suddenly into self-awareness of his own powers of imagination".

The book's epigram, "What more felicity can fall to creature,/Than to enjoy delight with liberty", taken from Spenser's "Fate of the Butterfly", introduces us to the Romantic, free spirit that defined Keats' career as a poet. And the collection is saturated with the Wordsworthian love of nature that runs throughout his work.

Keats' sense of his own development as a poet is clear from the final lines of the last poem in the book "Sleep and Poetry" where the poet is visited by the "face of Poesy" who inspires "thought after thought". On rising in the morning, Keats resolves "to begin that very day/These lines; and howsoever they be done,/I leave them as a father does his son."

Keats' life was famously brief: only two further collections of poems appeared before his death in 1821. In this, his first book, we encounter Keats honouring his debts to Spenser, Wordsworth and Homer but, in the end, coming to maturity and self-consciousness as a poet on his own terms. The seeds of his brilliance were already flowering.



Tennyson woven on silk

TENNYSON, Alfred. The Ode by Alfred Tennyson on the opening of the Exhibition 1862
Coventry: Designed by E. Rollason, manufactured by C. Newsome. 1862

[4116] £450

White silk ribbon (330x93mm) with Tennyson's poem woven in black gothic lettering with decorated initials woven in gold on green, mauve and blue backgrounds and head- and tail-pieces with gothic designs woven in gold silk against red, blue, green and purple backgrounds. Slightly soiled and very minor fraying at the head and foot of the ribbon and the number "2" has been inscribed in black at the top edge but otherwise in excellent condition. Tennyson's *Ode* was produced as a silk ribbon in two designs. This is the larger, more elaborate and more colourful of the two. Both are rare. Newsome's silk work was exhibited at the 1862 Exhibition commemorated in Tennyson's poem, the "Art Journal" noting "We can do but scant justice, by engravings, to the ribbons of Coventry, yet no report of the Exhibition would be complete without some examples of one of the most important manufacturers of our Country".

As Poet Laureate, Tennyson was required to produce verse for major national occasions and the Opening of the International Exhibition on 1st May 1862 was such an event. The verse was written to be set to music by William Sterndale Bennett (*Ode written expressly for the opening of the International Exhibition Ode, 1862, by Alfred Tennyson, D.C.L. poet laureate, op.40*). The *Ode* was first issued on 1st May 1862 for the opening ceremony. It was sold, in pamphlet form for one shilling. Wise, in his Tennyson bibliography, notes that most of these must have been destroyed and thrown away as "the pamphlet is now one of the scarcest of Tennyson's original editions". The first reference to this silk ribbon is on 31st May 1862. This charming piece of Victoriana represents, if not the first, then the most beautiful and robust of the early issues of this poem. The text also represents the authorised version, as it were. An

inaccurate version appeared in *The Times* a week before the Exhibition's opening ceremony and the mistakes in that (e.g. "Part" for "Art" in line 22) appeared in later unauthorised printings. As well as composing the music, Bennett did have a small hand in the drafting of the poem. When Tennyson showed him the draft, the first line read "Uplift a hundred voices full and sweet". Bennett pointed out to the poet that the choir at the opening of the Exhibition would be considerably larger than one hundred voices so Tennyson changed it to "a thousand". On a sadder editorial note, between Tennyson's completion of the draft of the poem and its performance, Prince Albert died. This prompted Tennyson to add the lines:

O silent father of our Kings to be

Mourn'd in this golden hour of jubilee,

For this, for all, we weep our thanks to thee!

Albert's death overshadowed the Exhibition and Queen Victoria (who had virtually lived at the 1851 Exhibition) did not attend the opening. However, the ceremony was a triumph and Bennett and Tennyson's *Ode*, performed by a choir



and orchestra numbering 2400, was well received, Charles Kingsley writing to Bennett of his "brilliant success".

“uncle in all but name”: Five letters from D.H.Lawrence to Harwood Brewster

28

LAWRENCE, D.H. Autograph Letters to Harwood Brewster. May 1927 to September 1929 n.p. 1927-1929

[4148] £8,500

A collection of autograph letters signed by D.H.Lawrence to the teenage Harwood Brewster, dated between May 1927 and September 1929. They reveal a side of Lawrence not often encountered in his letters and almost never in his fiction. The tone is somewhere between an older brother and an uncle and indeed, he called himself Harwood’s uncle and, very unusually, signed a number of these letters “David”. All are in very good condition although the last, dated 27 September is partially split along the fold in the middle of the sheet.

“He had a marvellous ability of making every individual feel themselves, important in themselves and an individual in themselves. I felt that I had a special relationship with him. It wasn’t just because I was a cute little child, just to be nice. Of course I always appreciated any letter he wrote to me”. Harwood Brewster on D.H.Lawrence.

In August 1928, D.H.Lawrence published *Things*, a short story about a bohemian, artistic couple from America who travel the world seeking spiritual enlightenment through Indian thought, Buddhism and European high culture. In the end, they give up their search and retire to suburban Ohio surrounded by the “things” they had collected in Europe. It is a rather savage little story about American materialism and its doomed search for redemption through other cultures with which it fails fully to engage. Its harshness is the more striking when one considers that the models for this naïve couple were Lawrence’s close friends Earl and Achsah Brewster. Lawrence had first met them in Capri in 1921. Until Lawrence’s death in 1930, he and

Frieda corresponded constantly with the Brewsters and they visited each other frequently. Earl and Achsah were artists, travellers and searchers after spiritual and religious truth. They left America in 1910, moved to Italy and, over the next twenty-five years lived in Greece, France, Switzerland, Ceylon and India. It was not until 1935 that they finally put down roots in India. For most of these wanderlust years, they were accompanied by their daughter Harwood who was born in Paris in 1912. The Lawrences loved children and Harwood and “Uncle David” were especially close. Indeed, a measure of the regard in which Lawrence held Harwood is his request that she type the manuscript of *Apocalypse* during the Christmas holidays of 1929. It was to be his last book.

Lawrence worried about the effect Harwood’s parents’ nomadic, somewhat hand-to-mouth life was having on her and was desperate for them to settle down for her sake. This explains his frequent exhortation for her to keep her chin up, although, as Harwood said in a later interview, she never knew a different life so was largely unconcerned by its apparent lack of convention. In that interview, Harwood described how Lawrence “was very thoughtful of all the children around him”, and these letters show exactly what she meant. Here we find Lawrence buying ribbons for Harwood to tie in her hair, suggesting eccentric Christmas presents for her family, reminiscing on a family holiday together, describing the fashions in Baden Baden, encouraging her to break free of her parents, regretting that she couldn’t defend him in court, and hoping that she succeed in her plan to become a doctor so that she can cure his failing health. These are

light, compelling, charming letters.

1. 15th May 1927. From Villa Mirenda, Scandicci, Firenze. Single sheet (226x177mm), two pages. 92 words.

This letter was sent to accompany “a few ribbons” bought by “your Aunt Frieda”. Lawrence suggests that if they “aren’t quite what you want for your hair, you can tie up charming bouquets with them”. He then expresses concern for the fifteen year old Harwood: “I am wondering what is happening to you! You’ve been a full month in that hotel: at least your parents have. Heavens what waifs and strays! I suppose you’ll land in another “beautiful pretentious villa”. It’s become a habit.” The letter ends: “Be an angel, and hold your chin up. lo zio, David”. It is rare to find Lawrence sign himself David rather than “D.H.L” and the use of “lo zio” (the uncle) makes clear the affection he had for Harwood.

2. 12th August 1927. From Hotel Fischer Villach, Karnten, Austria. Single sheet (268x213mm), two pages. 252 words.

This letter begins with a familiar Lawrence refrain - his poor health: “I have been such a sad bird with my precious chest”. He encloses another hair ribbon: “Frieda thinks they’re “loud”. They can be deafening for what I care”. Lawrence’s observational skills are in evidence with his comments on the Austrians holidaying near them: they are “so big and healthy and happy-go-lucky – they lie about with very small bathing-drawers, by the lake, and it’s perfectly amazing what huge great limbs they’ve got. They’re like sea-lions, so inert and prostrate”. Lawrence concludes playfully with nicknames for Harwood: “I suppose

you are bouncing as ever: holding up your chin and being a Schwannhild and a Melisande....give the blue Venus a kiss from me, and wipe young Mercury's nose [a reference to the statues decorating the villa the Brewsters were living in]. As for the rest of the statues, I refuse to have any communication with them. Herzliche grusse, David".

3. Sunday. n.d. Villa Mirinda, Scandicci, Firenze. Single sheet (208x268mm), folded in two, four pages. 425 words.

In a 1984 interview, Harwood Brewster recalled how, at Christmas, Lawrence would ensure that the children he knew should all have a present. In this letter, undated but clearly sent just before Christmas, Lawrence writes, "I enclose ten bob for you for Christmas, and you are to buy with it exactly what you choose". Lawrence then offers an amusing list of suggested presents for members of the family. "With what is left over, buy yourself a harp so that you shall not forget that your name is Schwannhild." He ends the letter: "Don't forget

me when you're boozing the champagne and devouring the turkey and the pheasants! Your uncle in all but name".

4. 15th August 1929. From Hotel Lowen, Lichtenthal, Baden-Baden. Single sheet (180x283mm), folded in two, four pages. 471 words.

This letter begins with Lawrence recalling the previous year in Baden Baden when he and Frieda were joined by the Brewsters. He describes for Harwood the scene in the town – "the people are very fat, and the frocks are very weird, some with flouncing flat tails like beavers, some with pointed raggedly-taggedies all getting mixed up with their legs". His health preoccupies him, as ever. But the most interesting part of this letter is the paragraph that begins: "I suppose you have seen in the newspapers what a dreadful man I am and what fearsome pictures I paint". This is a reference to the police raid on the exhibition of Lawrence's paintings at the Warren Gallery in July 1929. The thirteen most erotically explicit pictures were removed and a

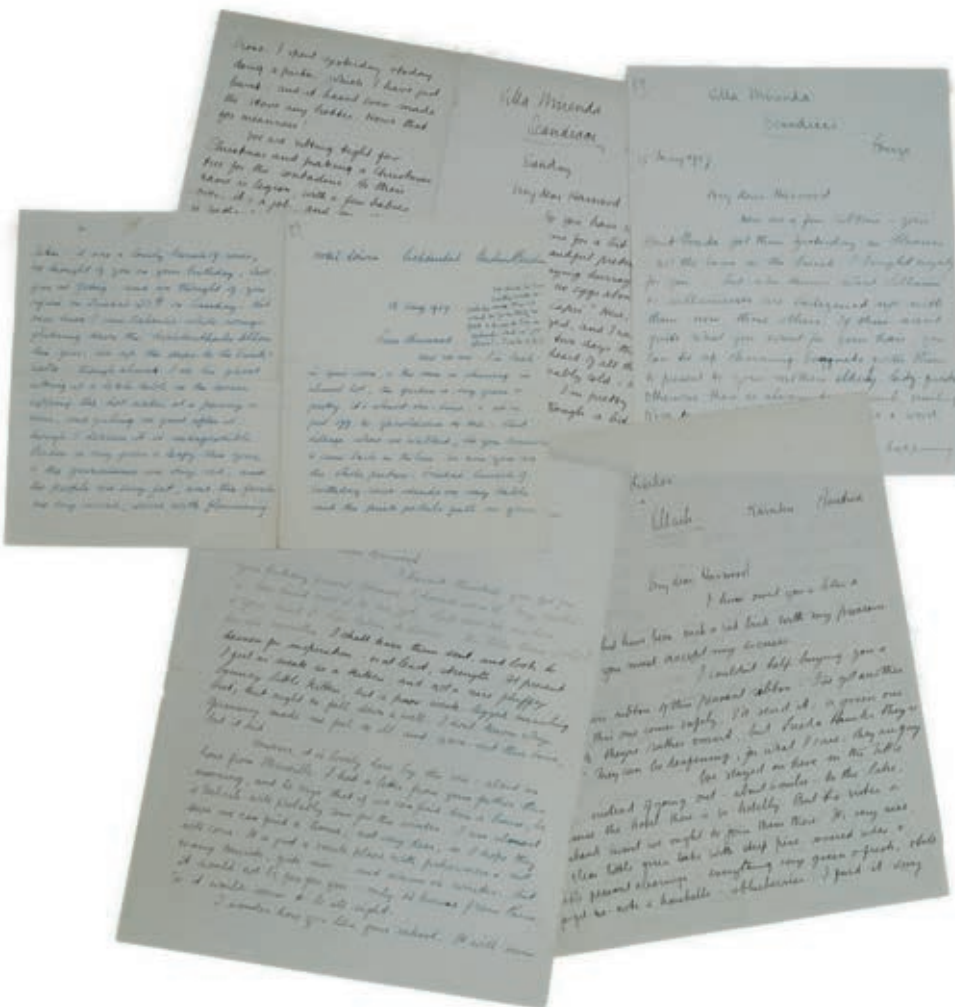
judge ordered that they be burned. In the end they were removed from England, on condition that they never be allowed back in. The judge had been particularly concerned that children might have seen the paintings which prompts Lawrence to joke with Harwood: "I half hoped you would rise up and chirp: Yes Sir! Please Sir! And I thought them so pretty! – But alas, you weren't in court to bear witness".

In the final paragraph Lawrence writes: "so now you're seventeen and going to be a doctor, so hurry up and cure my asthma". Harwood did begin medical training but never became a doctor. And, in any case, Lawrence was dead within a year of this letter.

5. 27th September 1929. Hotel Beau Rivage, Bandol, Var. France. Single sheet (281x220mm), two pages. 362 words.

Harwood had just started school in England, the recently opened Dartington Hall in Devon, a famously progressive establishment. Lawrence approved: "How grand it sounds". "It will seem strange at first, but I'm sure after a while you'll love it. And I do hope you'll get a footing in the world among other people, and independent of your father and mother". Lawrence demonstrates his real affection and concern for Harwood in this letter. "You are a good sporting child, you always try to make the best of everything". He concludes: "Well, have a nice time, and tell me if ever there is anything I can send you or do for you". Generous and warm hearted to the end, this is a charming letter to a young woman on the threshold of a new life.

An Interview with Harwood Brewster Picard. Keith Cushman. The D.H. Lawrence Review Vol. 17, No. 3 (Fall 1984), pp. 199-217



Angus McBean's wedding photograph of the Eliots inscribed by Tom and Valerie to Bob Giroux 29

MCBEAN, Angus. Wedding photograph of T.S. and Valerie Eliot. February 1957

[4127] £7,500

Black and white bromide print showing the couple in profile, with Eliot's face emerging from the shadows behind Valerie. Inscribed by Eliot "to Bob Giroux with affection from Tom and Valerie". Valerie's name is written in her hand. Signed by Angus McBean. Mounted on cream card, on the verso is McBean's copyright stamp. In excellent condition.

On 10th January 1957 T.S.Eliot married Valerie Fletcher. The ceremony, at St Barnabas Church, Kensington took place at 6.15am "by special license", Eliot said, "from the Archbishop of Canterbury in order to evade the press". Eliot was shy, reserved and prickly so this somewhat cloak and dagger approach to his second marriage is unsurprising. Once the news was out, though, Eliot seemed to change and his last few years (he died in January 1965) were, everyone agreed, including Eliot himself, blissfully happy.

On their return from honeymoon in the south of France, the Eliots had their wedding photographs done by Angus McBean, then at the height of his fame. Brilliantly, McBean photographed them in profile, side by side so that just the forehead, nose and chin of whichever of the two was in the background could be seen and would operate as a visual echo of the other. This works better when, as in this photograph, Valerie, with her soft, youthful features, is in the foreground. Eliot, hooded eyes and beak-like nose, can then lurk in the shadows, ever the enigma.

Bob Giroux, to whom this brilliant, moving photograph was given, was Eliot's American publisher. They had first met in 1946 when Giroux was working as an



editor at Harcourt, Brace and Company (Eliot's then publishers). Giroux left the firm in 1955, partly in protest at the refusal of his then boss, Eugene Reynal (see next item), to allow him to publish *The Catcher in the Rye*. He joined Farrar, Straus and Young, taking Eliot and many of the other leading writers of the time to his new firm. Giroux and Eliot were clearly close friends – shortly after his marriage to Valerie, Eliot told him "I'm

the luckiest man in the world". Giroux described how they hit it off immediately when, over lunch on the day they first met, he asked Eliot "Since he was both a writer and editor...whether he agreed that most editors are failed writers. He did not answer at once, and then he slowly said, 'Yes, I suppose most editors are failed writers - but so are most writers.'"

BELL REYNAL, Kay. Portrait photograph of T.S.Eliot. 1955. Signed by Eliot in the bottom right corner.

[4128] £4,500

Black and white bromide print showing Eliot seated with his right hand on his hip and his left hand holding the handle of his umbrella. With his head slightly at an angle, piercing eyes, round glasses and his mouth ever so slightly open, he is at his most owl-like and unknowable. One senses a Delphic aperçu about to drop from his lips. Fitting then that this photograph appears on the dustjacket of the Harcourt Brace edition of *Complete Poems and Plays*. 1955 also marked the year that Eliot's relationship with his secretary, Valerie Fletcher, began to develop into something deeper, although it was not easy. As Eliot complained to Mary Trevelyan, "I can't get to know her at all, she shuts up like a clam." So perhaps this photograph shows Eliot in the midst of this huge shift in his inner life. It certainly seems to capture of Eliot's multitudes.

Kay Bell, it is said, took up photography as a dare: in 1943, she was working as an associate editor for *Vogue* in New York when an art director gave her a camera and suggested she give it a go. Two years later she had her own studio where she "produced fashion photographs and portraits that are marked by their elegance and informality" (NPG). She was married to the publisher Eugene Reynal (who was Bob Giroux's boss at Harcourt Brace and now best known for dismissing the



manuscript of *The Catcher in the Rye* because "It's about a preppie, isn't it?") and through him met and photographed many writers. This photograph must have been taken just before Bob Giroux left Harcourt Brace for Farrar Straus,

taking Eliot with him. Bell said that she tended to photograph them "after lunch" in the hope of catching them slightly off-guard although one senses that, for the ascetic Eliot, there was never an "after lunch".

“With this hash of sounds I am building the great myth of everyday life”. Signed by Joyce

31

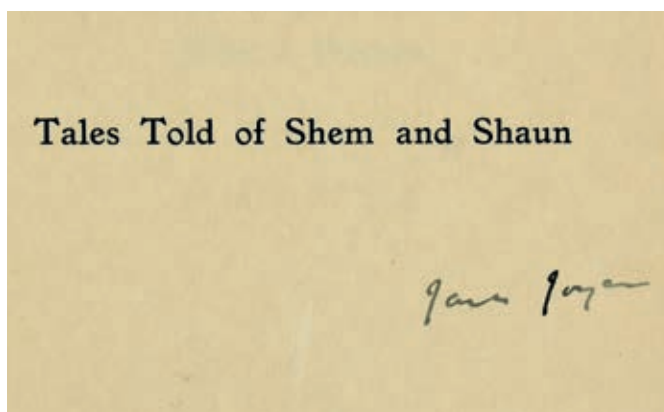
JOYCE, James. *Tales Told of Shem and Shaun*. Three Fragments from *Work in Progress*. Paris: The Black Sun Press. 1929

[4072] £5,500

First edition. Number 38 of 100 copies on Japanese Vellum signed by the author. 4to. 212x168mm. [8], XV, [1], 55, [3]. Original cream paper wrappers lettered in black and red to upper cover and spine and with 'black sun' motif on the lower cover. Original glassine wrapper. Slight chipping to head of spine and there are some tears to the glassine wrapper at the spine and to the front wrapper but overall in very good condition. Internally excellent with only very minor marking in a few places. Housed in the cardboard slipcase covered with green paper and edged in silver paper to which there is some slight marking and wear to the edges. Signed on the half title by James Joyce in black ink and illustrated with Constantin Brancusi's etching

Symbole de Joyce, intended by the artist to capture Joyce's "sens du pousser" and described as "a portrait as abstract as the author's text". With a preface by C.K.Ogden who, in the same year as the publication of *Shem and Shaun*, arranged a recording of Joyce reading from *Anna Livia Plurabelle*, the first published section of *Work in Progress*.

In an interview of 1936, Joyce said "I haven't lived a normal life since 1922, when I began *Work in Progress*. It requires an enormous amount of concentration...Since 1922 my book has become more real to me than reality, and everything has led to it". "My book" is *Finnegans Wake* to which, during its seventeen year gestation, Joyce gave the name *Work in Progress*. In the late 1920s, Joyce published three sections of *Work in Progress*: *Tales Told of Shem and Shaun* is the second. Reviews



concentrated on the Joyce's verbal brilliance while noting its limited appeal. To H.G.Wells, *Work in Progress* was "an extraordinary experiment" but also "a dead end". Joyce was undeterred. In 1937, two years before the publication of *Finnegans Wake*, Joyce said of "the few fragments which I have published" that they "have been enough to convince many critics that I have finally lost my mind....And perhaps it is madness to grind up words in order to extract their substance, or to graft them one onto another, to create crossbreeds and unknown variants, to open up unsuspected possibilities for these words, to marry sounds which were not usually joined together before, although they were meant for one another, to allow water to speak like water, birds to chirp in the words of birds, to liberate all sounds of rustling, breaking, arguing, shouting, cracking, whistling, creaking, gurgling - from their servile, contemptible role and to attach them to the feelers of expressions which grope for definitions of the undefined".



Nevinson at war. An original drawing

32

NEVINSON, C.R.W. Original Cubo-Futurist drawing on an inscribed WWI photograph. 23 January 1915

[4115] £15,000



A recently discovered Cubo-futurist drawing by Nevinson. Photographic postcard (105x150mm) showing Nevinson standing in front of a British Red Cross Society ambulance. On the verso Nevinson has inscribed "A ma petite amie Simone du C.R.W.Nevinson". He has also drawn, in pen and ink, a bi-plane flying over a group of houses and a landscape. The houses and landscape are executed in the Cubist style while the aeroplane, superbly capturing the frantic blur of the propellers, the wings and the tail, is a brilliant, brief essay in Futurism, the politically controversial but aesthetically dynamic art movement which drew its inspiration from the speed, mechanism and violence of

the modern world. After leaving the Slade School of Art in 1912, Nevinson moved to Paris where he met Picasso and fell under the influence of Cubism. A little later he was pulled into the orbit of the Italian Futurists, Marinetti and Severini. 1914 saw a huge row with Wyndham Lewis when Nevinson published *Vital English Art* in which he criticised the "passéiste filth" of the London art world in contrast to the life-force of Futurism.

Not long after this split with Lewis, WWI broke out and Nevinson joined the Friends' Ambulance Unit. From 13th November 1914, he spent nine weeks in northern France with the Unit and the

Red Cross tending to badly wounded French soldiers. Although Nevinson was proud of this work, his own health was weak and he had to return to England at the end of January. This photograph was therefore taken just before he left France and the drawing was clearly meant as a heartfelt parting gift to Simone Lengrand who was working as a nurse at the Florence Fiennes Hospital near Dunkirk. "Petite amie" suggests a romantic link between them but it was one soon to end. This little card is a record of an important moment in Nevinson's life - in love, carrying out vital war work and bursting with Cubo-futurist creativity.

The beginning of the war to end all wars. A German soldier's WWI diary

33

Oberj. W. Weckwerth. Kriegstagebuch geführt vom Oberj. W. Weckwerth n.p. [4073] £3,000
1914

A diary kept by Oberjäger W. Weckwerth a Corporal in the 4th Company Garde-Jäger-Bataillon covering the period 2nd August to 9th September 1914. Handwritten in pencil in a small notebook bound in half black linen with paper covered boards. There are sixty-eight numbered leaves with Weckberth's diary entries on both sides. The first leaf (unnumbered) has the title and year with, on the verso, a list of dates and places beginning with "15.8.14 Dinant" and ending with "8.9.14. Bois Tronces. Gefangen...1.30 nachm", indicating his being taken prisoner at 1.30 in the afternoon. In total there are 138 pages of handwriting. As one would expect from a wartime diary the handwriting shows signs of haste, Weckberth clearly keen to record his experiences as speedily and freshly as possible. Helpfully, there is, in a separate small notebook, an English translation although this is an edited version as some quite long sections of the German diary do not appear in the English version.

The first entry, dated 2.8.1914 and written in Potsdam describes the political events leading up to the outbreak of war culminating with Germany's declaration of war against Russia on 31st July 1914. Weckberth describes the mobilisation of the troops beginning on 2nd August, his initial role at the barracks and the large number of volunteers (250) who appeared. 2nd August concludes with a curse on the French. Two days later the Company leaves Potsdam, marching to the station past thousands of supporters. On 4th August Weckberth notes that England has declared war. By 6th August, they are in Belgium and their war begins in earnest with a battle at Dinant. They

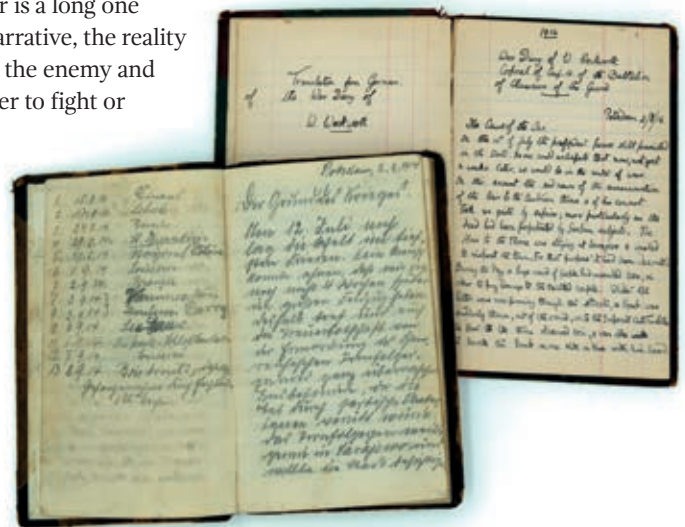
then cross the border into France and the next major encounter is at Soissons where Weckberth's diary spares us few details. He describes the fires engulfing the suburbs thanks to a benzine store and recalls the horrific sights of a man with his brain splattered against a wall and another with the top of his skull blown off. Weckberth has a nice line in understatement, noting, on 3rd September that one is forced at times to take "violent measures". Following Soissons, the Company then proceeded south, quickly covering a large area before coming to a halt at the tiny village of Courtacon east of Paris. Weckberth's entry for 6th September is a long one describing, in a tense narrative, the reality of being surrounded by the enemy and having to decide whether to fight or surrender. Realising that to advance would mean death, he surrendered to a group of English soldiers from the Worcestershire Regiment. With admirable sang froid, Weckberth notes that what annoyed him most was that his pipe and tobacco were taken from him.

The diary concludes on 9th September 1914 with a march to join a group of about sixty other German prisoners. It is, presumably, at this point that Weckberth's diary is confiscated.

What Weckberth describes, in these later entries, is the Battle of the Marne. He was part of a breakaway German unit under General von Kluck which pushed south from the main German advance in an attempt to force a double-pronged attack

on allied troops east of Paris. This failed and the battle was lost by the Germans, von Moltke, the Chief of the General Staff ordering a withdrawal on 9th September, too late to save Weckberth.

Almost nothing is known of our diarist after his capture save for a Walter Weckberth appearing in two lists in German newspapers. In the first he is described as "in englischer Gefangenschaft" (in English captivity) and in the second (dated April 1918) he is noted as being in prison in Rotterdam. The Netherlands was neutral during WWI and the Dutch took prisoners from



both Britain and Germany, some being employed in the Rotterdam shipyards. Weckberth may have been one of them and, happily for him, it seems that he survived the war. What happened after that we cannot say, but he would have made a good journalist. He captures well the atmosphere of these febrile few months: his diary is alive with sharp powers of observation, a sense of humour and an eye for the fine detail picked out against the broader picture.

Two photograph albums recording the Boer War and its immediate aftermath

34

Two albums with a total of eighty-four black and white photographs providing a fascinating pictorial record from two British servicemen in the Boer War. The two albums are sold together.

[4073] £2,500

1. ANONYMOUS. Album of photographs from South Africa dated 1900-01 taken by a British soldier during the Second Boer War (11 October 1899-31 May 1902).

Forty-seven black and white photographs (53x78mm) mounted back-to-back in thick card mounts (104x130mm) bound in a maroon morocco small oblong album (110x135mm). One photograph is missing. Sympathetically rebacked and in very good condition. The grey mounts are all inscribed in pencil with descriptions of the photographs and the occasional comment. Apart from a stain on the front pastedown and the first mount (not affecting the photograph) it is in excellent condition internally. A few of the photographs are showing some slight fading but are still visible. The front pastedown has the inscription "To my wife as a small Xmas present from the Sunny South December 1901". Whether the wife of our anonymous soldier appreciated this Christmas present we will never know but it is certainly a very good, personal record of life in South Africa during the Boer War, the descriptions of each photograph adding depth and resonance.

The photographs cover a surprisingly wide range of subjects. There are tourist pictures of Johannesburg. A number show the local parson accompanied with somewhat condescending comments: one photograph showing him with his wife who is wearing a tartan blouse has the comment "She likes a bit of Scotch" and another image shows some members of the congregation with the inscription "some types of beauty taken after the service...we go in for the latest modes a la Paris, don't you know". Our photographer is alive to what will seem exotic and different to his wife at home. A picture of women at work in the field has the note:

"Another group of Kaffir Women hoeing up the ground. They are almost naked, these are Zulu's - very strong, they sing while they are at work". Beneath all this is a dark side though and these photographs always remind us that a war is the reason our man is in South Africa. One picture shows "Boer Prisoners captured near Rhenoster. 2 noted scoundrels, very surly and insolent". Another shows a man standing by a tent with a row of guns: this is "the armourers shop where all the work of South Africa is carried out, Lt White on the left". A photograph of a cannon has the inscription: "This is the very latest gun made from old wheels, biscuit tins, and an old water pipe". Another photograph shows a young black man tied to the wheel of a similar gun about to "have 25 strokes with the Seham Bok" (i.e. a heavy leather whip) and then, even more darkly, there is a picture of the poor man being whipped.

A photograph showing a destroyed cannon and a derailed train is entitled "Some of de Wet's work": the de Wets were a fearsome family of Boer rebels. There are photographs of de Wet's farm, destroyed by the British and inscribed, as our photographer tells us, with the names of soldiers, including his own. Another picture shows a group of soldiers cutting up wood with the note that "sometimes the party gets sniped by Boers". A moving picture shows the graves of officers and soldiers of the Derbyshire Regiment at Rhenoster and perhaps our photographer was, like them, a Sherwood Forester. He manages to snap a photograph of Lord Kitchener at the Vrededorp road station and towards the end there is a charming photograph of two young local women and a child with the inscription: "Please take my photo said one of these charmers so of course I had to obey orders". [continued overleaf...]



2. South Africa n.p. 1900-1901 WHITE, F.H. Album of photographs relating to the work of the South African Constabulary taken in the summer of 1902 immediately following the end of the Boer War. South Africa. 1902

Thirty-seven black and white photographs (c95x115mm) inserted back-to-back in card mounts (145x170mm) bound in a small oblong album (155x185mm). The spine to the album is missing and there is some marginal staining to some of the mounts but the photographs are in very good condition although seven have faded but the images are still visible. Details of some of the photographs are handwritten in black ink in the margins of the mounts and the first mount has been inscribed in pencil "No. 9 Troop SAC F.H.White. E. Transvaal". An excellent, rare record of life in the Eastern Transvaal in the aftermath of the Boer War.

The South African Constabulary was formed in 1900 as a paramilitary force under the control of the British Army. Recruited from British settlers in South Africa and from other colonies, its aim was to oversee and police those parts of the Transvaal and Orange Free State that had been seized by the British during the Second Boer War. The first Inspector-General of the SAC was Robert Baden-Powell, who had commanded the British garrison at the Siege of Mafeking and is best known now as the founder of the Scout Movement. When the war ended, Transvaal and Orange Free State became British colonies and the role of the SAC diminished, resulting in its being disbanded in 1908. Of the

dated photographs in this album, the earliest is June 6th 1902 and the latest is September. The atmosphere in most of the pictures is one of calm and a sense of relief although one image shows a pair of gravestones marking the death in action of two members of the SAC. A number of photographs show scenes of the town of Ermelo and groups "On trek to Ermelo". Ermelo was a Transvaal town razed to the ground by the British in 1901. In 1903 it was rebuilt and it seems that these photographs show members of the SAC in or on their way to Ermelo to begin its reconstruction. One photograph is of Lance Corporal Westhall who, we are told, died at Ermelo on 10th February 1902, perhaps in the town's rebuilding. Other photographs show SAC members at rest in their smart uniforms (which Baden-Powell used as the basis for his Scout kits). One rather amusing image shows a tall man in a hat with what appears to be a pony-tail at the back of his neck. He is described as Piet Viljoen, "the man who is not going to have his



hair cut until the Dutch get independence back". It is possible that he was related to the Boer leaders, General Ben Viljoen or Commandant Piet Viljoen and presumably he never cut his hair again. Another photograph shows a blameless looking man described simply as "Trooper Mason. The awful man of Amsterdam". And there is a photograph of "Some of No 9 Troop Black Staff". Taken together, this fascinating album shows how one small part of the British military rebuilt a life in a corner of South Africa after the intensity of the Boer War.



A rare Argentinian photographic record of the signing of the Atlantic Charter

35

Ahora Periodico Ilustrado. [CHURCHILL, Winston] [ROOSEVELT, President Franklin D.]. Atlantic Charter Version grafica de la Historica Entrevista realizada entre el Presidente de Estados Unidos, Mr Franklin D. Roosevelt y el Primer Ministro de Gran Bretana, Mr Winston Churchill. Agosto de 1941. [Buenos Aires]: Ahora Periodico Ilustrado. 1941

[4132] £3,500

Oblong, 210x278mm. 32 leaves, with 31 black and white photographs pasted in. Each photograph has printed captions (text in Spanish) pasted onto the bottom edge. The first leaf has the title details, printed on white paper, pasted in. Each photograph has a glassine protective sheet. Contemporary string bound album covered in maroon cloth and stamped with the name of the owner "Mervyn F. Ryan" on the upper cover with "Ahora Periodico Ilustrado" stamped at bottom right corner. Some slight rubbing to extremities and wear to corners but otherwise very good and in excellent condition internally with the photographs especially well preserved. This album (or anything like it) seems to be unrecorded and we have found nothing similar in the auction records.

This fascinating collection is a rare photographic record of the signing of the Atlantic Charter by Roosevelt and Churchill. It was produced by the Argentinian illustrated periodical *Ahora*. This was a news magazine and these photographs are enlarged versions, printed on good quality gloss photographic paper, of the pictures used in a series of issues of the magazine between 22nd August and 5th September 1941. There is little staged about these images and they have the immediacy of a true journalistic record. Unsurprisingly, Roosevelt and Churchill feature heavily – they were the two big beasts, Churchill holding the line in Europe and Roosevelt playing a very delicate domestic game with American public opinion – but there is a



strong sense of the broader picture with lots of other figures contributing to the bustle and urgency of a major diplomatic conference.

The Atlantic Conference took place between 9th-12th August 1941 at the US Naval Base Argentia in Newfoundland and the declaration, issued as a statement rather than as a written document, was made on 14th August. Although it was, in a sense, merely one of a number of similar declarations and agreements made that year (the Anglo-Soviet Agreement – Evelyn Waugh's "day of apocalypse for all the world" - had been signed the previous month), the Atlantic Charter (the name was coined by a British newspaper and it stuck) had a greater immediate impact and has had a longer lasting effect. Arguably it led to Pearl Harbour, the Japanese

interpreting it as an act of aggression; its call for national self-determination set the ball of decolonization rolling; and it laid the foundations for NATO and the United Nations. A new world order was emerging.

The recipient of this album, given to him, we assume, by *Ahora* magazine, was Mervyn Ryan, an engineer who worked in railways in America, Britain, India and Argentina. He was in Argentina for most of his working life, latterly advising the Argentine government on the management of the previously British-owned railways. With fingers in lots of pies, and a prominent member of the British community in Buenos Aires, the editors of *Ahora* no doubt thought that Ryan was the right audience for this specially produced record of a major political event.

“The vast picture of the whole nation’s life”

36

TOLSTOY, Leo. *Voina i Mir*. [War and Peace]
Moskva [Moscow]: T. Ris. 1868-1869

[4113] £37,500

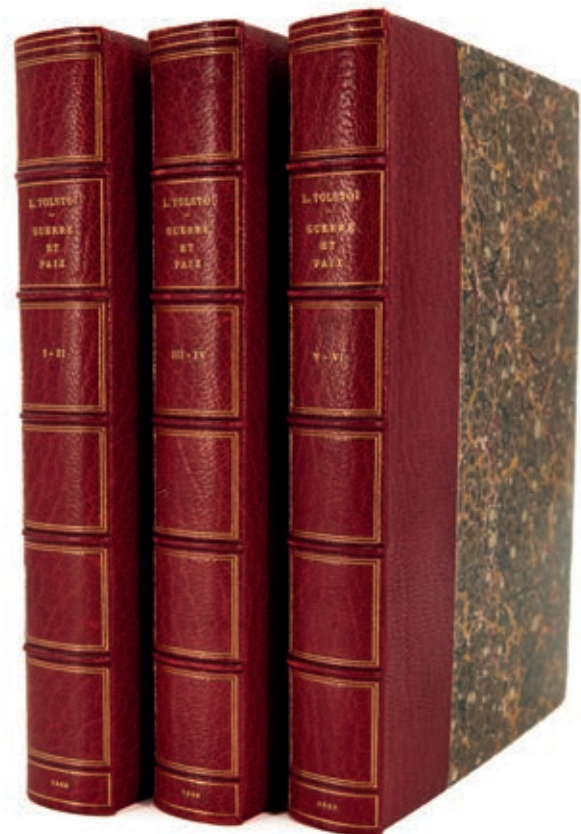
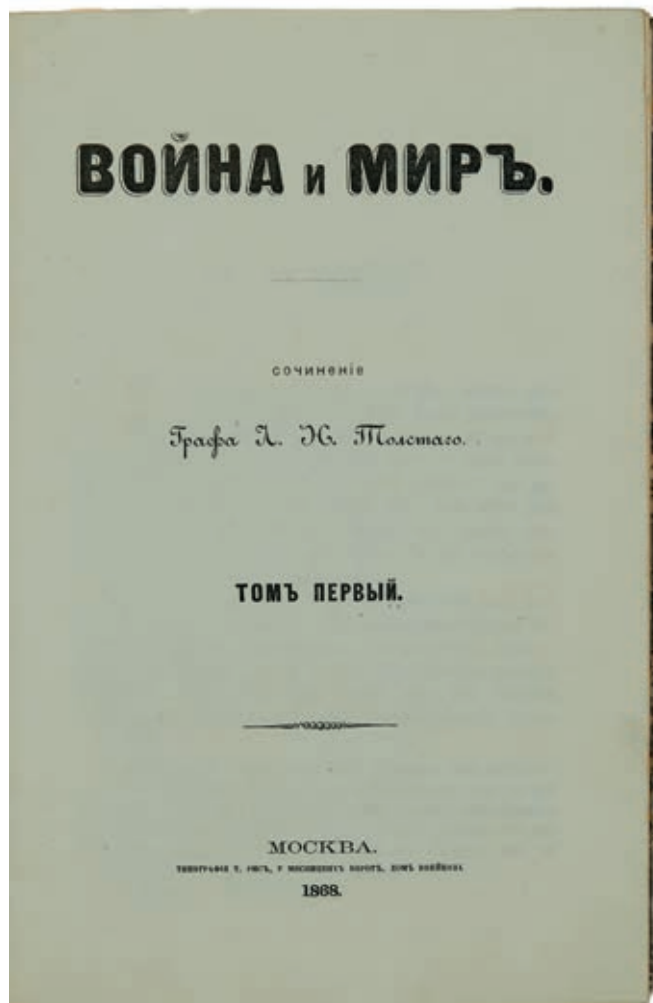
First edition. Six parts in three volumes. 8vo. 225x150mm. Vol 1. Part I. [4], 297 [1bl],146; Part II. [4], 186. Vol 2. Part III. [4], 284; Part IV. [4], 336; Vol 3. Part V. [4], 323; Part VI. [4], 290.

First edition issue points are present: part III, p227 for p127 and p265 for p255 and part IV, p153 for p253. Map on p239 of part IV. Smartly bound in modern red half morocco, marbled paper covered boards, with the title in

French (*Guerre et Paix*) to the spine. Top edge gilt, marbled endpapers. Slight rubbing to corners. Internally very good, this is an excellent copy in superb condition of one of the cornerstones of Russian, and indeed any, literature.

Described by Turgenev as “the epic, the history novel and the vast picture of the whole nation’s life”, *War and Peace* began as a serialised work called *1805*

which first appeared in the magazine *Russkiy Vestnik* (*The Russian Messenger*). Parts of the novel were published in 1867 but Tolstoy was unhappy with it and set about a substantial revision of the work, his wife Sophia copying seven complete drafts. The final version, published as *War and Peace*, differed markedly from the part-serialised *1805* and was, despite some critics’ difficulty in classifying the work, an instant success and recognised as marking a significant shift in what literary fiction could do.



A scathing attack on colonialism with stunning engravings by de Bry

37

CASAS, Bartholome de las. *Narratio regionum Indicarum per Hispanos quosdam devastatarum verissima per Episcopum Bartholomæum Casam, natione Hispanum Hispanicè conscripta, & Hispali Hispanicè pòst alibi Latinè excusa: Iam verò denuò iconibus illustrata edita est*, Oppenheim: Hieronymus Galler for Johann-Theodor de Bry. 1614

[4042] £6,000

Second edition in Latin. 4to. 190x150mm. pp.138. Title within engraved pictorial border. Seventeen engravings in the text by Theodor de Bry after Jodocus a Winghe (Joos van Winghe) engraved head and tail pieces. Beautifully bound in late seventeenth- or early eighteenth century full brick-red morocco, gilt double fillet border, spine decorated with flower motifs and lettered in gilt "Caseus:Crud:Hisp", marbled endpapers. Front pastedown has armorial bookplate of Edmund Montagu Boyle and the words "The Legacy of". This bookplate is partially pasted over that of Robert Frederick Boyle. Corners rubbed and a little bumped, wear and a small tear to head of spine. Front pastedown has a small hole (10x3mm) and fore-edge of the title page has been repaired. First page of dedication has the inscription, E.J.P [? illegible]. Slight browning and the occasional spotting but otherwise a very nice copy in an attractive binding with the splendid de Bry engravings in especially good condition.

Bartolomé de las Casas's (1484-1566) *Brevísima relación de la destrucción de las Indias* was written in 1542 and published in Seville in 1552. It describes the cruelty of the Spanish colonisers of the Americas. Las Casas had arrived in Hispaniola in 1502 where he acquired land and slaves. After witnessing horrendous brutality, he gave up his slaves and turned his mind and pen to opposing the Spanish colonial slave

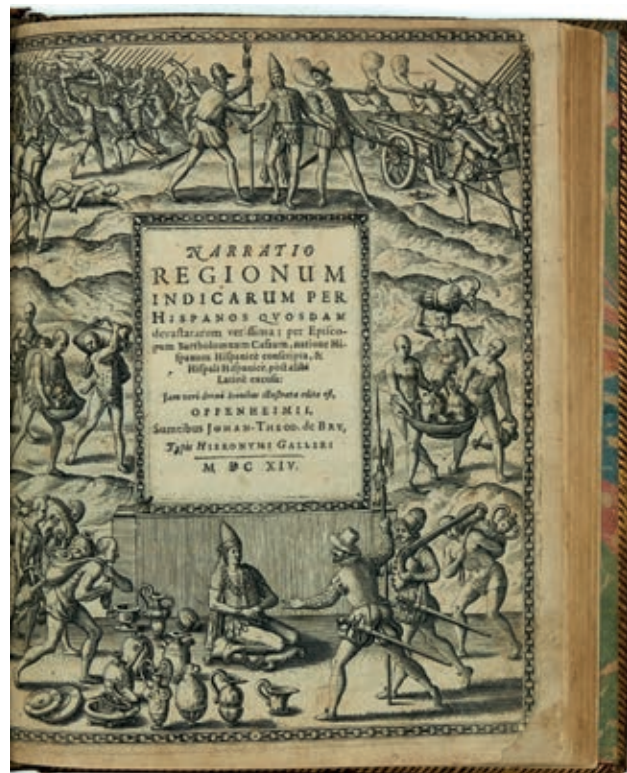
system known as *encomienda*. A failed attempt at establishing a more humane form of colonial rule led to his becoming a Dominican friar (the Dominicans had preached vehement sermons against slavery and the mistreatment of the indigenous tribes and had withheld the sacrament of confession from Spanish slave owners). Remaining in the Americas, he carried out peaceful missionary work, continued to work for the abolition of *encomienda* and became the Bishop of Chiapas in Mexico. Forced to resign the bishopric in the

face of continual disputes with Spanish landowners, las Casas returned to Spain where he advised the Crown on its rule of the Americas. He died in 1566 in his cell at the Colegio de San Gregorio in Valladolid.

Las Casas' motivation in writing this book was, in large part, theological: he feared that Spain would suffer divine punishment for its colonial savagery. The book quickly became a central plank of the "Black Legend" in which the Spanish empire was viewed as the embodiment of venality.

Unsurprisingly, it became popular in newly Protestant countries being translated into Dutch, English and German in the sixteenth century. The first Latin edition appeared in 1598 with De Bry's lively and somewhat gory engravings helping to feed anti-Spanish sentiment.

Sabin, 11284



A rare account of missionary life in Madagascar with a contemporary drawing of the author

38

JEFFREYS, Keturah. *The Widowed Missionary's Journal*; containing some account of Madagascar; and also a narrative of the missionary career of the Rev. J. Jeffreys; who died on a passage from Madagascar to the Isle of France, July 4, 1825, aged 31 years. Southampton: printed for the author. 1827

[4117] £950

First edition. 12mo in 6s. 190x110mm. pp. x, [2bl], 203 [1bl], [24, list of subscribers]. Frontispiece silhouette portrait of Rev. J. Jeffreys. Bound in modern paper covered boards, spine with morocco label lettered in gilt. Internally very good but offsetting from the silhouette onto the title page. Loosely inserted is a card (155x104mm) with a charming portrait in pencil of the author with, on the verso, a brief handwritten biographical note about Keturah. Rare in commerce, only two copies of this issue appearing in the auction records.



Keturah Jeffreys (nee Yarnold - 1791-1858) was born in Worcester. She married the missionary John Jeffreys and on 4th August 1821 (which seems to have been shortly after their marriage, they sailed to Madagascar under the auspices of the London Missionary Society. There they worked as missionaries between May 1822 to June 1825 (Keturah giving birth to three children during this time). On a voyage back to England at the end of their posting, John died of malaria. Short of money, Keturah wrote “A

History of Madagascar” and asked the London Missionary Society to sponsor its publication. Her manuscript was rejected on the grounds that it contained too much “colouring” although the reviewer was a rival author and so scarcely impartial. Keturah revised the work, gave it a new and more emotionally engaging title, and arranged for it to

be published by subscription. The long list of subscribers and the dedication to the Duchess of Beaufort suggests a skilful marketing campaign and the book was sufficiently successful to have been reissued the same year. The *Widowed Missionary's Journal* seems to have marked a change in Keturah's fortunes as, in 1828, she married Captain John Metcalfe, an officer in the Indian Army. Keturah moved to genteel Bath and then, after Metcalfe's death in India in 1833, to London. Madagascar was far behind her but it made a strong impression as this vivid, compelling account demonstrates. She was clearly devoted to her husband's work, quoting freely from his journals but her own observations and descriptions are well drawn and clear sighted. Keturah emerges, both from the book and the lovely portrait, as a kind, strong-minded, independent woman. We bought this book in South Africa and it was said that it came from a family source. Similarly, it seems likely, although we cannot confirm it, that the portrait was done by a member of Keturah's family.

Pococke's *Arabic History of the Dynasties* with the Latin translation

ABUL-PHARAJIO, Gregorio [i.e. Gregory Bar Hebraeus or Abu'l-Faraj]. [tr. Edward Pococke]. *Historia Compendiosa Dynastiaram* auctore Gregorio Abul-Pharajio, Malatiensi Medico, Historiam complectens universalem, à mundo condito, usque ad Tempora Authoris, res Orientalium accuratissime describens. Arabice edita & Latine versa ab Edvardo Pocockio. Oxford: H.Hall. Impensis Ric: Davis. 1663

[4120] £4,750

First edition thus in the Arabic edition and Latin translation by Edward Pococke. 4to. 203x155mm. pp. [12], 368, [90], 66, [5bl], 565, [2]. The final part (565, [2]) in Arabic paginates from the rear of the book. The two blanks are present. Three parts in one volume (i.e. the Latin translation, the Supplementum and the Arabic edition), each with its own title page. Bound in twentieth century brown full calf by Sangorski and Sutcliffe, lettered in gilt to spine. Contemporary manuscript title to fore-edge. Some light fading to the spine, slight toning to edges of first and last leaves and a small hole to foot of the final leaf (not affecting the text) but overall in very good condition throughout. Front pastedown has the bookplate of the Middle East scholar R.M.Burrell. His important library of books on the Middle East was sold by Sotheby's in 1999 (this was lot 319).

On 17th October 1630, Edward Pococke (1604-1691) arrived in Aleppo as Chaplain of the Levant Company. While there, he deepened his study of the languages and culture of the region and began to collect Arabic manuscripts. In 1636, Pococke returned to England at the request of Archbishop Laud who had recently established a Chair of Arabic at Oxford and wanted Pococke to be its first holder. One of the manuscripts brought back by Pococke was the *al-Mukhtasar fi'l-Duwal* ('History of the Dynasties') of Abu'l-Faraj (Bar Hebraeus, 1226-1286). The lack of material in England on Islamic history and geography meant that Pococke



felt unable to prepare his edition and translation and so he secured a sabbatical from Oxford and sailed for Constantinople where he spent the next three years collecting manuscripts. He returned to

England shortly before the outbreak of the Civil War and it was only in 1650 that he published extracts from the "History" in his *Specimen historiae Arabum* which included other material culled from his now extensive collection of manuscripts. Pococke was a Royalist and the years of the Protectorate were hard: he almost lost his professorship and his priestly living. At the Restoration he returned to Oxford and began work on the complete *Historia Compendiosa Dynastiaram*. Finally, in 1663, almost thirty years after Pococke had returned from Aleppo with the manuscript of *al-Mukhtasar fi'l-Duwal* his far-reaching *Historia* which opened up Arab history to Western readers was published and "remained the standard edition until the twentieth century". (ODNB)



The first modern artist's book, signed by Ruscha

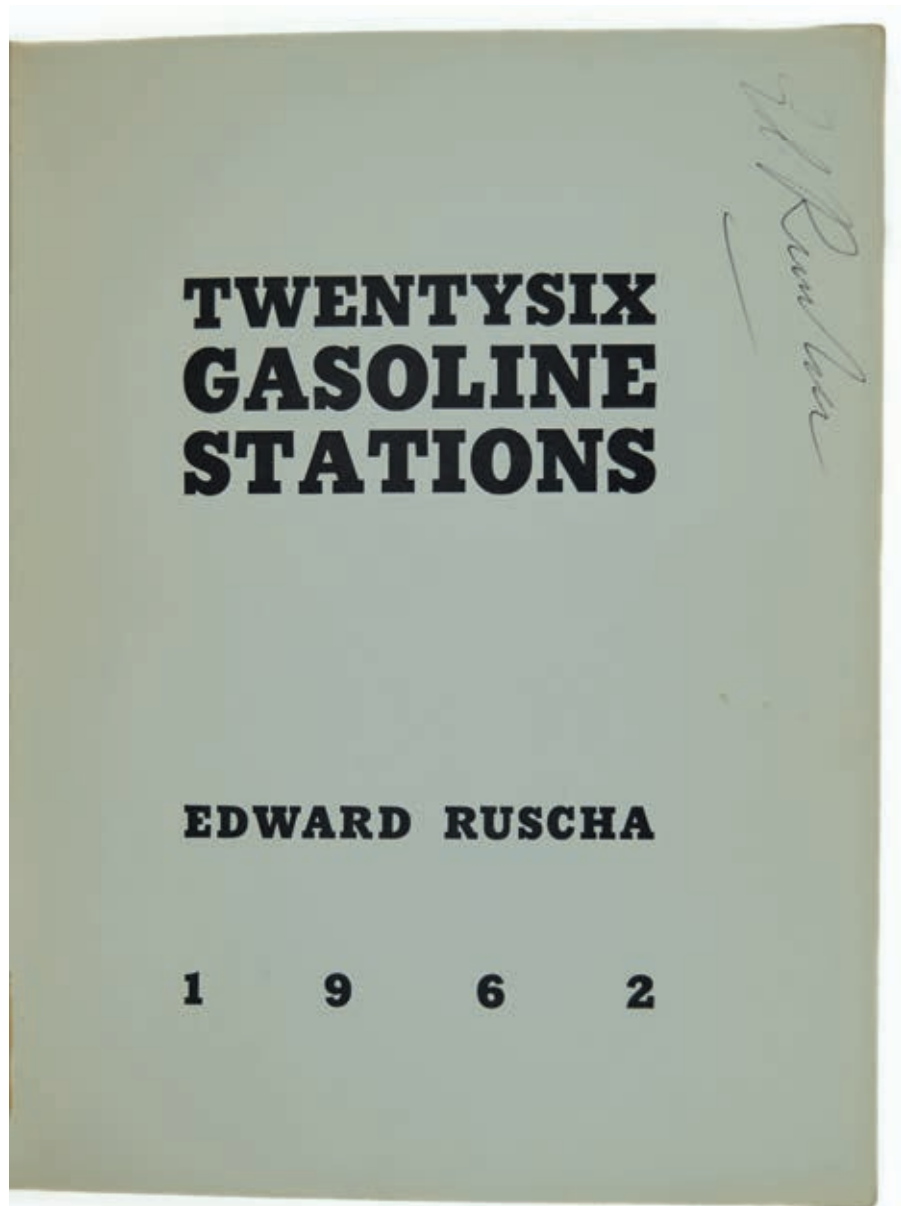
40

RUSCHA, Edward. *Twentysix Gasoline Stations*
Alhambra, California: National Excelsior Press. April 1963

[4114] £5,750

First edition, number 180 of 400, signed by Ruscha on the title page. 178x140mm. Unpaginated, pp [48]. Original printed wrappers. Toning to edges and spine, crease to lower cover, head and foot of spine very slightly chipped but overall in very good condition. Internally near fine. Housed in a custom black quarter morocco box. It is rare to find this book signed, Ruscha preferring to keep it unmarked and generally regretting it when he did sign.

Twentysix Gasoline Stations is Ruscha's first book and widely regarded as the first modern artist's books. It consists simply of black and white photographs and brief captions stating the name of the petrol company and location of the station. The book's origins lie in Ruscha's long drives from California to his parents' home in Oklahoma. It sounds dull and it is meant to be, combining as Johanna Drucker says, "the literalness of early California pop art with a flat-footed photographic aesthetic informed by minimalist notions of repetitive sequence and seriality". Ruscha himself explained how he wanted "absolutely neutral material. My pictures are not that interesting...my book is more like a collection of readymades". He wanted, he said, "to be the Henry Ford of book making". This car imagery, combined with the gasoline stations have led some to see the book as a photographic version of a road movie - and Ruscha certainly draws on the gas station's central place in American popular culture. But Ruscha, brought up a Catholic, has lent his support to a more serious reading which sees his journey home through these stations as a form of religious jour-



ney, a modern, secular Stations of the Cross: "there is a connection between my work and my experience with religious icons". This sense of a pilgrimage

with a defined endpoint is reinforced by Ruscha's decision to use as his last image a gasoline station owned by Fina.

van Gogh, Gauguin and the Danish avant-garde

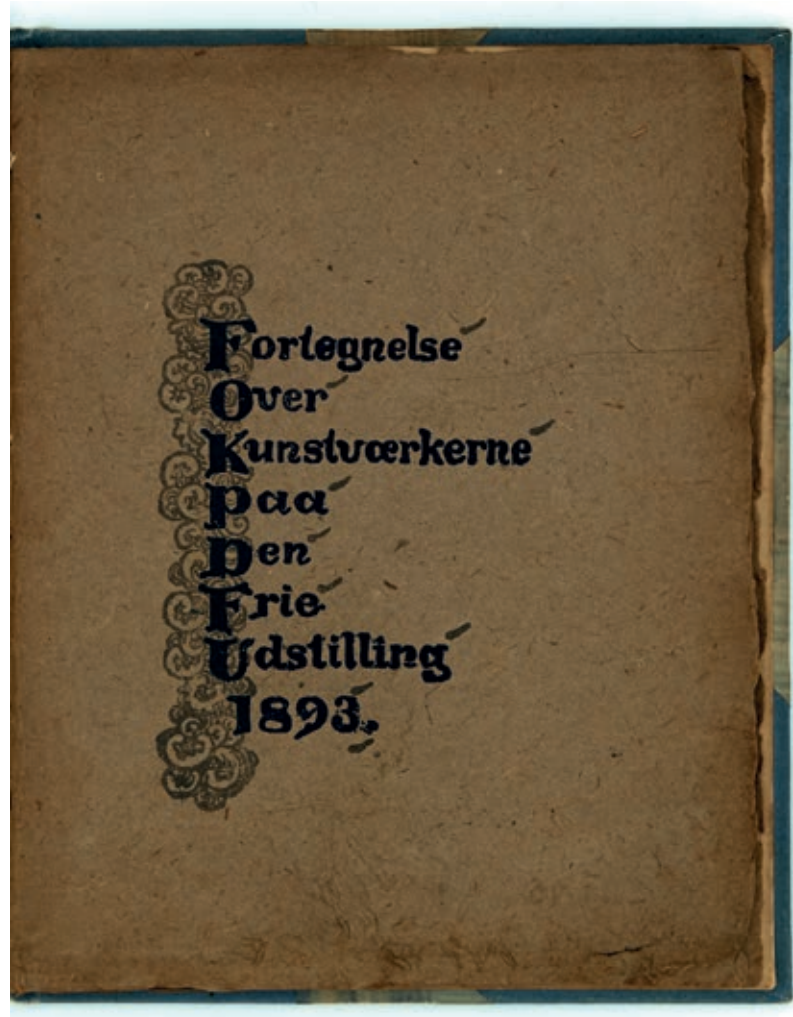
41

Den Frie Udstilling. Fortegnelse Over Kunstvaerkerne Paa Den Frie Udstilling 1893. Kjobenhav [Copenhagen]: J.Jorgensen & Co. 1893

[4085] £2,000

A catalogue of the first exhibition of paintings by Van Gogh in Denmark. 170x135mm. Text block 155x125mm. Unpaginated. 36pp. In original grey paper wrappers, with title, date and floral decoration on the front cover. Bound into blue half cloth and decorated paper covered boards. Some slight rubbing to the boards but the catalogue itself and its delicate wrappers are in excellent condition. Rare, Worldcat locating only two copies, one in Denmark and the other in the Metropolitan Museum in New York.

This modest little booklet listing the works of art displayed at Den Frie Udstilling in 1893, captures an important moment in European art: it records the public bringing together of the work of Gauguin and Van Gogh and it also marks a crucial step in the establishment of the reputation of Van Gogh. Den Frie Udstilling (The Free Exhibition) was founded in 1891 as a protest against the narrow and conservative admission policy of the Kunsthal Charlottenborg gallery of the Royal Danish Academy of Art. Taking as its inspiration the Impressionists' Salon des Refusés, Den Frie Udstilling was founded by the painter, printer and designer Johan Rohde, an early champion of Van Gogh whose work he collected. The first exhibition was dominated by Danish artists including Vilhlem Hammershoi, Harald and Agnes Slott-Moller and Rodhe himself. In 1893, Den Frie Udstilling moved to a specially designed wooden pavilion in the centre of Copenhagen and exhibited forty-nine paintings by Paul Gauguin and twenty-eight works by Van Gogh including two of his *Sunflowers*, a *Self-Portrait*, a study of a crab, a drawing of the garden of the hospital at Arles and the beautiful *White Orchard*. Of Gauguin's works, fewer than half date from, or



from before, his short, disastrous stay in Copenhagen in 1884-85 when he moved there to join his Danish wife. Clearly the regard in which Gauguin was held by Danish artists survived his difficult Copenhagen period.

Van Gogh and Gauguin were, of course, close friends, living together in Arles for a few months at the end of 1888 before the relationship soured. Immediately after Van Gogh's death in 1890, his brother Theo ensured that exhibi-

tions of Vincent's work were staged as widely as possible. With Theo's death in 1891, it seemed that Van Gogh's reputation might fade. Certainly Gauguin did little to assist, so one wonders what he might have felt at co-starring in this 1893 Copenhagen show. It was only through a handful of exhibitions in the 1890s such as this one at Den Frie Udstilling that Van Gogh's position in the canon became secure.

Harmony and Discord in nineteenth-century chromolithography

42

DRESSER, Christopher. *Studies in Design*
London: Cassell, Petter & Galpin. [1876]

[4054] £2,500

First edition. Folio. 411x295mm. pp. [4], 40 (text), 60 numbered plates of which 57 are chromolithographs by A. Goater of Nottingham. Plate 1 is the frontispiece. Half title tissue guard before the ornamental title page. Each plate has its own titled tissue guard. Original maroon cloth with bevelled edges. Upper cover lettered in gilt, with black and gilt Greek key design. Spine lettered in gilt. All edges gilt. Original black endpapers. Wear to corners and bottom edges. Some repair to head and foot of spine. Some foxing mostly in the margins, and the frontispiece plate has been repaired to the bottom right corner but overall an excellent copy of a book usually found in less than good condition and often incomplete. The stunning chromolithographs, the highlight of any work by Dresser, are strikingly well preserved.



Dresser states the aim of *Studies in Design* in the short preface: “I have prepared this Work with the hope of assisting to bring about a better style



of decoration for our houses”. Guided by the principles of “Truth, Beauty and Power” (the triangular device setting out these words is in the centre of the decorated title page), Dresser provides advice on ornamentation, newness of style, decoration, the use of the grotesque and, above all, colour. And Dresser’s wild, beautiful colour combinations are at the heart of this book. He worked

on the book for fifteen years, with printing starting in 1874 and finishing two years later. During those years, Dresser constantly experimented with colour. He looked at soap bubbles, light through a prism, gas tubes illuminated by electricity, all the time noting how unexpected colours were thrown up and how “the sweetest harmonies in colour are often closest to discord”.

Presentation copy to the Arts Club with the Club's bookplate designed by Voysey

43

VOYSEY, Charles Francis Annesley. *Individuality*
London: Chapman and Hall. 1915

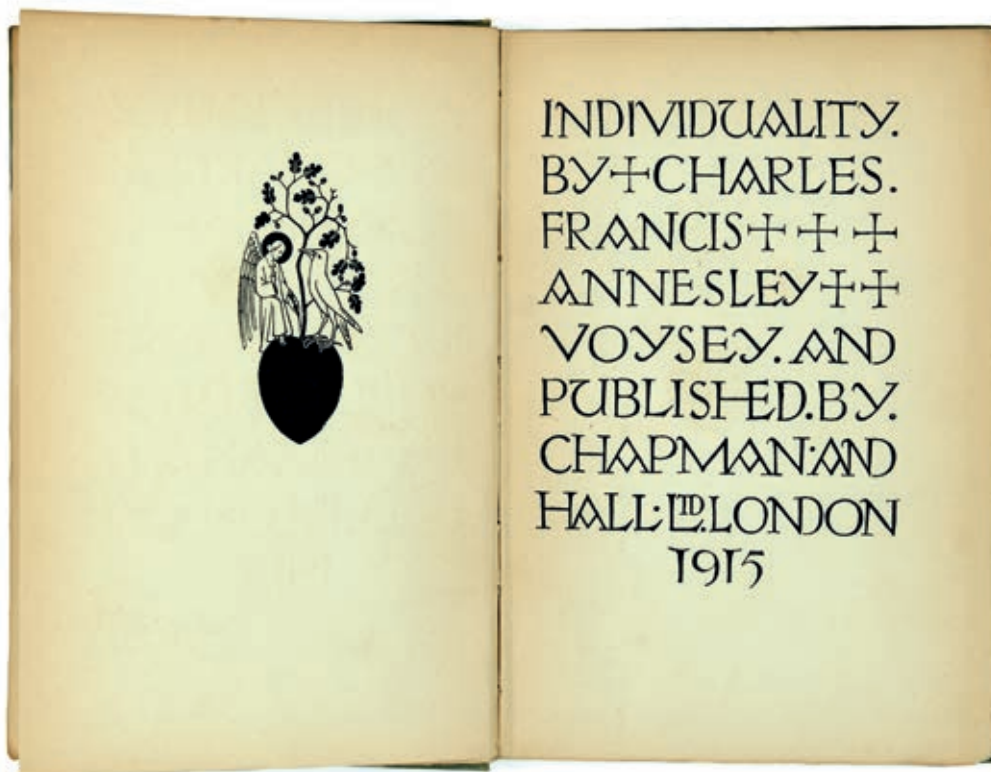
[4129] £2,000

First edition. Presentation copy. 8vo. 190x125mm. pp. [2], 142. Original green cloth lettered in black to the upper cover and spine in a typeface designed by Voysey. Inscribed by Voysey on the front free endpaper: "Presented to the Arts Club with fear and trembling by the author April 13th 1915". The front pastedown has the Arts Club's bookplate, designed by Voysey. Slight wear to corners and foot and head of spine and some minor marking to lower cover. Light splash mark to the blank page 60 but otherwise a very good copy of a rare and important book with a nice link to the Arts Club of which Voysey was an enthusiastic member. Library Hub locates eight

copies in the UK with Worldcat adding a further nine worldwide. And scarce commercially, with only one copy appearing in the auction records.

This is Voysey's only book (the 1906 *Reason as a Basis of Art* is really just a short pamphlet) and represents the most significant statement of his beliefs, both social and aesthetic, although the two are linked and interdependent. In many ways, the book can be seen as a wartime rage against the growing tentacles of the state: "Collectivism, convention, and fashion, all derive their power through the suppression of the individual. Men's minds and bodies are forced into grooves and moulded

into machine-like order; being banded together like soldiers for a common purpose". Later he explains the limits of collectivism: "We can help and encourage each other to an enormous extent, but we cannot do each other's thinking". Individuality is about the power of independent thought. And this will have aesthetic benefits: "Could we but revive the individualistic spirit and stimulate moral sentiment...we should once more have a noble national architecture". For the practical application of these ideas and ambitions we need only look to the brilliant, idiosyncratic inventiveness of Voysey's designs.



“My house will be a great deal better built than the houses that are allowed to be put up at Chorleywood”. Five letters from C.F.A. Voysey

44

VOYSEY, Charles Francis Annesley. A collection of five autograph letters signed by Voysey

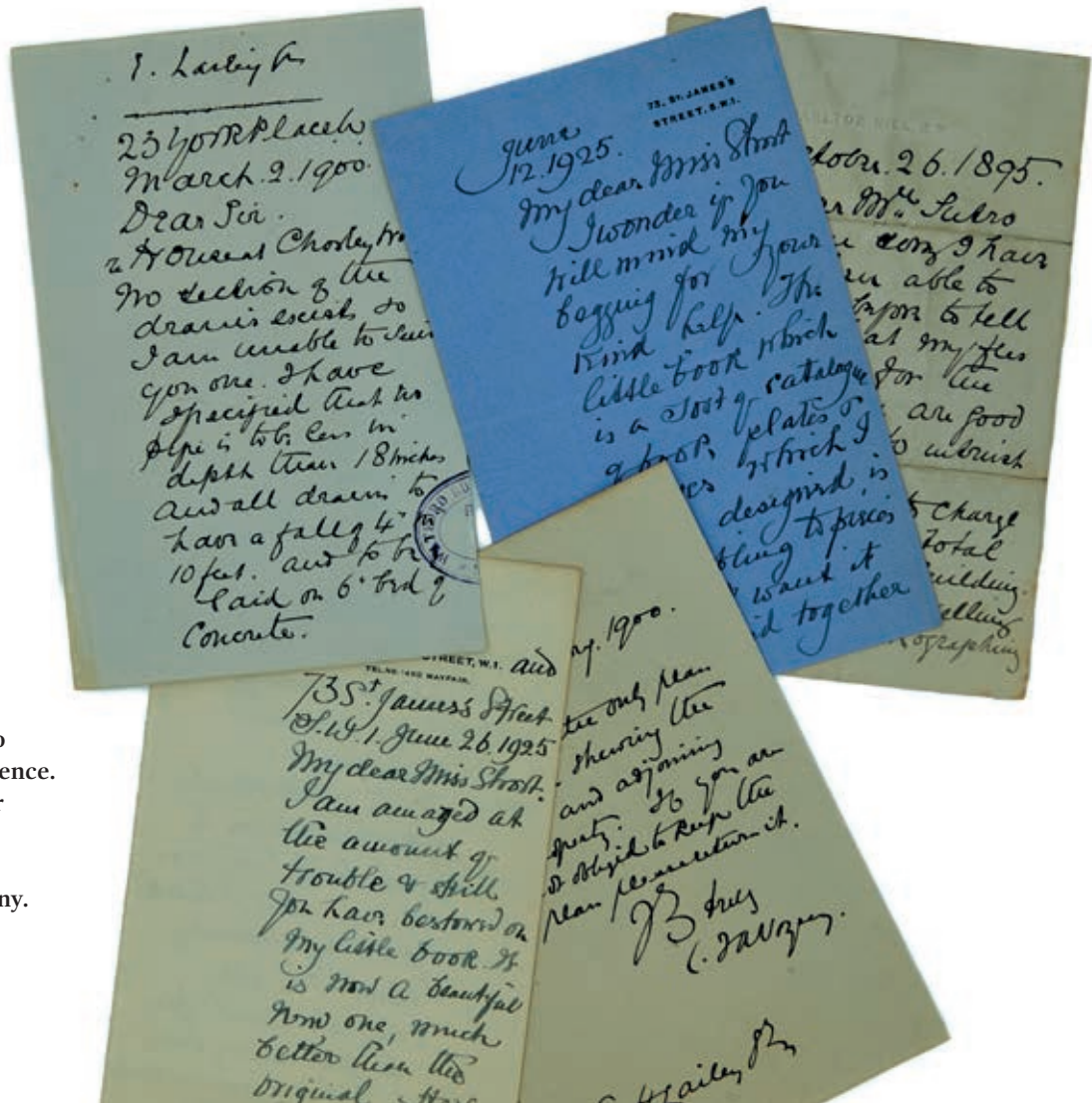
[4131] £1,500

A collection of letters covering thirty years and showing various aspects of Voysey's life as a designer and architect. One relates to work being done for a rich, prestigious private client and offers a valuable insight into

Voysey's working practice (and how he charged for it). Two letters relate to the building of his own house and show him in a spiky mood. It is said that Voysey enjoyed an argument and this is plain here. And the last two are charming letters to the daughter of a friend who repaired his catalogue of bookplates and badges. Voysey was one of the great English architects, not just of his time but of any time. One suspects that he was aware of his ability as these letters display no shortage of self-confidence. But he also comes over as charming, amusing, no-nonsense and, one imagines, good company.

1. To Alfred Sutro. Dated October 26 1895 on cream paper embossed with Voysey's address, 6 Carlton Hill, N.W. 176x115mm. Four pages. 210 words. In this letter, Voysey sets out the terms of

his contract with Sutro for the building of Hill Close, Studland Bay in Dorset, including the costs and his charges. Of particular note is Voysey's warning to his client that he will be visiting the site "as often as I deem necessary to secure



good materials and workmanship". As Voysey was known to do most of the work on his design projects himself, the close supervision in this case is no surprise. And it was worthwhile. Hill Close is a beautifully simple design. As Pevsner's *Dorset* says, it is "an object lesson in creating picturesque irregularity within a unified frame". Alfred Sutro (1863-1933) was a popular dramatist, the author of over twenty plays and the first to translate the work of Maeterlink into English.

2. To E.H. Lailey Surveyor, Watford Rural District Council. Dated 27 February 1900 on cream paper sent from Voysey's office 23 York Place, Baker Street. 176x112mm. Written on one page only. 24 words. It concerns the building of Voysey's own house in the country, The Orchard at Chorleywood and encloses a plan of the site and adjoining property. It links to the next letter.

3. To E.H. Lailey, Dated March 2 1900 on cream paper sent from Voysey's office

23 York Place. 176x112mm. Two pages. 124 words. With the receipt stamp of the council office. This letter deals with the dull but vital subject of the drainage and sewage at the site that would become The Orchard. Voysey goes into considerable detail about the practicalities, clearly riled by some earlier bureaucratic pettifogging. He then ends with a flourish: "I should have thought my name would have been a sufficient guarantee of good work" followed by this splendidly intemperate and provocative P.S. "My house will be a great deal better built than the houses that are allowed to be put up at Chorleywood". And he was right.

4. To Dorothea Short. Dated June 12 1925 on blue paper sent from Voysey's flat at 73 St James's Street, S.W.1. 176x112mm. Three pages. 118 words. Dorothea Short was the daughter of the artist Sir Frank Short and clearly a skilled bookbinder for, with this letter, Voysey was sending her "a sort of catalogue of bookplates and badges which I

have designed [and] which is tumbling to pieces". As the book is "constantly wanted for reference" he asks Miss Short to repair it. He also says that he wants Sir Frank to see it when finished. He ends by asking Dorothea to let him know the fees for the work.

Exactly two weeks later, on June 26th, Voysey writes again to Dorothea Short.

5. Letter on cream paper with address of Arts Club, 40 Dover Street, W.1. and (handwritten by Voysey) 73 St James's Street. 176x112mm. Three pages. 109 words. Voysey has received the book and is "amazed at the amount of trouble and skill" bestowed on it. "It is now a beautiful new one, much better than the original". Clearly Miss Short has decided not to charge for the work: "It is most kind and generous of you to wish to do it *con amore*". But Voysey cannot accept this and so encloses payment which "is only a small part of what I ought to pay. And therefore I am practically agreeing to your kind wish".

Voysey Bookplate designed for James Morton designed by Voysey 45

MORRIS, William and E. Belfort Bax. *Socialism. Its growth & outcome* London: Swan Sonnenschein & Co. 1893

[4130] £250

First edition. 8vo. 190x125mm. pp. viii, 335. Original maroon cloth, lettered in gilt to the spine. Bumping to corners and to head and foot of spine. Marks to spine. Internally very good with some pencil annotations. Front free endpaper has the ownership inscription "James Morton, Gowanbank, Darvel, Jan. 1896" and the front pastedown has the bookplate of Beatrice Emily and James Morton designed by C.F.A.Voysey.

James was the son of Alexander Morton, the founder of the eponymous textile and weaving firm. James trained with the family firm, becoming a partner in 1895. Through his friendship and profes-

sional relationship with Voysey, he expanded the firm's use of Arts and Crafts designs, selling the fabrics at Liberty and Morris and Co. The bookplate was commissioned from Voysey for James's marriage to Beatrice Fagan on 21 March 1901. The entwined thistle and shamrock are a symbol of their Scottish and Irish heritage. The two hearts, while obviously a reference to Beatrice and James, are a common motif in Voysey's work. As this charming bookplate on a copy of Morris's *Socialism* make clear, the Mortons were plugged into the avant-garde artistic and political currents of the day.



A rare trade pamphlet from the Ruskin Pottery with colour photographs

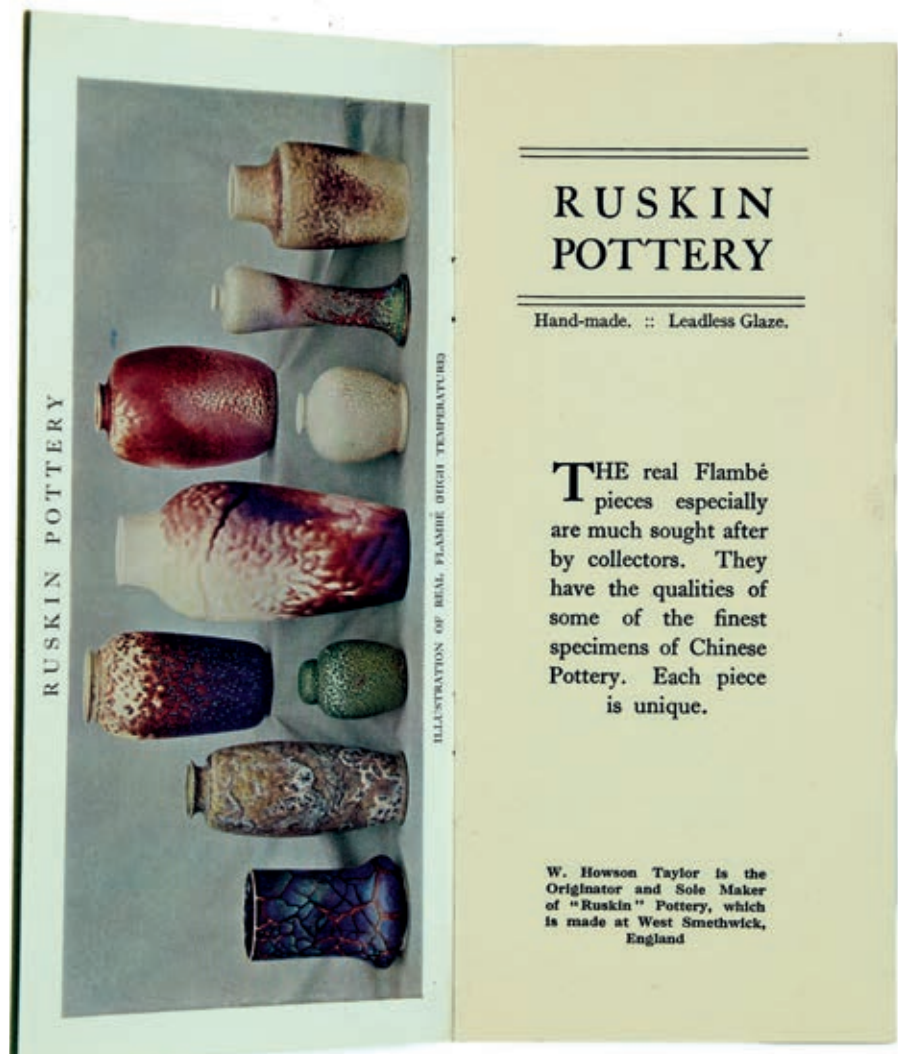
46

HOWSON TAYLOR, W. Ruskin Pottery. Hand-made. Leadless Glaze. West Smethwick. n.d. [c1912]

[4135] £375

204x90mm. 8pp text and two colour-photographs of examples of Ruskin pottery. Loosely inserted are six black and white photographs, each with three pieces of pottery. The numbers underneath each piece indicate that these are photographs to be used in sale catalogues. The pamphlet is in the original grey-green card wrappers. Two blue ink stains to upper cover of pamphlet and one of the separate photographs has a scuff to the bottom edge but otherwise in very good condition. It is rare: we have been unable to trace a Ruskin pamphlet answering to this description in the library databases and only one copy appears in the auction records.

The pamphlet begins with the statement on the title page that the Flambé pieces made by the Ruskin Pottery "have the qualities of some of the finest specimens of Chinese Pottery. Each piece is unique". Press notices and an interesting explanation of the manufacturing methods (see next item) form the rest of this short pamphlet written by W. Howson Taylor who is named on the front as the "Sole Maker". He took over the business on the death of his father E.R.Taylor in 1911. The firm, founded in 1898, taking its name, with permission, from John Ruskin, had had a great run of success in the early twentieth century winning prizes at numerous international exhibitions. Perhaps William Howson Taylor felt that, with his father's death, he needed to set out a new chapter in the life of the Pottery. In fact, William had, in many ways, been the guiding creative spirit from the beginning, devising the



rich and varied array of glazes that were the distinctive mark of Ruskin pottery. Taylor's glazes were so novel and brilliant that when the firm closed in 1935, the formulae and documents were destroyed so that no-one else could repeat

them. Unsurprisingly, Ruskinware and original material relating to it, including pamphlets and photographs such as these are sought after.

“interpenetrative and palpitating colour effects”

47

RUSKIN POTTERY. A Ruskin single-handed vase decorated with a high fired sang-de-bœuf glaze. 1933

[4161] £1,500



A Ruskin single-handed vase with a wide-flared neck decorated with a high fired sang-de-bœuf and mottled green and white glaze with specks of green and black. 200mm high, 115mm wide at opening. Base is marked “Ruskin. 1933. England”. A beautiful example of the distinctive Ruskin High Fired Flambé process in one of the most striking colours used by the pottery.

As William Howson Taylor explained in his 1912 booklet on Ruskin Pottery (see previous item), the aims of the Pottery were “good potting, beauty of form, and rich or tender colouring”. “The colourings range from slightly broken colours, through gradations of two colours to textures and patternings rivalling cloisonné enamels and suggestive of the rich hues seen in rock pools at low tide”. He describes the “real Flambé colours, each piece being unique and unrepeatable. The colourings, textures and patternings of this real Flambé are as varied as is the number of individual pieces, and they include sang de bœuf, peach bloom, crushed strawberry...”. Copper oxides were mixed into the glazes which were then fired at between 1300 and 1600 degrees centigrade using the technique of reduction firing in which the amount of oxygen in the kiln is slowly reduced. The results were stunning. As Howson Taylor says: “the Ruskin Flambé have been submitted to the great heat of the potter’s furnace which gives the full interpenetrative and palpitating colour effects - changes from splendour to splendour”.

“some of the beauty of the earth”. One of the rarest of all Arts and Crafts publications

48

WHITE, John P. and M.H.Baillie Scott. Furniture made at the Pyghtle Works Bedford by John P.White. Designed by M.H.Baillie Scott
Derby: Bemrose & Sons Ltd. 1901

[4087] £1,500

Rare trade catalogue. 282x218mm. 40pp with eighty-two items of furniture listed, described, priced and illustrated in black and white line drawings or photographs. With an additional eight colour plates with printed tissue guards. Original grey wrappers with woodcut illustration and lettering printed in black and orange to upper cover. Wrappers a little torn with some loss in a few places. Spine torn with some loss. Some marking and soiling and on the lower cover there are two architectural drawings in pencil made by a previous owner. Internally there is some soiling to the edges of the title page and the first two leaves are creased on the lower right corner. Overall though a very good copy of the delicate and scarce trade catalogue which helped cement the reputation of Baillie Scott as perhaps the leading Arts and Crafts designer of the early twentieth century. Commonly cited as one of the rarest of all Arts and Crafts publications, Worldcat locates seven copies worldwide and we have traced a further copy at Bedford Records Office.

A six page introduction sets out the philosophy of the Pyghtle Works. Rooted in the Arts and Crafts ideal which sought to create new forms from the study, but not the imitation, of past styles, John Parish White's Pyghtle Works was founded in 1896. In 1898, he began making furniture to the designs of the architect Mackay Hugh Baillie Scott. That same year, work began on Blackwell, Baillie Scott's great Arts and Crafts house on Lake Windermere and in 1901 he moved to Bedford to concentrate on his furniture design for the Pyghtle Works. White's introductory essay



stresses the importance of proportion and simplicity and argues that if ornament is to be used then it should reflect “some of the beauty of the earth”. Baillie Scott's designs reflect these aims: particularly striking is his use of floral patterns and motifs. Although White and Baillie Scott hoped to make their furniture available to a wider audience, their exacting standards meant that, in many cases, only one example of a design was made such as the *Secretaire* (No. 1) which is now at Blackwell. Given how few pieces from this catalogue survive, we should see it as an important record of a pivotal moment in the Arts and Crafts Movement.



An architectural portfolio from the Arts and Crafts movement

49

BIDLAKE, William. Seven sketchbooks n.p. 1880-1934

[4070] £5,750

An archive collection of seven sketchbooks extensively illustrated with, in total, over 500 drawings, sketches and studies by the Arts and Craft architect William Bidlake (1861-1938). The drawings are in pen and ink or pencil. Most are highly worked, detailed drawings of buildings (particularly churches) either standing alone or in the context of more developed street scenes but there are numerous studies of architectural details such as gothic window tracery and column capitals. Landscape scenes also feature and there is a small number of sketches of the human form. The standard is uniformly high throughout and demonstrates Bidlake's mastery of the decorative detail of medieval architecture. The sketchbooks are in a variety of formats but all with hardcovers and, although the covers are worn, they are all in remarkably good condition and internally they are very good indeed with the drawings beautifully preserved.

1. 150x230mm (oblong). 36 leaves with 57 drawings and 2 poems. On the front pastedown is inscribed: W.H.Bidlake, 12 Houghton Place, Amptill Sq. N.W. 1880-1882. This book has drawings of Cambridge where Bidlake studied at Christ's College: these include Pembroke College, Newton's Bridge and a sketch entitled "View from my Rooms". There are studies of buildings in Leicester (where Bidlake spent university vacations working in the offices of the architect James Tait), scenes from Cornwall and, towards the end, sketches from London including the Houses of Parliament. By 1882, Bidlake had moved to London where he studied at the Royal Academy and started his architectural training with R.W.Edis who is probably best known now for his work expanding and renewing Sandringham House.



2. 227x190mm. Upper cover has a paper label inscribed "The Pugin Tour 1885. W.H.Bidlake. May 21st-July 24th". 50 leaves with more than 70 drawings, sketches and technical studies. These mainly cover Lincolnshire (including Lincoln Cathedral) and Nottinghamshire. At the back of the book are a few later sketches from 1890 and 1891. The front pastedown has the bookplate of the RIBA which has been scored through with a red pen and marked "Cancelled 10 Aug 86. Alex Beazeley

Librarian". A number of blank pages have the RIBA library stamp marked cancelled in red ink. In 1885 Bidlake won the RIBA Pugin Travelling Fellowship for his draughtsmanship. This prize funded a study of cathedrals and churches in the East Midlands and East Anglia and also enabled him to undertake a study tour of France and Italy which is represented by the next sketchbook.

[continued overleaf...]

3. 227x190mm. Inscribed in the book are two addresses for Bidlake - 37 Waterloo St. Birmingham and 11 Calthorpe Road, Edgbaston, Birmingham. 62 leaves with over 90 drawings including, from the summer of 1886, Rouen, Genoa, Siena, Florence and Bologna. He also travelled to Sweden later that year and then the rest of the book contains drawings from Scotland (1887), the Midlands (1887), Yorkshire (1888) and a small number of later drawings from 1919. There are also three pages of Italian grammar and vocabulary. Shortly after winning the Pugin Fellowship, Bidlake moved to the leading firm of Gothic Revivalists, Bodley and Garner. Working in such a distinguished practice brought Bidlake into contact with the best architects, artists and designers of the day: G.F. Bodley had been a pupil of Sir George Gilbert Scott, was a friend of William Morris and closely associated with the Pre-Raphaelites.

4. 283x218mm. Front pastedown has Bidlake's signature. 75 leaves with 145 drawings, sketches and architectural studies of French churches, cathedrals including Beauvais, Louviers, Evreux, Lisieux and Notre Dame at Grand-Andely. These are dated 1920 and 1921. In addition there are two nude studies (1913/14) and a drawing of a car and a horse-drawn carriage.

5. 228x178mm. Front pastedown is inscribed "W.H.Bidlake, Vespers, Wadhurst, Sussex". 57 leaves with 64 drawings and sketches dated from September 6 1930 to September 11 1933. The images are all of places in England and include the Cotswolds, Sussex and some fine studies of Ely Cathedral. There are also numerous landscapes which show another side of Bidlake's skill as an artist.

6. 228x178mm. Front pastedown inscribed W.H.Bidlake, Vespers, Wadhurst, Sussex. 56 leaves with 71 drawings dated 1933-1935. These are mostly of Sussex churches and landscapes



but there are three sketches of human figures.

7. 228x178mm. Front pastedown is inscribed W.H.Bidlake, Vespers, Wadhurst, Sussex, Angleterre. 34 leaves with 36 detailed drawings and sketches and two drawings loosely inserted. This sketchbook records a trip to France in July -October 1934 and contains drawings of churches, street-scenes and landscapes. The principal town featured is Caudebec in Normandy.

These sketchbooks date from the early and late parts of Bidlake's career and show him to be, "influenced by Ruskin and Morris...at heart a romantic idealist, whose creations were tempered by a fond attachment to past traditions". (Trevor Mitchell, ODNB). Medieval churches, cathedrals and houses lie at the heart of this collection and one is struck not just by the brilliance of the draughtsmanship but by the manner in which Bidlake absorbs the spirit of these stupendous buildings. Architectural drawings can, too easily, lapse into the merely technical but these have a lively directness and authenticity. Bidlake was an artist-architect whose interests encompassed craftwork and design which he taught at the Birmingham School of Art. As well as a running a successful



architectural practice in Birmingham, he was a director of the city's School of Architecture and was instrumental in the creation of the Birmingham Guild of Handicraft in 1890 which was one of the country's leading institutions in fostering the development of the Arts and Crafts Movement. Bidlake designed numerous houses, including two for himself, the second of which, Vespers (now Loth Lorien), was the home to which he retired. He was also a fine garden designer (he appears in Gertrude Jekyll's book on small country house gardens), ensuring, in the Arts and Crafts spirit, that the house and its landscape sit together as an organic whole. He designed ten churches firmly in the Gothic mode, unsurprising given the architectural drawings on display in these books. Bidlake was an important figure in the world of the Gothic Revival and the Arts and Crafts Movement. Like many in those worlds (one thinks of Voysey, Lethaby and Prior to whom Bidlake has been compared) he was more than just an architect. He was as his biographer notes, and these sketchbooks attest, "an accomplished artist, an active promoter of craftwork, and an influential teacher".

“The pioneer of art journalism”. A run of *The Studio*

50

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

[3439] £3,750

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

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

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

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

The first editor and the man who set the tone and direction of the magazine was Joseph Gleeson White (1851-1898). The son of a bookseller, White had deep and broad interests in art, literature and music. He was a practising designer and

graphic artist, and an active member of the Art Workers' Guild and has been described as “one of the men who made the artistic and literary life of London” in the 1890s.

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

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



were fortunate in finding an artist who immediately mastered the photomechanical halftone technique. This was Aubrey Beardsley who provided the first cover and was the subject of an illustrated feature in the first issue. *The Studio* brought Beardsley to a wide audience and effectively launched his short but brilliant career.

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

British Arts and Crafts in Paris on the eve of the First World War

51

CRANE, Walter et al. *Arts Decoratifs de Grande-Bretagne et d'Irlande*. Exposition organisée par le Gouvernement Britannique. Palais du Louvre, Pavillon de Marsan. Avril-Octobre 1914. Letchworth: Printed by the Arden Press for the Stationery Office. [1914]

[4136] £575

First (and only) edition. Text in French. 253x193mm. pp. cxc, 168, [2]. 58 leaves of plates with 165 photographs of exhibits. Bound in blue cloth, bevelled edges to boards, title and coat of arms of the United Kingdom Government stamped in gilt to upper cover, title in gilt to spine. Some very slight rubbing to joints and a mark to lower cover but otherwise, near fine. Internally very good but with some slight foxing to the edges, the plates are particularly clean and fresh. Bound in after the preliminary matter is a black leaf pasted onto which is a postcard size reproduction of the poster for the Exposition designed by Walter Crane and Graily Hewitt. Often in poor condition, this example is near fine. Overall a very good copy of this important and rare (only two appearing in the auction records) catalogue of the exhibition organised by the British Board of Trade Exhibitions Branch and held in the Musée des Arts Decoratifs at the Palais du Louvre.

Representing something of a high point of the Arts and Crafts Movement and its perigee with Art Nouveau, this exhibition of British and Irish decorative art, feels like the end of the long nineteenth century. Most of the major figures of the Movement were on the consultative committee: Walter Crane, Selwyn Image, Lethaby, May Morris, Voysey, Christopher Whall. The book falls neatly into two parts. The first is a collection of essays on various aspects of the decorative arts in Britain and Ireland by many of the leading figures while the second part is a piece-by-piece description of the more than 1600 items in the exhibition. In the first part, Crane contributes the general introduction and a piece entitled

Book Illustration and Decoration. The book arts feature heavily with essays on printing by Emery Walker, calligraphy and illumination by Sydney Cockerell, and bookbinding by his younger brother Douglas. Metalwork and stained glass also feature, and May Morris provides an essay on embroidery. The spirit of May's father hovers over the exhibition, the catalogue opening with a large section devoted to "William Morris et ses collaborateurs". Towards the end of the exhibition the Kelmscott Press features

heavily. In between, there are sections on ceramics (featuring William de Morgan), jewellery, furniture, sculpture and hundreds of items related to book production including bookplates, illustration and bindings. The timing of this exhibition was tragic. In August, WWI broke out and the show had to be hastily dismantled with the exhibits being stored in the basements of the Louvre until after the war. The aesthetic and ethical impulses that had produced the great flowering of design in Britain over

the previous decades were collapsing. This book marks the moment before it all ended.



The first printer's manual written by an American printer for American printers

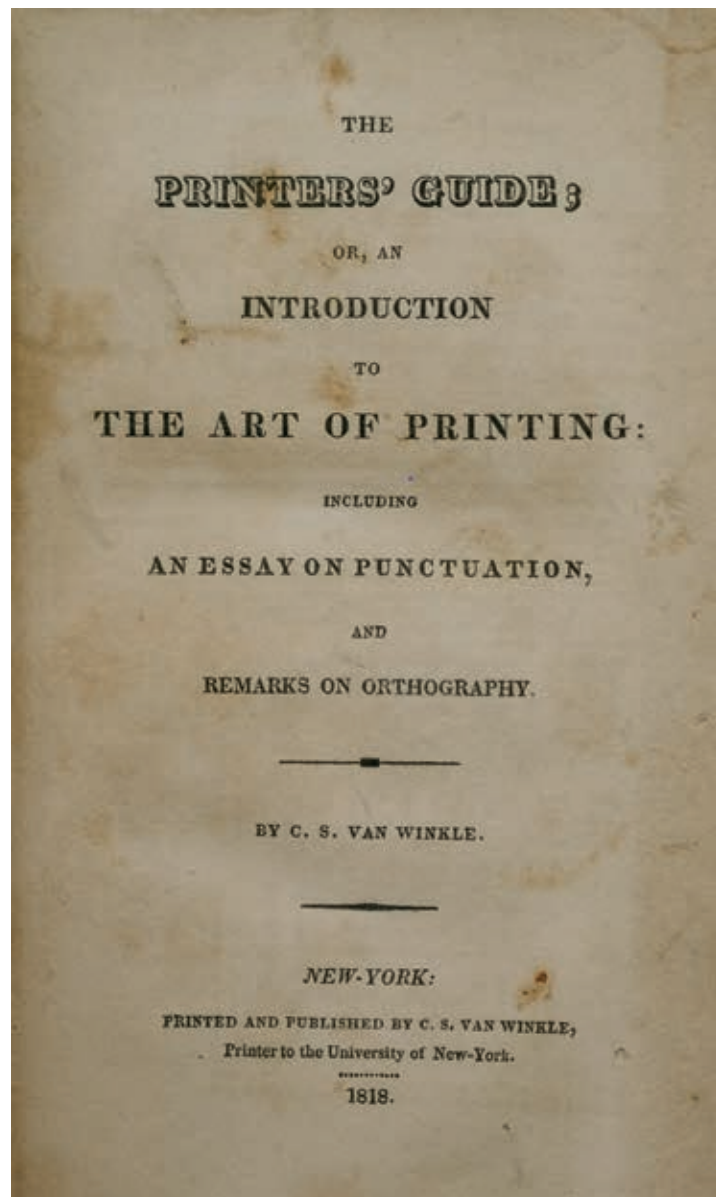
52

VAN WINKLE, C.S. *The Printers' Guide; or, an introduction to the art of printing; including An Essay on Punctuation, and Remarks on Orthography.* New-York: Printed and Published by C.S. van Winkle. 1818

[4162] £12,500

First edition. 12mo in 6s. 163x100mm. pp. xii, 13-229, [55]. Folding "Scale for Calculating Work" before title page. The last, unpaginated fifty-five pages are "A Specimen of Printing Types from the Foundry of E.White, No 11 Thames-Street, New-York" and "A Specimen of Printing Types cast at D.& G. Bruce's Foundry, Chamber Street, New-York". Recently bound in mottled tan calf, single fillet gilt border, spine with dark brown morocco label, lettered in gilt, modern endpapers. Some browning and foxing, a small marginal tear to p77 (not affecting the text) and a tiny hole to the title page but overall a very good copy of an important and rare book. The last copy to appear at auction before this one was in 1925.

The significance of van Winkle's book lies in its being the first printer's manual written by an American printer, for American printers and published in the United States. Whilst he admits his debt to Caleb Stower's *Printer's Grammar*, van Winkle explains that he was motivated to write his book by the high cost of Stower's book. He wanted to produce a useful, affordable guide for the working printer. He certainly managed to produce a detailed guide. There are sections on the importance of punctuation, the printing of Greek and Hebrew, mathematical, algebraical and geometrical signs, rubbing out ink, and printing colours with black. There is a useful section of technical terms and several pages listing the prices of printing "agreed upon by the master printers of the city of New York at a meeting held the 18th of September 1815" with prices given for master



printers and journeymen. Van Winkle also describes American presses and provides specimens from New York typefounders. Indeed, "American

printing may be said to have come of age with the publication of Van Winkle" (Rollo Silver, *The American Printer*, 1797-1825).

BODONI, Giambattista. *Manuale Tipografico*. Verona: Officina Bodoni. 1968

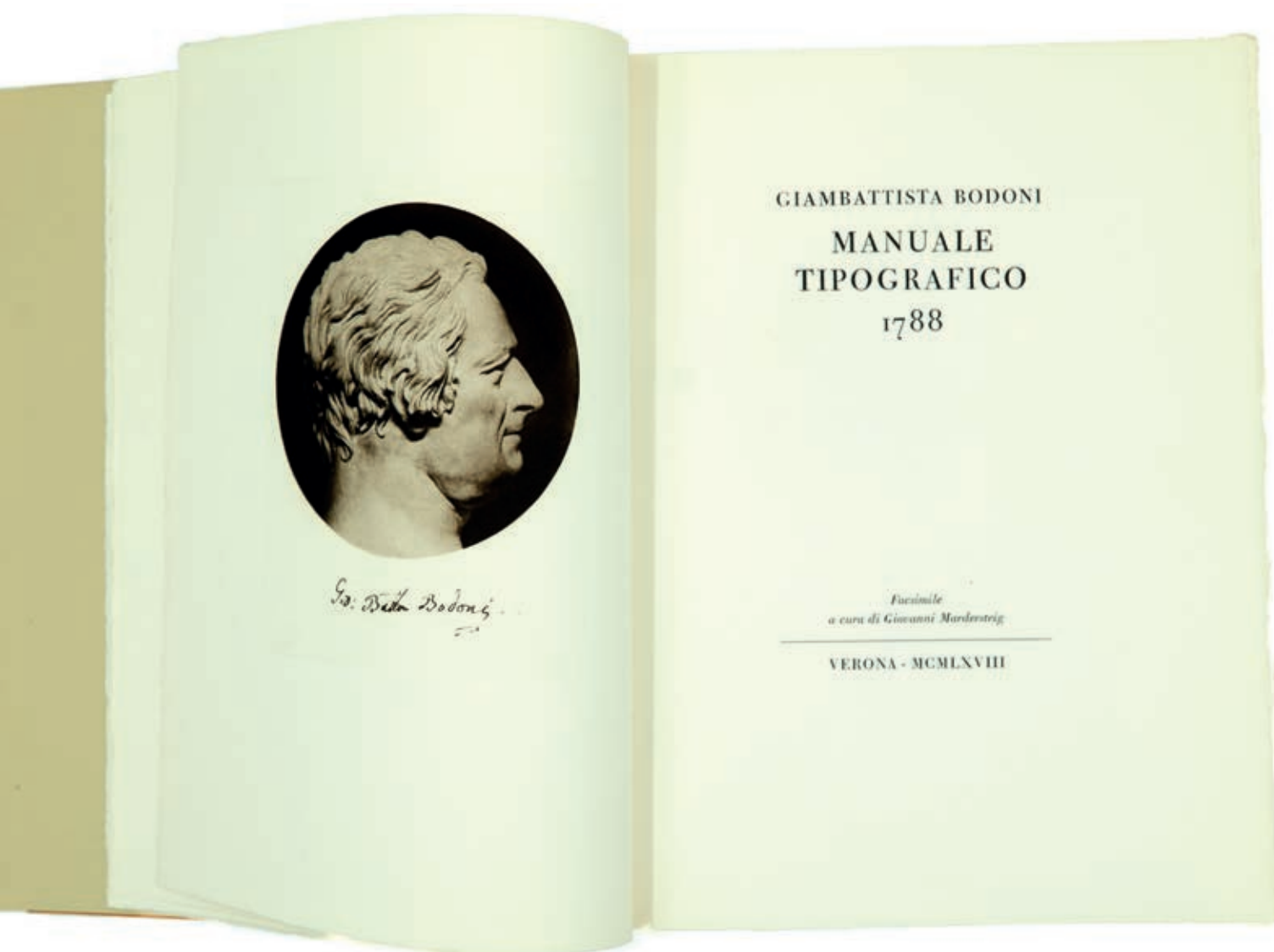
[3723] £3,750

First Bodoni edition, one of ten copies for presentation, this one with the printed presentation: "This copy has been printed for David Earl of Crawford", and with an autograph card from the printer Giovanni Mardersteig "for David from GM. Verona, September 1969" and a pencilled presentation note to the front free endpaper. A further 180 numbered copies were also issued. Folio, 310x225mm. pp. xxx-

viii, 155 leaves of upright Roman and Italic typefaces and 28 leaves of Greek; xli-iii index, colophon. Original brown paper-covered boards, printed paper label to spine, original dust-jacket, housed in a custom green cloth slip-case. A fine copy.

This is a facsimile of Bodoni's 1788 *Manuale Tipografico*, a celebrated collection of roman and italic typefaces by the

great Italian printer. Of the 1788 original, around 150 copies were printed and, with many kept in printing houses as type specimen books, few have survived. David Lindsay, 28th Earl of Crawford and 11th Earl of Balcarres (1900-1975), served as chairman of the National Trust from 1945 to 1965, alongside serving as trustee of the Tate and National Galleries, the British Museum, and the National Library of Scotland.



John Carter's copy, inscribed by Percy Muir and annotated by Carter.

54

MUIR, Percy. *Minding my own business*. London: Chatto and Windus. 1956

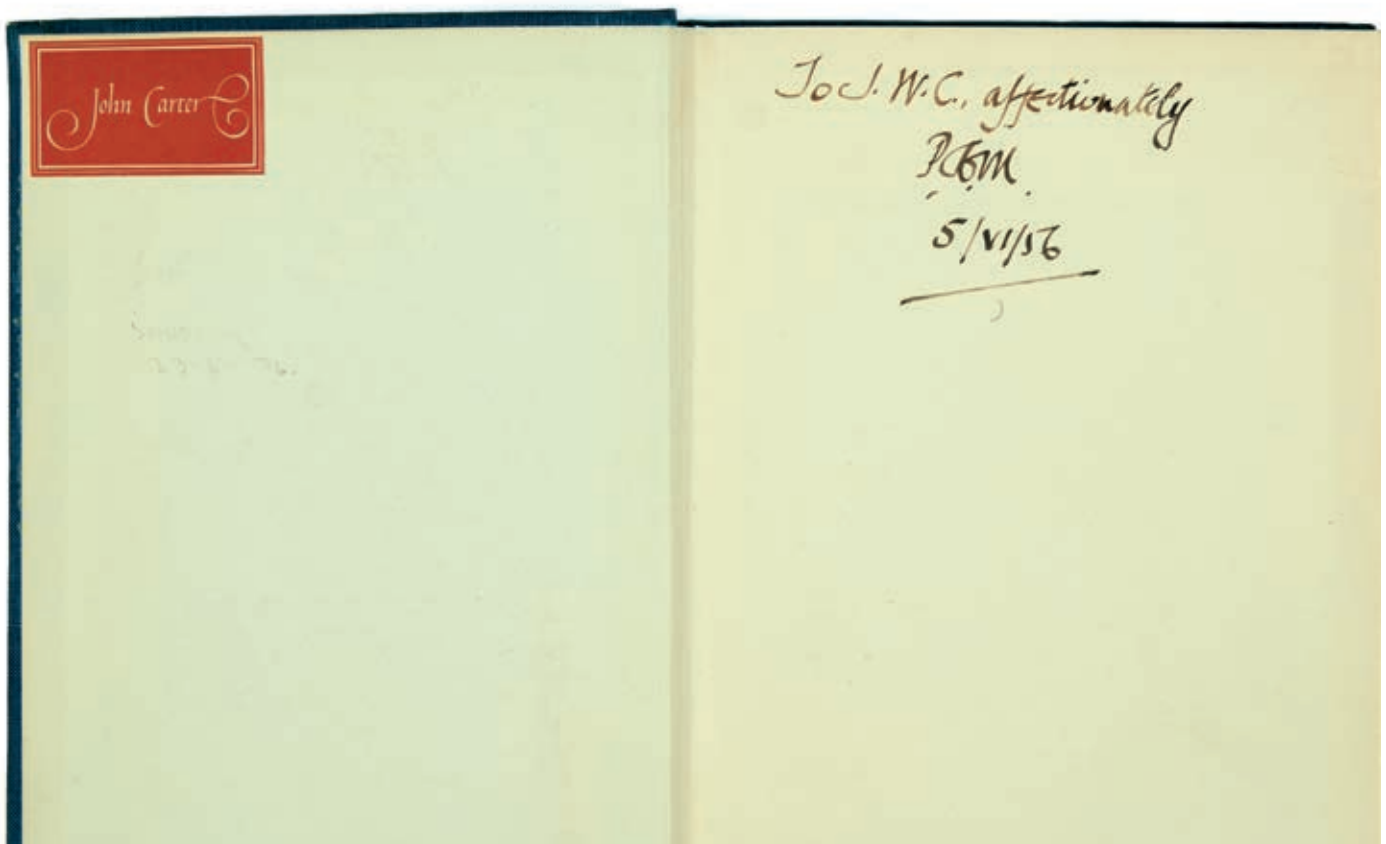
[4071] £750

First edition, inscribed on the front free endpaper: "To J.W.C. affectionately P.H.M. 5/VI/56". 8vo. 215x138mm. pp. [8], 224. Seven photographs. Original blue cloth, lacking dustjacket. Bottom corners a little bumped and toning to edges of boards. Internally excellent and overall a very good copy.

The book was dedicated to John Carter and, rather sweetly, he has noted, on the front free endpaper (beneath Muir's

inscription) "one of only two books ever dedicated to me. 1961". Carter's book label (designed by Reynolds Stone) is on the front pastedown and his annotations, marks and corrections are scattered at various points in the text, most heavily in the parts dealing with the T.J.Wise forgeries. Loosely inserted is a five-page typescript of Carter's article "Percy Muir at Eighty" published in the Winter 1974 issue of *The Book Collector*. There is also a typed bibliog-

raphy of Muir's writings taken from his British Museum entry. In the article, John Carter described Percy Muir as "one of my oldest friends" and of course they worked closely together at *The Book Collector* and on PMM. Muir's gift of his book to Carter is a charming testimony to the personal and professional friendship of two of the great bookmen of the twentieth century.



A spectacular and rare Sedgley “mosaic” binding on a monumental Bible

55

HOLY BIBLE. The Holy Bible containing the Old Testament and the New Newly Translated out of the Original Tongues And with the Former Translations diligently Compared and Revised. By his Majesties Special Command. Appointed to be read in churches.

London: Printed by Charles Bill and the Executrix of Thomas Newcomb deceas'd. 1701

[3963] £37,500

Folio. 503x320mm, pp. [14], 1456, [15pp Index, 1bl, 3pp. Table of Scripture-measures, weights and coins, 1bl]. Illustrated title page engraved by John Sturt and separate letterpress title page for the New Testament. Historiated initials. Ruled in red. Some slight marking and spotting and the occasional smudging of the red ink (not affecting text) but overall very good internally.

In a stunning contemporary mosaic binding by Thomas Sedgley. Red morocco decorated in a lavish mosaic style. Both covers densely decorated with red, green and black morocco onlays forming strapwork designs filled with a profusion of gilt tools and rolls, including leaf sprays, fleurons, seedheads, grotesque face tool, tulip, carnation, and sunflower tools and Tudor roses. Some of the leaf and petal motifs are further decorated with white and coloured onlays. The edges of the boards are decorated with a seedhead roll, turn-ins with pelmet roll and triple fillets. Spine with eight raised bands decorated in gilt with compartments decorated with onlays forming strapwork. Dutch gilt pink endpapers with foliate design, all edges gilt. Recent repairs to head and foot of spine and to

joints. Wear to some of the gilt tooling but this does not affect the overall impact made by this stupendous binding.

That this is the work of the Oxford binder Thomas Sedgley (1684-1761), is clear from the “coloured interlacing strapwork and unusual leaf tools” noted by H.M.Nixon as common to a small group of mosaic bindings securely attributed to Sedgley (see number 59 in *Five Centuries of English Bookbinding*). Nixon includes among these mosaic bindings a spectacular 1715 *Book of Common Prayer* at All Souls which has much in common with this Bible and which is illustrated (plate vi) in John P. Chalmers’s 1977 article for *The Book Collector* (pp.353-370).

Among the distinctive Sedglean tools found on our binding is what Chalmers describes as “a pair of curled feathers” (see tool 3 in the illustrations to his essay). This is also found on a copy of Justinian’s *Institutiones sive Elementa* which featured in Bayntun’s e-catalogue 7 of 2014 (item 13). Other tools noted by Chalmers include the attractive “wheel of six leaves revolving around its centre” (19) as well as tulip, rose and other flower motifs. And the edges of

the boards are decorated with a charming roll listed as number 25 by Chalmers who notes that this roll is also found on the work of Thomas’s father Richard Sedgley.

But perhaps the most telling detail is the tiny gargoyle face (illustration number 45 in Chalmers’s article). This ‘grotesque’ tool is hard to find and so maybe it is a private joke aimed at a colleague or a client. In any case, it adds an amusing touch to an otherwise serious and weighty piece of work.

Textually, this is an interesting edition, being the first English Bible to use the BC/AD dating system with the Nativity taken as year zero. It also contains a note on Jewish weights and measures compiled by Richard Cumberland (1631-1718), Bishop of Peterborough, whose essay on the subject, dedicated to his friend Samuel Pepys as President of the Royal Society, appeared in 1686. This is gorgeous book, beautifully printed, with a ground-breaking text and in a spectacular and spectacularly rare mosaic binding.

Herbert, 868. ESTC: T90369. 9 copies in UK, 1 in US.



A rare Wotton binding with the coat of arms supralibros

56

GIOVIO, Paolo Vitae duodecim Vicecomitum Mediolani Principum Lutetia [Paris]: Ex officina Rob. Stephani [Robert Estienne]. 1549

[4112] £17,500

First edition. 4to. 214x145mm. pp. 199, [1bl]. Ten woodcut portraits making this one of only five illustrated books by Robert Estienne. Beautifully bound for Thomas Wotton in contemporary calf with elaborate gilt and dark brown strapwork with tendrils and leaf motifs in gilt and dark brown inlays. At the centre of both covers is a cartouche framing Thomas Wotton's coat of arms. Rebacked in the late nineteenth- or early twentieth-century with five raised bands, compartments with gilt flower motif, second compartment with morocco label lettered in gilt. All edges gilt, marbled endpapers, front pastedown has the bookplate of Hagley Hall. Housed in a brick-red morocco slipcase. In excellent condition but with a couple of tiny holes and a small mark on the upper cover and a small worm track on the lower cover. Internally very good, a little soiled in places and with the upper margin trimmed.

All bindings made for Thomas Wotton are rare (it is thought that only about 140 survive) and those bearing his coat of arms rather than his name and the Grolieresque "et amicorum" at the centre of each cover are especially so. However, a "Wotton Binding", with its dark brown geometric strapwork, flowing, curvilinear gilt decoration and relatively limited range of tools is so distinctive that it can be identified even without his name or coat of arms. H.M.Nixon identified three groups of Wotton Bindings. The first set date to the 1540s when Wotton first spent time in Paris. This binder "A" ceased business at the end of that decade. Wotton was in Paris again in 1549, 1551 and 1552 and during these visits gave his books to two binders. There is a high degree of similarity between the work done

by these binders "B" and "C" over this three year period. However our binding, bearing the coat of arms with no lettering is almost certainly from group "B". The strapwork shares features from all three Wotton binders but the distinctive leaf motifs on our binding are also found on Eusebius Pamphili's *Opera* at Wormsley which has been dated to 1551 and ours fits with that date.

Paolo Giovio's *Life of the Visconti family, the Dukes of Milan* forms part of his series of *Vitae virorum illustrium* published between 1549 and 1557, this volume being the first part. This first edition is perhaps best known now for its splendid woodcut portraits, each signed with a Cross of Lorraine and made from the portraits on the original manuscript in the BNF.



Charles Capé: An exquisite binding with a gift inscription from the binder

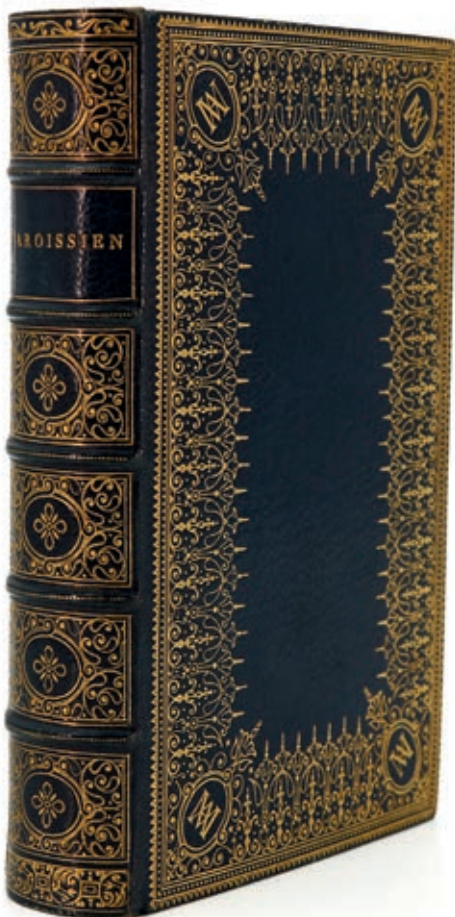
57

[ROMAN CATHOLIC CHURCH]. *Paroissien Romain contenant les offices de tous les Dimanches et des principales Fêtes de l'année en Latin et en Français extrait de Breviaire et du missel de Rome augmenté du Commun des Saints approuvé par Monseigneur l'Archevêque de Paris.*
Paris: Morizot, Libraire-Editeur. n.d. [1860s]

[3957] £1,750

Small 8vo. 140x90mm. pp. [iv], 668. Chromolithography frontispiece and twelve engraved plates. Beautifully bound by Charles Francois Capé in blue morocco, lavishly decorated in gilt with the monogram "A.M." at each corner of the covers, spine with five raised bands, compartments richly decorated and second compartment lettered in gilt, cream silk endpapers,

all edges gilt. On front free endpaper is stamped in gilt "M.J.F. 27 Juin 1861". The following leaf has the inscription "A Madlle (i.e. mademoiselle). Marie Fontaine, Souvenir de relieur, Capé 31 December 1859". Bound in before the title page is an exquisite Gothic Revival illuminated manuscript on vellum recording the marriage of Marie Rose Jean-Fontaine to Ludovic Haverna on 11 May 1869. This is written in red and black with decoration drawn in blue and red highlights in thickly applied gold leaf. A gorgeous little prayer book and missal in immaculate condition.



Capé (1806-1867) began his working life as a porter at the Louvre while learning the art of bookbinding in the museum library. In 1848, he established his bindery in Rue Dauphine where he carried out for work for distinguished clients as well as

building his own fine book collection. This charming work was clearly done for friends given the warm inscription. And the insertion of the beautiful illuminated leaf shows that the book was, unsurprisingly, much treasured by Marie Fontaine throughout her life.

Gold and Glass by Henri Mercher 58

GOLMANN, Stephane. *Ballades et Chansons de Gestes (Ballads and Tales)* by Stephane Golmann followed by a note on Skiffle Music. [3945] £4,000
London: Privately published. 1959

One of five copies privately published “for the pleasure of Felix, Jean, Michael, Felicia, Stéphane”. 187x125mm. pp. 71 [1bl] with five blank leaves at the beginning and end. Bound by Henri Mercher in 1960, signed to foot of front pastedown. Boards are made of gold inlayed Plexiglas, the gold spelling out “Jean”. Black morocco spine lettered in gilt. With the original slipcase. A striking binding in immaculate condition and an excellent example of Mercher’s innovative design and technique in which he used unorthodox materials. Henri Mercher (1912-1976) trained with Robert Bonfils at the École Estienne. Mercher said that he was one of the worst students but on the evidence of this stylish, minimalist work this seems unlikely.

Presumably Stephane Golmann had the other four copies of this work bound in a similar fashion but we have found no record of them. Golmann was a fascinating figure: a singer songwriter in the French chanson tradition (the works in this book were recorded in 1966), he also led a shadowy double life working for the British Foreign Office and the United Nations before disappearing for a few years when, it was rumoured, he lived as a tramp. Cool bloke with an eye for a cool binding.



An original illustration by Dorothy Smyth for a Chivers of Bath binding

59

SMYTH, Dorothy Carleton. *Jane Eyre*. "A tall steed, & on its back a rider". A signed original painting designed as an illustration for *Jane Eyre*. Undated.

[4119] £650



Watercolour and gouache on paper. 127x75mm (sheet, 211x139mm). Below the painting the title is inscribed in pencil, with the artist's signature at the bottom right margin. A note at the foot of the sheet reads "for vellucent binding by Cedric Chivers of Bath". Dorothy

Carleton Smyth worked very closely with Chivers, providing many designs for his vellucent bindings. However, we have been unable to trace a copy of *Jane Eyre* with this illustration on the cover so it seems that it was never done. A shame as it would have been stunning.

Dorothy Carleton Smyth (1880-1933) was born in Scotland but educated in Manchester when her father moved there for business. At the Manchester School of Art, she was taught by Walter Crane from whom she absorbed the principles of the Arts and Crafts Movement. It was also under Crane's influence that Smyth learnt that book design and illustration was, and should be considered, a serious art form. Towards the end of the 1890s, Smyth began working for Cedric Chivers producing illustrations for *The Jungle Book* and designing the superb covers for Chivers's edition of Tennyson with their late Victorian mix of medievalism and sinuous Beardsleyesque proto-art nouveau. Around this time, she returned to Scotland to complete her studies at the Glasgow School of Art. Her practice expanded greatly as she began working on stage and costume design and for ten years she toured with theatre companies producing designs for plays, operas, pageants and festivals. She also set up an educational project with her sister Olive (also an artist) with the splendid (and rather modern sounding) name of "Sister Studios". In 1914, she took up a teaching post at the Glasgow School of Art. In 1917, the Director of the School said this of her: "Miss Smyth is a living force contained in a human body...Her instincts are unerring, her taste pure and refined and her feelings shrink from every form of ill considered art". She managed to combine teaching with her art practice, in particular book illustration and it seems probable that this "Jane Eyre" with its bold outlines and rich, deep colour, dates from this period. On 9th February 1933, she was offered the Directorship of the Glasgow School of Art but tragically, she suffered a brain haemorrhage a week later, died and never took up the post.

Jacynth Parsons: an original watercolour and two illustrated books

60

PARSONS, Jacynth. Original watercolour "The deep, dark quiet woods". 1932 190x133mm (framed). Signed by Parsons and dated 1932. Inscribed at the bottom margin "For Gladys Mackenzie-Forbes – With affectionate remembrances from Jacynth Parsons."

[4134] £2,000

This charming painting is untitled but the image was used as the cover illustration and frontispiece of Gladys Mackenzie Forbes's *The Enchanted Forest, a collection of Pen Pictures of the New Forest* (see below). The image shows a heavily wooded scene with a nymph sitting against a tree, her head and a beady eye turned towards to viewer. A squirrel sits above her and an owl swoops overhead. In excellent condition in a simple metal frame.

Sold with:

MACKENZIE FORBES, Gladys. *The Enchanted Forest*. Bournemouth: W.Mate & Sons. n.d. c1932.

First edition. 180x118mm. pp.68. Inscribed "with much love from Gladys". Illustrated by Jacynth Parsons with 16 woodcuts. Original green cloth lettered in gilt to upper cover. Original illustrated dustjacket (as described above). Dust jacket (protected by a plastic cover) has a tear to foot of spine with loss of 5cm and some small tears to top edge. Internally in very good condition. It is difficult to say with certainty whether Gladys Mackenzie Forbes gave this copy to Jacynth Parsons but it is possible, so making this exchange of book and painting a mark of a close working relationship and a touching recognition of each other's talents.



Also sold with:

Ann's Book. Illustrated by Jacynth Parsons. The Poems by Karl Parsons. London: The Medici Society. 1929

First edition. 8vo. 222x140mm. pp. viii, 48, [6]. Original green cloth, original illustrated dust jacket, protected by a plastic cover. Corners and head and foot of spine of dust jacket are chipped, upper cover slightly marked in places and there is a closed tear to the bottom edge but otherwise in very good condition given the jacket is often missing or beyond repair. Internally near fine. A lovely copy of an utterly charming father and daughter collaboration.

Jacynth Parsons (1911-1992) was an extraordinarily gifted illustrator from an early age. She exhibited her work at the Medici Society in London when she was sixteen, having, the year before produced a set of illustrations for Blake's *Songs of Innocence*. Her father Karl, the Arts and Crafts stained glass designer and, as we can see, part-time poet, strongly encouraged his talented daughter. Jacynth had a long career, working with a wide range of authors for whom she produced highly distinctive, atmospheric illustrations mixing nature, whimsy and fantasy. She was also reputed to have been an influence on Balthus.

Editio princeps of Tacuini Sanitatis 61

ELIMITHAR, Elluchasem. [Ibn Butlan]. Tacuini sanitatis Elluchasem Elimithar. Medici de Baldath, De sex Rebus non naturalibus, earum naturis, operationibus, & rectificationibus, publico omnium usui, conseruandæ sanitatis, recens exarati. Albengnefit De virtutibus Medicinarum, & ciborum. Iac. Alkindus de rerum gradibus. Argentorati [Strasbourg]: apud Joannem Schottum. 1531

[4070] £45,000

Editio princeps of *Tacuini Sanitatis*. 282x192mm. pp. 163, [7 index], [2bl]. Text in Latin, title page printed in red and black and the tables themselves printed in red. Illustrated by Hans Weiditz with 280 charming woodcuts at the foot of forty pages (the rectos of D2-K5) – seven illustrations for the seven subjects discussed on that page. Vellum covered boards, somewhat soiled and marked, and a little warped. Front pastedown has the book label of Estelle Doheny (this copy brought \$21,150 at the Doheny sale in 2001). Library stamp on verso of title page “Ex Bibliotheca Universitatis Heidelbergensis”. Internally very good, lightly browned and with some underlining and seventeenth-century marginal annotations and manicules. An excellent copy, with a nice provenance, of the first printed edition of this important medieval work on health issued with two other works related works. The first of these, *de virtutibus Medicinarum et Ciborum* by Ibn Wafid or Albengnefit (999-1075), a native of Toledo, one of Spain’s finest physicians and a pioneer of the use of diet and simple botanical remedies, borrows from classical Greek as well as earlier Arabic medicinal theories. The final work is *de rerum gradibus* by Jacobus Alkindus (Al-Kindi, d.873), which marked a significant development of the science of pharmacology.

Tacuini Sanitatis is the Latin translation of the Taqwim al-Sihhah by the eleventh-century Iraqi physician Ibn Butlan. As the author says in the heading to his preface, the book is about “the six things which are necessary for every man in the daily preservation of his health. The first is the treatment of air, which concerns the heart. The second is the right use of foods and drinks. The third is the correct use of movement and rest. The fourth is the

problem of prohibiting excessive wakefulness. The fifth is the correct use of elimination and retention of humours. The sixth is the regulating of the person by moderating joy, anger, fear, and distress”. “Taqwim” translates as “survey in tables” and the Arabic manuscripts are set out in regular squares. Printed vertically on the left are the names of various medicines, foods, cures and healthy practices, with instructions on how to apply them set out in rows to the right. This neat set of “tables” is retained here with the detailed text on the facing page.

It is the wonderful woodcuts, all related to the text, to designs by Hans (Jean) Weiditz that most capture our imagination. Among the subjects are varieties of foods, including selections of fruits, nuts, vegetables and animals in their living state (pretty pictures of chickens, rabbits and

lambs) and their deceased, chopped up state. Other woodcuts show herbs and plants used in medicine, jars of wine, and examples of areas of life where medicine might come in handy such as constipation and vomiting (graphically illustrated) and coitus (rather less graphically illustrated). Entertaining scenes of everyday life show what is needed for good physical and mental health including rest, exercise, fresh air, hunting, purges and the occasional rub-down. Weiditz also designed the superbly realistic woodcuts for the *Herbarum vivae eicones* also published in the early 1530s and was part of a circle which included Durer and Holbein, but he is perhaps best known today for his amusing caricatures and scenes of everyday life. His illustrations certainly breathe a wonderful freshness into this surprisingly modern, holistic and organic approach to medicine.



An extraordinary seventeenth century scientific manuscript and a sighting of Newton's comet

62

[STICKERS, Franciscus]. *Physica*. [Leuven]: n.p. 1670

[4088] £25,000

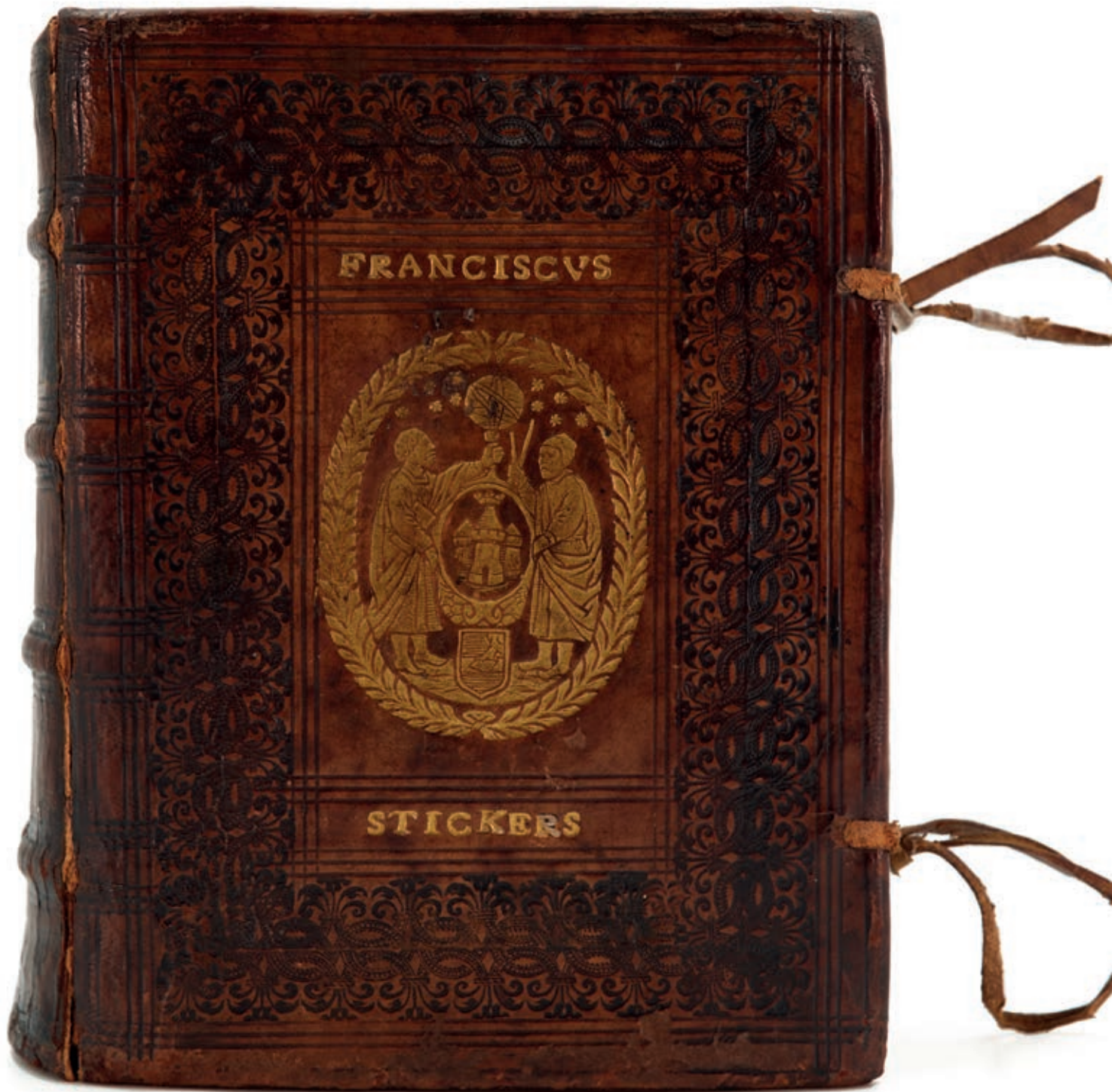


A manuscript book containing detailed and extensive notes on a wide range of scientific subjects. 200x155mm. 494 leaves. 34 engraved plates. Text in Latin. The chapter headings are beautifully calligraphed and there are some attractive little drawings in the margins. Bound in contemporary full calf, upper and lower covers with a single fillet border in blind framing a blind triple fillet which then frames a lavishly tooled border with interwoven semicircles and floral motifs in blind. At the centre of each cover is a gilt supralibros with two men, one holding an armillary sphere and the other a pair of compasses. Above them are stars and between them a cartouche inside which is a triple-towered castle surmounted by a crown (this motif is repeated in the compartments of the spine save for the second which has a black morocco label lettered in gilt "Physica"). Beneath this is a shield with a hand holding a book and reaching down through the clouds. This is the coat of arms of the Old University of Leuven. The figures with the armillary

sphere and compass are clearly a reference to Mercator, the maker of globes, spheres and other scientific instruments as well as being the finest map maker of his time. On the upper cover is stamped in gilt "Franciscus Stickers" and on the lower, "Bredanus Anno 1670". One of the preliminary blank leaves has the ownership inscription "Franciscus Stickers". Stickers was from a family in Breda in the Netherlands. Born in 1649, he would have been a student in 1670 (at Leuven, hence the university's coat of arms). In 1674, Stickers is recorded as being a lawyer in Breda and marrying Josina Maria van Beeck. He died in 1700, clearly a figure of some substance as the frontispiece engraving of this book has the inscription (dated 1813) "Ex Libris Nob. Dni Franciscii Stickers adeptus est J.A.Cornelissen". Some rubbing to extremities, joints a little cracked. Recent minor repairs to spine. Leather ties. A little damp-staining and some toning to edges but overall in very good condition throughout.

This significant manuscript book running to almost 1000 pages, provides a valuable and fascinating insight into the teaching of science in the oldest university in the Netherlands in the latter part of the seventeenth century. Stickers' notes begin with the title "De Physica et Obiecto eius" and proceed to a detailed investigation into the nature and types of causality. "Libre de Anima" (Books concerning the soul) contains notes on "Life and Death" and "the circulation of the blood". There are various sections dealing with the senses (smell is accompanied by a hand-drawn bunch of flowers), expanded to

included notes on related matters such as sleep, tiredness and freedom. Later on in the book, a discussion of the senses takes a more explicitly scientific path with a section on the eye (with a diagram and the initial "O" of "Oculo" framing a hand-drawn eye) and notes on colour and light. Some subjects are dealt with more than once suggesting a developing programme of study appropriate to university education. Significantly, there are two sections headed "Tractatus de Sphaera", the second illustrated with an armillary sphere, engraved by Michael Haye. The notes in these chapters develop into detailed study of planetary motion, astronomy, the stars, lunar science, eclipses of the sun and moon and the zodiac. The astronomical systems of Ptolemy, Copernicus and Tycho Brahe are covered and there is a section on comets with a later note (also in Stickers' hand) recording how "vidi" (I saw) the Great Comet of 1680 (Kirch's or Newton's Comet) and accompanied by a drawing of the phenomenon. There are



notes on forms of mutation and change dealing with corruption, putrefaction and mixture. Taken all together, these notes, legibly although minutely written, offer a rare chance to study early modern scientific education through the eyes of a clearly talented student at a university with a link to the one of the great scientists of the previous century. An additional attraction

are the decorative calligraphy, the handful of marginal drawings, and the illustrations including engravings of the senses by David Teniers the Younger, scientific diagrams (particularly relating to the sections on astronomy). Some of these engravings may have been produced for insertion into books of lecture notes such as this and a number are rather amusing:

opposite the notes titled "De Fortuna" is an image of a hand reaching out the sky and casting dice on a table, and with the notes "De Nutritione" is a print of a flock of sheep nibbling on leaves. It is nice to find the occasional light touch in a work of such serious and extensive learning.

An important work of seventeenth century science with a fascinating provenance

63

SHERBURNE, Edward. *The Sphere of Marcus Manilius made an English Poem: with Annotations and an Astronomical Appendix*
London: Printed for Nathanael Brooke. 1675

[3887] £15,000

Folio. 415x265mm. pp. [20], 68, [2], 221, [9]. Eleven leaves of plates, six folding. With an additional engraved title page, "The sphere of M. Manilius", signed and dated: W. Hollar fecit 1673. Contemporary calf, rebacked, edges and corners repaired. Wear to boards. On the upper cover, in gilt, is stamped "Ex dono Iacobi Holliur A.M. Coll Regal Cam F. To the Mathematicall Schoole in Christs Hospital". Internally a few leaves have been repaired at the corners (without affecting the text), there are two repaired closed tears to the folding map of the Two Hemispheres and the folding map of the Sun has a tear along the central fold (no loss) and has a brown mark to the lower right corner (not affecting the image). Some foxing and toning to edges but overall a very good, complete copy of an important book in the history of early modern English science.



financial patronage". (Whipple Library, Cambridge)

Sherburne's *Sphere of Marcus Manilius* is a translation, in verse form, of the first book of Manilius's first century AD *Astronomicon*. In the long appendix Sherburne sets out a history of astronomy and "A Catalogue of the Most Eminent Astronomers, Ancient and Modern" as well as detailed observations of the Sun, the Moon, the Planets and Stars and Fiery Meteors and Comets. The book is justly celebrated for its striking plates, in particular the Two Hemispheres which is often lacking. But it "also embodies a very specific agenda significant in the history of science in late 17th-century England: to promote modern astronomy and encourage its readership to provide

This promotion of astronomy provides a connection with the gift of this book to the Mathematical School at Christ's Hospital. This Royal Mathematical School was founded in 1673 specifically to teach the mathematics and science needed for navigation. Samuel Pepys, as part of his work at the Admiralty was closely involved with the School and in 1694 Isaac Newton suggested a new syllabus which was used for a time. It is rather touching to think that this copy of *The Sphere* was used to educate generations of pupils in how to follow the sun and the moon and the stars when plotting their routes across the oceans.

ESTC: R8811



A rare and important study in non-Euclidean geometry one hundred years before Lobachevsky

64

SACCHERI, Girolamo. [Ioannes Hieronymus Saccherius]. *Euclides ab omni nævo vindicatus sive, Conatus geometricus quo stabiliuntur prima ipsa universae geometriae principia*
Mediolani: Ex Typographia Pauli Antonii Montani. 1733

[4056] £45,000

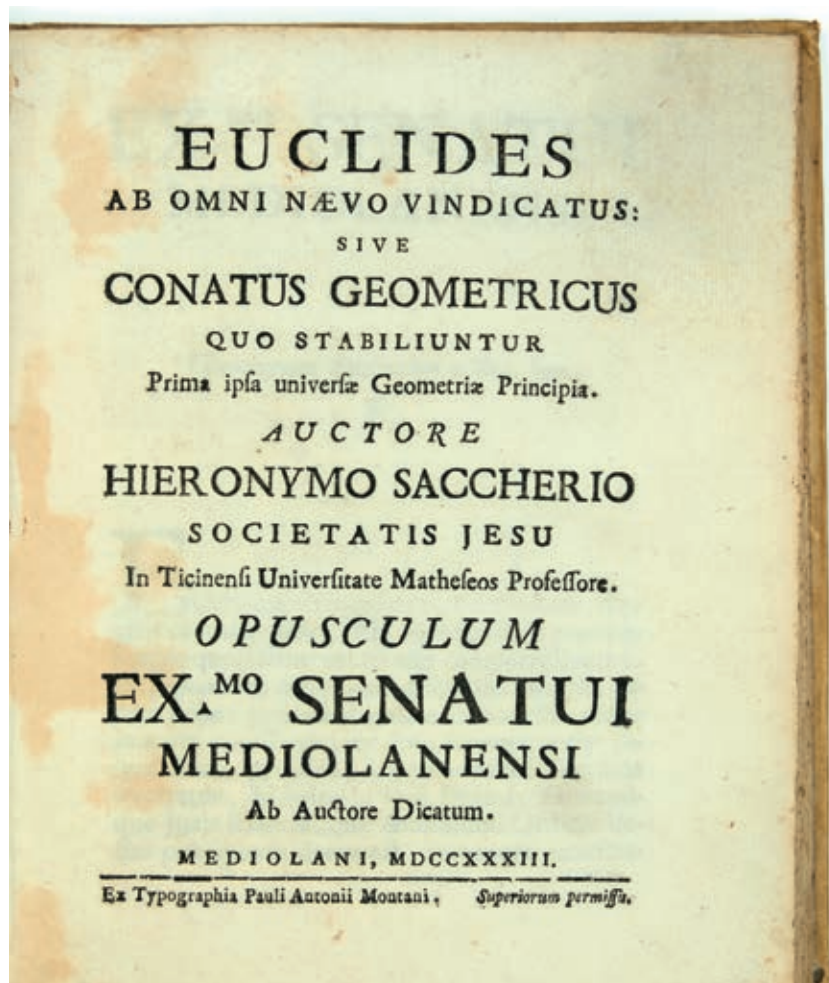
First edition. 4to. 227x175mm. pp. [XVI], 142 [2bl], 6 folding plates with 55 diagrams. Contemporary vellum, spine with four raised bands, compartments decorated with gilt flower motif. Covers a little marked and soiled. Some foxing and browning but otherwise very good internally. An excellent copy of a scarce book of which Worldcat locates only sixteen copies worldwide. We have traced only one copy at auction in 2004 where it brought £15,400

Girolamo Saccheri (1667-1733) was a Jesuit priest and one of the most influential mathematicians of his time although the significance of his revolutionary ideas was not fully appreciated until 150 years after his death. As a young man, he taught at a Jesuit college in Milan where he encountered the mathematical work of the Ceva brothers. He spent most of his life teaching philosophy, theology and mathematics at the University of Pavia. *Euclides ab omni nævo vindicatus* is Saccheri's third work on mathematics and the work for which he is best known. As he died in 1733, it is possible that he never saw it published. Although Saccheri is regarded as the father of non-Euclidean geometry, he did not set out to disprove Euclid's parallel postulate but, rather, prove it. Indeed, as the title of the book makes clear, it is an attempt to vindicate Euclid. It was in rejecting a contradiction of Euclid's second postulate (that a terminated line can be produced indefinitely) that Saccheri raised the possibility that straight lines are finite. Although he did not realise it at the time, this idea is now regarded

as the basis of elliptic and hyperbolic geometry which refutes Euclid's second and fifth postulates.

Almost exactly 100 years later Nikolai Lobachevsky and Janos Bolyai, independently of each other, published the foundational texts of non-Euclidean geometry, a term first used by their contemporary Carl Friedrich Gauss. But none of these men knew of Saccheri: as

we said, this is a rare book. It was not until another Italian mathematician, Eugenio Beltrami, published a paper in 1889 comparing Saccheri's work on Euclid's parallel postulate to that of Lobachevsky and Bolyai, that he was brought to the attention of the mathematical world. The history of non-Euclidean geometry would have to be rewritten with Saccheri taking his place as its prime mover.



The beginnings of the oldest continuously published photographic journal in the world 65

HENFREY Arthur et al. *The Journal of the Photographic Society of London containing The Transactions of the Society and a general record of photographic art and science.* London: Taylor and Francis. 1854-1860

[4159] £1,750

The first six volumes of *The Journal of the Photographic Society of London.*

Volume I. 1854. No.1, March 3 1853 - No.19, June 30 1854. 8vo. 235x150mm. pp. [2], 234, [4]. ed. Arthur Henfrey.

Volume II. 1856. No. 20, July 21 1854 - No. 39, February 21 1856. 8vo. 235x150mm. pp. [2], 230. ed. Arthur Henfrey.

Volume III. 1857. No. 40, March 21 1856 - No. 55, June 22 1857. 8vo. 253x155mm. pp. [2], 317 [1bl]. ed. The Rev. J.R. Major.

Volume IV. 1858. No. 56, July 21 1857 - No. 68, July 21 1858. 8vo. 253x155mm. pp. [2], 268. ed. William Crookes.

Volume V. 1859. No 69, August 21 1858 - No. 86 June 15 1859. 8vo. 253x155mm. pp. [2], 327 [1bl]. ed. Hugh Diamond.

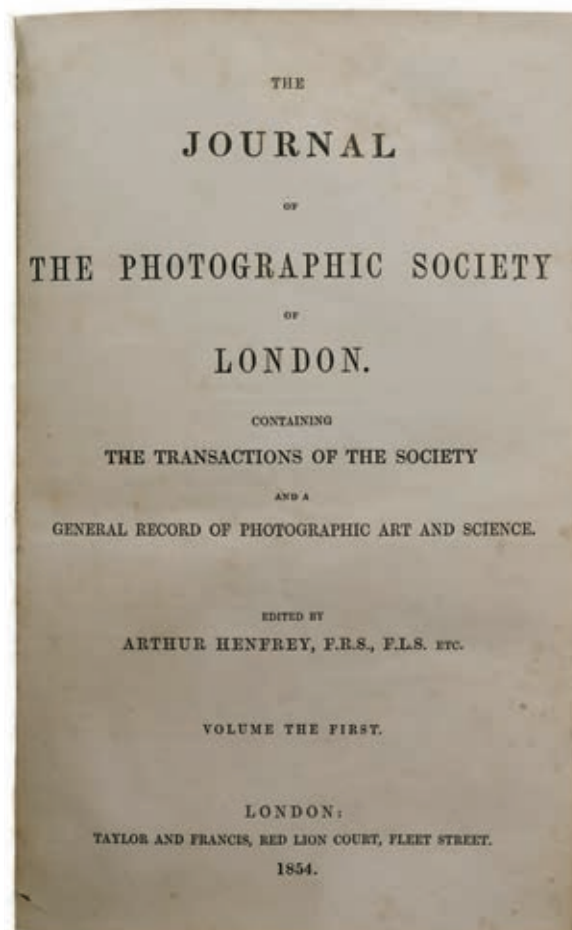
Volume VI. 1860. No 87, July 15 1859 - No. 101, September 15 1860. 8vo. 253x155mm. pp. [2], 330, (index, pp331-6 bound in at beginning rather than the end). ed. Hugh Diamond.

The first two volumes are bound in half calf, patterned paper covered boards with the remaining four in purple cloth. Spines and edges of boards faded and some of the cloth covered boards are mottled and stained in places. Internally very good with some creasing and the occasional closed tear to the margins and some tears to the top edges caused by opening the pages. Slightly foxed in places. Some pages are unopened. Illustrated throughout with diagrams and, in volume VI with two reproduced images, one showing an example of the phototype process and one showing an image produced by photozincography. Although not the first journal dedicated to photography, this magazine is still published today (as the *Journal of the Royal Photographic Society*) making it the oldest continuously published photographic journal in the world. It is rare to find such an extensive run of the first years of the journal.

The Photographic Society of London was formed in January 1853 under the chairmanship of Charles Eastlake, Henry Fox Talbot having declined the post.

At its second meeting, in February 1853, it was agreed that the Society would establish a journal and the first issue appeared on March 3 1853. Each issue carried news from the London Society

and from photographic societies around Britain, making it an important forum for developments in what was still a comparatively new science. The *Journal* also reprinted articles from foreign photography journals. The early years of the Society were dominated by a dispute over Fox Talbot's patent for his calotype process and the very early issues of the *Journal* reflect the move away from the daguerreotype and calotype towards the collodion process. It went through four different editors in its first four years but a degree of stability arrived with the editorship of Hugh Diamond beginning in 1859. Diamond was a doctor by training, specialising in psychiatry. He was keen to use photography in the treatment of mental disorders and used photographs to record the facial expressions of patients suffering from mental illness. Diamond did much to popularise photography, moving it away from its complex scientific beginnings and was described by Henry Peach Robinson as a "father figure" of photography. This wonderful journal was the platform he and many others in the history of photography used to bring the subject to a new audience.



A collection of rare and important photographic journals from the 1850s and 1860s

66

SUTTON, Thomas. *Photographic Notes. Journal of the Photographic Society of Scotland and of the Manchester Photographic Society (also published as Journal of the Birmingham Photographic Society and as Photographic Notes) London and Jersey: various. 1856-1862*

[4163] £2,750

1. *Photographic Notes. Journal of the Photographic Society of Scotland and of the Manchester Photographic Society.* Edited by Thomas Sutton. B.A. Vol. I, 1856. London: Bland and Long, 1856.

8vo. 235x150mm. pp. [2], xx, 3-280 (bound without original wrappers which were included in the pagination so it appears as though pages are absent but the volume is textually complete with all articles present).

Numbers 1-17. January 1 - December 15 1856. Nos. 1 & 2 are the second edition (the first editions appear to be vanishingly rare), with substantial amendments to the first involving the removal of some items and "devoting the space thus gained to more useful matter".

2. *Photographic Notes.* *Journal of the Birmingham Photographic Society.* Edited by Thomas Sutton. B.A. Vol. II, 1857. Jersey: Published by the Editor. 1857

8vo. 254x155mm. pp. 6, 3-470. (bound without original wrappers which were included in the pagination so it appears as though pages are absent but the volume is textually complete with all articles present). A number of gatherings are unopened.

Numbers 18-41. January 1 - December 15 1857.

3. *Photographic Notes. Journal of the Birmingham Photographic Society.* Edited by Thomas Sutton. B.A. Vol. III, 1858. Jersey: Published by the Editor. 1858.

8vo. 254x155mm. pp.308. Many gatherings unopened.

Numbers 42-65. January 1-December 15 1858.

4. *Photographic Notes. Journal of the Birmingham Photographic Society.* Edited by Thomas Sutton. B.A. Vol. IV. London: Sampson Low, Son & Co. 1859.

8vo. 254x155mm. pp. vii [ibl], 7-307, [3pp adverts]. A number of gatherings are unopened.

Numbers 66-89. January 1- December 15 1859.

5. *Photographic Notes.* Edited by Thomas Sutton. B.A. Vol. V. London: Sampson Low, Son & Co. 1860.

8vo. 254x155mm. pp. v, [vi-viii], 9-349.

Frontispiece "Specimen of photo-lithography by Mr Osborne's Process".

Numbers 90-113. January 1- December 15 1860.

6. *Photographic Notes.* Edited by Thomas Sutton. B.A. Vol. VI. London: Sampson Low, Son & Co. 1861.

8vo. 254x155mm. pp. v [i], 359.

Numbers 114-137. January 1- December 15 1861

7. *Photographic Notes.* Edited by Thomas Sutton. B.A. Vol. VII. London: Sampson Low, Son & Co. 1862

8vo. 254x155mm. pp. [4], 311.

Pinned to front free endpaper are two sheets, entitled "Practical Illustration of one of the important uses of photography". It is a photo-lithography copy of a letter.

Numbers 138-161. January 1- December 15 1862.

8. *Photographic Notes.* Edited by Thomas Sutton. B.A. Vol. VIII. London: Sampson Low, Son & Co. 1863

8vo. 254x155mm. pp. [4], 318.

Numbers 162-185. January 1- December 15 1863.

9. *Photographic Notes.* Edited by Thomas Sutton. B.A. Vol. IX. London: Sampson Low, Son & Co. 1864

8vo. 254x155mm. pp. 338. Lacking title page and index.

Numbers 186-209. January 1-December 15 1864. [continued overleaf...]

All in contemporary purple cloth, spines lettered in gilt. Fading to spine and to edges of boards. Pp. 274-81 of volume V stained, seemingly with ink or photographic chemicals. And there is some browning and the occasional foxing and some leaves are a little creased at the edges but overall these nine volumes are in very good condition throughout.

The full set of *Photographic Notes* runs to thirteen volumes. We have been able to trace only three complete sets (BL, Aberdeen University and King's College, London where Thomas Sutton taught photography). Two other institutions hold partial sets (Oxford has volumes I and II, and St Andrews the first five volumes). The first two volumes appeared at auction in 2018 bringing £1,500 but otherwise we can trace no copies at auction since 1916 when four volumes were sold. By any measure, this is a rare set.

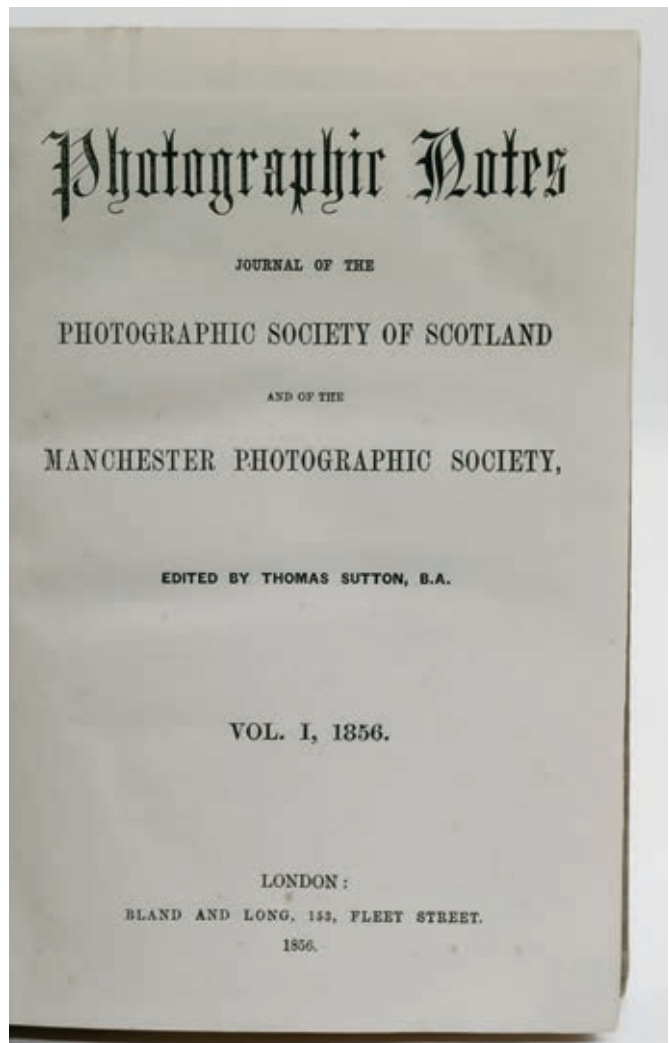
It is important too. The editor and co-founder of *Photographic Notes*, Thomas Sutton (1819-1875), was one of the pioneers of British photography. A brilliant mathematician at Cambridge, his first publications were the 1847 *Proofs of the Rules of Arithmetic* and *Elements of Statics*. He found his vocation in 1850 when he attended a series of lectures on photography. Soon after, he began to experiment with the technical side of printing and in 1855 set up a photographic company in Jersey with the inventor and photographer Louis Blanquart-Evrard. Together, at their "Establishment for Permanent Positive Printing" they produced prints from calotype negatives. In 1856, the two men founded *Photographic Notes* with Sutton as the editor. The journal became, in the words of the Robert Dingley in ODNB, "a platform for Sutton's numerous inventions and for his often belligerent criticism of colleagues".

Sutton was at the forefront of many of the developments in photography during the 1850s and 1860s. He created

the first panoramic camera with a wide-angle lens. He invented the single lens reflex camera and was the photographer for James Clerk Maxwell's 1861 colour photography demonstrations, making him the first person to take a colour photograph. And, for a short time, he taught photography at King's College, London. Sutton brings all this to bear on *Photographic Notes* which covers a huge range of subjects – in the course of the 209 numbers gathered here, one can find almost everything that the mid-nineteenth-century photographer could possibly want or need to know. The journals contain contributions by Sir David Brewster, and other leading members of the various photographic societies springing up around the country, on such subjects as the calotype process, the collodion process, fereographs, stereoscopes, negative process on albumenized paper, photogalvanography, waxed paper process, dry collodion process, oxymel process and positives in colours. Perhaps most bizarrely, Sutton also used *Photographic Notes* to publish a novel in parts called *The Photographers* (it was published in novel form in 1866 with the apt title *Unconventional*) "in which much of the plot and dialogue turns on technical aspects of camerawork, and in which the heroine is at one point trapped in a château by a degenerate marquess who wishes her to

pose for lubricious cartes-de-visite (she escapes by swimming the moat)" (ODNB).

The early volumes are, slightly confusingly, called the *Journal of the Photographic Society of Scotland and Manchester* and then ...of Birmingham. It is not immediately clear why this should be so as Sutton had no obvious connection to these places save that his journal did carry reports from many photographic societies both in Britain and abroad. But, by volume V, it was, in any case, simply called *Photographic Notes*. It is an extraordinary achievement, a mark of Victorian energy, invention and enthusiasm. Photography was a new medium and Sutton's journal, appearing twice a month, was in the vanguard.



Karl Popper's first published work 67

POPPER, Karl. *Logik der Forschung Zur Erkenntnistheorie der modernen naturwissenschaft*. Wien: Verlag von Julius Springer. 1935 [1934]

[4158] £3,750

First edition. 8vo, 218x143mm. pp. vi, 248, [2]. In the original wrappers, small tear to foot of spine and to joint with lower cover and a crease to the bottom right corner of the upper cover and the first six leaves but otherwise in very good condition throughout. Popper's *Logik der Forschung* (translated in 1959 as *The Logic of Scientific Discovery*) was published in 1934 (although given a 1935 imprint) and is regarded as one of the twentieth-century's most

important contributions to scientific and philosophical method.

Popper's argument (broadly and briefly) is that science should proceed on the basis of what is not known ("the falsification principle") rather than what is known - a deductive, not inductive process. This brief note is not (thankfully) the place for a discursive essay on the nature of Popperian applied methodology. For that you will need to read the book.



A beautifully bound large herbier 68

ANONYMOUS. *Herbier Medicinal* n.p. late 18th-early 19th century

[4076] £2,500

Folio. 440x290mm. 337 leaves with a total of 201 specimens of dried, preserved plants attached to 178 leaves with the remaining leaves blank to provide protection. The specimens are fixed with thin paper strips and accompanied by small handwritten labels giving the name of the plant in Latin and French.

Very smartly bound in green paper covered boards, decorated with a gilt panel on upper and lower covers. Red morocco label to spine, lettered in gilt. Apart from a small worm track between leaves 284 and 320, the album is in excellent condition throughout and the dried plants beautifully preserved.



Beckford-Rosebery copy in a Kalthoeber Binding

69

GERARDE, John. *The Herball or Generall Historie of Plantes*. Gathered by John Gerarde of London Master in Chirurgerie. Very much Enlarged and Amended by Thomas Johnson, Citizen and Apothecarye of London. London: Printed by Adam Islip, Joice Norton and Richard Whitakers. 1636

[3925] £6,750

Third edition. Folio. 340x225mm. pp. [40], 30, 29-30, 29-402, 373-1630, [48]. [72]. Illustrated throughout with woodcuts. Engraved title page by John Payne. Bound by C. Kalthoeber (label on verso of front free endpaper) in "russia extra" with a border of continuous "drawer-handle" design in blind. Inside this is a gilt double fillet enclosing a further, smaller "drawer-handle" design. At the corners of the outer border are the Beckford and Hamilton crests, this book having been in the collection of William Beckford (1760-1844) who used two crests, a heron's head with a fish in its beak (the Beckford crest) and an oak tree with a saw which was the Hamilton crest, his younger daughter having married the Duke of Hamilton. Rebacked with original spine laid down. Spine decorated in gilt and blind and lettered in gilt to the second compartment. Turn-ins decorated with a Greek key pattern in gilt. All edges gilt. Front pastedown has armorial bookplate of Archibald Philip Earl of Rosebery. On the verso of the front free endpaper is a manuscript note in Rosebery's hand which reads "R. Beckford Sale. Lot 115" and the Sotheby's catalogue entry from the Beckford (Hamilton Library) sale is pasted onto the front pastedown. This copy was sold in the "Second Portion" of the Beckford Library on 11th December 1882, that part of the library not sold in 1823 (see next item) passing to the Duke of Hamilton on Beckford's death in 1844. Joints and corners strengthened and repaired. Slight bumping and rubbing to corners and some marks to lower cover



but otherwise a very good copy. Internally near fine save for an old stain on G2.

John Gerard first published his Herball in 1597 and although it was a success, it was regarded as not entirely accurate. After Gerard's death in 1612, Thomas Johnson set about revising the work. 1633 saw the first appearance of his "enlarged and amended" edition which included Plantin's much improved woodcuts. This is a particularly nice copy, bound by one of the great German emigre binders and with a superb provenance.

ESTC. S122175

The greatest book sale?

70

FONTHILL ABBEY. Entry ticket to the Fonthill Abbey sale. 1823

[4089] £950

An entry ticket to the Fonthill Abbey Sale of 1823. Printed on card. 195x125mm. The image on the ticket is of the Eastern Towers of the Abbey with the Central Tower behind framed in a mandorla around which is written "This Ticket will admit two visitors on any two days during the view and is not transferable". Surrounding this central image is a gothic pattern of quatrefoils framing a bird. The ticket was engraved by Thomas Higham after the drawing by the architect Stedman Whitwell. The ticket is signed by H. Phillips (the auctioneer responsible for the sale) and numbered 477. The named visitors are Sir J and Lady Sharip (?). Some very minor marking and soiling but otherwise in very good condition. There were three issues of tickets to the Fonthill Sale. The first, limited to one hundred, admitted only one person per ticket, the second admitted two (this is one of those) and the third, three.

The Fonthill sale is legendary. So popular that 72,000 catalogues were printed and with tickets so hot that three editions were issued. Out of money, William Beckford had, in 1822, instructed James Christie (son of the founder of the auction house) to conduct a sale of his fabulous folly, Fonthill Abbey. Intoxicated by the interest, Beckford went behind Christie's back and sold the estate to John Farquhar. The 1823 sale of the contents was therefore carried out on the instructions of the new owner with Beckford, entertainingly, buying back pieces offloaded a year earlier. With Christie out of the picture, Harry Phillips, who had left Christie's to found his own firm in 1796, took over. Unusually for an auctioneer, Phillips couldn't resist a bit of sharp practice and he bolstered the Fonthill sale by introducing items from other sellers, passing them off as Beckford's. In 1825, the central tower of Fonthill collapsed, Farquhar sold off what he could and then died six months later of apoplexy. A Gothick tale indeed.



Terror-ist literature. Horace Walpole's manuscript title page for *The Castle of Otranto*

71

WALPOLE, Horace. Autograph title page for *The Castle of Otranto*.
A Gothic Story

[4146] £12,500+VAT in UK

Single leaf, 228x175mm. Inscribed on one side only in Horace Walpole's hand. The full text is:

"The Castle of Otranto. a Gothic Story. translated by William Marshal Gent. from the original Italian of Onuphrio Muralto, Canon of St Nicholas at Otranto. ---velut egri somnia vane./ Fingentur species; tamen ut pes, & caput uni/ Reddatur forme -----Hor."

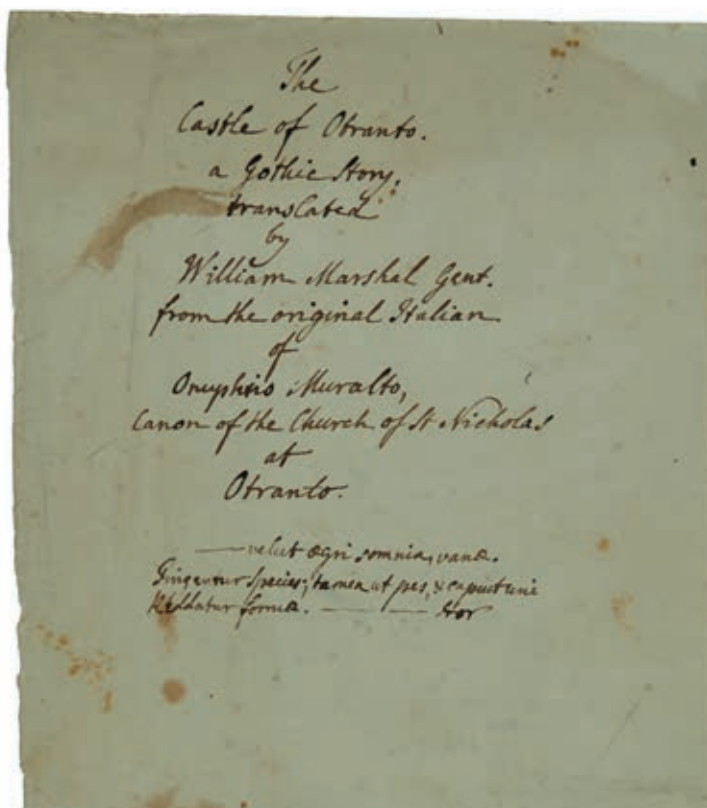
Some staining and a little creased to the edges but overall in excellent condition.

Walpole has combined the title pages of the first and second editions (both appeared in 1765). The first edition title page contains the reference to the fictitious William Marshal and Onuphrio Muralto while these are omitted from the second edition. However, it is in the second edition that Walpole first describes his story as "Gothic" and includes the (slightly misquoted) epigraph from Horace's *Ars Poetica*, in a shortened form from that written here. These lines from Horace translate as "whose idle fancies shall be shaped like a sick man's dreams, so that neither head nor foot can be assigned to a single shape" and are taken from the passage in which the poet criticises the artistic fashion for combining the body parts of different creatures in a single imaginary animal - not unlike this manuscript title page in fact. These wild imaginings would become known as grotesques and the world of the hideous chimera lies behind the entire genre of gothic fiction of which Walpole's *Castle of Otranto* is, famously, the progenitor. Later editions would include all the details as we have them on this manuscript. As the manuscript is undated, we cannot say for certain whether it was intended as a draft

for use by a publisher or if it was written out for presentation. If the latter, then the recipient would almost certainly have been Walpole's close friend Mary Berry to whom he gave and then bequeathed his large collection of manuscripts. In her diary, Mary describes visiting the Bodoni press in Parma with Walpole to check on the (slow) progress of the sixth edition being printed for Edwards the London bookseller. The Bodoni printing does not include the Horace epigraph so maybe this manuscript was not intended for that edition although it conforms to that title page in every other respect. Whatever the circumstances, it is a curious and compelling piece of Walpoleana and a unique

relic from a novel that holds an important place in the history of English literature.

The conceit of *The Castle of Otranto* is that it is based on a sixteenth century manuscript from Naples which had been discovered in the library of an ancient Catholic family in the north of England. Walpole hid behind the persona of William Marshal for fear of ridicule should his authorship be known. Encouraged by the favourable reception of the novel, Walpole dropped the mask for the second edition only to be met, after all, with a barrage of abuse, critics describing the story as absurd and dismissing it as romantic fiction. He should have kept quiet.



From the library of Frances Curren and with an introduction by Samuel Johnson

72

WILSON, Rev. T. *An Archaeological Dictionary; or, Classical Antiquities of the Jews, Greeks, and Romans, Alphabetically Arranged: containing an account of their manners, customs, diversions, ... heresies in the primitive Church, &c. &c.*

[4040] £650

London: Printed for D. Ogilvy, and J. Speare et al. 1793

The Second Edition With Considerable Additions. 8vo. 210x125mm. Unpaginated, collates [A4]-Z4, Aa4-Ll4, *A4-*Z4, Aa4-Dd4. Full tree calf with double fillet gilt border inside which is a further gilt border in a Greek key design. Spine with five raised bands, compartments decorated in gilt, maroon morocco label, lettered in gilt. Marbled endpapers, front paste-down has armorial bookplate of Matthew Wilson and the front free endpaper has the bookplate of his grand-daughter Frances Mary Richardson Curren. A little wear to extremities and joints and some fading to spine but otherwise in very good condition. Some browning but generally excellent internally. Overall a very nice copy, with an excellent provenance, of the expanded second edition dedicated to Samuel Johnson who had written to thank Wilson for the copy of the first edition. Johnson's letter is reprinted here.



The Reverend Thomas Wilson (1747-1813) was the headmaster of Clitheroe grammar school, described as “a smart little man, octavo size” (a bit like this attractive book). He sought to inspire a love of intellectual enquiry in his pupils rather than drilling facts into them. At the heart of his teaching was the classical curriculum and if this lively, pithy, well-written dictionary is anything to go by he must have been a fine schoolmaster.

As a young woman, Frances Curren inherited two fortunes and a large country

house in North Yorkshire (Eshton Hall) containing Mathew Wilson's fine and important library. She then did what all rich people should do: she collected more books. Frances's library at Eshton was regarded as one of the best in England and Curren herself, according to the great bibliographer Thomas Dibdin, the most important female collector in Europe. It is uncertain whether Frances ever suffered from the bibliomania described by Dibdin in his famous 1809 book on the subject, but we do know

that she declined an offer of marriage from Richard Heber who really was a bibliomaniac. He was probably more interested in her library than in Frances herself but as she, too, seems to have preferred the company of books, she wisely remained single. She was a generous patron and benefactor to Heber himself but most notably to the Bronte family. Curren's collection numbered about twenty thousand volumes at her death in 1861.

Dr Johnson's scarce satire on Robert Walpole in the original boards

73

PROBUS BRITANICUS [Samuel Johnson]. *Marmor Norfolciense or an Essay on an Ancient Prophetical Inscription, In Monkish Rhyme, Lately Discover'd near Lynn in Norfolk.* London: Printed for J. Brett. 1739

[4103] £4,750

Bound with: SMITH, W. *The Freemason's Pocket Companion.* London: Printed for John Torbuck. 1736. Pp. [6], 116. With engraved frontispiece.

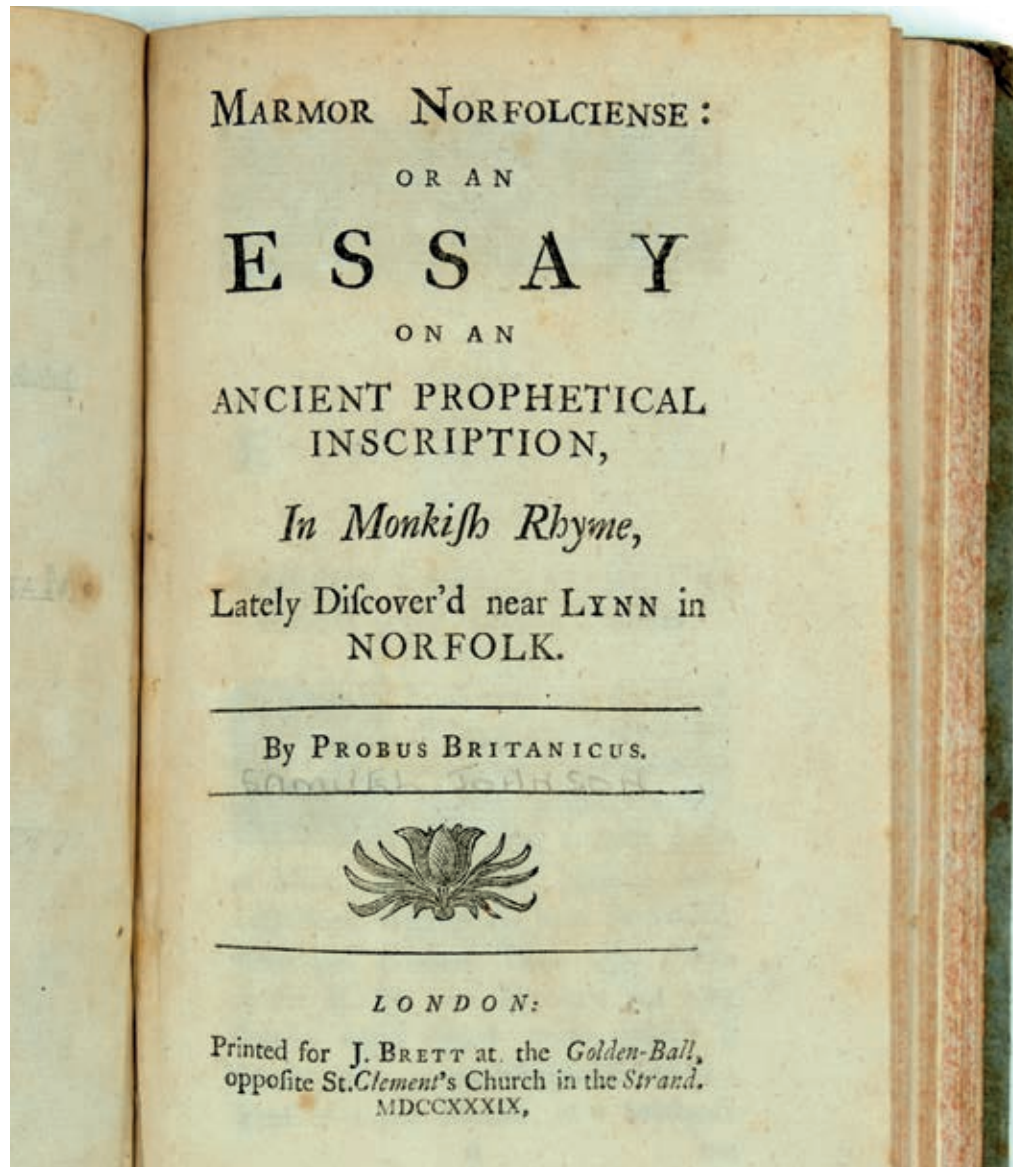
And: CLARKE, Alured. *An Essay Towards the Character of Her late Majesty Caroline, Queen Consort of Great Britain.* Second edition. London: Printed for J. and P. Knapton. 1738. Pp. [4], 46.

First Edition of *Marmor Norfolciense*. 8vo in 4s. 200x125mm. Pp. [5], 6-55, [1bl]

Three works in one volume. Original blue-grey paper covered boards, backed in tan calf, spine lettered in gilt "Tract Var". Spine a little rubbed and a tear and two small worm holes to foot of spine. Internally very good although with some staining to half-title of *Marmor Nor-*

folciense and some foxing and marking elsewhere. Front pastedown has the armorial book plate of John Ward whose initials are on the preliminary leaves of each work. Housed in a modern cloth covered box.

An excellent copy of this "exceedingly scarce" satirical attack on the Walpolean-Hannoverian hegemony. Written pseudonymously, this is one of Samuel Johnson's earliest published works. It tells of the finding of a large, antique stone (the Norfolk Marble of the title) inscribed with a cryptic



prophecy which is then decoded to reveal contemporary political truths. *Marmor Norfolciense* established Johnson as a political writer with Jacobite sympathies and a Swiftian bite. Boswell, in his *Life* (see item 75) describes the work thus:

“In this performance, he, in a feigned inscription, supposed to have been found in Norfolk, the county of Sir Robert Walpole, then the obnoxious prime minister of this country, inveighs against the Brunswick [i.e. Hannoverian] succession, and the measures of government consequent upon it. To this supposed prophecy he added a Commentary, making each expression apply to the times, with warm Anti-Hanoverian zeal.”
“This anonymous pamphlet, I believe,

did not make so much noise as was expected, and, therefore, had not a very extensive circulation. Sir John Hawkins relates that, ‘warrants were issued, and messengers employed to apprehend the authour; who, though he had forborne to subscribe his name to the pamphlet, the vigilance of those in pursuit of him had discovered;’ and we are informed, that he lay concealed in Lambeth-marsh till the scent after him grew cold. This, however, is altogether without foundation; for Mr. Steele, one of the Secretaries of the Treasury, who amidst a variety of important business, politely obliged me with his attention to my inquiry, informed me, that ‘he directed every possible search to be made in the records of the Treasury and Secretary of State’s Office, but could find no trace whatever of any warrant having been

issued to apprehend the authour of this pamphlet.’ *Marmor Norfolciense* became exceedingly scarce, so that I, for many years, endeavoured in vain to procure a copy of it”.

Marmor Norfolciense was often bound with the pamphlet on Queen Caroline, the late consort of George II and one of the preliminary blank leaves is inscribed, in a contemporary hand, “Ye Contents Page” listing these two pamphlets. The other work in this volume is a rare work on free masonry. Although this has no obvious link to the two pamphlets on Hannoverian subjects, it was clearly important for the owner of this book, John Ward, 1st Viscount Dudley and Ward (1704-74) who was the Grand Master of the Premier Grand Lodge of England between 1742 and 1744.

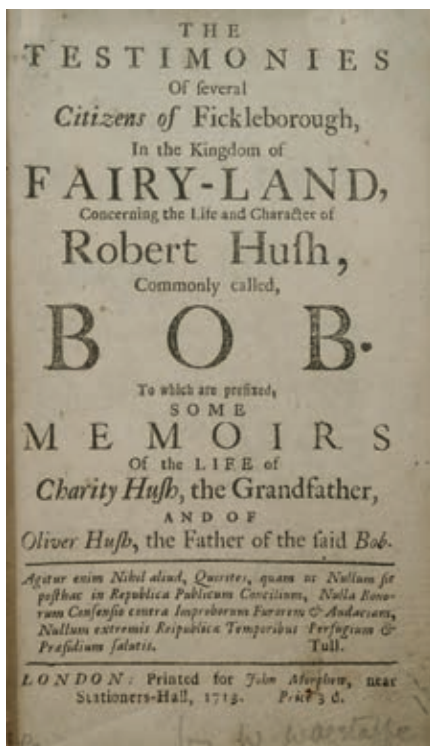
More attacks on Robert Walpole

74

ANONYMOUS [William Wagstaffe]. The testimonies of several citizens of Fickleborough, in the Kingdom of Fairy-Land, concerning the life and character of Robert Hush, commonly called, Bob. To which are prefixed, some memoirs of the life of Charity Hush, the grandfather, and of Oliver Hush, the Father of the said Bob.

London: Printed for John Morphew. 1713

[3975] £375



First and only edition. 8vo in 4s. 180x115mm. pp. 23, [1]. In modern pink wrappers. Some slight foxing and staining to head of first gathering but overall a very good copy.

Although published anonymously, this Tory response to Robert Hush's (i.e. Robert Walpole's) pamphlet *The present state of fairy-land* is recognised as the work of the doctor and satirist William Wagstaffe who moved in the same political and literary circles as Swift and John Arbuthnot. This 1713 exchange of pamphlets was a skirmish in the propaganda battle between Whigs and Tories

over British involvement in the War of the Spanish Succession. Walpole had criticised the Tory attempt to secure a peace settlement with France (which he called Slave-onia). This reply is a splendidly eighteenth century mix of obscure circumlocution and low insult.

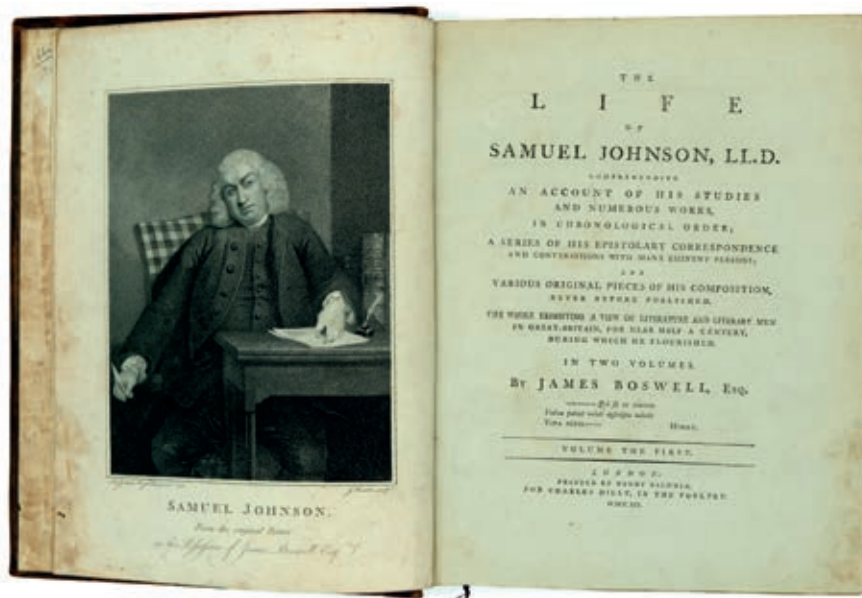
ESTC: T99516

Fine in contemporary calf with the Principal Corrections and Additions

75

BOSWELL, James. *The Life of Samuel Johnson, LL.D. and The Principal Corrections and Additions to the First Edition of Mr Boswell's Life of Dr Johnson Comprehending an Account of his studies and numerous works, in Chronological Order; A Series of his Epistolary Correspondence and Conversations with many eminent Persons; and Various Original Pieces of His Composition, never before published. The Whole exhibiting a view of literature and literary men in Great Britain, for near half a century, during which he flourished. In Two Volumes.* London: Printed by Henry Baldwin, for Charles Dilly 1791 and 1793.

[4147] £7,500



First edition. Two Volumes. 4to (272x210mm). pp. xii, [16], 516: [2], 588 [i.e. 586]; [2], 1-42. In volume I, duplicates of pp153-56 and pp. 157-60 are bound between pp146-47 and pp150-51 respectively but it is complete. The scarce "Corrections and Additions" are bound in at the end of volume II. Engraved frontispiece portrait by J. Heath from Reynolds's portrait. Two plates with facsimiles of Johnson's handwriting in volume II (between pp92-3 and after final page). "give" is correctly spelt at line 10 of p135 of volume I but other misprints usually attributed to the first issue are

uncorrected so this is a mixed first and second issue. However, the better (i.e. Pottle's) view is that the misprints or corrections simply reflect the states for individual sheets and one cannot, from these, assert an issue priority for any copy as a whole. The folding map of Scotland from the *Tour of the Hebrides* has been bound into volume I. Front pastedown of both volumes has book labels of James Mill London (not that Mill, sadly), B. and M. Leslie and the ownership inscription of J. Innes. Bound in contemporary speckled calf, flat spine with black morocco label lettered in gilt, joints strengthened.

Some slight scratching to the covers. Housed in brown cloth covered box with a little rubbing and scuffing to the extremities. Internally, there is a little foxing in places but otherwise this is a very good copy of perhaps the most celebrated biography in English.

A Fine City. The first history of Norwich in English. And the story of Robert Kett, a man of “impudent boldnesse”. With a Barclay provenance

76

NEVILL, Alexander. *Norfolke Furies, and their Foyle Under Kett, their accursed Captaine. With a description of the famous Citie of Norwich, and a Catalogue of the seuerall Governours thereof from the dayes of King Edred, with the Succession of Bishops there since the Translation of the Sea thither, with other memorable Accidents.* Englished by Rich. Woods, minister of Fretnam, out of the Latine copie of Alexander Neuell. London: Printed for Edmund Casson. 1623

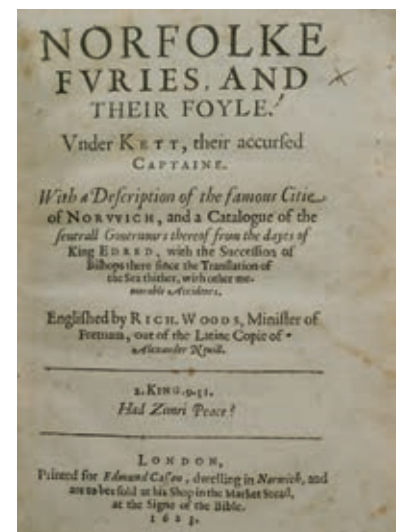
[4153] £2,000

Second edition in English. 4to. 175x130mm. Unpaginated. [118pp., lacking final blank P4]. Bound with a frontispiece engraved map of Norwich taken from Hermannides's *Britannia Magna*. Although the second edition of *Norfolke Furies*, this is the first appearance of the *Description of Norwich* (L1-4) which is the first published history of Norwich in English. Nineteenth-century tan calf with a decorated border in blind, and gilt decoration to spine. Two morocco labels to spine, lettered in gilt. Front pastedown has the armorial bookplate of Charles Barclay, for whom the book was probably bound. A pencil note on a blank preliminary records that this copy was bought at the George Nassau sale in 1824 for £2 15s. Corners worn and some slight fading and rubbing to spine. Some foxing and browning. The four leaves of gathering M have been cropped with the loss of a few words but otherwise this is a very nice copy of a rare book with a good Norfolk provenance. JISC Library Hub locates eight copies in the UK, with Worldcat adding a further two, plus four in the US and one in Germany. Only two copies appear in the auction records, both lacking the final blank.

Robert Kett was a wealthy Norfolk farmer and Lord of the Manor of Wymondham but he is best known as the leader of the 1549 rebellion that bears his name. The

principal cause of the revolt was the enclosure of land. Although Kett had enclosed his own land, he recognised that his cause lay more with these rebels than with the grander gentry who were the real target. Kett agreed to the destruction of his own enclosures, joined the rebels and offered to lead them in what Nevill called their “wasting, burning, robbing”. Clearly a man of some charisma, Kett found himself at the head of a small army of nearly 20,000 protestors. They marched on Norwich and set up camp on Mousehold Heath, common land on the edge of the city. When a royal army arrived to quash the revolt, a ferocious battle ensued, Kett was captured, sent to the Tower of London, tried, convicted and brought back to Norwich where he was hanged from the walls of the Castle and his body left to rot.

History being written by the winners, the early official accounts of Kett's Rebellion were uniformly hostile to poor Robert. Alexander Nevill's *Norfolke Furies* first appeared in Latin in 1575. It accused Kett “of an impudent boldnesse, an unbridled violence”. But then Nevill was the establishment's man – his patron was the Archbishop of Canterbury. His was the account that would remain the accepted one until the nineteenth-century. Even so, it seems strange, given that *Norfolke Furies* deals with one of the most celebrated popular revolts against the ruling, landed, Lat-



in-reading elite, that it was not published in English until 1615, when there appeared this translation first written in the 1590s by a local vicar, Richard Woods “who beheld part of these things with his yong eyes”.

This copy has a nice Norfolk provenance. Charles Barclay was a noted bibliophile and a member of the East Anglian banking Quakerocracy. As well as being prominent philanthropists, the Barclays also used their wealth to do what most rich Englishmen do - buy lots of land. One hopes that Charles, on his Norfolk estate, read this book closely so that he would have learnt how to deal with a contemporary Kett keen to rattle the cages of the local landowners.

Uncut in the original boards. A porcupine in America

77

COBBETT, William. *Porcupine's Works Containing Various Writings and Selections, Exhibiting a Faithful Picture of the United States of America; of Their Governments, Laws, Politics and Resources; of the Characters of Their Presidents, Governors, Legislators, Magistrates, and Military Men; and of the Customs, Manners, Morals, Religion, Virtues and Vices of the People: Comprising Also a Complete Series of Historical Documents and Remarks, from the End of the War, in 1783, to the Election of the President, in March, 1801*

London: Printed for Cobbett and Morgan. 1801

[4164] £1,750



First edition of Cobbett's own selection from his American writings. Twelve volumes. 8vo. 225x140mm. pp. 400: [4], 472; [4], 440: [4], 444: [4], 432: [4], 432: [4], 430: [4], 480: [4], 412: [4], 449, [3]: [4], 434: [4], 252, [Index 84pp]. Uncut in the original boards with original printed orange labels on the spine. Six volumes have the ticket of "Booth, Bookseller, Binder and Stationer. Duke Street, Portland Place, London". Some occasional foxing, slight marginal staining to a few leaves in volume VII, and a little soiling and marking to the boards. The first four volumes each have a tiny closed tear to the head of spine and a short tear to joints at head of spine, but overall a very attractive set in excellent condition and in as close to its original state as one could wish. Many pages unopened, including almost all of the index.

It is thought that William Cobbett (1763-1835) wrote around thirty million words during a forty year career as a journalist. The five-thousand pages in these twelve volumes, published by Cobbett shortly after his return to England in 1800 following eight years in America, represent a selection from his vast journalistic output during this period.

More reactionary than radical, Cobbett's American writings start from the position, set out in the preface, that "I never met with a man, in whatever rank or situation of life, who did not regret the separation of the United States from the mother-country". The collection begins with a history of the years 1783 to 1794 before diving into his journalism. Cobbett's aim in this collection was to redress the anti-British, pro-French sentiment of the American press. It was in 1795 that Cobbett adopted his spiky pseudonym when

an opponent described him, to his delight, as a porcupine. He called his daily newspaper which ran from March 1797 to the end of 1799, *Porcupine's Gazette* and this set includes numerous extracts from the *Gazette*. American politics in the immediate post-Revolutionary years were febrile and Cobbett was in his element, firing off opinionated articles, picking verbal fights and insulting his opponents who included the French, the

Spanish, the Republicans and the Democrats. Cobbett, if he was anything, was a Hamiltonian Federalist. It was a fight with a Dr Rush on the subject of blood-letting as a cure for yellow fever (opinion as to the usefulness of the cure divided on party lines) that led to the demise of the *Gazette* when Cobbett was ordered to pay \$5,000 in libel damages. Out of money, Cobbett sailed home to England on 1st June 1800. The day before, he published a "Farewell Advertisement" in which he thanked those Americans to whom he had been a friend, whilst reserving his customary prickliness for his enemies: "when people care not two straws for each other, ceremony at parting is mere grimace". "With this I depart for my native land, where neither the moth of Democracy, nor the rust of Federalism doth corrupt, and where thieves do not, with impunity, break through and steal five thousand dollars at a time".

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