

## SKY DUTHIE RARE BOOKS LTD.

120 ALBEMARLE ROAD,

YORK, YO23 1HB

INFO@SKYDUTHIERAREBOOKS.COM

TEL: +44 (0) 7445 221 393



## HIGHLIGHTS FOR THE YORK BOOK FAIR

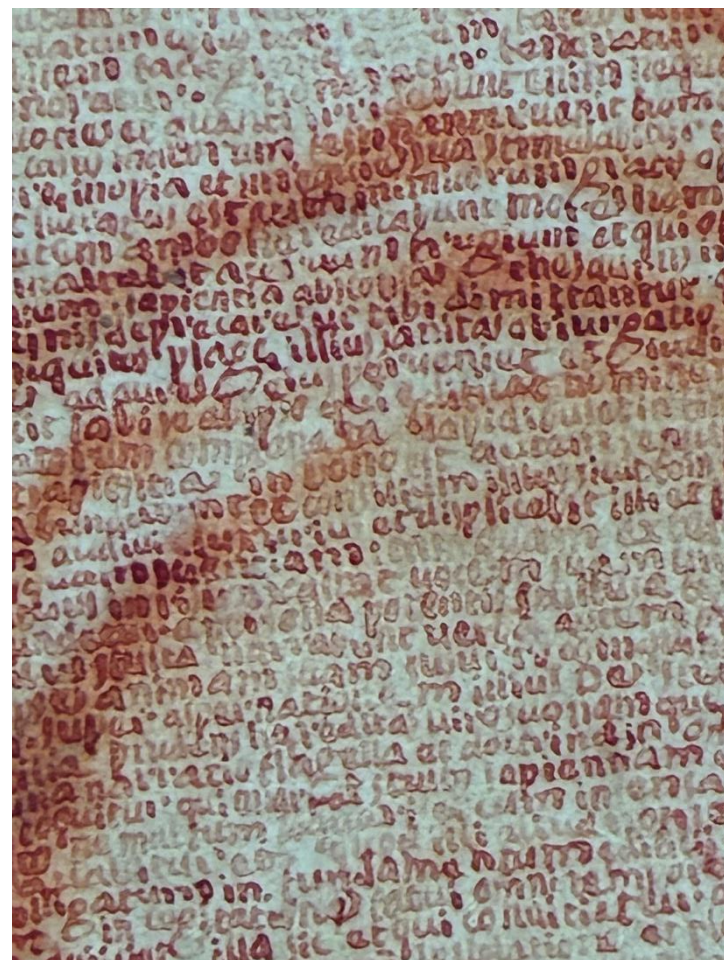
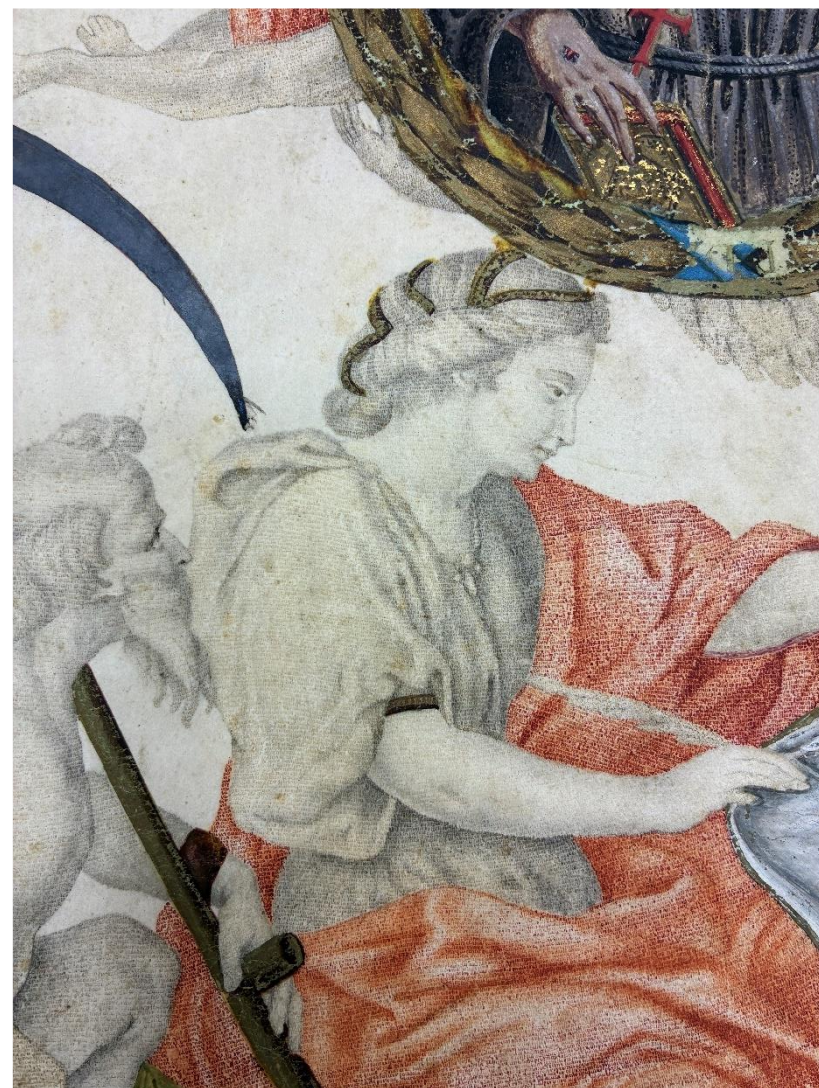
12<sup>TH</sup>-13<sup>TH</sup> SEPTEMBER 2025











*A rare and impressive example of Latin micrography*

**1) [PÜCHLER, Johann Michael (circle of)]: DEVOTIONAL MICROGRAPHIC CALLIGRAM ON VELLUM DEPICTING THE BENEDICTION OF ST FRANCIS**

*[Original manuscript]. [c.1700-1750].*

Watercolour, bodycolour and ink on vellum forming an image of angels and allegorical figures comprised entirely of miniscule Latin text, surrounding a central portrait of St Francis. Latin inscription to the lower right reading "S. Benedictio D. Francisci. / BENEDICAT TIBI DOMINUS / ET CUSTODIAT TE. OSTEN / DAT FACIEM SUAM TIBI ET/ MISEREATUR TUI CONVER / TAT UULTUM SUAM AD TE / ET DET TIBI PACEM / DOMINUS BENEDICAT / TE N... / Pagina Scriptura et Psalmos / habet unica PROREX / At nequeunt laudes claudere / nell tuas". Following this are three curiously overpainted lines of text, this overpainting seemingly contemporaneous with the artwork. 55.2 x 31.5cm. There is a 2.5cm and further 2cm tear to the foot of the sheet (with old paper repairs verso), a 1cm tear to the right-margin (with old paper repair verso), three very minor (worm?) holes to the right-margin, a little creasing and the odd minor nick to the extremities, and a few minor patches of old paper adhesion to the blank verso, otherwise the artwork is in very good condition, the colours fresh.

*A rare and impressive example of Latin micrography in the form of a devotional image of St Francis surrounded by an incredibly intricate calligram scene of angels and allegorical figures comprised entirely of minute manuscript religious text, most likely psalms.*



*During the eighteenth century, Germany developed a distinctive and distinguished artistic tradition of micrographic calligraphy - the creation of exquisitely detailed images composed of masterfully-executed miniature text. This was initially pioneered by the painter and engraver Johann Michael Püchler (1679-1709) of Augsbur, who was highly regarded for his micrographic portraits, or calligrams, of dynastic rulers and historic figures such as Martin Luther, undertaking several commissions for European royalty. This tradition was also taken up by Aaron Wolf Herlingen (c.1700-1757), as well as, most notably, Matthias Buchinger (1674-1740), who, born without hands or legs, worked as a calligrapher, artist, performer and magician, becoming a famous figure throughout Europe, producing a number of micrographic portraits to display his extraordinary skills.*

*The present example, attributable to Püchler's circle, is unusually large and elaborate in its composition and forms a particularly fine example of this extraordinary artform.*

**£12,500**





*Bound by C. & C. McLeish*

**2) SHAKESPEARE, William; bound by MCLEISH, Charles;  
with a note by BULLEN, A. H.: SHAKESPEARE'S SONNETS**

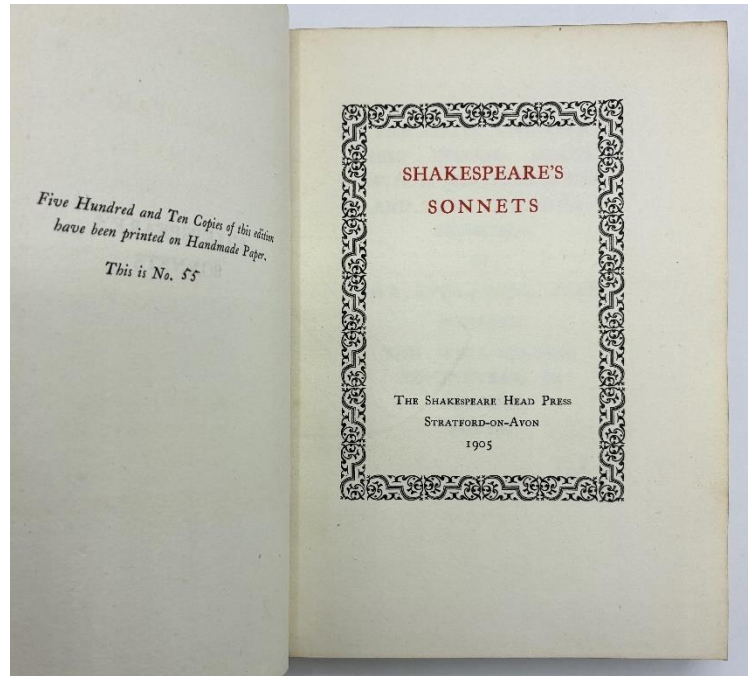
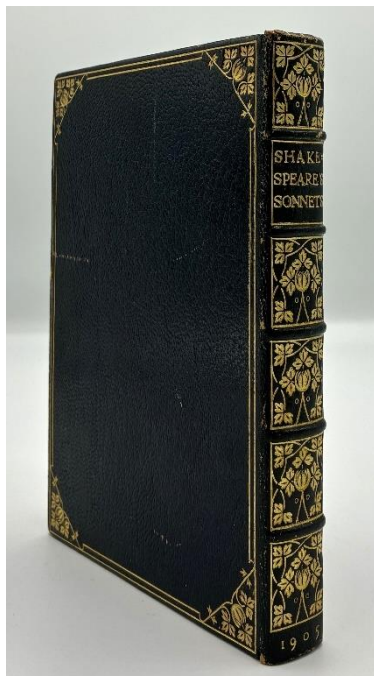
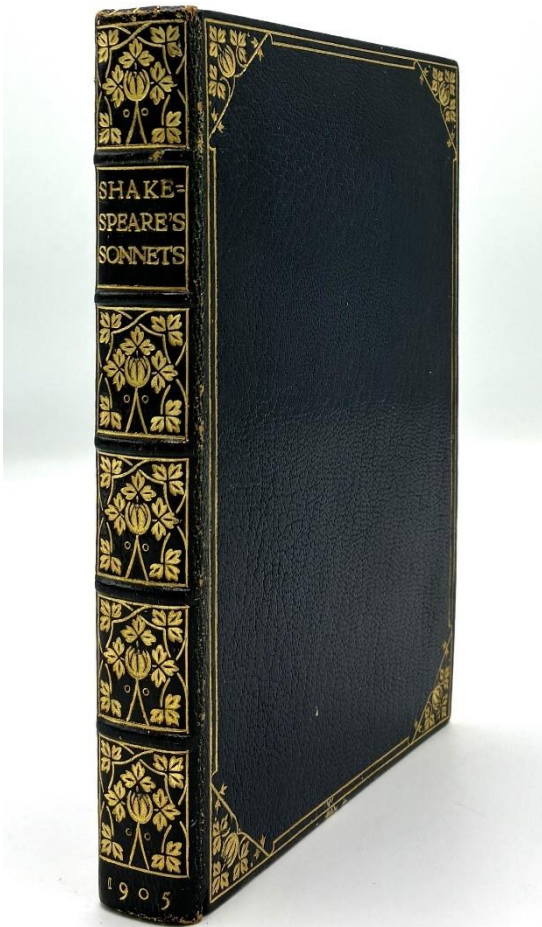
*Stratford-on-Avon: The Shakespeare Head Press. 1905.*

Limited edition, number 55 of 510 copies printed on handmade paper. Handsome contemporary Arts and Crafts Movement binding by C. & C. McLeish of full dark-blue morocco; the boards ruled in gilt and with stylised tulip and foliate design to the corners; the spine with five raised bands, compartments ruled and richly decorated in gilt, and with titles in gilt. Gilt-ruled turn-ins, with foliate designs to the corners. Binder's stamp in gilt to the rear turn-in. All edges gilt. Title page printed in red and black. Ornamental head- and tail-piece borders to the text pages. 18 x 13cm. pp.[6], 154, [6]. A very good copy, the binding square and tight with a couple of small scuffs to the foot of the upper board, a few small scuffs to the lower board, a minor scuff to the top spine band, and a little rubbing and wear to the corners and spine ends. The contents with a little toning to the endpapers and the very occasional spot of light foxing to the preliminary pages are otherwise in very good order throughout.

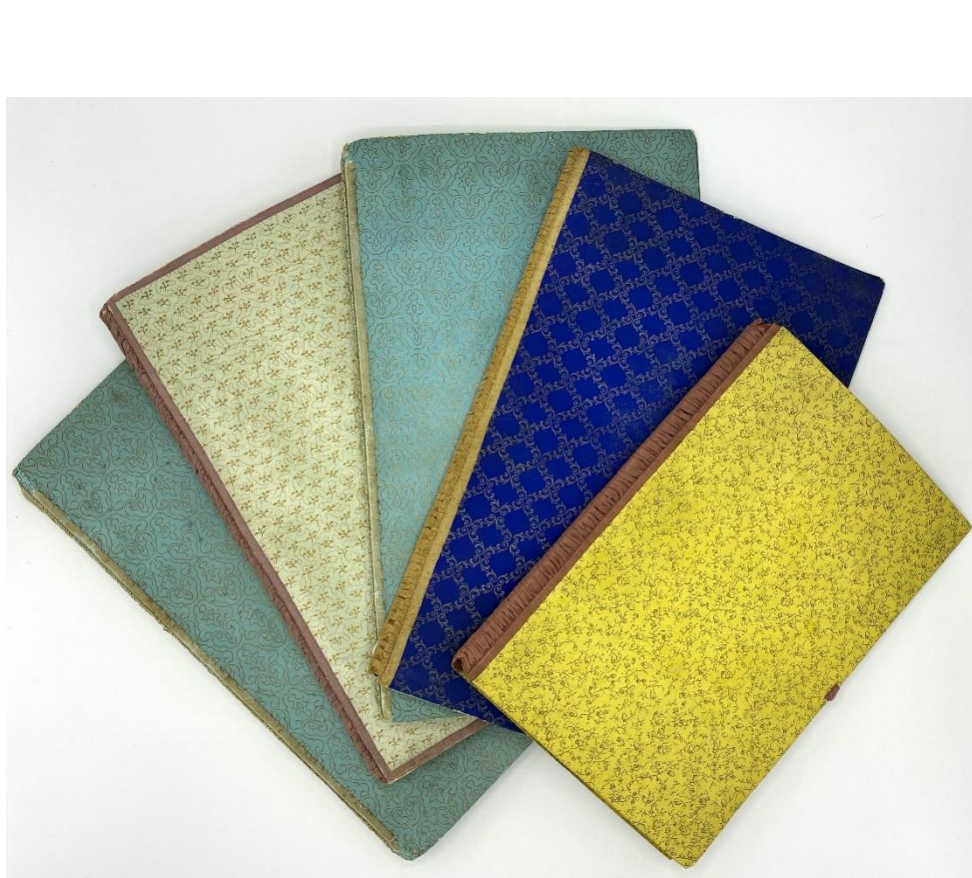
*An attractive edition of Shakespeare's Sonnets by Arthur Bullen's Shakespeare Head Press in a splendid contemporary Arts and Crafts Movement binding by C. & C. McLeish.*

*Charles McLeish the elder learnt his craft in the Edinburgh workshop of Andrew Grieve. He later settled in London, where he was first employed by Riviere before moving to the newly established Doves Bindery, working as the firm's finisher. He held this position for sixteen years until 1909, when he entered into partnership with his son, Charles McLeish the younger, who had apprenticed under the celebrated binder Roger de Coverly.*

£975







*A splendid Regency herbarium, bound in patterned card and ruffled silk*

**3) [HERBARIUM]: FIVE-VOLUME REGENCY MANUSCRIPT HERBARIUM CONTAINING OVER 200 SPECIMENS OF FLOWERS, FERNS, GRASSES, AND MOSSES, EXTENSIVELY ANNOTATED.**

*[Original manuscript]. [c.1820-1830].*

Five volumes. Folio (35 x 22cm and 28.5 x 20cm). Beautiful contemporary decorated card wrappers with coloured ruffled silk spines and matching silk ribbon ties, all in yellows, blues, and pinks. Pale yellow endpapers. Each volume commences with several pages of introductory manuscript ink text (headed "The Natural System of Botany") followed by pages of plant specimens (mounted to rectos only) with Latin and common name titles and detailed descriptive manuscript text, often including where the plant can be found, occasionally stating the location of the specific specimen contained in the work (including mentions of Ingleton Wood in North Yorkshire, the Derbyshire hills, and the Highlands of Scotland), and sometimes incorporating botanical poetry or other interesting connections, such as the story of the moss which saved the life of the explorer Mungo Park. The set contains 208 specimens in total, comprising: Vol. 1 (Flowering Plants 1) - 34 specimens; Vol. 2 (Flowering Plants 2, also including a handful of lichen, fungi, and algae specimens) - 47 specimens; Vol. 3 (Ferns) - 30 specimens; Vol. 4 (Grasses) - 29 specimens; Vol. 5 (Mosses) - 68 specimens. One of the grass specimens (Cultivated Briza) has been tied with a colourful ribbon (as the author states, "a tuft of them almost resembles a bird of Paradise") and there is also a pleasing 'bouquet' of varying species created by the author to the rear of both volumes 1 and 2. There is one specimen missing to both volumes 1 and 2, although the lack of offsetting to the facing pages indicates that these were perhaps never successfully collected by the author in the first place. Condition is very good, the bindings remain firm with chipping to the board corners, rubbing to the extremities, and a little wear to the silk spines. Vols. 1 and 2 are lacking their silk ties,



and vol. 5 is lacking one silk tie. The contents with some light scattered foxing to the pages and light offsetting from the specimens are otherwise in good order. The specimens themselves with occasional small losses are otherwise in very good condition indeed, with some flower specimens retaining significant natural colour despite their 200 years of age.

*An exceptionally attractive and extensive manuscript herbarium from the early nineteenth-century, comprising more than 200 specimens of British flowering plants, ferns, grasses, and mosses. A meticulous creation, the specimens are artfully arranged and accompanied by lengthy, detailed introductory sections and specimen descriptions, the group all being unusually bound in most appealing contemporary decorated card wrappers with ruffled silk spines.*

*The author remains anonymous, however, the form the herbarium takes suggests an 'amateur' female botanist of the period.*

**£3,250**







#### 4) THE ORPHANAGE FOR GIRLS, KINGSTON, JAMAICA: 'BARBADIAN D'OYLEYS' [THREE ALBUMS OF JAMAICAN AND BARBADIAN LACE-BARK DOILIES BEARING FERN SPECIMENS]

*Kingston, Jamaica: The Orphanage for Girls. [c.1880-1890].*

Three albums containing doilies created from bark and leaf-sheathes bearing fern specimens, comprising:

1. Octagonal card album bound with green silk ribbon. 21.5 x 18cm. The upper cover decorated with a central panel of green silk (formerly with fern specimen onlays) and a border of green silk circles decorated with leaf-sheathes. The contents comprising 10 blank paper leaves with 8 doilies loosely laid in (potentially lacking one doily). Printed paper label to the first page stating: "The doyleys are made of the bark of the Lagetta Lintearia tree, growing in Jamaica. The borders are cut out of the spatha, the sheath of the fruit of the Mountain Cabbage palm. The ferns are collected from different parts of Jamaica. Sold for the benefit of the Orphanage for Girls, in Kingston, Jamaica". The album remains firmly bound with loss to the specimens forming part of the cover decoration. The doilies themselves are in excellent condition, remaining remarkably well-preserved.

2. Square pink faux-crocodile skin card album bound with pink silk ribbon. 24.5 x 24.5cm. The upper cover with hole-punch decoration to the borders and with manuscript title: "The d'oyleys are made out of the bark of the Lace Bark Tree (Lagetta Linteria) native of Jamaica. The borders (6) are cut out of the spathe or leaf sheath of the Cabbage Palm (Oreodoxa



oleracea), also (6) out of the sheath which falls from the Breadfruit Tree. The ferns are collected in different parts of Jamaica". The contents comprising 12 blank paper leaves with 12 doilies loosely laid in. The album remains firmly bound with a few small tears to the extremities of the covers and some scattered marking. The blank leaves with some scattered foxing and with a 4.5cm tear to the first blank, a smaller tear to the second blank, and a few minor tears to the final blank. The doilies themselves are in very good condition, remaining remarkably well-preserved.

3. Octagonal card album, now lacking the silk ribbon, with the covers loose; the contents still firmly stitch-bound with white thread. 22.3 x 22.3cm. The upper cover decorated with fern specimens. The contents comprising 13 blank paper leaves with 12 doilies loosely laid in. Manuscript label to the first page stating: "Barbados. West Indies. These d'oyleys are made of Lace Bark (Lagetta Lintearia). The light borders are cut out of the spatha of the Mountain Cabbage Palm (oreodoxa oleracea), the dark borders from the spatha of the Bread Fruit Tree (artocarpus incisa)". The detached covers with loss to the fern specimens. The doilies themselves are in excellent condition, remaining remarkably well-preserved.

The three albums are together housed within a custom-made brown cloth solander box with black morocco title label lettered in gilt (27 x 26cm).

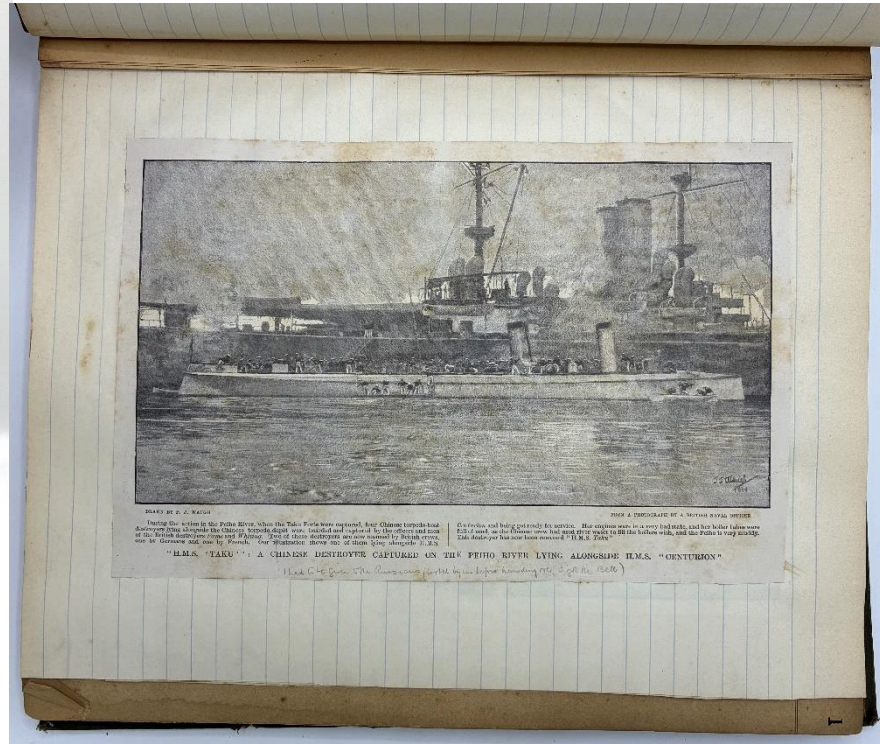
*A substantial and uncommon collection of beautifully constructed Jamaican and Barbadian botanical doilies dating from the late nineteenth century.*

*"The Orphanage for Girls in the Half Way Tree neighbourhood of Kingston, Jamaica, was founded in 1865. Throughout the second half of the 19th century, the girls and their supporters produced and sold traditional lace-bark accessories to help raise funds for the orphanage". "Young women in teachers' training colleges for women learned how to make lace-bark products for their classrooms and school girls made fans and doilies from lace-bark for fundraising benefits to aid the poor and special needs organizations... Amidst the Jamaican exhibits at the World's Exposition in New Orleans, 1884-1885, several lace-bark ornaments were made by St. Mary's College and St. Mary's Practicing School for Females." (Buckridge, S. African Lace-Bark in the Caribbean, p.102).*

**£750**







*"One [of the Chinese destroyers] had to be given to the Russians (looted by us before handing over, I got the bell)"*

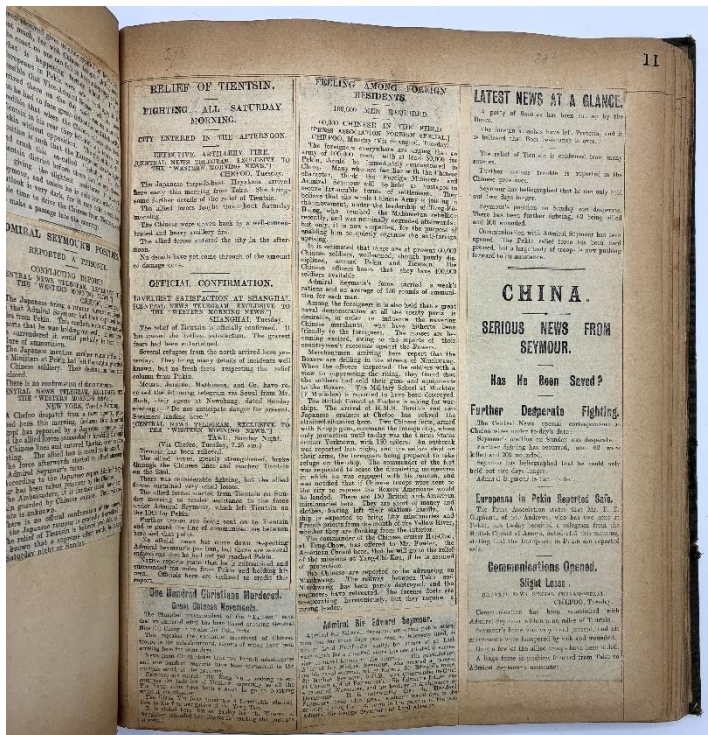
**5) [BOXER REBELLION]; NEAT, Edward H.: BRONZE BELL FROM A CHINESE VESSEL CAPTURED DURING THE BATTLE OF THE TAKU FORTS DURING THE BOXER REBELLION With: A related contemporary scrapbook documenting events, kept by the paymaster of HMS Endymion, and the bell's subsequent owner, Edward H. Neat.**

*[Original artefact / manuscript]. 1900-1901.*

Late nineteenth-century bronze bell with Chinese characters to the side and with old attempted scratched English translation beneath ("Wah Hoe / 24 Years / Queen's Name"), original clapper, and suspension loop to the head. 26 x 23cm. 9.2kg. There is an old crack to the bell and some rusting to the clapper, otherwise condition is good, with a nice patina. WITH: A scrapbook charting the events of the Boxer Rebellion and the role of Edward H. Neat, paymaster of HMS Endymion, which was present following the Battle of the Taku Forts during which the present bell was captured. Folio. 31 x 26cm. Contemporary olive-green textured cloth. 80pp. of pasted newspaper and magazine clippings, including illustrations, charting the events of the Boxer Rebellion, with a particular focus on the Battle of the Taku Forts and the British naval activities in which Neat and the Endymion were involved. Manuscript ink inscription to the front free endpaper stating "Scrap Book of the Boxer Rising in China / kept by my mother (for me)". Contemporary manuscript ink copy of the Captain's report on Neat affixed to the rear pastedown: "This is to certify that Mr Edward H. Neat has served as Paymaster on board H.M.S. 'Endymion' under my command from the 26th day of January 1900 to the 3rd day of April 1901 during which period he has conducted himself with sobriety & very much attended to his duties, which he has performed entirely to my satisfaction. A thoroughly reliable officer in every way / George Callaghan, Captain, H.M.S. Endymion".



Occasional contemporary manuscript notes in ink and pencil to numerous clippings, some in Neat's hand, mostly providing dates, or minor notes, although with a couple including some more interesting additional first-hand detail regarding events. The binding is firm albeit with cracking to the rear hinge, some light marking to the boards, a small bash to the fore-edge of the boards, and a little wear to the spine ends and corners. The contents with toning due to the paper quality, a 5cm tear to the foot of the front free endpaper, occasional foxing, and the odd minor nick to page edges.



A rare artefact from one of the key battles of the Boxer Rebellion (1899-1901), fought initially by the Boxers and subsequently (from 1900) by the Qing dynasty against the Eight-Nation Alliance.

The present ship's bell was taken from one of the four Chinese vessels captured by British forces aboard the ships HMS 'Fame' and 'Whiting' during the Battle of Taku Forts. The bell then came into the possession of Edward H. Neat, paymaster aboard the HMS Endymion, which had sailed from Wei-hai-wei to Taku the day following the engagement, and which reported details of the battle back to the Admiralty and British press. As Neat notes in the accompanying scrapbook: "1 [of the Chinese destroyers] had to be given to the Russians (looted by us before handing over, I got the bell)".

Several news clippings from June 1900 in the scrapbook narrate events more fully: "Official intelligence has been received from the officer commanding her Majesty's ship 'Endymion' as to the capture of the Taku Forts. / The forts opened fire on the ships of the allied squadron at one o'clock on Sunday morning. The warships replied, and after a bombardment of six hours duration the forts were silenced and occupied by allied forces. / During the action the British torpedo boat destroyers 'Fame' and 'Whiting' captured four Chinese vessels of the same class. / A Dalziel telegram states that the forts were finally captured at the point of the bayonet by bluejackets, and that many of the Chinese were killed".

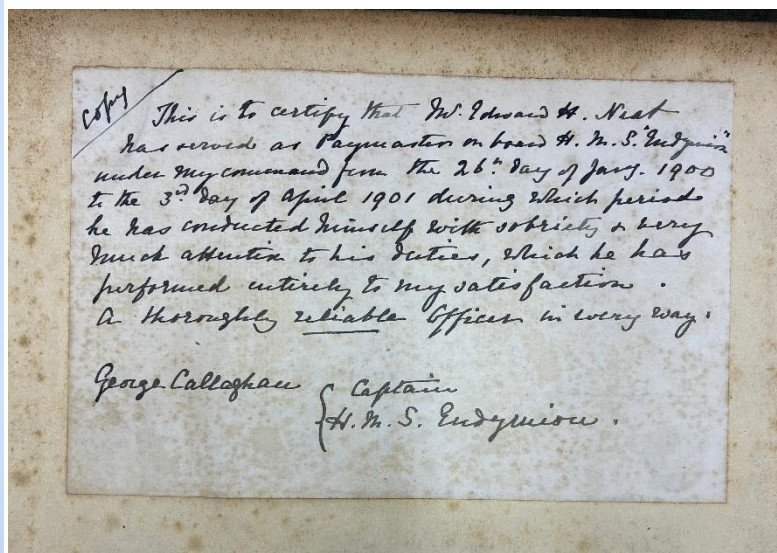
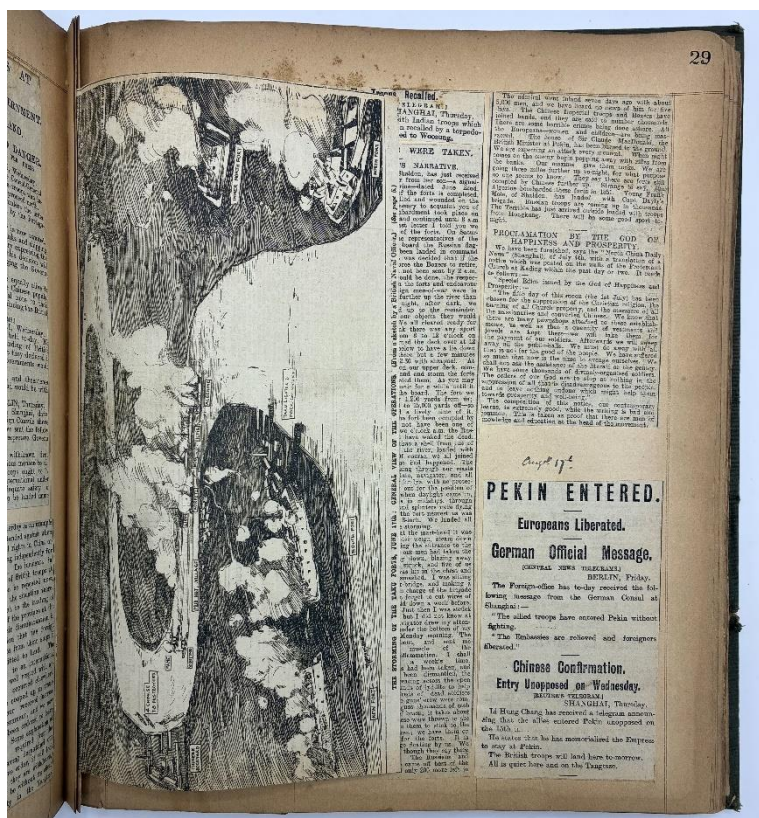
The Battle of the Taku was a short but impactful engagement which saw European and Japanese naval forces capture the Taku forts after a brief but bloody battle with units of the Qing dynasty. Most importantly, the battle prompted the Qing government to definitively side with the Boxers, and the Chinese army was thenceforth instructed to resist foreign military forces on Chinese soil. Indeed, the day after the battle, on the 18th of June, Admiral Seymour and his two thousand men were attacked by the Chinese army along the railroad between Tianjin and Beijing, with Seymour deciding to abandon his objective of reaching Beijing and retreating instead to Tianjin. On the 19th of June, there were further dramatic consequences, with the Chinese delivering an ultimatum to the diplomats in the Legation Quarter in Beijing



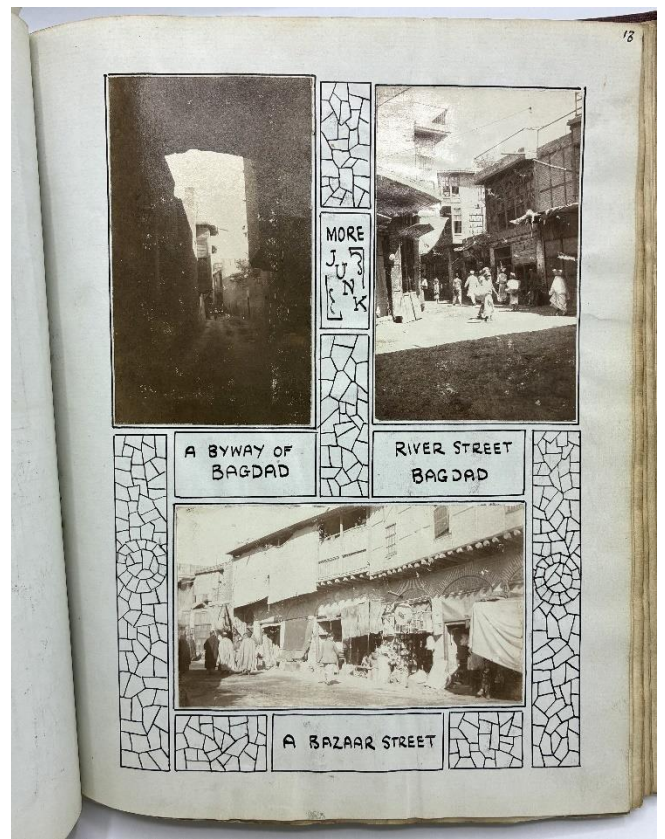
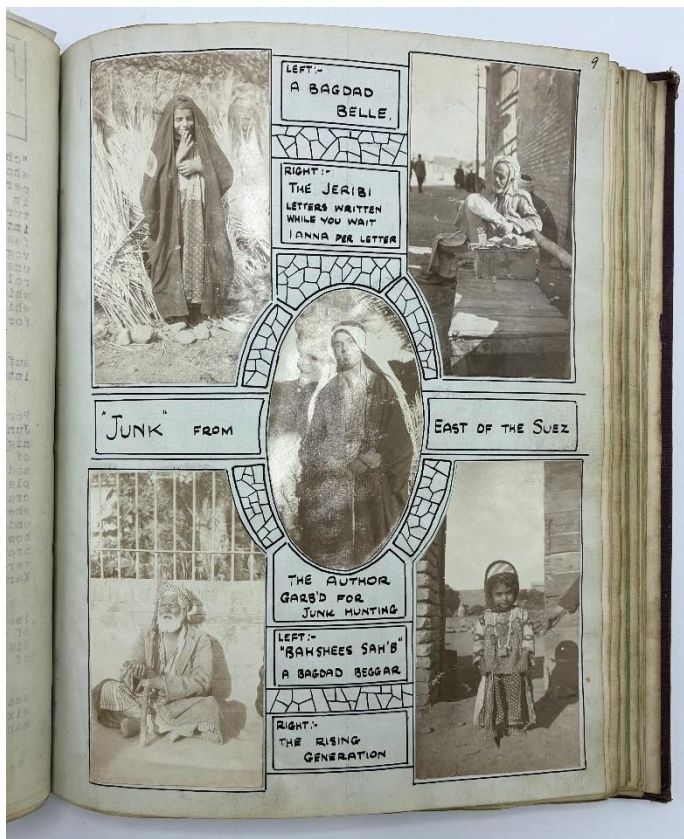
informing them that they had twenty-four hours to depart the capital. When the foreigners refused to leave, fearing for their safety, one of the most pivotal events of the Boxer Rebellion, the Siege of the Legations, began on the 20th June, the failure of which ultimately paved the way to the eventual suppression of the rebellion and the increase of foreign influence and intervention in China.

Provenance: By descent from Edward H. Neat.

£3,750







*With a photographically-illustrated account of a journey through Iraq*

**6) [IRAQ]; [BOULTON AND PAUL LTD]: [MANUSCRIPT IN-HOUSE MAGAZINE FOR AN AIRCRAFT MANUFACTURING COMPANY INCLUDING AN ACCOUNT OF A JOURNEY THROUGH IRAQ, extensively illustrated with original photographs and drawings.] THE "JUNK SHOP": A Magazine of Punk, Publicity, & Prose.**

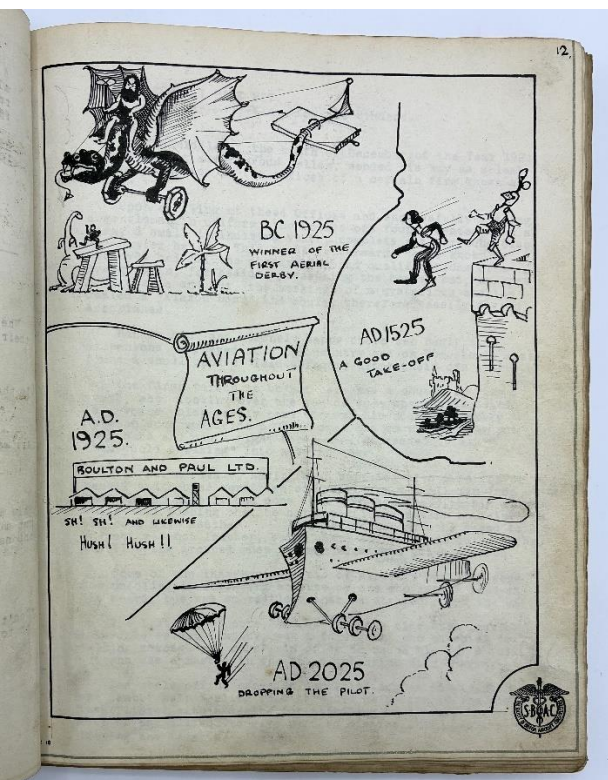
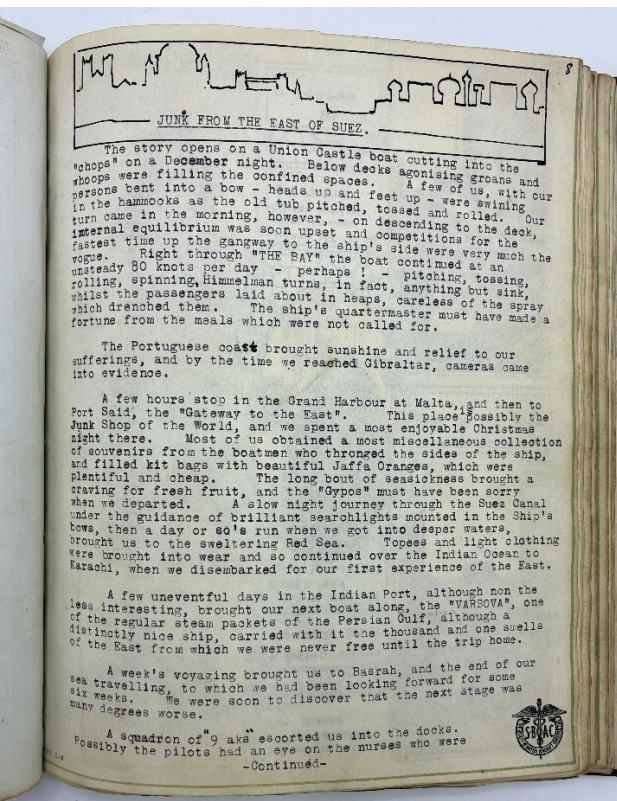
*[Original manuscript]. [1925].*

Quarto (25.5 x 20.5cm). Contemporary purple cloth with titles in gilt to the spine. "Volume 1" of this manuscript periodical (quite possibly all that was produced), the contents comprising typed sheets of text to rectos only, profusely illustrated throughout with more than 50 original ink drawings and 57 original photographs (33 depicting Iraq), an ink and wash frontispiece, as well as occasional decorative borders and additional ink manuscript captions. 139pp. of text and illustration in total. The work mostly executed on "The Society of British Aircraft Constructors" crested notepaper. The binding remains firm, with a little wear to the spine ends and corners and a few splash marks to the boards. The contents with some light foxing to the preliminary pages and a little finger-marking to the edges of few pages are otherwise in very good order.

*An extensively-illustrated manuscript magazine of travel, humour, and anecdote created by staff at the aircraft manufacturing company Boulton and Paul Ltd, containing stories and accounts of various travels to Iraq, Russia, and the underbelly of London's Soho.*

*Under the guiding hand of the anonymous editor, the magazine comprises contributions from various staff of the prominent firm (which built more Sopwith Camels than any other manufacturer during the First World War), stationed at home and abroad. Most notable amongst the contents are the two instalments of "Junk from the East of Suez", by a former employee of the "Topographical Section of the Intelligence Dept., Air Headquarters" in Iraq, which comprises 6pp. of text charting a journey through Iraq, accompanied with 9pp. of*





photographs, 33 of which depict Iraq. Commencing with his journey through the Suez Canal, it subsequently provides a detailed account of his arrival in Basrah ("we disembarked on the quay amidst a howling crowd of Arabs and other tribes"), his onward journey via train to Baghdad ("the coaches are nothing more than cattle-trucks with seats... Although armed, I was considerably surprised when our party was told to lock the door and keep it locked"), and his experience of Baghdad itself ("the world famous Golden Domes and Minarets... are said to be a quarter of an inch thick with solid gold... [they] are so well guarded and surrounded that it is impossible for outsiders to gain entrance. Besides, the whole district is full of religious strife, and it is not safe for Britishers to be in the vicinity" - he does, though, subsequently attempt a close-range photograph and is chased away, defending himself with his tripod). He then makes a series of trips, firstly along the Tigris to Ctesiphon and Salaman Pak ("it was on this occasion that I first tasted tea and coffee as made by the Arabs. The tea is served in a whiskey glass, in its amber colour, with sugar and a slice of lemon") and then to Hillah and Babylon.

Other notable pieces include two instalments of the "Lure of the Poppy", comprising 5pp. of text, which at first appears to be a candid first-hand account of the opium trade in London's Chinatown (including a description of taking opium, dream-like trip and all), although subsequently turns into the sensationalist tale of the nefarious 'Li Chang Foo' (of whom there is a full-page blue crayon portrait); three instalments of "A Journey into the Interior", relating another engineer's expeditions whilst stationed in Russia just prior to the Revolution, including trips to Orsha and Ureivitz, comprising 9pp. of text, illustrated with ink drawings; a 5pp. account of a trip to the Urals; a 4pp. account of "chemical warfare"; as well as various humorous pieces, such as "On Choosing a Name for an Aeroplane".

In addition to the photographs of Iraq, which comprise local people, street scenes, and ancient sites, the volume also includes two original photographs of China (a street scene in Chin-Kiang and Chinese boys diving for coins), as well as a rather amusing full-page ink drawing depicting "aviation throughout the ages" including a flying steam ocean-liner from the year 2025.

**£675**





*South St in winter*

*Glens Falls N.Y. U.S.A.*

*S. R. STODDARD.*

*By a pioneering American photographer*

**7) STODDARD, Seneca Ray; PHELPS, Albert Henry: TWENTY-NINE LARGE ALBUMEN PRINT PHOTOGRAPHS DEPICTING GLENS FALLS, NEW YORK**

*[Original photographs]. [c.1880].*

Twenty-nine albumen prints mounted on thick card, the prints measuring between 20.5 x 15.5cm and 19 x 11cm. Six with the ink stamp name "S. R. Stoddard" to the lower right corner of the card mount, these all being of the slightly smaller format and mounted on card with decorative blind-embossed borders. Each photograph with contemporary ink manuscript caption to the foot stating the subject and location, seven with additional manuscript annotations describing the scene to the verso. One image ("The last of the snow, early spring, Half Way Brook") inscribed verso "By A. H. Phelps MD / Glens Falls N.Y. U.S.A.". A couple of photographs have some minor dust-soling and the occasional light spotting to the mounts sometimes touches the edges of a handful of the images, otherwise the photographs are in very good condition.

*A striking collection of late nineteenth-century photographs comprising landscapes, street scenes, and portraits depicting the area surrounding the village (now city) of Glens Falls, New York, including at least six images by the celebrated American photographer, naturalist, artist, author, and cartographer Seneca Ray Stoddard (1844-1917), best known for his photographs of New York's Adirondack Mountains.*

*Born at Wilton, in Saratoga County, Stoddard began his photographic career in Glens Falls at the age of 20, subsequently publishing a number of popular illustrated guidebooks to Saratoga and the Adirondacks. He later travelled extensively, to Alaska in 1892, Florida and Cuba in 1894, followed by the American west and southwest. In 1895, he travelled to Bermuda, the*



Holy Land, Italy, Switzerland, and France, and in 1897 journeyed to England and the Orkney, Shetland and Faroe Islands, Iceland, Norway, Denmark, Germany and Russia. His trips became the basis for his illustrated lecture tours and photographic travel books, including "The Cruise of the Friesland" and "The Midnight Sun". In 1906, he established Stoddard's Northern Monthly, a magazine featuring articles on the Adirondacks, fiction and foreign travel. He died at his home in Glens Falls in 1917. The majority of his photographic work is now held at the Chapman Historical Museum and the Adirondack Museum, as well as at various other prominent institutions including the Smithsonian American Art Museum, the George Eastman Museum, the San Francisco Museum of Modern Art, Princeton University Art Museum, the Clark Art Institute, the University of Michigan Museum of Art, the Museum of Fine Arts, Houston, Los Angeles County Museum of Art, and the Brooklyn Museum.



At least six of the present photographs are by Stoddard, each of which bear his ink stamp. Beyond the photograph ascribed to Dr Albert Henry Phelps (1862-1913, a talented 'amateur' photographer based in Glens Falls, father of the noted cinematographer Leroy Phelps (1892-1964)), the creator of the remaining twenty-two images remains somewhat unclear. Many, however, depict subjects which Stoddard photographed on other occasions. Most notably, one photograph ("Meditation") forms a portrait of Rob Peck, an Adirondack craftsman and guide, of whom other similarly informal photographs by Stoddard are known. This, and the quality of many of the prints, does quite possibly indicate that Stoddard may be the creator of at least some, potentially all, of these other images. Similarly, the writer of the captions also remains a little unclear, although the hand does strongly resemble that of Stoddard, again lending weight to this attribution. There are also notes to the verso of three photographs ("Printed on



*"Dekko" Paper"; "Aolio Paper") that suggest that the images were annotated by the photographer themselves.*

*The subjects in the present collection include:*

*"Snow and ice adhering to trees" (Stoddard); "South Street in winter" (Stoddard); "Warren St. blockaded with snow" (Stoddard); "Glen St. looking north" (Stoddard); "An American Home in Winter" (Stoddard); "Monument Square" (Stoddard); "Meditation - An American Citizen (not one of the millionaire class)" (portrait of Rob Peck, attributable to Stoddard); "The last of the snow, early spring, Half Way Brook" (Phelps); ""Good Sleighing" - Iron Bridge over the Hudson in the winter"; "Afternoon in summer"; "Glens Falls Paper Mills - "Largest on earth (a la american)"; "Flood time on the Angry Hudson - "this is the falls over which Uncas swam"; "Summer Sports, Lake George"; "A cold day, Half Way Brook"; "First snow, Half Way Brook" (with extensive notes verso regarding the role of the site in the "French and Indian Wars"); ""Out for a ride" - Old style colonial sleigh"; "After the leaves have fallen - Half Way Brook"; "After a blizzard - showing snow heaped in the street"; "Below the stone bridge in winter"; ""After lunch" - Glen Lake"; ""When Rabbits are Ripe" - American Winter Scene"; "Noon tide, summer" (cows in a landscape); "The Frozen Hudson. The fall above the stone bridge"; ""Ice Work" - Saw Mills on the Hudson in Winter"; "The Cave of Uncas beneath the iron bridge at Glens Falls"; "Poplars, Birch, and Golden Rod, Autumn"; "Winter" (cows in snow); "Result of a days sport at Gossuna Lake, Washington Co. N.Y.", "Black Bass and Pickerel"; "Scene on Lake George".*

*An interesting and attractive group.*

**£2,250**







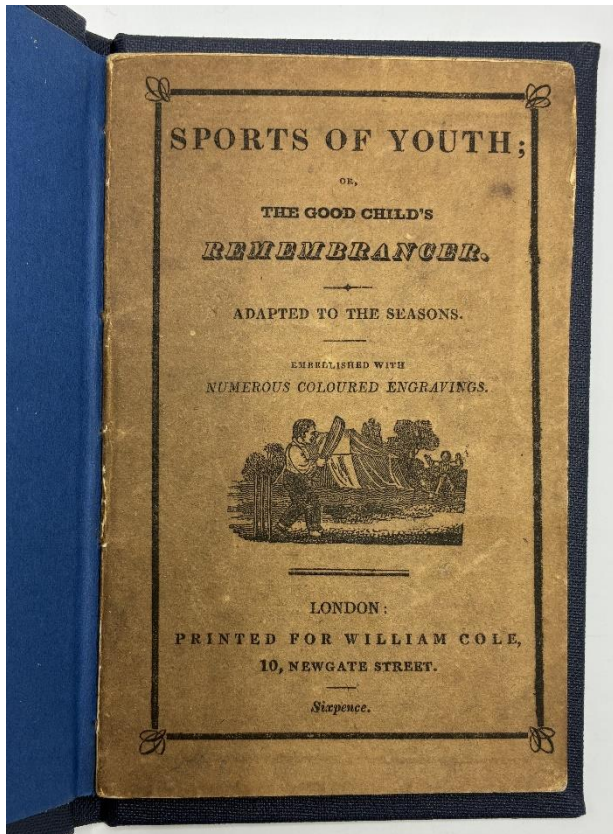
*The Cave of Uneas      beneath the iron bridge at  
Glens Falls      N.Y.      U.S.A*



*Meditation*

*An American Citizen (not one of the Millionaire Class)*





*Only one institutional copy recorded*

**8) [HODGSON & CO (publisher)]: SPORTS OF YOUTH; or, The Good Child's Remembrancer. Adapted to the Seasons. Embellished with Thirty-Two Elegant Engravings.**

*London: Hodgson & Co. / William Cole. [c.1822-24].*

Presumed first edition (with no earlier editions located). 14 x 8.5cm. Publisher's original printed paper wrappers with wood-engraved vignette to the upper cover, later stitched-in to a neat modern blue cloth binding with titles in gilt to the spine. The cover naming William Cole as the publisher, rather than Hodgson, as stated on the title page. Illustrated with 31 hand-coloured wood-engravings, including the frontispiece and title-page vignette (the cover illustration bringing the total to 32). Text and illustrations printed to one-side only, alternately to versos and rectos. 35pp. A very good copy, the binding square and firm; the frontispiece with a small old paper repair to the top-left corner (not affecting the image); the contents with a little offsetting from the frontispiece to the title page and with some light scattered foxing are otherwise in very good order.

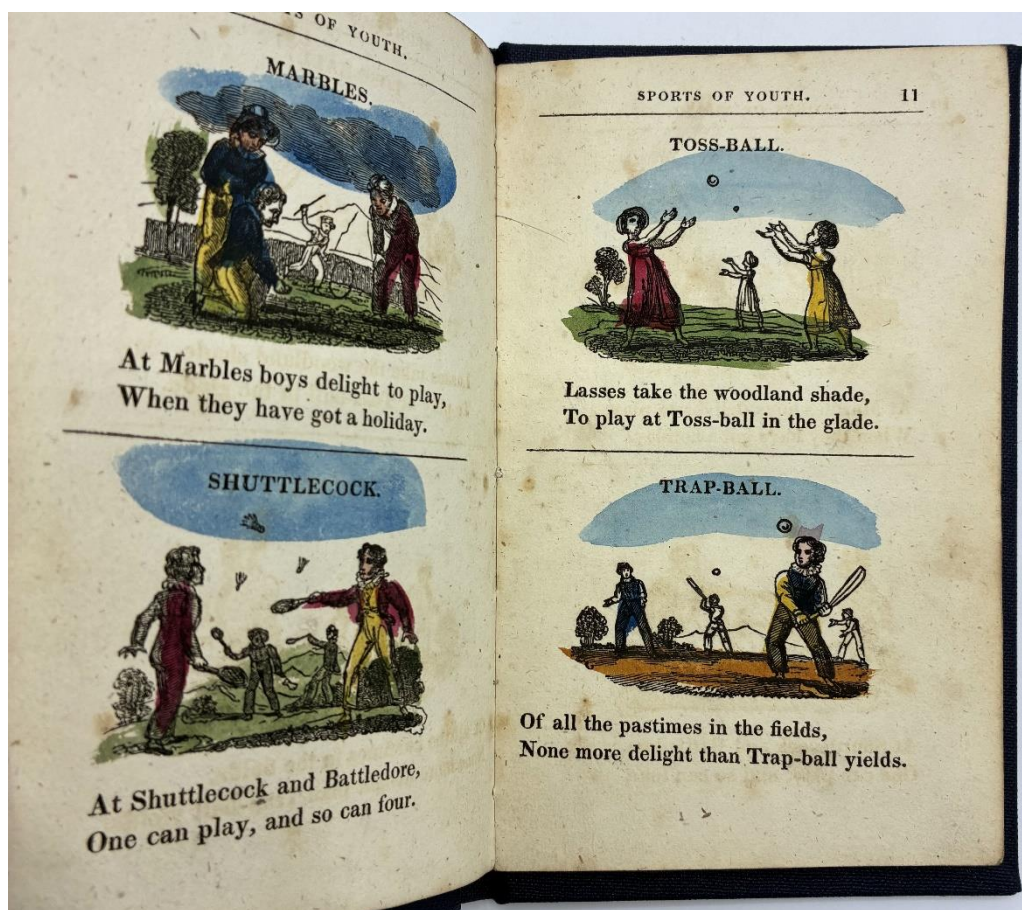
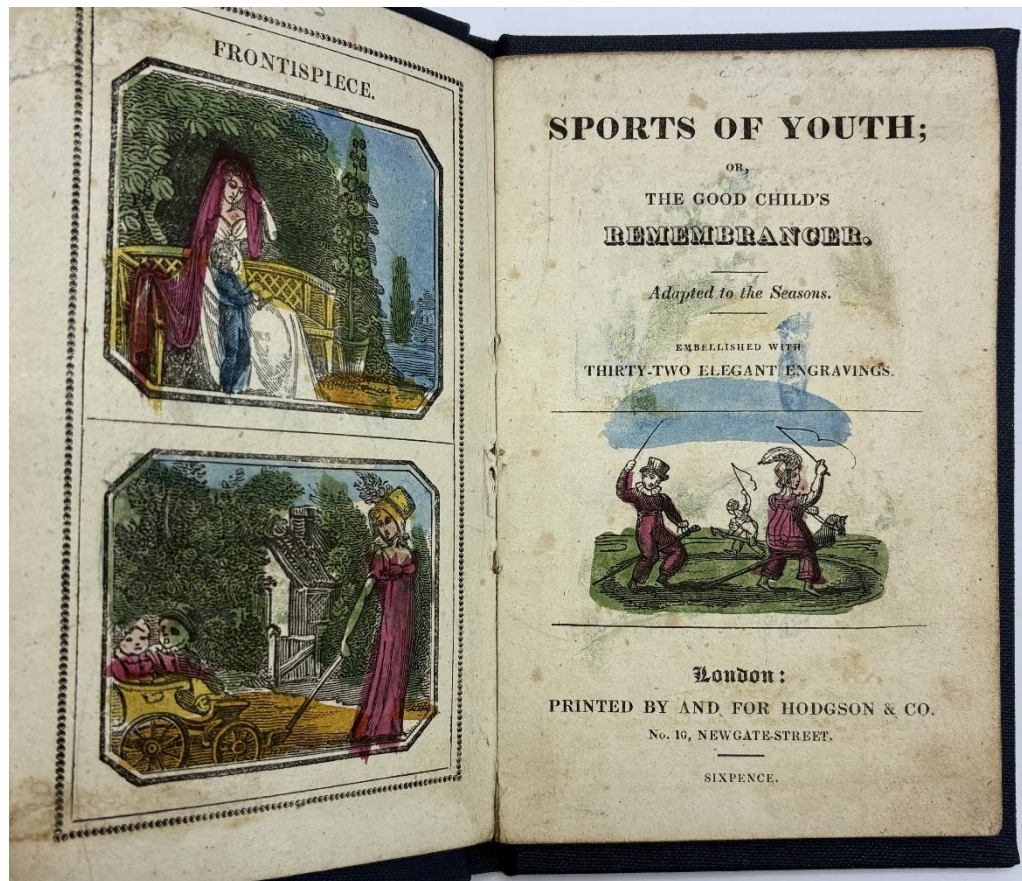
*A rare early nineteenth-century juvenile work depicting various children's sports and activities organised by season. Each sport or activity is illustrated with a charming hand-coloured wood-engraving, with titles wonderfully coloured by a free brush-stroke of blue paint, along with a line of rhyming verse. The sports and activities include: cricket, skipping, marbles, shuttlecock, toss-ball, trap-ball, kite-flying, archery, honey pots, dolls, gardening, sailing, swinging, leap-frog, peg-top, horse-my-yoke, thread my needle, blindman's bluff, soldiers, horses, whipping-top, swaying, hunt the slipper, and hoop.*

*The address of the publishers, named alternately by the title page and front cover as Hodgson & Co and William Cole, is stated in the present work as being 10 Newgate Street, which they occupied between 1822-24 whilst working in partnership, where they were best-known for publishing popular prints and toy theatres.*



OCLC records just one institutional copy worldwide (McMaster University). There is additionally a copy of a later edition (c.1835) also published by Hodgson, albeit with an altered title and the author stated as 'Louisa Lovechild', in the Osborne Collection (Vol. I, p.222).

£750







**9) CORBOULD, Richard; [DEFOE, Daniel]: [ORIGINAL WATERCOLOUR ILLUSTRATION] 'ROBINSON CRUSOE'**

*[Original artwork]. [c.1793].*

Original watercolour illustration depicting "Friday bathing the ankles of the Spaniard whom he had rescued from the Savages" from Volume II, p. 48 of Cooke's 1793 edition of 'Robinson Crusoe'. The central watercolour oval mounted to another sheet of paper with monochrome wash decorative borders. Titled in ink to the foot of the decorative border "Robinson Crusoe". Signed in pencil to the foot "Corbould". 13cm x 8cm. Framed and glazed in a modern decorative giltwood frame (measuring 30.5 x 24cm including the frame). There is a small nick to the blank upper margin, otherwise condition is very good indeed, the watercolour remaining clean and the colours fresh.

*An original illustration by the artist and illustrator Richard Corbould (1757-1831) for Cooke's 1793 edition of Defoe's 'Robinson Crusoe'.*

*Born into the well-known Corbould family of artists and illustrators, Richard Corbould exhibited regularly at the Royal Academy of Arts (1777-1811) and the British Institution (1806-17). From the early 1780s, he was employed mainly as a book illustrator, one his most notable works being the illustrations he provided to the publisher Charles Cooke's series of 'pocket editions' of English classics, issued between 1793 and 1802.*

**£500**





**10) [GOLTZIUS, Hendrick (circle of), after CARAVAGGIO, Polidoro]: [ORIGINAL PEN AND INK DRAWING] OLYMPIAN GODS. Vulcanus; Sol; Mercurius; Bacchus.**

*[Original artwork]. [c.1600-1620].*

Original double-sided pen and ink drawing depicting the Gods Vulcan, Sol, Mercury, and Bacchus, with titles in ink above. 19 x 16cm. Recently framed and glazed in a light wood double-sided frame with conservation glass (measuring 30 x 28.5cm including the frame). There is a 4cm tear to the right of the figure of Bacchus and a 2cm tear to the foot of the figure of Sol, both with traces of glue marking from an old repair, and several other smaller nicks to the extremities with similar traces of old paper/glue repairs, otherwise condition is very good.

*The present studies relate to a group of monochrome frescoes by Polidoro Caravaggio (c.1499-1543) of eight Olympian gods painted within niches which adorned the façade of a house on the Quirinal Hill, Rome. The original frescoes are now lost but were recorded in print in 1592 by the Dutch master engraver Hendrick Goltzius (1558-1617).*

*Provenance: Bears the collector's stamp of E. Fabricius, a collector of works by Goltzius (active in Berlin, circa 1920).*

**£675**



VVLCA NVS.

SOL



MARCVRIVS.

BACHVS.







A Scottish artist in *fin-de-siècle* London

**11) MACDONALD, Alastair K.: COLLECTION OF 72 ORIGINAL WATERCOLOURS AND DRAWINGS, INCLUDING A GROUP OF EXTENSIVELY ILLUSTRATED MANUSCRIPT LETTERS**

[Original artwork]. [c.1890-1910].

Late nineteenth-century sketch book of half black roan over green pebble-grain cloth (27 x 22.5cm), containing 2 ink and wash, 4 ink, 6 graphite, and 5 pencil drawings, as well as 2 watercolours and 2 ink and wash, 14 ink, and 2 graphite drawings, and 5 extensively-illustrated manuscript letters, 2 further apparently incomplete illustrated letters, and 2 illustrated postcards to the artist's friend George Linck in Glasgow (bearing 35 separate watercolour, crayon, ink, and pencil drawings, 31 sides of text in total) loosely laid in, many of these double-sided, mostly executed on paper, with some on card (making 72 images in total). A few of the loose images apparently originally part of the album. Some images with titles. Numerous images with MacDonald's signature. Three images dated 1896, the letters dated 1896-1900. Sundry ephemera including newspaper cuttings and illustrated menus also loosely laid in. The album with extensive wear and lacking the spine; the artwork and letters themselves with occasional minor chipping, small tears, and minor wear to the extremities, one sheet of images and one letter with separation along the folds, and with some occasional light foxing are otherwise in good order.



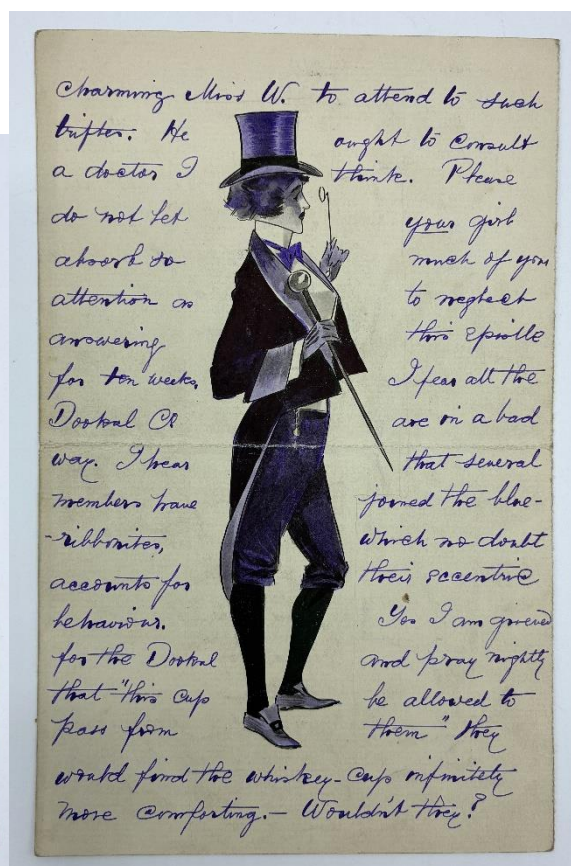
A large collection of original artwork by the Scottish artist and illustrator Alastair K. Macdonald (1879-1948), including a group illustrated letters from the artist.

Macdonald was born in Buenos Aires, Argentina to the eminent doctor, John Macdonald, a surgeon at the British Hospital, and his Argentine-born wife, Sophia (née Cowes). Having treated numerous patients with yellow fever, his father contracted the infection himself and, for the sake of his health returned to the family estate of Lyndale, on the Isle of Skye, where Alastair and his brother spent their childhood. Macdonald later moved to Glasgow to study at the city's School of Art, although left his course after only six weeks, instead producing illustrative work for Scottish newspapers. By 1898 he had moved to London, and began contributing to more prestigious periodicals including the *Bystander*, the *Sketch*, and the *Tatler*. After military service during the First World War, Macdonald and his second wife, the illustrator Alice Helena Watson (1896-1984), settled in Kilburn, with his career reaching its peak during the mid 1920s, during which time his work appeared regularly in leading periodicals on both sides of the Atlantic, and he undertook numerous commercial commissions for the luxury passenger ships operated by the Cunard Line and N Y K Line.

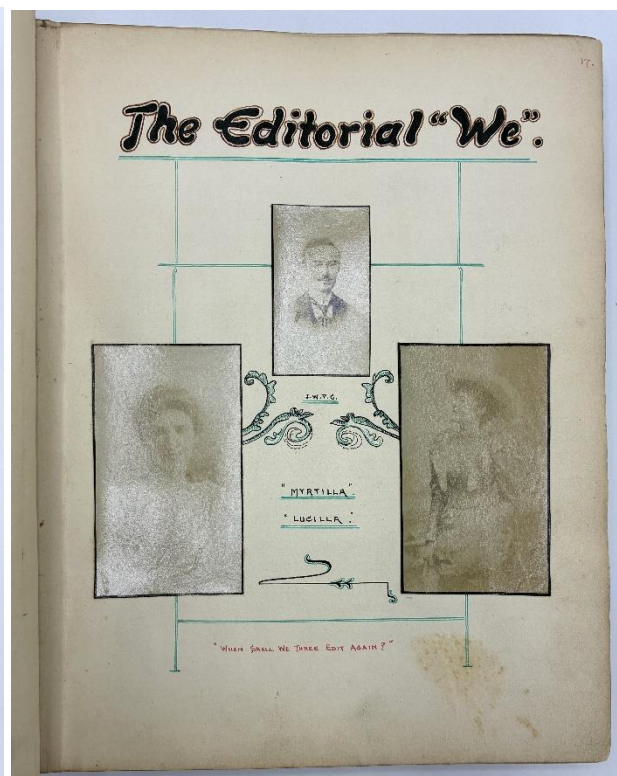
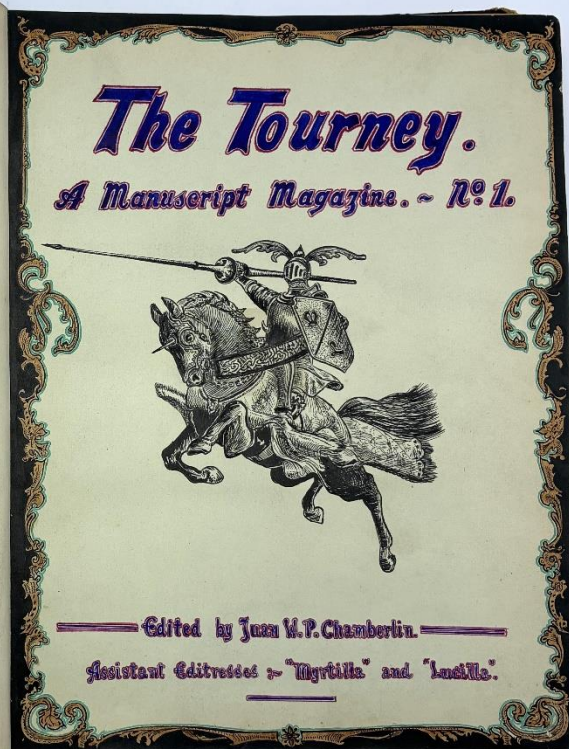
Stylistically, the present group, representative of Macdonald's earlier work, forms a sort of mixture of the aesthetics of Toulouse-Lautrec and P. G. Wodehouse, combining to suitably capture fashionable society at the fin-de-siècle. Indeed, some of the most striking images in the group form depictions of the typically fashionable, metropolitan 'new women' who featured frequently in the art and literature of the period. The illustrated letters in the group, sent to Macdonald's Glaswegian friend George Linck, also provide a candid insight into the life and preoccupations of this talented commercial artist during this vibrant period for illustrative journalism, often discussing and depicting his bohemian London surroundings, as well as the advance of his own career.

An attractive group, evocative of the period.

£675







*Including the story of a blood-sucking carnivorous tree*

**12) CHAMBERLIN, Juan W. P. (editor): [ILLUSTRATED MANUSCRIPT LONDON LITERARY MAGAZINE FOR PRIVATE CIRCULATION] THE TOURNEY. A Manuscript Magazine. - No. 1. Edited by Juan W. P. Chamberlin. Assistant Editresses:- "Myrtilla" and "Lucilla".**

*[Original manuscript]. [c.1899-1900].*

Quarto (26 x 20.5cm). Original manuscript periodical comprising 399pp. of ink manuscript text (including a handful of blanks), incorporating an illustrated coloured ink title page, 11 original watercolours, 5 pen and ink drawings, 56 photographs (49 of these being postage stamp-sized images mostly depicting glamorous fin-de-siècle women, surrounded by decorative coloured ink borders), and a colour print of Alphonse Mucha's "Dreamland". Additional pen and ink illustrated title page for the operetta "A Pretty Pair of Plotters. / Written by A. S. Manning. / Produced at St. Peter's Hall, Brockley, on the 18th June, 1898" (38pp., with original manuscript music and illustrated with watercolours). Decorative titles in black and coloured ink. Manuscript "Notice" to the front free endpaper stating: "This magazine is the property of Juan W. P. Chamberlin, 177 Great College Street, Camden Town, London, N.W. / To Readers: Immediately upon receipt of this issue of the "The Tourney" please refer to pages p.349-350 for the Rules governing circulation". Manuscript 8pp. foreword by Chamberlin, followed by contents pages listing the various stories, poems, essays, articles, watercolours, drawings, photographs, and pieces of music included in the volume, along with their author's names, and a subsequent page of photographs depicting the three editors. 2pp. of "Rules" to the rear and a short list of postal recipients with names and addresses. The boards and first leaf are almost detached and the spine is lacking, the remainder of the textblock, however, remains secure; the contents with the occasional spot of foxing or dust-soiling and with some minor offsetting from the photographs are otherwise in very good order.

*A substantial and entertaining fin-de-siècle illustrated manuscript literary magazine created by a circle of amateur authors and artists, indicative of the rise of such intellectual amusements amongst the urban bourgeoisie during the period.*

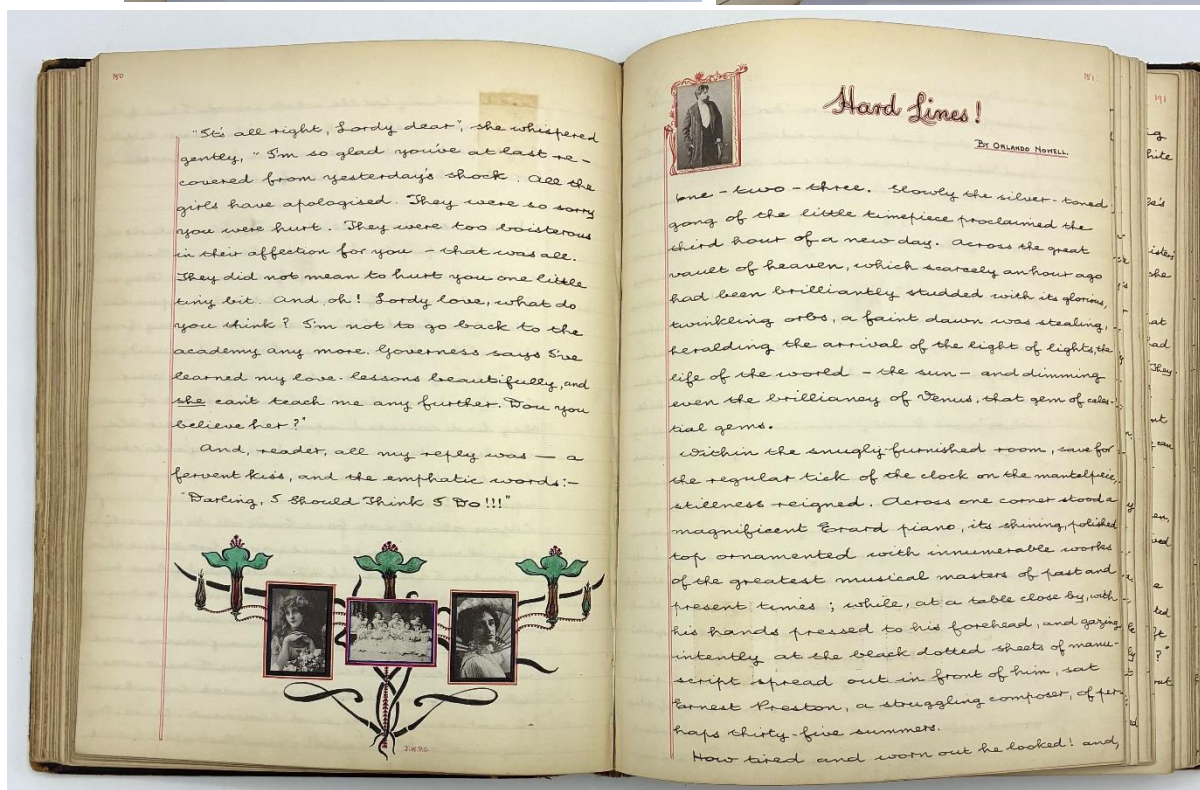


The contents take the form of a wide-range of literary, poetic, musical, artistic, and educational endeavours, from conventional humorous, romantic, and critical pieces, to some more fantastical fiction, including the tale of a constricting, blood-sucking carnivorous tree ("The Snake Tree"), a ghostly experience in a haunted manor house ("Jack's Ghost"), and the story of how a woman's life was saved by her fiancé's mysterious "presentiment" of coming disaster ("A Terrible Experience").

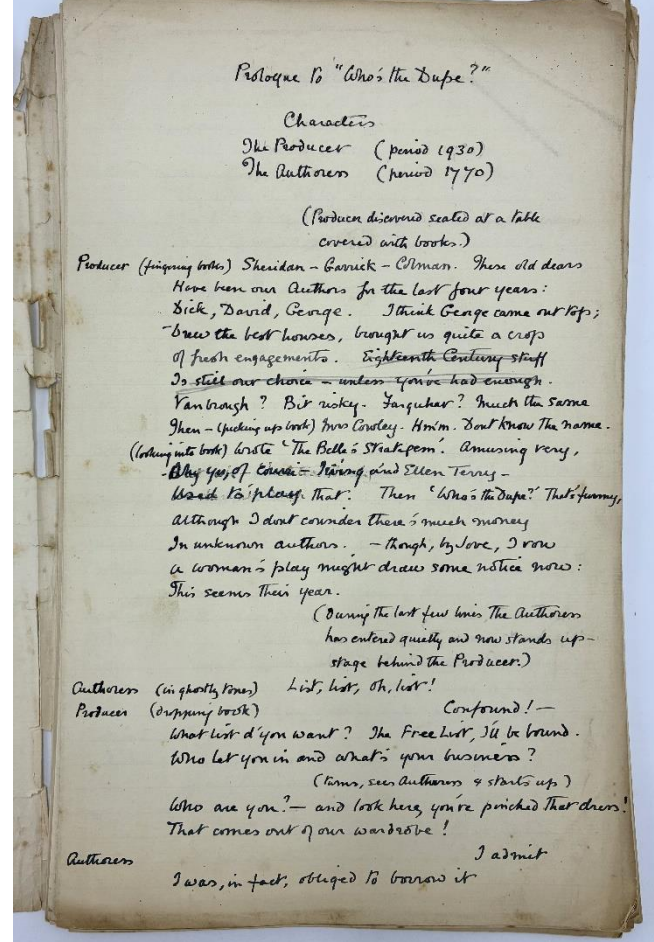
The identity of the three editors - "Myrtilla", "Lucilla" and "Juan" W. P. Chamberlin - remains unclear due to their use of pseudonyms, as do those of a number of the contributors, including "Gargantua" and "Loo-Natik", most of whom are based in North London. There are, however, numerous identifiable authors, some with their addresses listed, including: Reginald L. Swaby, Ida Harker, Cyril G. Bunt, Nellie Lingham, Fred J. May, Alfred S. Manning, and Thomas J. Bayliss.

A wonderful example of its type.

£575







**13) ROBERTSON, W. [Walford] Graham; COWLEY, Hannah: [TWO ORIGINAL MANUSCRIPT PLAY SCRIPTS] "WHO'S THE DUPE?": A Farce in Two Acts; and THE GOOD DEED, or The Philanthropic Fairy. With: An original typescript of "Who's the Dupe?"; and two original typescripts of "The Good Deed".**

*[Original manuscripts]. [c.1930].*

Two manuscript and three typed play scripts by W. Graham Robertson, comprising:

1. Original manuscript play script for ""Who's the Dupe?": A Farce in Two Acts by Mrs Cowley. Produced in 1779. Arranged for the Chiddingfold Players by W. Graham Robertson". Folio (33 x 20.5cm). Loose sheets of manuscript black ink text, with stage directions added in red ink and pencil. Robertson's ownership inscription in pencil to the front sheet, "W. Graham Robertson / Sandhills / Witley / Surrey", with additional name "G. Argyll" (likely a member of the production). 50pp. of text to rectos, with numerous facing versos bearing additional notations/stage directions. There is chipping, tears, and wear to the covering sheet, and light scattered foxing to the contents, otherwise the manuscript is in good order.

2. Original manuscript notebook (20.5 x 16.5cm). Contemporary full limp leather. The contents comprising the play script for "The Good Deed, or The Philanthropic Fairy" in ink across 27pp., including a small ink sketch of a young girl to one page, plus 2pp. of related ink and pencil notes, in addition to 18pp. of notes and draft text in ink and pencil relating to "The Binkie Ballads: A Year Book for A Baby, being Songs of the Day, the Dusk and the Dark" at the rear. The binding firm although with the spine lacking, with a portion loosely laid in; the contents remain in good order.



3. Original typescript of "Who's the Dupe?". 26 x 18cm. [2], 59pp. typed sheets bound in contemporary card wrappers with typed title label to the front wrapper. Contemporary name (likely a member of the production) in pencil to the front wrapper "D. Mooring". The wrappers with some creasing; the contents with some occasional light scattered foxing and a few small tears to foot of p.16 are otherwise in very good order.

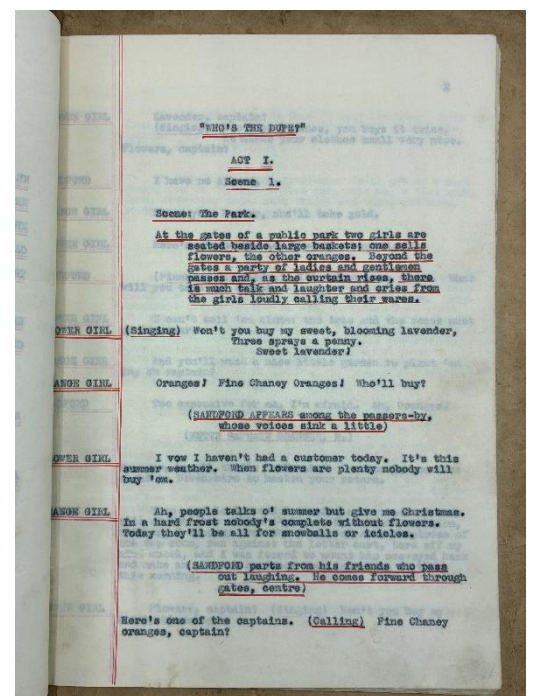
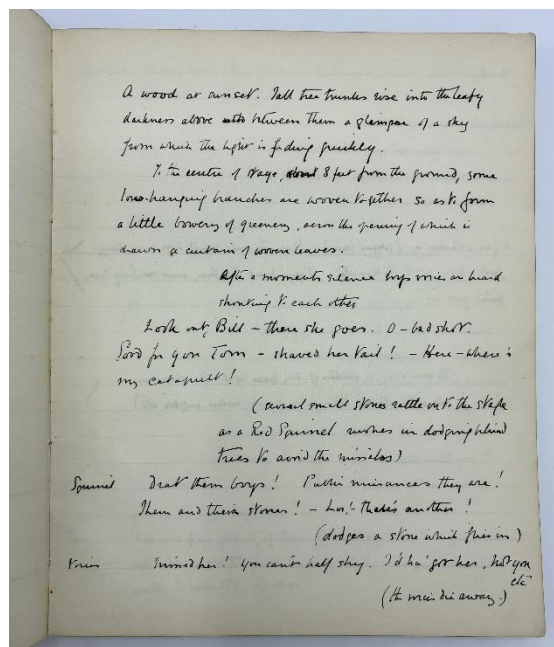
4. Two original typescripts of "The Good Deed, or The Philanthropic Fairy". 26 x 19.5cm. Contemporary stapled grey paper wrappers. Each comprising [2], 24pp. typed sheets. The wrappers with a little wear to the extremities; the contents with some light occasional foxing are otherwise in very good order.

*Two original manuscript plays, accompanied by their typed counterparts, by the writer, critic, painter, illustrator and theatrical designer Walford Graham Robertson (1866-1948).*

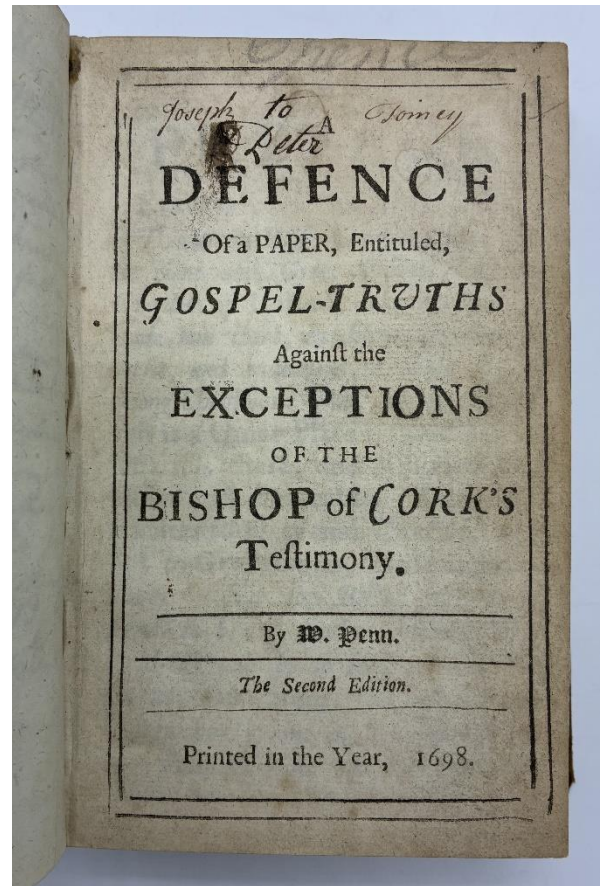
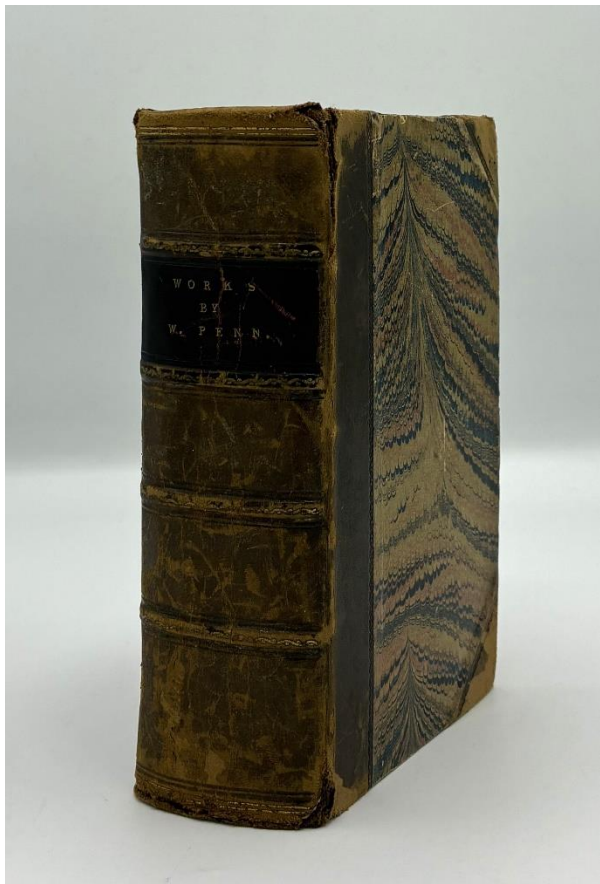
*A noted figure in the cultural and theatrical sets of fin-de-siècle London, as a young man Robertson was a friend of Oscar Wilde and Edward Burne-Jones, and latterly formed part of the circle around Noel Coward. Predominantly known as an artist, illustrator and author, his best-known works today are his series of striking lino-cut illustrated children's books, as well as his design for the frontispiece and binding of his friend Kenneth Grahame's beloved 'The Wind in the Willows' (1908). He was also a well-regarded playwright, his productions including his successful 'Pinkie and the Fairies', 'Alexander the Great', and the comic opera 'The Fountain of Youth'. Immersed in the arts, he additionally designed costumes for Sarah Bernhardt and Ellen Terry, was twice portrayed by John Singer Sargent, and was an early collector of paintings by Whistler, as well as works by William Blake, leaving his collection of the latter to the Tate Gallery. He lived for much of his later life in the seclusion of the village of Witley in Surrey at his home, 'Sandhills', where he continued to write.*

*The present plays date from this later period, and include his adaptation of Hannah Cowley's late eighteenth-century comedy "Who's the Dupe", which includes a 5pp. prologue by Robertson in the form of an imaginary conversation between Cowley, "the authoress (period 1770)", and Robertson, "the producer (period 1930)", as well as a comedic fairy play, wherein "an elderly villager of almost oppressive respectability" encounters a young fairy and her lady's maid (a red squirrel) in the forest at sunset. Of this latter play, we can locate no published version.*

£500







**14) PENN, William: [QUAKER SAMMELBAND OF WORKS BY WILLIAM PENN, including]: A DEFENCE OF A PAPER, ENTITULED, GOSPEL-TRUTHS AGAINST THE EXCEPTIONS OF THE BISHOP OF CORK'S TESTIMONY.**

*London: T. Sowle. 1698.*

Small octavo (15 x 10cm). Mid nineteenth-century half calf over marbled boards. The contents comprising four separately published works bound as one. Nineteenth-century ink manuscript contents page to the front endpaper, with more detailed early twentieth-century typed contents page affixed to the facing page. The key work in the volume (Penn's Defence against the Bishop of Cork (1698)) is the second title in the volume, the full contents comprising:

1. Penn, William: A Brief Account of the Rise and Progress of the People Called Quakers, in which the Fundamental Principle, Doctrines, Worship, Ministry, and Discipline, are Plainly Declared. Dublin: Robert Jackson. 1776. Eighth edition. Title page and first three text pages lacking and supplied in early nineteenth-century ink manuscript ("copied by E.H.T."), then [vii-x], 140pp., followed by [4]pp. of the publisher's catalogue, with the final two pages of the catalogue also supplied in manuscript. Occasional pencil notations. Page edges trimmed, sometimes touching page numbers and running title.

2. Penn, William: A Defence of a Paper, entitled, Gospel-Truths Against the Exceptions of the Bishop of Cork's Testimony. London: T. Sowle. 1698. Second edition. pp.[vi], 131, [2]. Early ownership inscription in ink to the head of the title page "Joseph Tomey", and also "To Peter". Page edges trimmed, sometimes touching page numbers and running title; old water marking to the final three leaves.

3. Penn, William: The Harmony of Divine and Heavenly Doctrines: Demonstrated in Sundry Declarations on Variety of Subjects. Preached at the Quakers Meetings in London. London:



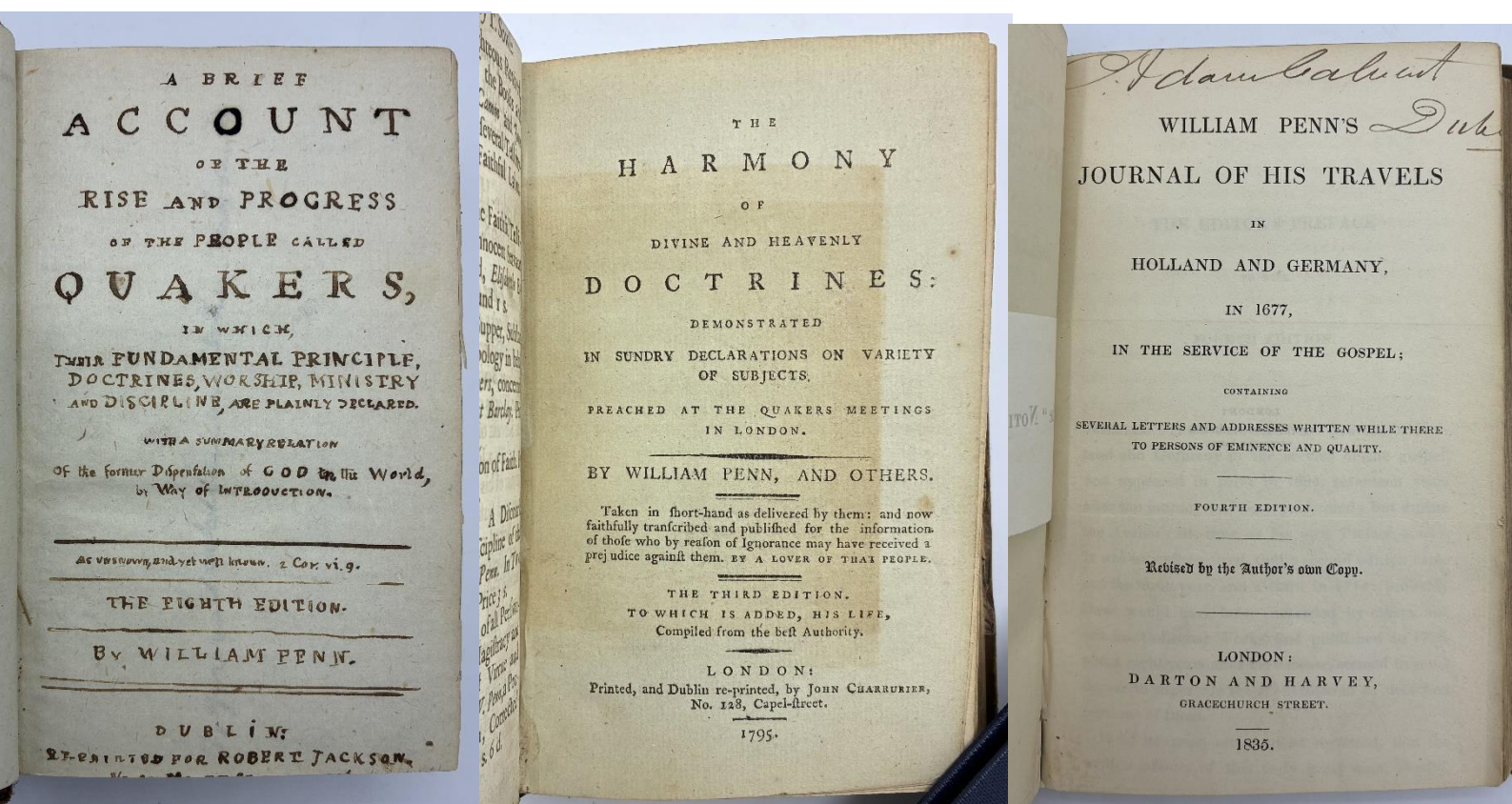
John Charrurier. 1795. Third edition. pp.xliii, [1], 45-218. Occasional pencil lines to margins; 2cm tear to blank fore-margin of pp. 127-28; loss to the blank lower corner of pp.111-12; some offsetting to the title page and pp.186-87 from loosely laid-in newspaper clippings.

4. Penn, William; Barclay, John (ed.): William Penn's Journal of His Travels in Holland and Germany, in 1677, in the Service of the Gospel; containing Several Letters and Addresses written while there to Persons of Eminence and Quality. London: Darton and Harvey. 1835. Fourth edition, "revised by the Author's own Copy". Contemporary ownership inscription in ink to the head of the title page "Adam Calvert / Dub[lin]". pp.xv, 302, [2].

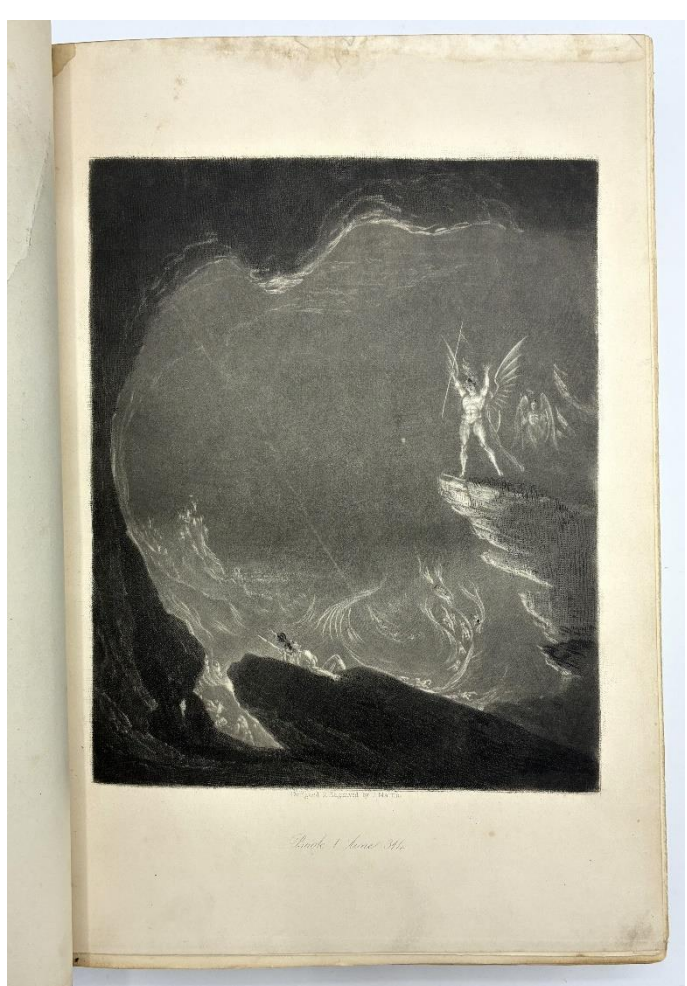
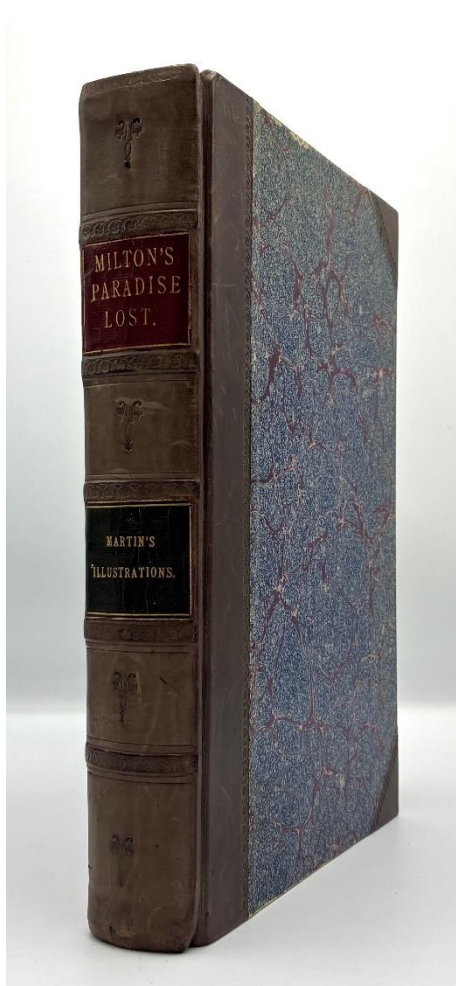
A good copy, the binding with a 3cm split to the head of the upper joint, a 2cm split to the foot of the lower joint, rubbing and little loss to the spine ends, wear to the corners, and cracking to the hinges at front and rear.

*A sammelband of works by the influential English Quaker, author, religious thinker, and founder of the Province of Pennsylvania, William Penn (1644-1718), including the second edition of his defence of Quakerism against the protestations of the Bishop of Cork, published in the same year as the first edition. The eighteenth-century ownership inscription to this earliest work in the volume is that of the Dublin Quaker Joseph Tomey.*

£575







**15) MILTON, John; illustrated by MARTIN, John: THE PARADISE LOST OF MILTON. With Illustrations by John Martin.**

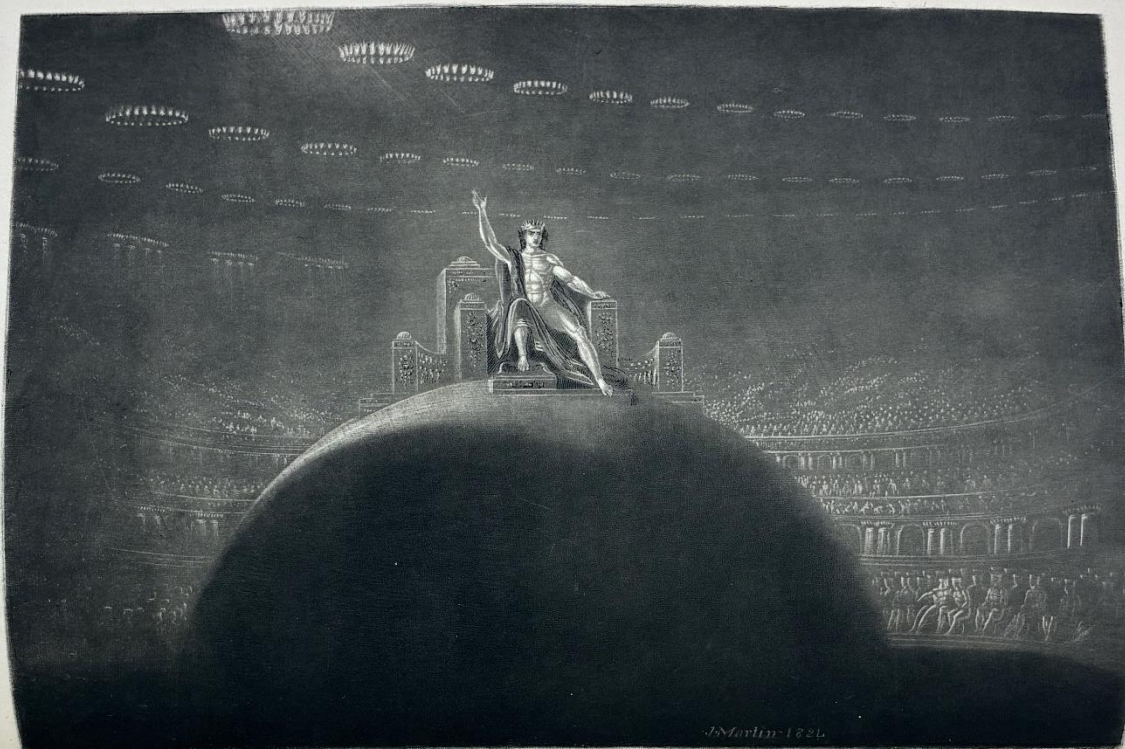
*London: Henry Washbourne & Co. 1858.*

Later edition. Quarto. Large paper edition. Rebound in later twentieth-century half brown calf over marbled boards, the spine with the original red and green gilt morocco title labels re-laid, five raised bands, and with decorative devices in blind to the compartments. Top edge gilt, the others untrimmed. Illustrated with 24 full-page mezzotint plates by John Martin, each with paper guard. [9], 373pp. Extra-illustrated with 5 additional plates by Martin engraved by George Greatbach, along with a later nineteenth-century illustration of Satan by Gustave Dore from his edition of the work, all bound in at the rear. A very good copy, the binding square and firm with a few minor scuffs to the spine, minor wear to the re-laid spine labels, and a little rubbing to the extremities. The contents with a 1cm line of old damp-marking to the top edge of the blank upper margin of the plates and initial blanks, a 1/2cm tear and a few small nicks to the blank upper margin of the frontispiece, the odd minor nick to the extremities of a handful of other plates, a 13cm tear to one of the blank guard sheets, and a 2cm tear to the blank fore-margin of pp.363-64, are otherwise in good order, the mezzotints remaining clean and sharp.

*First published in 1827, the English Romantic artist and engraver John Martin's (1789-1854) illustrated edition of 'Paradise Lost', containing his suite of 24 dark, dramatic, and deeply atmospheric mezzotints, came to form one of the most enduring visual representations of Milton's masterpiece of epic poetry.*

**£650**





*Book 2 line 1*

**Terms of Business:**

**Orders** may be placed by phone or e-mail.

**Payment** can be made by bank transfer, PayPal or Sterling cheque.

**Postage**, packing and insurance are extra at cost.

**Institutions** can be billed according to their requirements.

All items offered subject to prior sale.

Books may be returned for any reason within 28 days of receipt and on condition that they are returned in the same condition as originally dispatched.

Books remain the property of Sky Duthie Rare Books Ltd. until payment is received in full.

**Additional images of any item on the list can be sent on request.**

Sky Duthie Rare Books Limited is Registered in England and Wales No. 14267095.

VAT No. 493214000



Order 37 Asteracea or Compositae.  
 Genus Helianthus. The Sun Flower Tribe.  
 Rudbeckia.



Florets of the ray ligulate, center of the disk tubular, numerous.  
 pappus. Pappus plumbeo-convex.