



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

Catalogue Five





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Introduction

As will be clear from this catalogue we deal in rare books and manuscripts across a wide range of periods and subject matters from the heart of mainstream culture to the fringes of the counterculture. Almost nothing is off limits.

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A medical incunable. The earliest known western herbal

1

MACER FLORIDUS [Odo Magdunensis/Odo de Meung]. *De Viribus Herbarum*. Geneva:

Jean Belot. 1496

[3848] £37,500

186x130mm. ff.52. a8-f8, g4. Title page with woodcut of a doctor in his study, woodcut repeated on verso. Sixty-six woodcuts of plants, thirty-three lines to a page. Eighteenth century sheep with attractive green and brown marbling. Trace of gilt floral tooling to spine, recent repairs to head and foot of spine. Edges stained red, marbled endpapers. Housed in a quarter sheep drop-back box, spine tooled in gilt, olive green label lettered in gilt. Internally very good with slight browning and some minor foxing. An attractive copy, in excellent condition of an important early work of botany which describes seventy-seven plants and discusses their medical uses. This is the second of the two variants printed by Jean Belot in Geneva around 1495 and 1496. It is argued by Lokkos that the two were printed in quick succession as errors from the first (such as chapter xxvi being misnumbered xxix) were not corrected. Also has the “cognoscre” misprint in the penultimate line of the work. Later Geneva printings were done by Louis Cruse using fewer illustrations.

De Viribus Herbarum is based on an eleventh-century manuscript generally agreed to be by a French doctor and cleric named Odo. The pseudonym was created by attaching a flowery reference to the subject matter of the work to the name of the Roman poet and naturalist Aemilius Licinius Macer, perhaps to encourage readers to think that the work had a classical pedigree. In fact, *De Viribus Herbarum* is largely based on Pliny the Elder’s *Historia Naturalis* with borrowings from other classical

writers and the medieval botanical work, *De cultura hortorum*. The verse form – unrhymed hexameter – was used to make it easier to memorise the names and uses of plants. Odo clearly intended his work to be a practical source book for doctors and chemists looking for a general reliance on folk medicine and superstition. *De Viribus Herbarum* was immediately influential, borrowed by numerous botanical and medical writers of the middle-ages and translated into most of the major western European languages. First printed in Naples in 1477 there was a second, Milan edition in 1489. These were both unillustrated, the woodcuts making their appearance in this third edition. Odo’s book continued to be used and quoted throughout the Renaissance, its popularity fading with the introduction of recognisably modern scientific methods in the seventeenth century.

ISTC No: im00003000. Lokkos, 86



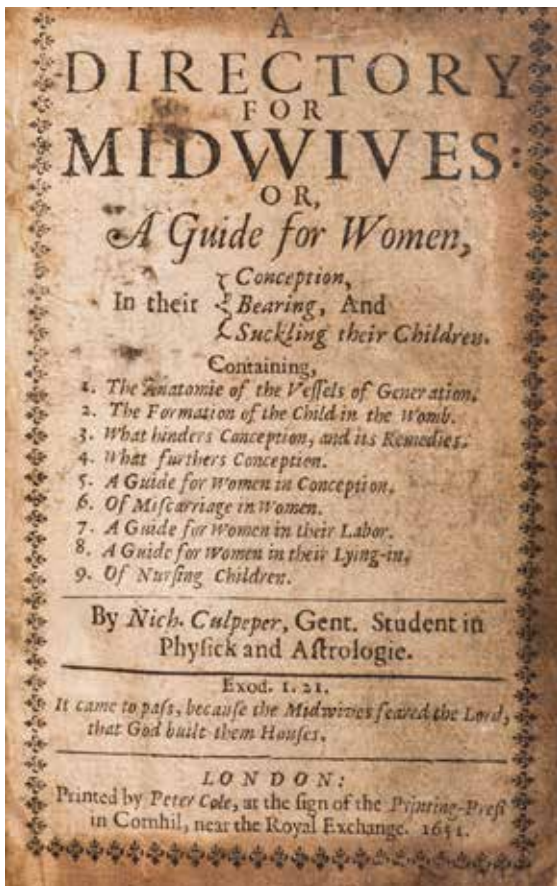
Maacer floudus De viribus herbarū
Famofissimus medicus & medicorū
Speculum



“To the Matron”: The scarce first edition of Culpeper’s groundbreaking work on midwifery

2

CULPEPER, Nicholas. *A Directory for Midwives A directory for midwives: or, A guide for women, in their conception, bearing, and suckling their children. Containing, 1. The Anatomie of the Vessels of Generation. 2. The Formation of the Child in the Womb. 3. What hinders Conception, and its Remedies. 4. What further Conception. 5. A Guide for Women in Conception. 6. Of Miscarriage in Women. 7. A Guide for Women in their Labor. 8. A Guide for Women in their Lying-in. 9. Of Nursing Children.* By Nich. Culpeper, Gent. Student in physick and astrologie. London: Printed by Peter Cole. 1651 [3747] £3,750



First edition. Small octavo, 136x85mm. pp. [32], 217, [23], one engraved plate at p74. Lacking portrait frontispiece. Contemporary brown calf, in very good condition with recent repair to spine and corners. Internally there is some foxing, heavy in places and toning to title page but overall a very good copy of a rare book. ESTC locates four copies in the UK and five in the US while records show no copy appearing at auction since 1938.

Although Nicholas Culpeper is best known for *The English Physician* (later renamed *The Complete Herbal*) this celebrated work was preceded by *A Directory for Midwives* which became an instant success. It is

regarded as the first serious treatment of the subjects of midwifery and childbirth: before Culpeper’s *Directory* these were seen as mere women’s work and not worthy of the attention of proper doctors. Indeed, the College of Physicians distanced itself from Culpeper’s book. Tragically, it was his wife Alice’s inability to have healthy children that led Culpeper to write this book: “Myself having buried many of my children young, caused me to fix my thoughts intently upon this business”. Of their seven children, only one, Mary, survived her parents. Culpeper can therefore be seen as the father of modern midwifery and obstetrics: “No part of medicine is of more general importance than that which relates to the nursing and management of children. Yet few parents pay proper attention to it”.

ESTC: R3967



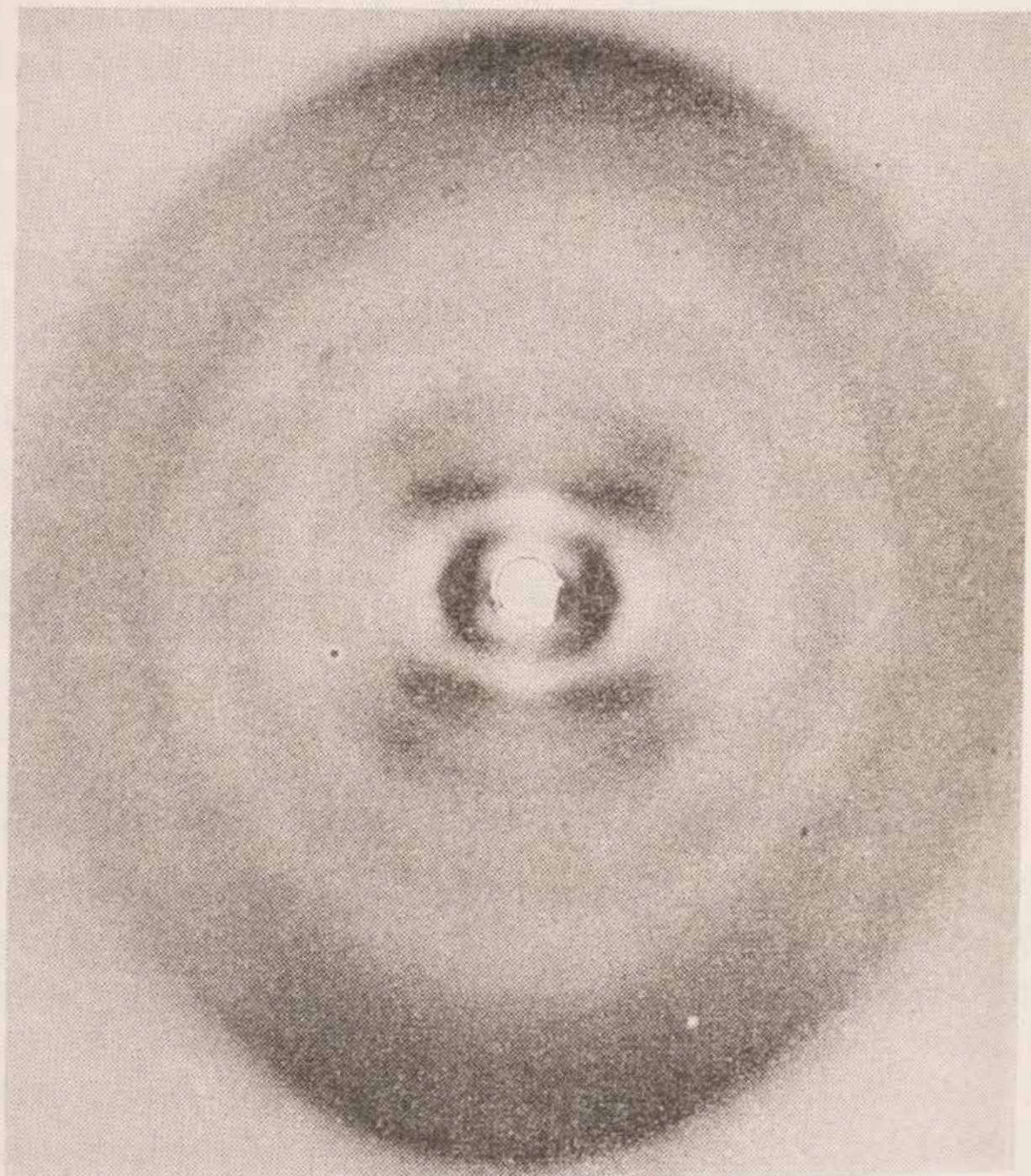


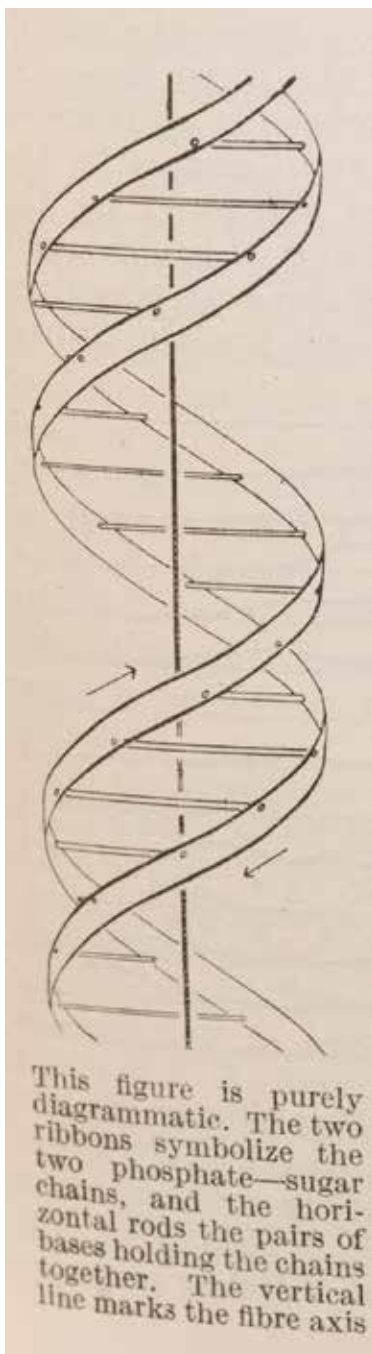
Fig. 1. Fibre diagram of deoxypentose nucleic acid from *B. coli*.
Fibre axis vertical

How to make a human being

3

WATSON, James D, Francis H.C.Crick, Rosalind Franklin, M.H.F. Wilkins and others.
NATURE. A Weekly Journal of Science. The six milestone papers on the structure of
DNA. London: Macmillan and Co., Ltd. 1953

[3726] £6,000



Two bound volumes. Volume 171 (January 3 1953 to June 27 1953) and Volume 172 (July 4 1953 to December 22 1953). Bound in maroon (vol. 171) and brick-red (vol. 172) cloth, spine lettered in gilt. In very good condition. Front pastedown has the bookplate of Worthing Public Library and title page of volume 172 (and verso of volume 171) has a small round Worthing Public Library stamp.

The papers are as follows:

1. *Molecular Structure of Nucleic Acids: A Structure for Deoxyribose Nucleic Acid*, by J.D.Watson and F.H.C. Crick.

Nature, Volume 171, No. 4356. April 25 1953. pp737-738.

2. *Molecular Structure of Deoxypentose Nucleic Acids*, by M.H.F. Wilkins, A.R.Stokes and H.R.Wilson

Nature, Volume 171, No. 4356. April 25 1953. pp738-740.

3. *Molecular configuration in Sodium Thymonucleate* by Rosalind E. Franklin and R.G.Gosling. Nature, Volume 171, No. 4356. April 25 1953. pp740-741.

4. *Genetical Implications of the Structure of Deoxyribonucleic Acid* by J.D.Watson and F.H.C.Crick. Nature, Volume 171, No. 4361. May 30 1953. pp964-967.

5. *Evidence for 2-Chain Helix in Crystalline Structure of Sodium Deoxyribonucleate* by Rosalind E. Franklin and R.G.Gosling. Nature, Volume 172, No. 4369, July 25 1953. pp156-157.

6. *Helical Structure of Crystalline Deoxypentose Nucleic Acid*, by M.H.F.Wilkins, W.E.Seeds, A.R.Stokes and H.R.Wilson. Nature, Volume 172, No. 4382, October 24 1953. pp759-762.

Together these papers, announcing the discovery of DNA, provide the single most important advance in biology since Darwin's theories. Although Crick and Watson are the best known of the scientists working on the structure of deoxyribose nucleic acid (DNA) it was a collaborative venture and it is now recognised that the model used by Watson and Crick was based almost completely on the findings of Rosalind Franklin and Maurice Wilkins.

How to save a human being

4

CROSS, John [John Green Crosse]. A History of the Variolous Epidemic which occurred in Norwich in the year 1819, and destroyed 530 individuals with an estimate of the protection afforded by vaccination, and a review of past and present opinions upon chicken-pox and modified small-pox.

London: Printed for Burgess and Hill 1820

[3781] £2,800

An interleaved copy, the octavo text leaves bound between large uncut sheets (240x150mm). The author's own copy, inscribed "John Crosse" on the title page. There is also the ownership inscription of Reginald Crosse, John's grandson. There are manuscript corrections and notes in the text and five of the interleaved sheets contain additional notes and observations by Cross. The fullest is a page of notes about a Mrs Evans and her children, one of whom, Crosse suggests, contracted small-pox in utero when its mother was suffering from the disease and so rejected the vaccine. There are various other manuscript notes and printed newspaper cuttings on the preliminary leaves and tipped in or loosely inserted at the rear. These are:

1. A list of recipients to whom Cross presented *Copies of my Memoir from Vol. 4th of the Provincial Transactions "On the means of securely closing moist Anatomical Preparations"* (a work published by Cross in the Transactions of the Provincial Medical and Surgical Association in 1836). 1 page

2. *Imperfect copies of Memoir on Closing Anatomical Preparations*. 1 page

3. Five pages of mounted newspaper cuttings from 1845 containing reports of Crosse's work combating small-pox in Norwich and letters by Crosse on the subject.

4. Manuscript copy of a letter from Mr Pillans of East Dereham dated 17 January 1836. This relates to

an outbreak of small-pox in the "Gressenhall house of Industry" and the subsequent programme of vaccination (3pp, recto only).

5. Mounted printed newspaper letter from Dr Edward Jenner "on the interesting subject of vaccination" dated 11 January 1821. 1 page.

6. Printed notice to the Governors of the Royal Medical Benevolent College, Epsom requesting assistance for Francis Beauchamp Johnson (loosely inserted)

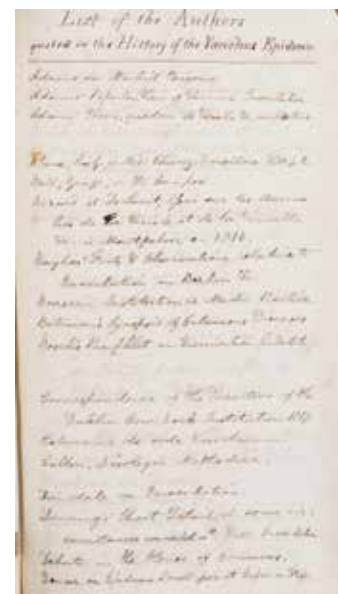
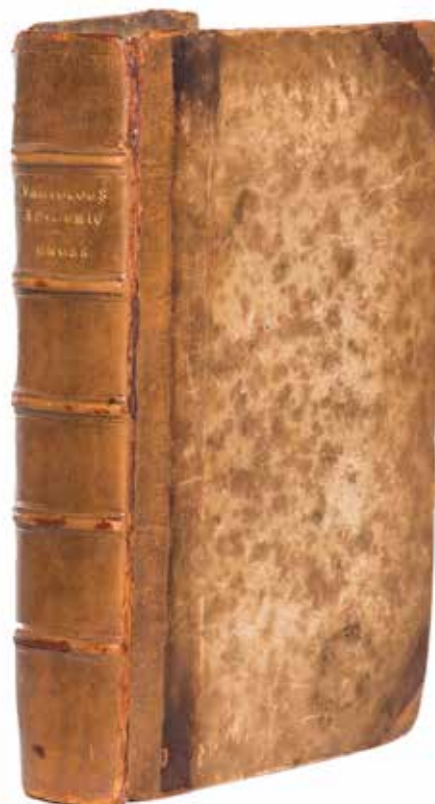
7. Manuscript list of books lent by Crosse, and to whom, between 1838 and

1849, 6pp, loosely inserted

8. Manuscript "List of the Authors quoted in the History of the Variolous Epidemic" 5pp.

9. List of Medical Men quoted in Appendix, N.2. 1 page.

10. Autograph letter from John Thomson Walker dated 1 April 1933. This is addressed to "My Dear Crosse". This is almost certainly Reginald Crosse as the letter mentions the return of a book lent to Thomson Walker which is likely to be the present volume. The

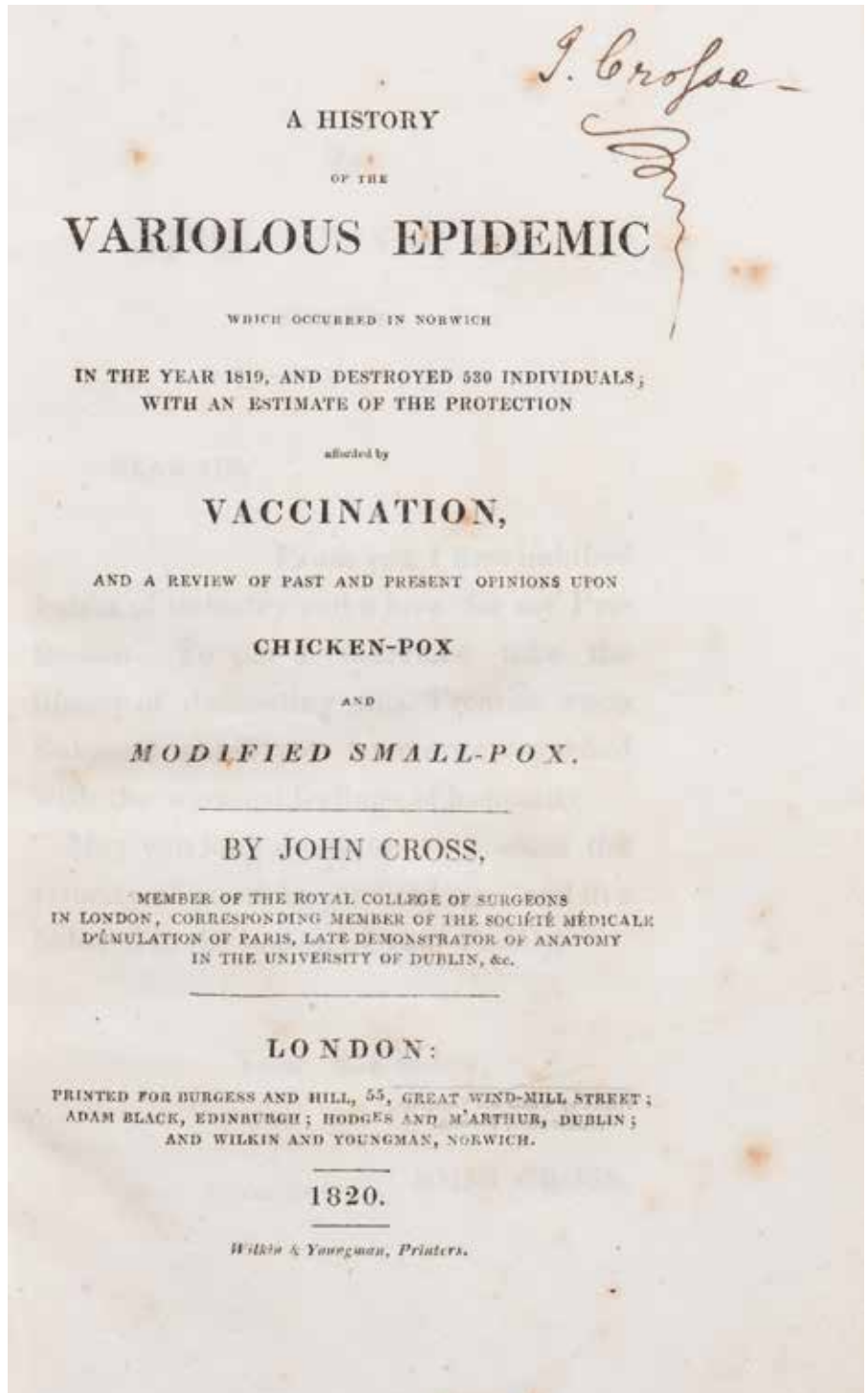


letter refers to a paper read by Thomson Walker to the Royal Society of Medicine about Crosse. This was published in the Journal of the RSM in December 1932. Sir John Thomson Walker (1871-1937) was himself a distinguished doctor becoming Hunterian Professor of Surgery at the Royal College of Surgeons and a leading urologist. He was fascinated by Crosse and arranged the RSM's acquisition of Crosse's notes and papers.

11. Four pages of lists showing *Copies directed to be delivered by Burgess of Hist: of the Variolus Epidemic, Copies forwarded abroad, Copies Lent, Copies presented in Norwich, Copies sent to Med: Men in Norfolk and Copies sent to booksellers in Norfolk*. Dr Jenner's name appears with a question mark against it and it would be good to think that Crosse sent a copy of this book published three years before Jenner's death.

12. On rear pastedown is a handwritten note *Inhabitants in Wells in May 1770* which sets out details of the numbers of people dying of small-pox and those who had been vaccinated.

John Cross (1790-1850 - he added the "e" to his name later in life as a small homage to earlier ancestors) was apprenticed to a surgeon apothecary in Stowmarket before moving to London to study medicine, surgery and anatomy. After a spell working in Dublin and Paris, he settled in Norwich in 1815. In 1823 he was appointed assistant surgeon at the Norfolk and Norwich Hospital, becoming surgeon in 1826 where he acquired a reputation in the treatment of bladder stones. He was elected a Fellow of the Royal Society in 1836. *A History of the Variolus Epidemic which Occured in Norwich* belongs to Cross's early years in Norwich and was born out of his experience of a terrible outbreak of smallpox in the city. There had been a small outbreak in 1813 "the mortality being limited to so small a number [65], by the early and extensive adoption of vaccination". Between May and October 1819, over 500 smallpox deaths were recorded, all but five of which were



of children. Cross, whose energy was legendary, set about investigating all parts of Norwich and particularly the poor areas where the outbreak was most severe. At the heart of Cross's work was an attack on the practise of variolation (known at the time as inoculation) and a plea for the increased use of vaccination. In this, he was at the forefront of medical science and as

Cross's manuscript notes make clear, not only was he constantly reviewing and refining his work but he was also keen to secure a wide audience for his findings and views: the list of names to whom this important book was sent or copies lent is impressive including doctors, medical writers, Peers of the Realm, an MP and a Bishop.

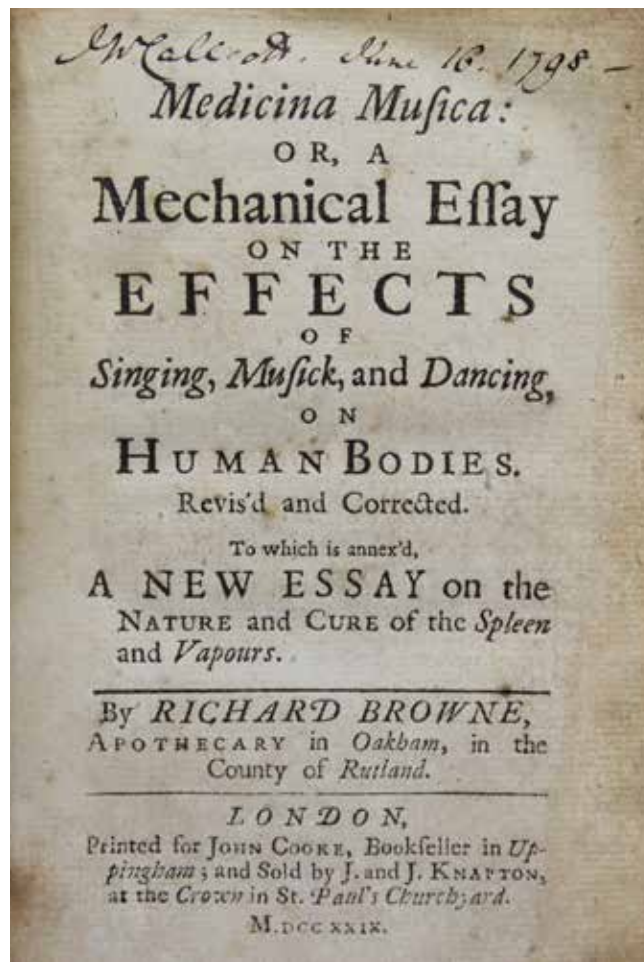
Mood Music: a rare early work on music therapy

5

BROWNE, Richard. *Medicina Musica or, a Mechanical Essay on the Effects of Singing, Musick, and Dancing, on Human Bodies. Revis'd and Corrected. To which is annex'd, A New Essay on the Nature and Cure of the Spleen and Vapours.* London: Printed for John Cooke. 1729 [3840] £1,850

8vo. 157x100mm. pp. xv, [1bl], 125, [1bl]. Contemporary calf, some wear to boards and extremities rubbed. Spine with four raised bands, second compartment with label lettered in blind. Toning to title page and foxing and slight marking throughout and one small marginal tear to E2, not affecting text, but overall a very good copy of a rare work which has appeared at auction only six times in the last eighty years. Title page has ownership inscription "J.W.Callcott June 16 1798". Callcott has also signed and dated on the front past-down as has a later owner "Wm Rupell [?] April 15 1819". In 1727 Browne published anonymously his thoughts on music therapy as *A mechanical essay on singing, musick and dancing*. This 1729 work is considerably revised and expanded and contains a new fifty-five page essay "On the Spleen and Vapours".

The provenance is fascinating. John Wall Callcott (1766-1821) found fame as a composer of light "glee" songs – he is best known for his setting of "Drink to me only with thine eyes" – and embarked on serious work as a music theorist and historian. From the 1790s to the end of his life he worked on detailed dictionaries of music and composers, neither of which was completed. It seems he spent so much time reading books about music (including this one) that he



neglected the writing of his own. He did publish *Musical Grammar* in 1806 and gave a series of lectures on music at the Royal Institution in 1808. Sadly though, Callcott suffered a number of nervous breakdowns and his last years were spent in a mental asylum near Bristol. But he was highly regarded during his life and was a sufficiently important musical figure to have had dealings with Haydn when the great man came to London.

Richard Browne, an apothecary from Oakham, studied at Oxford and Leyden and seems to have developed an early interest in music and medicine, writing his first (now lost) treatise on the subject while still a student. Before the publication of *Medicina Musica*, music therapy tended to be the preserve of philosophers and clergymen: Browne was the first to consider it from a medical perspective. Much of his book is devoted to the mental health benefits of music, Browne arguing that a quick tempo and music that was "swift, short and bold" would produce "a brisk and lively Pleasure to the Mind", while a slow tempo would make the spirits "flow back in gentle Undulations." But he also discusses how music affects our physical health, our heart rate, blood circulation and digestion. Although this may seem obvious to us now, bombarded as we are

by music and medical advice, Browne was among the first to articulate these ideas and the fact that we so readily use music to alter our mood and improve our well-being surely owes something to this important little book.

ESTC. T83768

“The mad business”. A scarce and ground-breaking book on mental health

6

BATTIE, William. A Treatise on Madness London: Printed for J.Whiston and B.White. 1758

[3708] £5,000

First edition. 4to. 210x130mm. pp. vii, [i], 99, [1bl]. Modern speckled calf, borders to upper and lower covers decorated in blind, spine lettered in gilt. Some foxing and browning but overall a very good copy of a scarce and ground-breaking book on madness and mental health.

William Battie (1703-76) was a Fellow of the Royal Society and President of the Royal College of Physicians. His principal medical interest was in what he called “the mad business”. He worked at Bethlem which at that time was located in Moorfields on the edge of the City of London (it still exists as a psychiatric hospital in South London and is the oldest such institution in the world). Horrified by the conditions and poor treatment at Bethlem (not least the practice of allowing the public to pay to observe the patients), Battie founded, in 1751, St Luke’s Hospital for Lunatics under the patronage of the Earl of Cardigan to whom this book is dedicated. St Luke’s was built next to Bethlem and was intended as a form of rebuke to the cruelty of the older hospital. The treatment initiated by Battie was more humane (he banned the public from viewing the patients) using modern medical techniques and an early form of therapy. In setting up St Luke’s, Battie and his supporters were also seeking to encourage more doctors to practice in this field. Among Battie’s patients at St Luke’s was the poet Christopher Smart who entered the hospital in 1757.

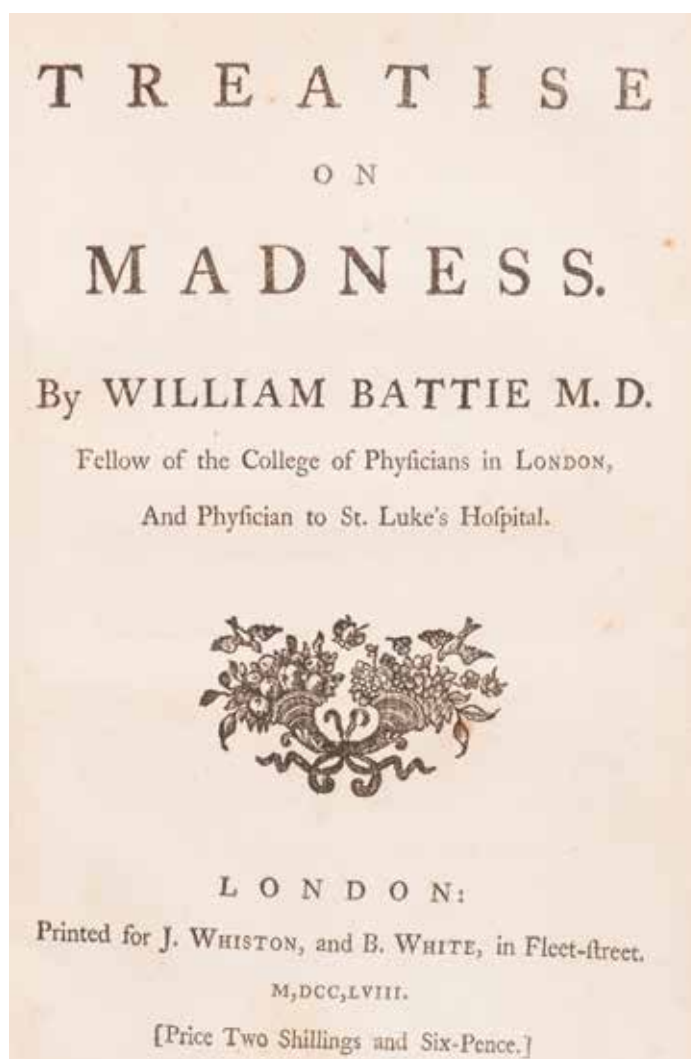
Battie begins his *Treatise* with a plea for a greater understanding of madness which he describes as a “very frequent

calamity”. He laments the fact that few doctors take the illness seriously and those that do are reluctant to share their knowledge with the result that advances in the treatment of the mentally ill are few and slow. The subject of madness was hidden away. Battie’s book and his work at St Luke’s sought, in his words, “to discover the causes, effects and cures of Madness”. Battie believed that

madness took two forms: the “original” which had no clear cause and he felt could not be fully cured, and the “consequential” caused by trauma or some other external factor. It is on this latter form that Battie concentrates and to which he applies early psychiatric treatments. Indeed, in writing this book, in giving greater attention to the subject of madness and its treatment, and in

arguing for psychiatry as a distinct medical discipline, Battie can perhaps be seen as the father of a recognisably modern understanding of mental illness.

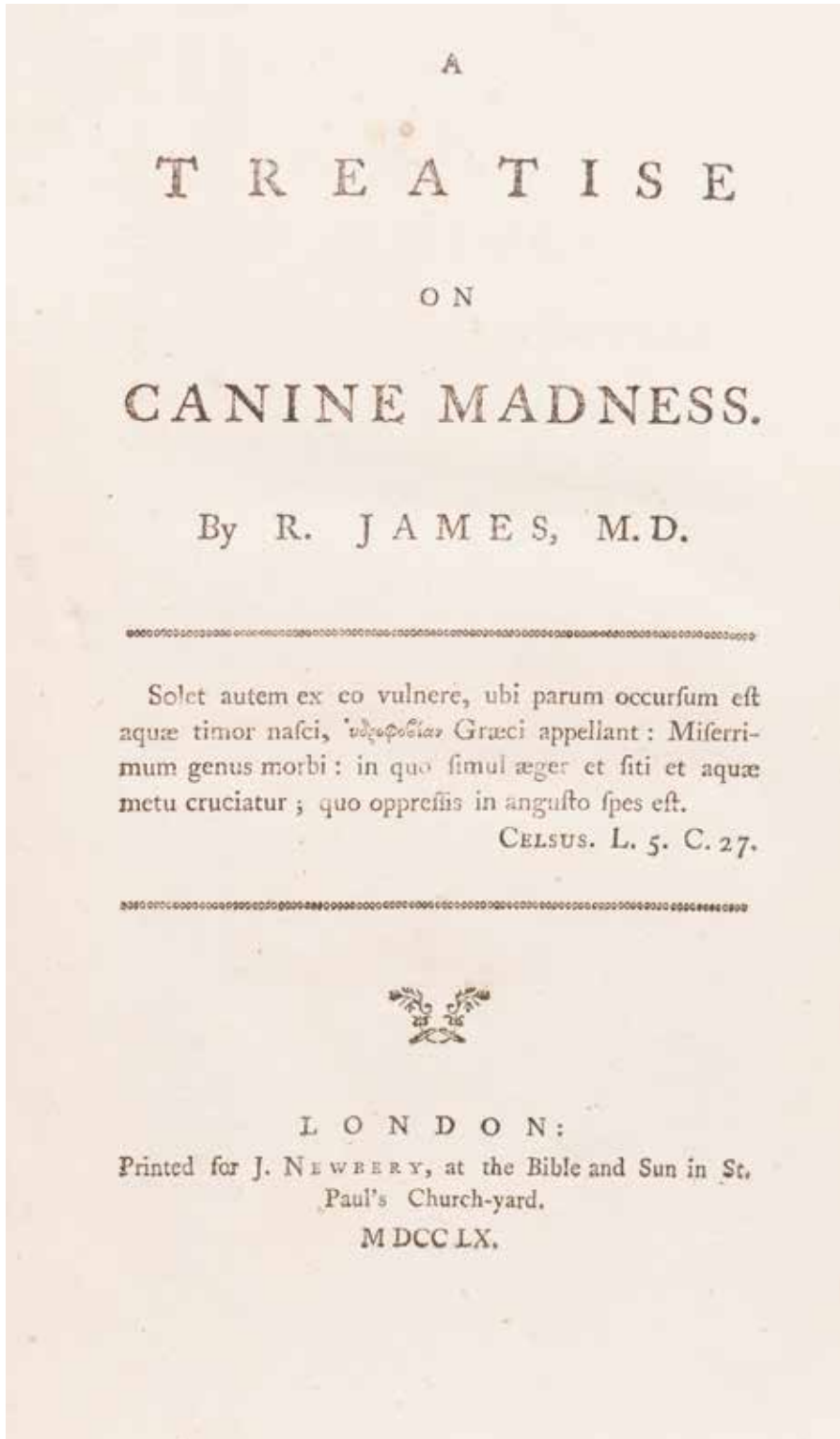
ESTC. T51638. Norman Library of Science and Medicine, 137



JAMES, R. A Treatise on Canine Madness

London: Printed for J. Newbery. 1760

[2933] £750



First edition. 8vo. 200x120mm. pp. [2], vi, 264. Contemporary calf with double fillet borders in gilt to upper and lower covers, five raised bands to spine, compartments simply decorated with gilt borders. The binding is worn in places with scuffing, particularly to the foot of the upper cover at the joint and on the lower cover near the joint where there is cracking. Corners bumped and rubbed. But overall this is a handsome, simple and tight binding. The contents are in excellent condition, bright and fresh with only a little foxing. The corner of K1 has been lost in opening but this does not affect the text. Edges sprinkled red.

The dedication, although declared to be by James is thought to be by Samuel Johnson who was a school friend of James's from Lichfield. This highly readable book contains a series of case studies showing the horrific results of dogs biting people. The resulting "hydrophobia" or rabies is described with some relish by James who then offers a number of cures consisting of medicines made to his own recipes. His "fever powder" was a celebrated invention although it was thought to have contributed to the death of Oliver Goldsmith. A fascinating book on a grim subject written with typical eighteenth century brio.
ESTC: T57163

Dedicated to the “Patroness of the Hortus Kewensis”. The first county flora in English

8

ABBOT, Charles, M.A. F.L.S. *Flora Bedfordiensis* comprehending such plants as grow wild in the county of Bedford, arranged according to the system of Linnaeus, with occasional remarks. By Charles Abbot, M. A. F. L. S. Chaplain to the Right Hon. the Marquis of Tweedale, Vicar of Oakley Raynes in Bedfordshire, and late fellow of New College, Oxford. Bedford: Printed and Sold by W.Smith. 1798

[3846] £495

First edition. 8vo in 4s. 223x130mm. pp. xii, 351, [9]. Six contemporary hand-coloured engravings. Green cloth, maroon morocco label, lettered in gilt. Some marking and rubbing and a split to the cloth (c45mm) at joint with lower board. Some slight foxing in places but otherwise very good internally with the charming plates in particularly good condition. It is rare to find these coloured. One of the front preliminary leaves has two pages of neat manuscript notes listing plants from Abbot's book that are found in the "best natural pastures". Title page has ownership inscription of a "Mrs Jones". Front pastedown has

armorial bookplate of F. Kuhlicke who was senior modern languages master at Bedford Modern School and an authority on Bedfordshire history. *Flora Bedfordiensis* has been described

as a "model of a county flora", listing 1325 flowering plants and providing descriptions and details of where they grow. It is an early example of the genre; only two local floras predate

it. Abbot's work is especially important for being the first county flora to be written fully (save for the botanical names) in English, the two predecessors being in Latin. It was also important for recognising the role of women in the development of botany as a serious subject. Abbot dedicated the work to Queen Charlotte ("Patroness of the Hortus Kewensis") who was an accomplished plantswoman and he went on to write, in his preface, of "the excellence...attained in this branch of science by so many of the female sex".

ESTC. T35614



A charming album of watercolours by a Victorian society of lady artists

9

The Members of the Pen and Pencil Society. Album of Drawings and Paintings n.p. June 1894

[3849] £3,750

An album of paintings by a Society of amateur women artists. On the beautifully illustrated title page is inscribed: *The Members of the Pen and Pencil Society on attaining its 25th year herewith present to their President their best wishes and congratulations June 1894.* The President is a Miss Ellis to whom a dedicatory poem has been written on the leaf before the title page. Oblong album (256x315mm) with twenty-six heavy card leaves each with a protective leaf. Bound in maroon calf with a green buckram spine (the maroon calf backstrip is detached but is present) and stamped

“G.E.E” in gilt on the upper cover. All edges gilt, doublures lavishly decorated in gilt and decorated cloth endpapers. A protective brown corduroy bag (G.E.E. embroidered on the front) has been made for the album, almost certainly contemporaneously. Some rubbing to extremities of the album but otherwise in very good condition. Internally excellent, the paintings wonderfully fresh.

In addition to the dedication and title pages, there are twenty-two leaves each one illustrated with watercolours on the recto by members of the Pen and

Pencil Society although one member has contributed a poem by Robert Browning with no painting. All the contributors (save two) have included a photograph pasted alongside or in the painting and most have signed their names. They are all women although the poem “To Miss Ellis” is signed by Wyke Bayliss. He was a Victorian artist specialising in ecclesiastical interiors and, although he was a friend of the leading Pre-Raphaelites, his style and subject matter were completely his own. He was also a writer on art (Wilde admired his work) and a poet. In 1858, he married Elsie Letitia Broad who, as E.L.Bayliss contributed the first painting in this album - a fine botanical study. It is striking, but not surprising, that the only contributor whose biography is readily available should be a man while the artists without whom the album would not exist are known to us now only by their names and photographs, unremembered by virtue of their sex. This is sad as the paintings collected here are of a high standard even if their subject matter and style - flowers, landscapes and melancholy maidens - recall the Sunday afternoon amateur. The Pen and Pencil Society along with its President, the mysterious Miss G.E.Ellis, have faded from memory with only this charming album as a reminder of their genteel world of accomplished, unpretentious and unambitious picture making.





The only complete translation of the Huetiana in English

10

HUET, M. HUETIANA or Various Thoughts of M. Huet.

Bishop of Avranches translated from The Paris Edition of

MDCCXXII n.p. n.p. 1794

[3652] £9,500

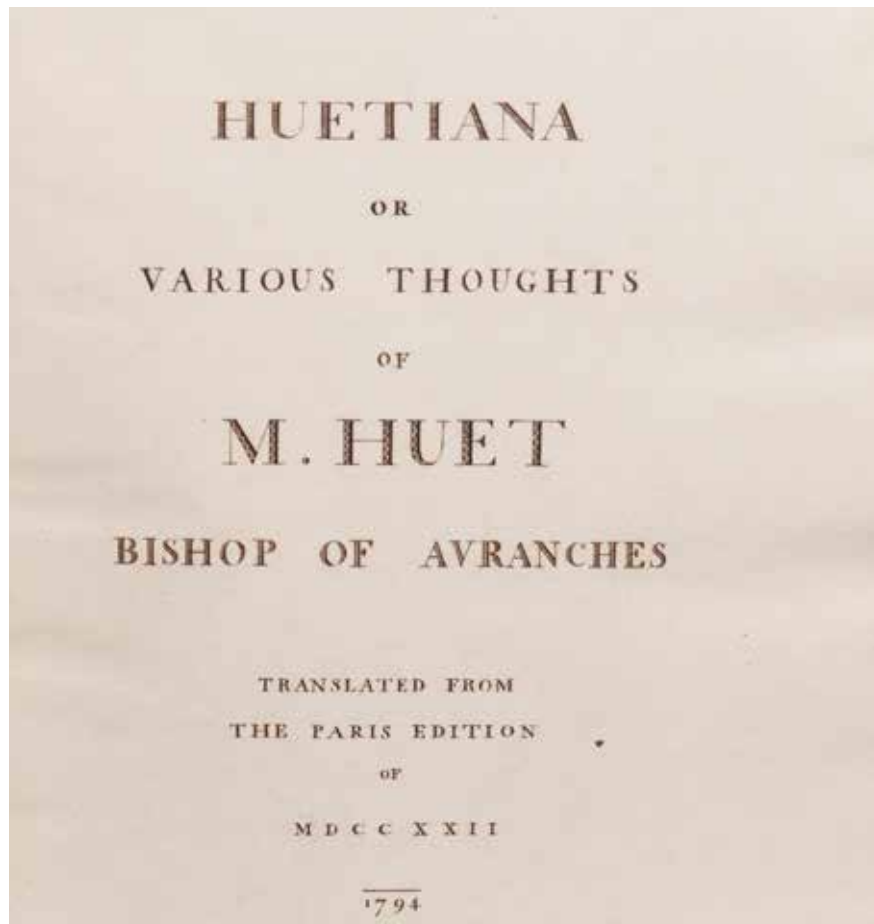
Unpublished manuscript translation into English of *Huetiana ou Pensees Diverses de M. Huet, Evesque d'Avranches*. 257x190mm. pp. [1], lxxviii, 376, [8, Table of the Articles], [1, Approbation]. Contents: *An Historical Eulogium on the Author by the Abbé Olivet; Life of Huet from Bayle; Huet's Life from the New and General Biographical Dictionary 1761; A Tour to Stockholm translated from the Latin of M. Huet by J. Duncombe; Anecdotes from the Latin of M. Huet. The Historical Eulogium and the Huetiana themselves are translations from the French published in 1722 as *Huetiana ou Pensees Diverses de M. Huet, Evesque d'Avranches*. The other preliminary material is taken from other sources so this is not merely a translation of an earlier book. It is a unique work and the only complete translation of the *Huetiana* in English.*

In excellent condition in the original marble paper covered boards, spine bound in grey paper with title "Huetiana" in manuscript. Some minor tears to paper at the spine and to upper and lower covers.

The translator of the *Huetiana* is not named but we have identified him as John Duncombe, a priest and scholar who, as is clear from the introduction, also translated *A Tour of Stockholm*. Duncombe was a contributor to *The Gentleman's Magazine* and some of his translations of the *Huetiana* appeared there and are exactly the same as those in this manuscript. As the manuscript contains translations

from the *Huetiana* which did not make it into *The Gentleman's Magazine*, it must have been done by someone with access to Duncombe's work after his death. Our firm view is that this is his widow Susanna Duncombe, née Highmore. Her parents, adopting the principles set out by John Locke in *Some Thoughts Concerning Education*, took her intellectual development extremely seriously. She wrote poetry as well as translating verse from Latin, Spanish, French and Italian and was an accomplished artist. Susanna was

part of the circle of highly educated women around Samuel Richardson (his "literary daughters") with whom she corresponded and whose *Pamela* was illustrated by Susanna's father, the artist Joseph Highmore. She had a long courtship with John Duncombe who made her the heroine of his poem *The Femiinad* (1754) in which Susanna (as "Eugenia...The muse's pupil from her tend'rest years") is praised for her "ingenious allegory" of Fidelio and Honoria and their search for happiness.



Susanna and John married in 1761 and moved to Canterbury where they lived in the Cathedral Close, Susanna illustrating her husband's own writings including a translation of Horace. After John's death in 1786, she lived a life of quiet retirement with her daughter and several cats. Susanna died in 1812 and this manuscript produced in a beautifully artistic hand dates from the early years of her widowhood. Despite her skills as a poet, Susanna published little and it seems that her intellectual accomplishments found fuller expression through conversation and correspondence. An aptitude for the finely honed aperçu made her well suited to working on this manuscript translation of the short essays, table-talk and "ana" of Huet.

Pierre Daniel Huet (1630-1721) was a priest and scholar with an international reputation. He was part of the court of Queen Christina of Sweden where he made important discoveries in the Royal Library. His intellectual range was vast, stretching from biblical and classical scholarship to anatomy and natural history, mathematics and astronomy and the theory and practice of translation. His library of books and manuscripts was left to the Jesuits and then bought by the French Royal Collection. Huet's wide-ranging mind is brilliantly displayed in the *Huetiana* which brings together short essays on Gardens, the Origins of the name of the Alps, Cicero, the Fidelity of a Dog, the Dread of Thunder, geometry and the Decay of Learning.

Sold with: **HUET, M. HUETIANA ou Pensées Diverses de M.Huet, Evesque D'Avranches Paris: Chez Jacques Estienne 1722**

First edition. 12mo. 160x93mm. pp. xxiv, 436, [16]. Contemporary speckled calf, spine lavishly decorated in gilt, second compartment with red morocco label lettered in gilt, marbled endpapers, bookplate of Robert J Hayhurst. Slight loss to head and foot of spine and light cracking to head and foot of joint with upper cover. Internally very good and overall a very good copy of the first edition of the *Huetiana* edited by Abbé

d'Olivet, a member of the Académie Française. It is from this edition that the manuscript translation has been made

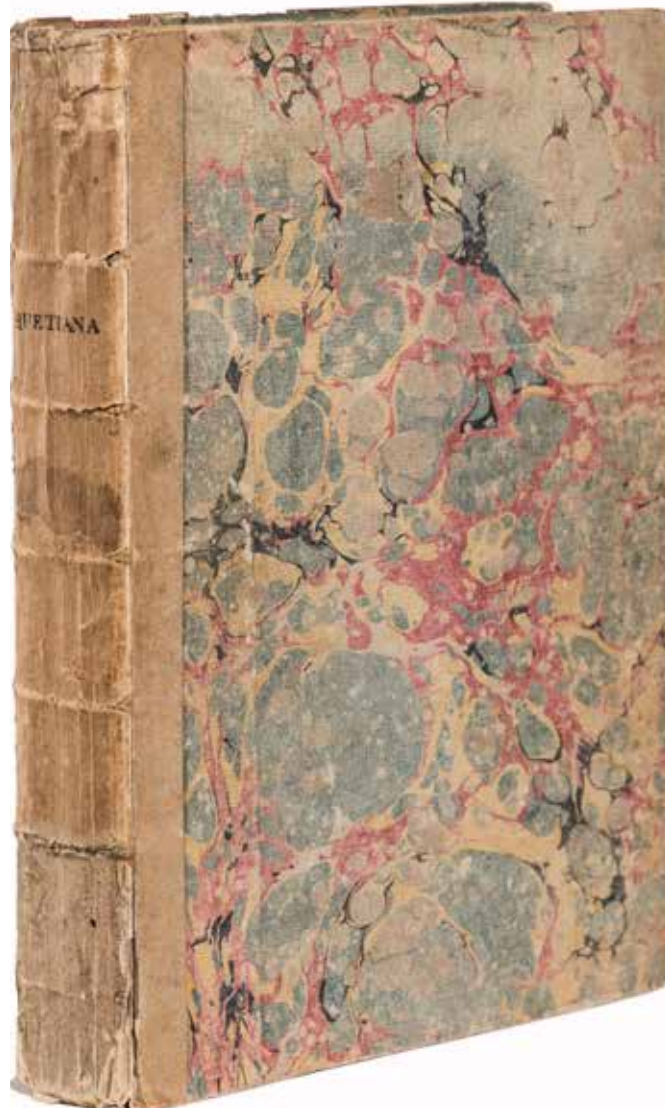
And with: **Constable's Miscellany of Original and Selected Publications in the Various Departments of Literature, Science, & the Arts. Vol. X. Table Talk; or Selections from the Ana, French, English, Italian and German, with Bibliographical Notices.** Edinburgh:



Printed for Constable & Co. 1827

12mo in 6s. 142x85mm. pp. x, [2], 15-326. Green half calf, decorated in blind to spine, contrasting labels, lettered in gilt, marbled endpapers. In very good condition throughout. A collection of pieces brought together under the title of "Ana" which is described in the preface as a "conspicuous and interesting portion of French

literature". Ana are a "blending of moral apothegms, of critical remarks, of serious and comic anecdotes, of scientific or literary information". The examples brought together in this volume are taken from French, English, German and Italian authors. Among the French writers is a small selection of pieces from Huet in a different translation from that of the manuscript included in this collection of books.



An 18th century eye-witness manuscript account of a 117-year-old woman

11

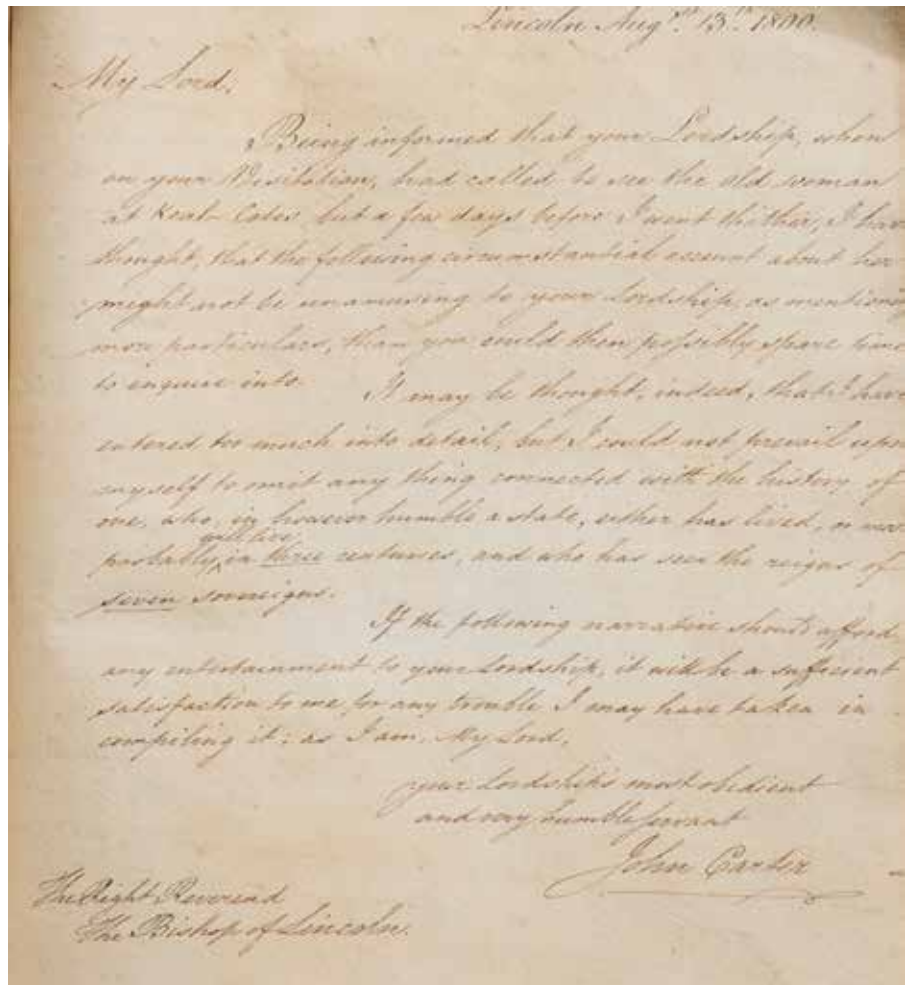
CARTER, John. Extraordinary Incidence of Female

Longevity. Lincoln n.p. 1800

[3805] £480

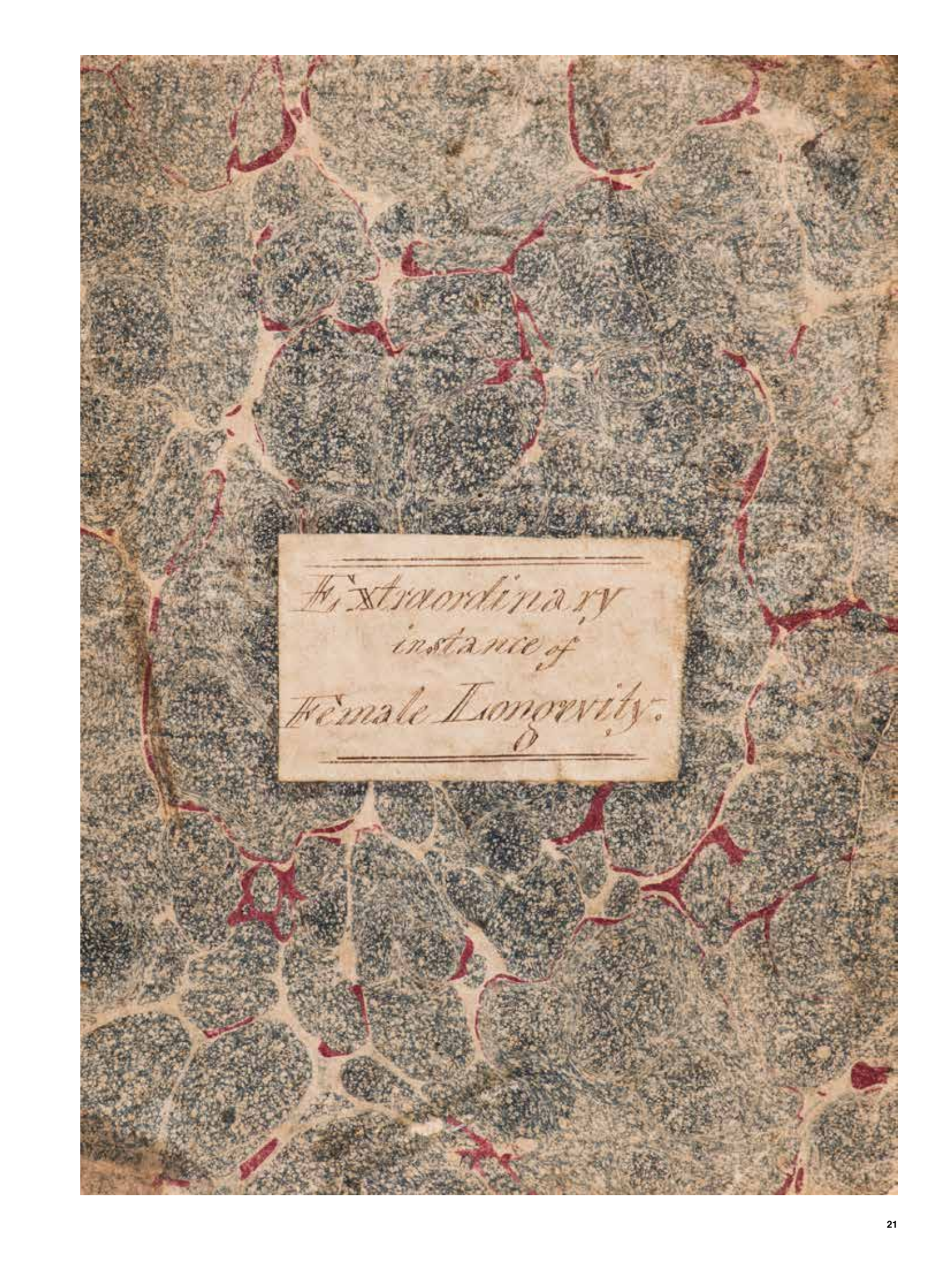
Manuscript record of two visits to the 117-year-old Elizabeth Shaw of Keal-Cotes, Lincolnshire. Notebook (242x195mm) covered with marbled paper and a white label with the title handwritten in black on the upper cover. The first page consists of a letter dated August 13th 1800 addressed to the Bishop of Lincoln. There follows sixteen leaves with the text on the recto of each and additional notes and comments on the pages opposite. The text is in a neat clear italic hand. Slight creasing to the covers and some browning internally but overall in very good condition.

This curiosity describes in some detail two visits (on 11th and 15th July 1800) by John Carter to Elizabeth Shaw at her cottage in Keal-Cotes in Lincolnshire. Carter relates how “she said she was in her hundred and eighteenth year, and upon her daughter producing a certificate of her birth attested by the minister of the parish we were satisfied of the truth of her assertion”. Carter reproduces the Baptism register for Waltham, Lincolnshire for 1683 recording the baptism of an Elizabeth Allinson on April 22nd. We learn how she married in 1731 at the age of forty-eight and then proceeded to have nine children. Although the Fens were a notoriously unhealthy place to live - they are described by Carter as a “very extensive tract of swampy ground” - Elizabeth seems to have suffered no ill effects, helped no doubt by smoking, taking snuff and drinking beer and rum. Carter uses the last two leaves to provide further information on the phenomenon of longevity based on a recent book.



Carter's inspiration for this report was a similar visit paid by the Bishop of Lincoln to Elizabeth earlier in 1800. Thinking (probably correctly) that the Bishop had not been able to spend much time interviewing the old lady, Carter thought that he would like some more details of the life of someone who had “seen the reigns of seven sovereigns”. Elizabeth Shaw was clearly something of a celebrity on account of her extreme

old age. As well as visits from Carter and the Bishop of Lincoln, her portrait was painted by R. Sheardown before being etched by Bartholomew Howlett. Copies of the etching are in the British Library and the Wellcome Collection. Sadly all this attention in 1800 was too much for Elizabeth as she died later that year.

The image shows the front cover of an antique book. The cover is decorated with marbled paper featuring a complex pattern of blue, green, and red veins on a light tan background. In the center, there is a rectangular, cream-colored paper label with a double-line border. The text on the label is written in a cursive script.

*The extraordinary
instance of
Female Longevity.*

“happier is she who but knoweth a little, than she who is acquainted with too much”

12

[KENRICK, William]. *The Whole Duty of Woman*. By a lady.

Written at the Desire of a Noble Lord. London: Printed for R. Baldwin, at the Rose in Pater-Noster-Row. 1753

[3313] £950

First edition. 8vo, 170x105mm. pp. xiv, [2], 88. Quarter calf, original paper covered boards, rubbing and wear to edges and corners with much of the paper covering worn. Rebacked, red morocco label, lettered in gilt. Foxing and browning and some ink marks, small tear to corner of E4 with no loss of text. Front pastedown has the ownership inscription of “Mrs Anne Cave, Barking Alley, 1761” and, opposite, on the recto of the front endpaper is inscribed “Elisbeath (sic) Castell, I.D”.

William Kenrick was a literary chancer. In 1751, Robert Dodsley had published, with great success, *The Oeconomy of Human Life*, a collection of short essays on correct moral and social behaviour, purportedly written by a Chinese philosopher. Kenrick, spotting an appetite for moral guidance, wrote his own work, following Dodsley’s model of brief pieces with single word titles such as “Modesty”, “Reputation”, “Frugality” and “Education”. The title of Kenrick’s book is taken from a seventeenth-century work and he published *The Whole Duty* anonymously, pretending that it had been written by a woman. The central idea, that correct behaviour in a woman is more likely to arise when encouraged by another woman,

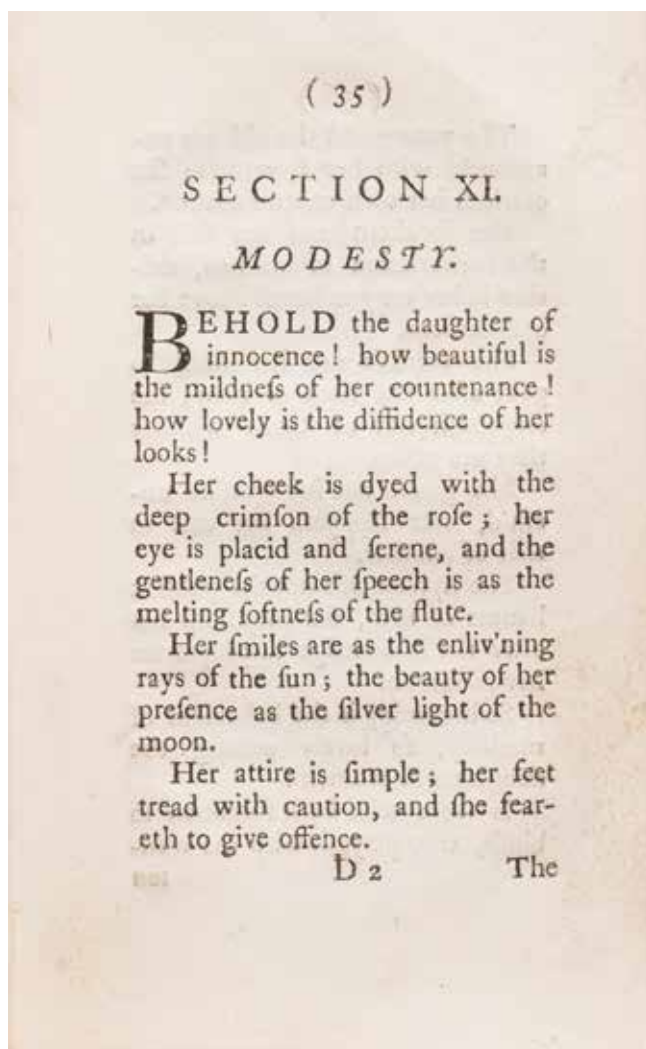
allows Kenrick to hide behind a feminine mask while, all the time, praising the sort of characteristics that men expect women to display. This results in his treading a very fine line between irony and offensiveness. Consider the essay on “Curiosity”: “Seek not to know what is improper for thee; for happier is she

who but knoweth a little, than she who is acquainted with too much”.

The *Whole Duty of Woman* was a great success, running to five editions during Kenrick’s life and remaining popular through the nineteenth century.

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

ESTC: T91229



T H E
W H O L E D U T Y
O F
W O M A N.

By a L A D Y.

Written at the Desire of a Noble
L O R D.

L O N D O N :

Printed for R. BALDWIN, at the *Rose in Patern-*
oster-Row. M.DCC.LIII.

A-a-2



From the library at Stoneleigh Abbey: “the most extraordinary woman in Europe”

13

SOMERVILLE, Mary. *Mechanism of the Heavens*.

London: John Murray. 1831

[3866] £3000

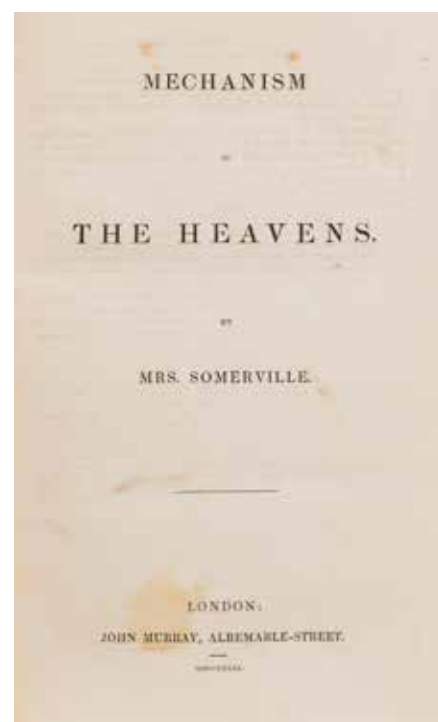
First edition. Two volumes. 8vo. (212x133mm) pp. lxx, 1-250; 251-621, [3]. Contemporary, green half calf, marbled paper covered boards, spine with four raised bands, compartments lettered in gilt with compartment at foot of spine decorated with the Leigh coat of arms which is repeated on the armorial bookplate of the Leigh family of Stoneleigh Abbey on the front pastedown of both volumes. All edges marbled. Corners slightly bumped and spines a little faded but overall very good. Internally excellent with some foxing and a closed tear to G1 and the margin of 2P6 (not affecting text). A very good copy of this condensed English version of Laplace's *Traité de Mécanique Céleste* printed, in this first edition, in a run of only 750 copies.

Mary Somerville (1780-1872) was born into a prosperous Scottish family but, in keeping with the conventions of the time, received almost no formal education. From the age of ten, however, she began to educate herself by reading every book she came across and with the encouragement of an uncle she would read Latin before breakfast. It was during a painting lesson with Alexander Nasmyth that she heard the artist discussing Euclid in the context of perspective. Keen to learn more, Mary acquired a copy of Euclid's *Elements* and began to study mathematics and astronomy. Her capacity for learning was astonishing particularly so given the almost total lack of support from her father and then her husband. The latter, Samuel

Greig, died in 1807, only three years after the marriage leaving Mary to return to Scotland where she met John Playfair, the Professor of Natural Philosophy at Edinburgh University. She then started to correspond with the mathematician William Wallace, entered mathematical competitions and read Newton and Laplace. In 1812 she married William Somerville who encouraged her scientific interests and when they moved to London in 1816, they quickly became involved in the leading scientific circles of the time counting among their friends the Herschels, George Airy (later the Astronomer Royal) and Charles Babbage, Mary recording that “we frequently went to see Mr Babbage while he was making his calculating machines”. In 1827, she was invited to translate Laplace's *Mécanique Céleste* - Mary had met Laplace when he visited London. When *Mechanism of the Heavens* appeared in 1831, it was an immediate success and her place among Europe's leading scientists was secured with her election to the Royal Astronomical Society (at the same time as Caroline Herschel). As a contemporary scientist, Sir David Brewster, wrote, Mary Somerville is “the most extraordinary woman in Europe - a mathematician of the very first rank”

As well as being a vocal advocate for women's suffrage (Somerville's was the first name on John Stuart Mill's petition demanding that Parliament extend the vote to women), Mary was naturally, a firm supporter of women's education

(Somerville College, Oxford is named after her). Among her pupils was Ada Lovelace, Byron's daughter and she, surely, provides the link between this copy of *Mechanism of the Heavens* and the Leigh family to whom it belonged. Byron was a close friend of Chandos Leigh, the owner of Stoneleigh Abbey which housed a superb library and although the poet was dead by the time this book was published, Mary kept up a long correspondence with the Byron family and, given her fame and importance it is highly likely that she met Chandos Leigh and may have given him this copy.



Radical: Mary Ann Evans's most overtly political novel

14

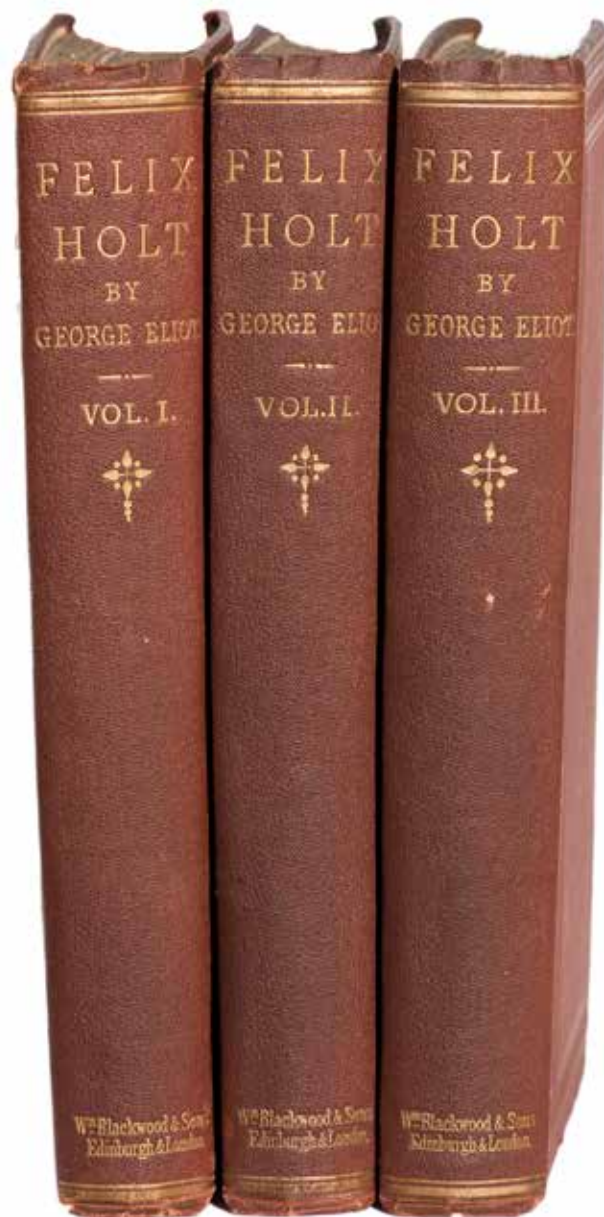
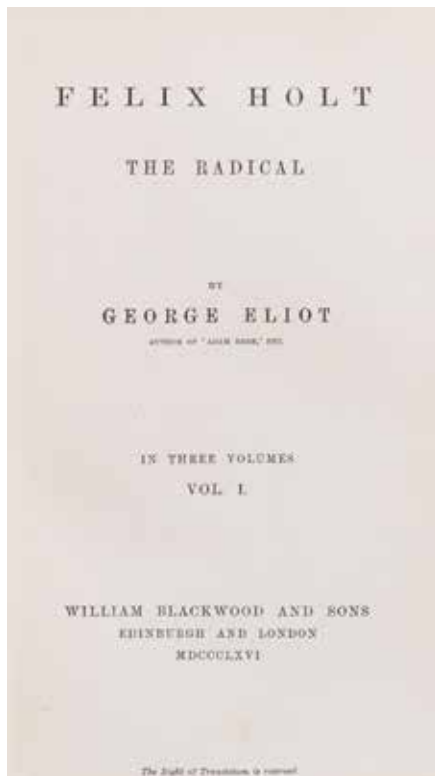
ELIOT, George. Felix Holt. The Radical.

[3716] £1,000

Edinburgh and London: William Blackwood and Sons 1866
First edition. Three volumes. 8vo (222x135mm). pp. [4], 303 [1bl]; [4], 290; [4], 283 [1bl], 4pp. publisher's adverts and 20pp. publisher's catalogue. Original brick red blind-stamped cloth with gilt lettering on spines, pale yellow endpapers. Binding is Carter variant A. Very slight bumping to corners and bottom edges. Internally very good. A nice set in excellent condition.
The first volume has the ownership inscription of Mrs George Holgate

Foster (repeated as Mrs G.H. Foster on the front pastedowns of the other two volumes). Records show a George Holgate Foster and his family living at The Holme, Inner Circle, Regent's Park. He was the Chairman of the London Joint-Stock Bank. His job and

his house (one of the grandest private residences in London) mark Foster out as the very antithesis of the idealistic and downwardly mobile Felix Holt. Whether Foster's wife, whose copy this was, absorbed Eliot's radical political message we will never know.



“An honour to her sex”. An early work of children’s fiction by an important woman novelist 15

[FIELDING, Sarah] *The Governess; or The Little Female Academy*

Calculated for the Entertainment and Instruction of young ladies

in their education. By the Author of *David Simple*. London:

Printed for A. Millar. 1749

[3853] £1,500

Second edition, revised and corrected. 12mo. 155x90mm. pp. x, 146.

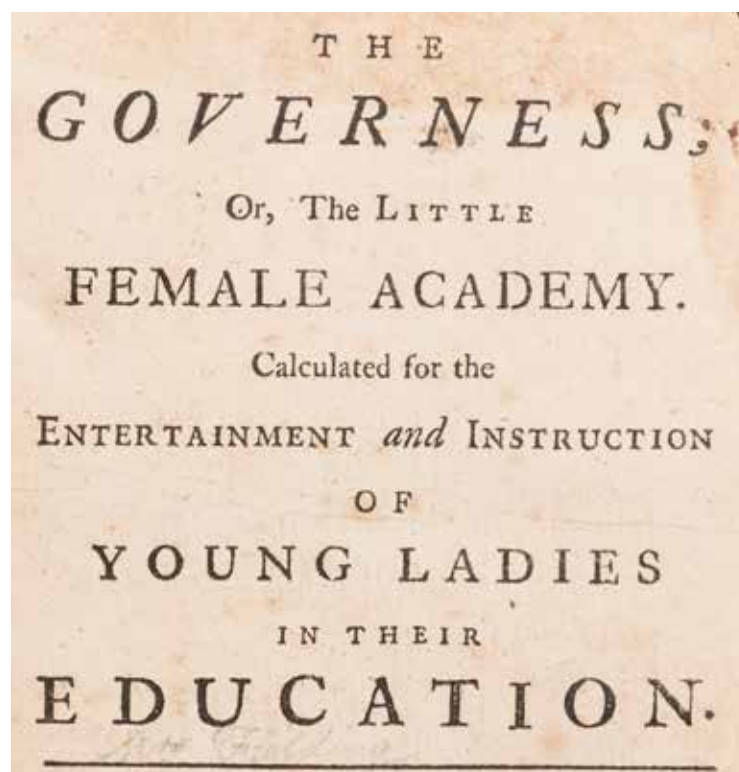
Contemporary calf, spine with four raised bands, compartments decorated in gilt, second compartment with red morocco label lettered in gilt. Corners slightly bumped, small hole to joint at foot of spine, a few marks to covers. Small tear to margin of B2 not affecting text. Slightly cropped (when the book was bound) but text unaffected. Otherwise, internally very good. Front free endpaper has ownership inscription of Miss R. Assheton in a beautiful copperplate hand. A nice copy of a scarce book, this revised second edition, intended “for the use of schools” appearing in the same year as the first.

the first fictional works for children, earlier books for the young tending towards the instructional rather than the entertaining. That said, the author’s preface indicates that the “design of the following sheets is to endeavour to cultivate an early Inclination to Benevolence, and a Love of Virtue, in the Minds of Young Women”. Sarah Fielding (she writes anonymously) was the sister of Henry Fielding. In addition to *The Governess*, she wrote three novels and works of history, all of which display an interest in women’s social issues. She also wrote a study of Samuel

Richardson’s *Clarissa*. Richardson was Sarah’s mentor and rated her highly, claiming that she was a better writer than her brother. And, although genteelly educated, she was widely regarded as a better classicist than the expensively schooled Henry. ESTC records only three copies of this edition in the UK (and the same again of the first) with six in the US (where there are eleven copies of the first). Only six copies of the two 1749 editions have appeared at auction in the last eighty years.

ESTC: T473

The Governess is a collection of stories all taking place in a school run by the nominatively determined Miss Teachum. The British Library describes it as “perhaps the first school story” and it is important in being one of



She put on a helmet and she was a he. A scarce book on military cross dressing

16

ANONYMOUS. *The Female Soldier or, the surprising life and adventures of Hannah Snell, Born in the City of Worcester, who took upon herself the name of James Gray; and, being deserted by her husband, put on mens apparel, and travelled to Coventry in quest of him...The Whole Containing The most surprising Incidents that have happened in any preceeding Age; wherein is laid open all her Adventures, in Mens Cloaths, for near five Years, without her Sex being ever discovered.* London: Printed for and Sold by R.Walker, the Corner of Elliot's-Court, in the Little Old-Bailey. 1750

[3822] £3,750

First edition. 8vo in 4s. 170x110mm. pp. 187, [1bl]. 5 engraved plates including one folding plate and one dated 1804, which has been tipped in. Contemporary calf, rebaked to style with five raised bands and helmet and sword motif in four of the compartments, red morocco labels lettered in gilt. Gilt roll border to boards, edges rubbed and corners slightly worn. Edges sprinkled red. Red and gilt armorial bookplate of Edward Hailstone on front pastedown (Hailstone was a nineteenth-century Yorkshire solicitor and book collector). Some foxing and browning but otherwise internally very good. Overall an excellent copy of a rare book.

ESTC locates only three copies (BL, Princeton, University of Toronto) and Worldcat adds a further six. A variant of the same date and imprint but with chaotic pagination is found in only four institutions. It has appeared at auction only three times in fifty years.

As a girl Hannah Snell (1723-1792) enjoyed dressing up and playing soldiers. In 1744 she married a Dutchman called James Summes who abandoned her during her pregnancy. When their only child died a year later, Hannah borrowed the clothes, name and identity of her brother-in-law James Gray and joined the army, ostensibly to locate her

husband. Hannah soon learned that Summes had been executed for murder but she stayed with her disguise and embarked on a full military career including a spell in Carlisle during the 1745 Jacobite Uprising. After a brutal punishment

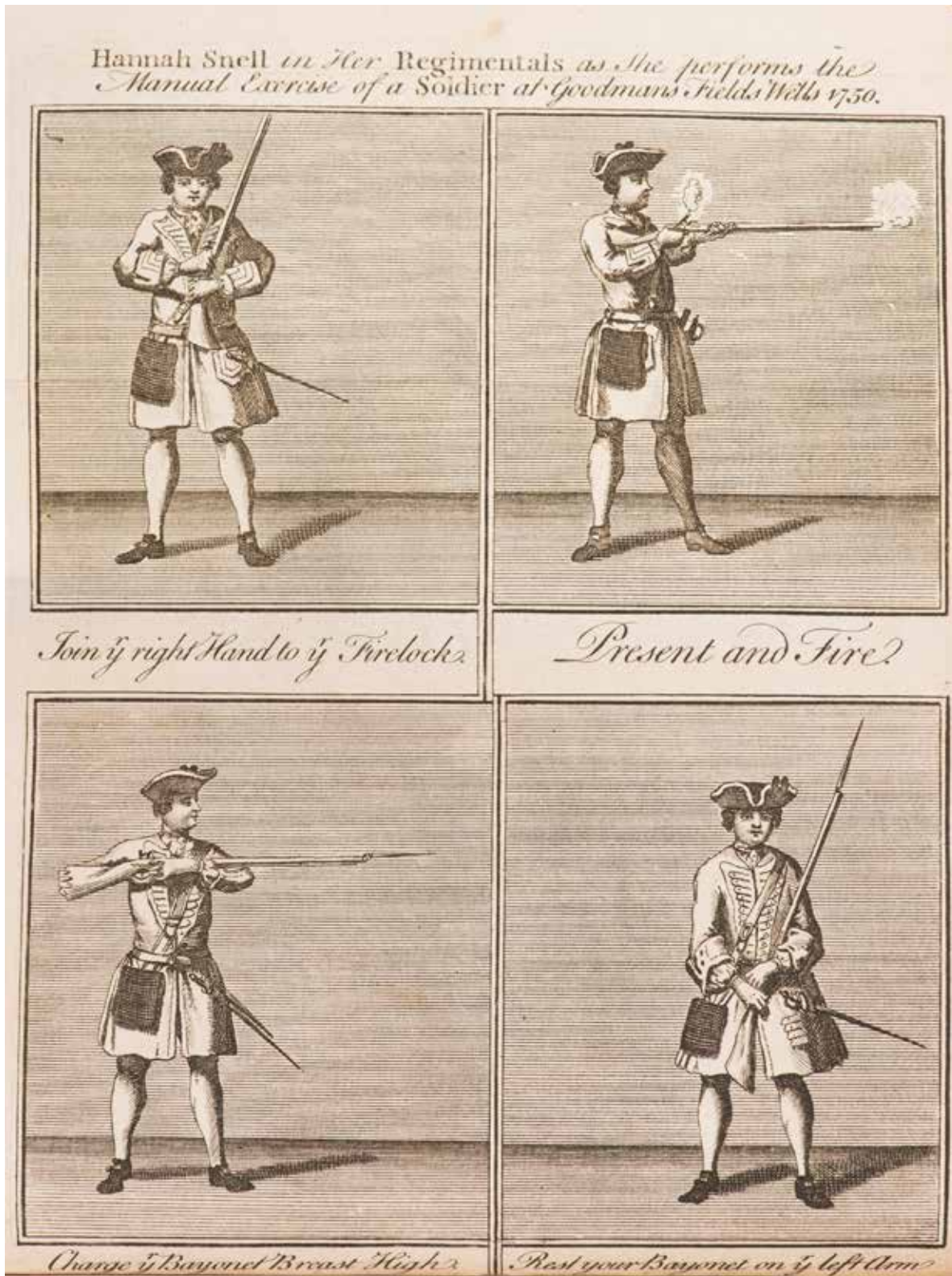
(500 lashes) when she foiled an intended rape by one of her fellow soldiers, Hannah deserted, moving to Portsmouth where she joined the Marines. In 1748, she fought in India, at the Battles of



Pondicherry and Devicotta. Her secret was almost discovered when she was shot in the groin but thanks to the help of a local Indian woman, she managed to remove the musket ball herself – gruesomely recounted here. In 1750, she returned to England, revealed her identity and sold her story to the publisher Robert Walker

(the present account) and obtained a military pension following a plea to the Duke of Cumberland. She then moved to Wapping and opened a pub with the superb name of “The Female Warrior”. On her death she was buried at what is now the Old Burial Ground at the Royal Hospital, Chelsea. Hannah’s is an

extraordinary story that “demands”, as the preface suggests, “not only Respect, but Admiration...it merits the Countenance and Approbation of every Inhabitant of this great Isle, especially the Fair Sex, for whom this Treatise is chiefly intended”.
ESTC: T154424



“As with the Commander of an army, or the leader of any enterprise, so it is with the mistress of a house. Her spirit will be seen through the whole establishment”

17

BEETON, Mrs Isabella. *The Book of Household Management* Comprising Information for the Mistress, Housekeeper...Monthly, Wet, and Sick Nurses, etc. etc. Also Sanitary, Medical and Legal Memoranda; with a history of the origin, properties, and uses of all things connected with home life and comfort.

London: S.O.Beeton. 1861

[3825] £1,750

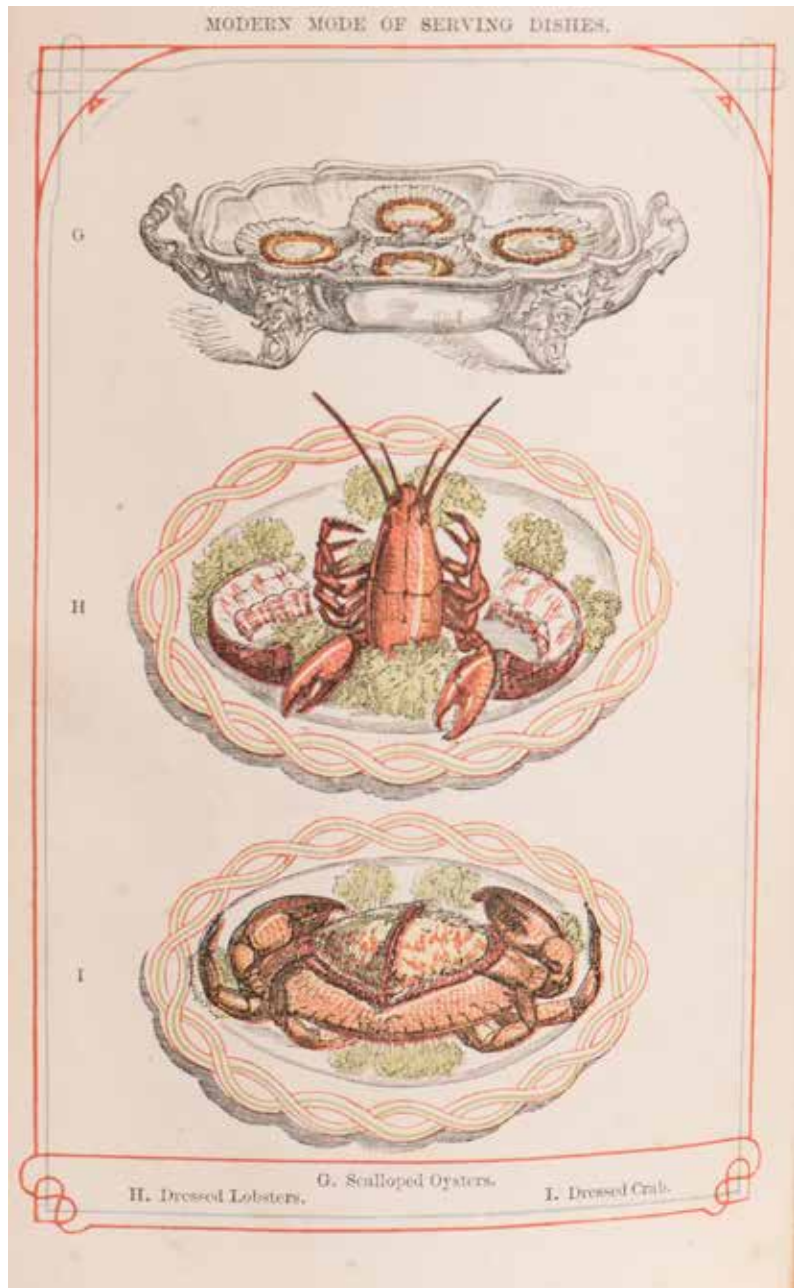
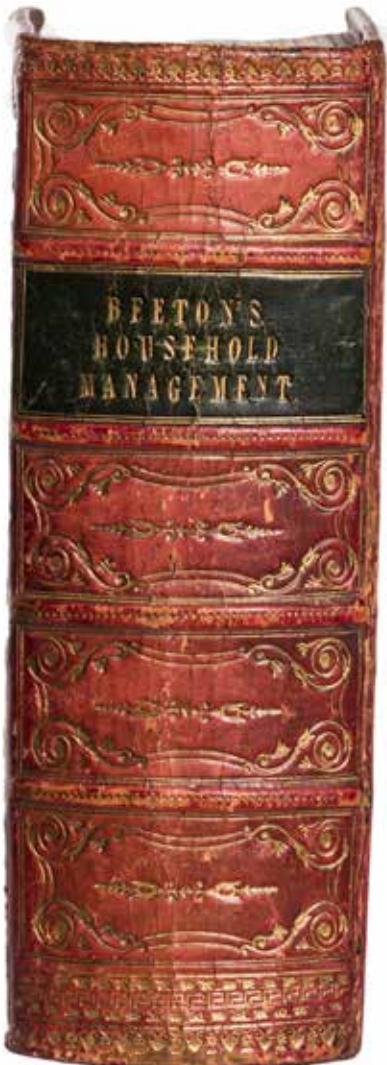
First edition. Small 8vo. (176x110mm). pp. xxxix [ibl], 1112. Coloured lithograph title page (with Bouverie Street imprint), “The Free, Fair Homes of England” frontispiece and twelve further coloured plates and wood-engraved illustrations in the text. Contemporary red calf, decorated gilt border to upper and lower cover, spine with four raised bands, compartments decorated in gilt, second compartment with green morocco label, lettered in gilt, all edges gilt, marbled endpapers. Front pastedown has the pictorial bookplate of “Frank Graham, Newcastle-upon-Tyne”. Rubbed and scuffed in places, corners a little bumped and worn. Hinge with upper cover strengthened. Internally very good with only a little foxing in places. The plates are in excellent condition, bright and clean. Given that this was a book designed for use, this is a remarkably fresh and crisp copy of the most famous of English books on cookery and household management.





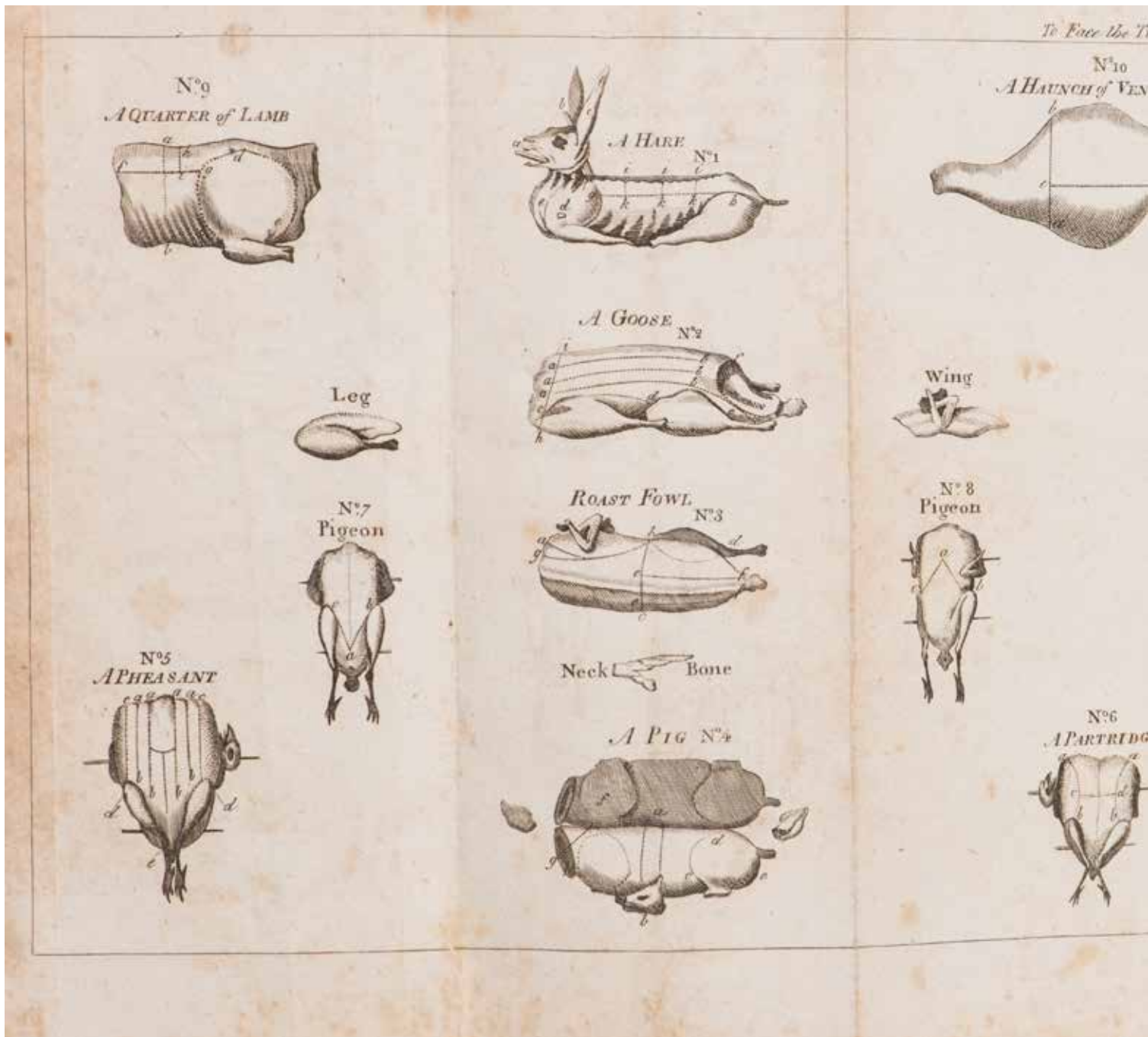
So famous is the book known simply as “Mrs Beeton”, there is a tendency to take the person of Mrs Beeton for granted. But she was an extraordinary figure and deserves to be viewed more seriously as one of the great women of the Victorian age. Aside from her “four years’ incessant labour” on the *Book of Household Management*, she was effectively an equal partner in her husband’s publishing business. She edited their *English Woman’s Domestic Magazine*, was involved in the launch of the society magazine *The Queen* and expanded the *Domestic Magazine* to include a section on Parisian fashion and a monthly dress pattern for its readers - the first time this had been done. Her modern fame rests,

of course, on *Household Management*, a work of stupendous ambition, matched only by the ambition which she had for the newly emerging middle class housewife seeking advice on how to look after one’s family: “As with the Commander of an army, or the leader of any enterprise, so it is with the mistress of a house. Her spirit will be seen through the whole establishment”. For Mrs Beeton, the running of a clean and ordered household and the provision of good food were part of a broader moral revolution which would improve society as a whole and of which women would be in the vanguard.

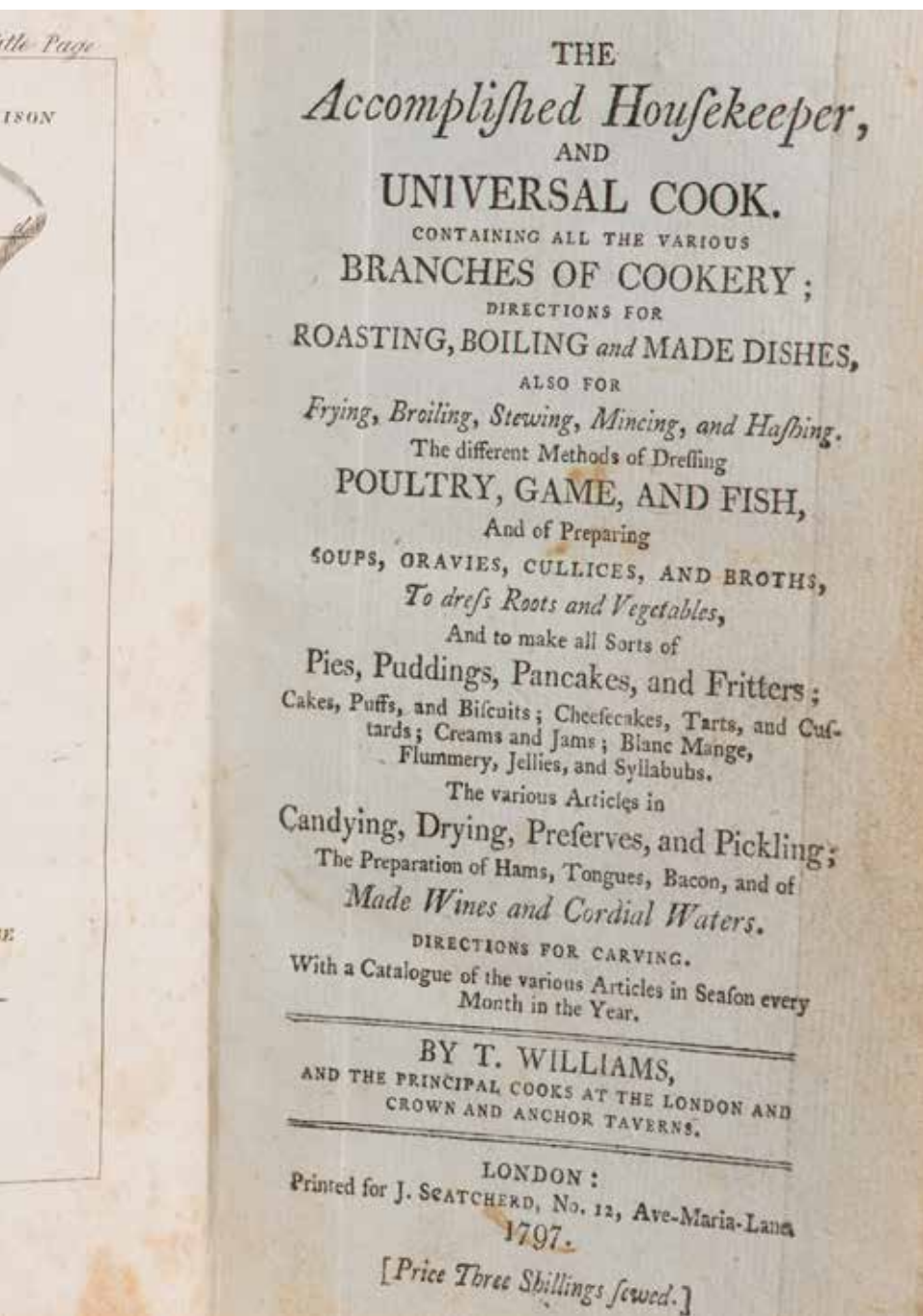


Carve your pig in the kitchen

WILLIAMS, T. and the principal cooks at the London and Crown and Anchor Taverns. *The Accomplished Housekeeper, and Universal Cook. Containing all the various branches of cookery; directions for Roasting, Boiling and Made Dishes, also for Frying, Broiling, Stewing, Mincing, and Hashing. The different Methods of Dressing Poultry, Game, and Fish, And*



of Preparing Soups, Gravies, Cullices, and Broths, To dress Roots and Vegetables, And to make all Sorts of Pies, Puddings, Pancakes, and Fritters; Cakes, Puffs, and Biscuits; Cheesecakes, Tarts, and Custards; Creams and Jams; Blanc Mange, Flummery, Jellies, and Syllabubs. The various Articles in Candyng, Drying, Preserves, and Pickling; The Preparation of Hams, Tongues, Bacon, and of Made Wines and Cordial Waters. Directions for carving. With a Catalogue of the various Articles in Season every Month in the Year. London: Printed for J. Scatcherd. 1797 [3821] £1,750



First edition. 8vo. 175x100mm. pp. xvi, 274. Folding frontispiece and twelve plates each with a monthly "Bill of Fare". Contemporary calf, recently and expertly repaired, red morocco label to spine lettered in gilt. Closed tear to E6 with no loss, some foxing but otherwise very good. An excellent copy of a rare book, ESTC recording only six copies.

The Accomplished Housekeeper is an abridged version of Francis Collingwood's *The Universal Cook and City and Country Housekeeper*, itself a rare book, first published in 1792 with a second edition in 1797. Their purpose, as stated in the preface, was to issue a version that was cheaper, shorter and easier to use. "The Editors have had frequent occasions to deviate from the printed directions found in books of this kind, sometimes by altering, but more frequently by reducing the number of ingredients, and thereby rendering them more simple and less expensive, though equally salutary to the constitution and grateful to the palate". *The Accomplished Housekeeper* is, nevertheless, full of detail with a huge range of receipts, a "Catalogue of Various Articles in Season in the different Months of the Year" and instructions on how to carve including the somewhat alarming observation that "it is not the custom at present to send a pig up to table whole".

ESTC. T18957

Philanthropic Kitchens.

An aristocratic association copy 19

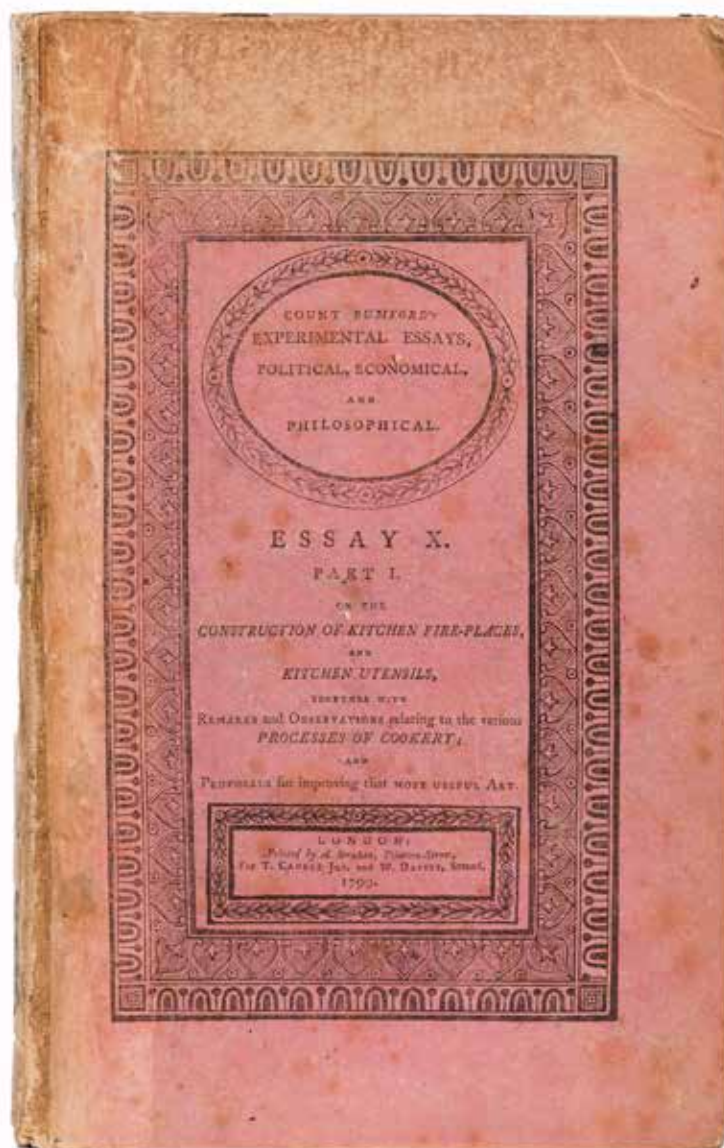
RUMFORD, Count [Benjamin Thomson, Reichsgraf von Rumford].

Experimental Essays, Political, Economical, and Philosophical. Essay X. Part I
On the Construction of Kitchen Fire-Places, and Kitchen Utensils, together with
Remarks and Observations relating to the various Processes of Cookery and
Proposals for improving that most useful art. London: Printed by A Strahan for
T. Cadell Jun. and W. Davies 1799 [3422] £1,250

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

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

The inscription is more than just the mark of a friendship: within it is hidden a story of science, invention and philanthropy. Lady Palmerston (née Mary Mee) first met Rumford in 1793 when she and her husband were travelling in Europe. Rumford,



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

who was born in America in 1753, showed an early interest in scientific experimentation. In 1776 unhappy with the Declaration of Independence, he left America for Britain where he carried out covert activity on behalf of the British government. Returning to America, he raised a regiment in support of the King. His most famous act of military aggression was the destruction of a church to build fortifications and the use of gravestones to make baking ovens thus commencing a lifelong fascination with the design of kitchens and cooking equipment. In 1784, Rumford was knighted by George III and in 1792, he was made a Count of the Holy Roman Empire after nine years of service to the court of the Elector of Bavaria. Central to his work was the development of the humble kitchen stove. He recognised the dangers of poor heating and a poor diet and the stove helped solve both problems. He was also an expert on fireplaces and chimneys and one of his first experiments in creating an efficient

chimney system was in 1795 in the Palmerstons' London house.

In 1799, Lady Palmerston established a public kitchen and a "school of industry" for poor children in Romsey (near the family's country home of Broadlands where Rumford inscribed this book). This was designed to provide food for those affected by the shortages caused by the bad harvests of the 1790s. Her philanthropy was, in part, inspired by Rumford whose work in Germany was clearly and intentionally charitable. This *Essay X* contains examples of his stoves made for prisons and hospitals in Munich.

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

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

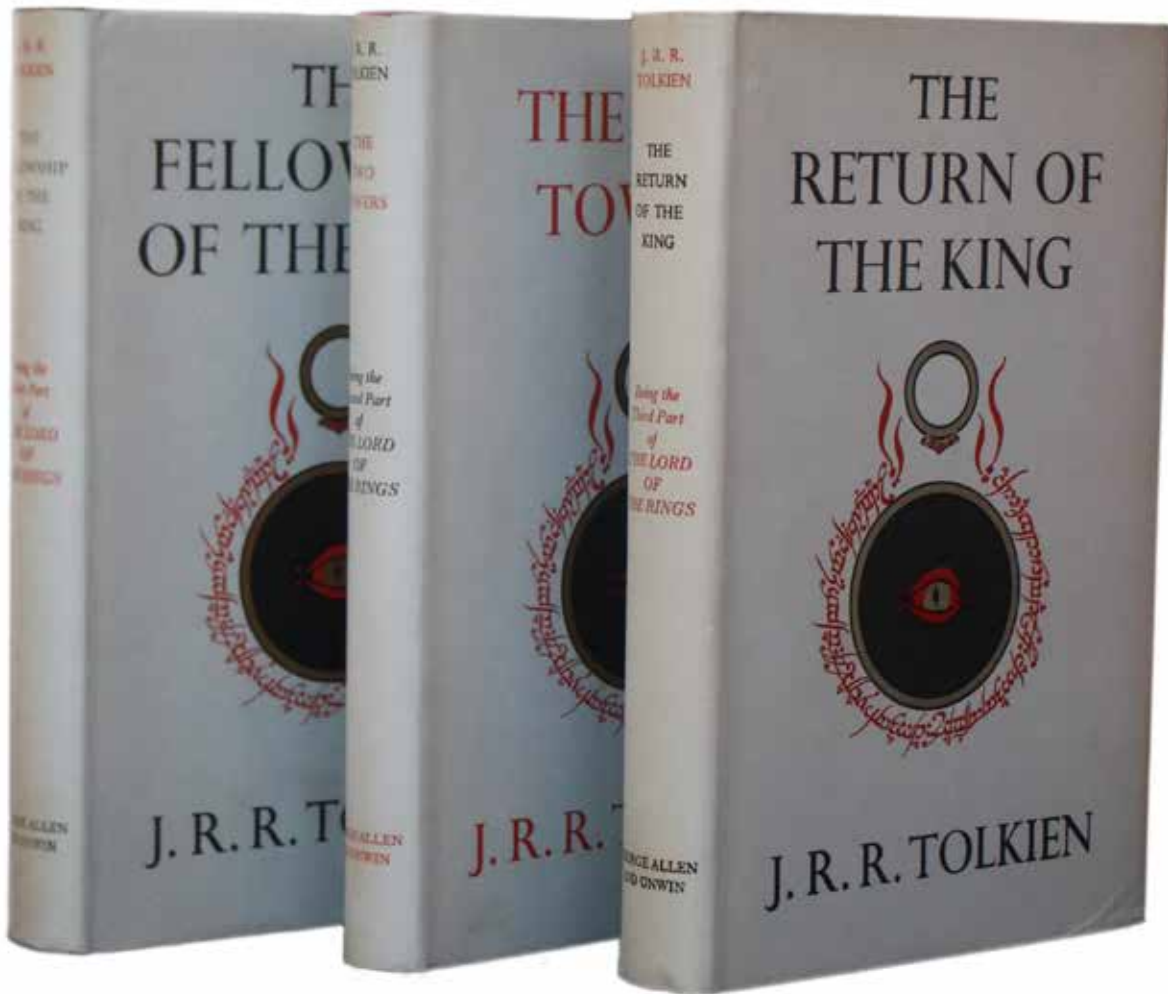
ESTC: N43139

An immaculate copy of one of the most popular books of the age

20

TOLKEIN, J.R.R. Lord of the Rings. London: Allen and Unwin. 1954 and 1955

[3809] POA



Three volumes. First edition, first issue. *The Fellowship of the Ring*, 1954; *The Two Towers*, 1954; *The Return of the King*, 1955. Red cloth with original dust jackets. In superb condition throughout, as close to mint as will be found, the only flaw being that the price is clipped on the dust jacket of *The Two Towers*.

A rare book by a celebrated fantasist

21

IRELAND, W.H. *Ballads in Imitation of the Antient.*

London: Printed for T.N.Longman and O.Rees. 1801

[3820] £750

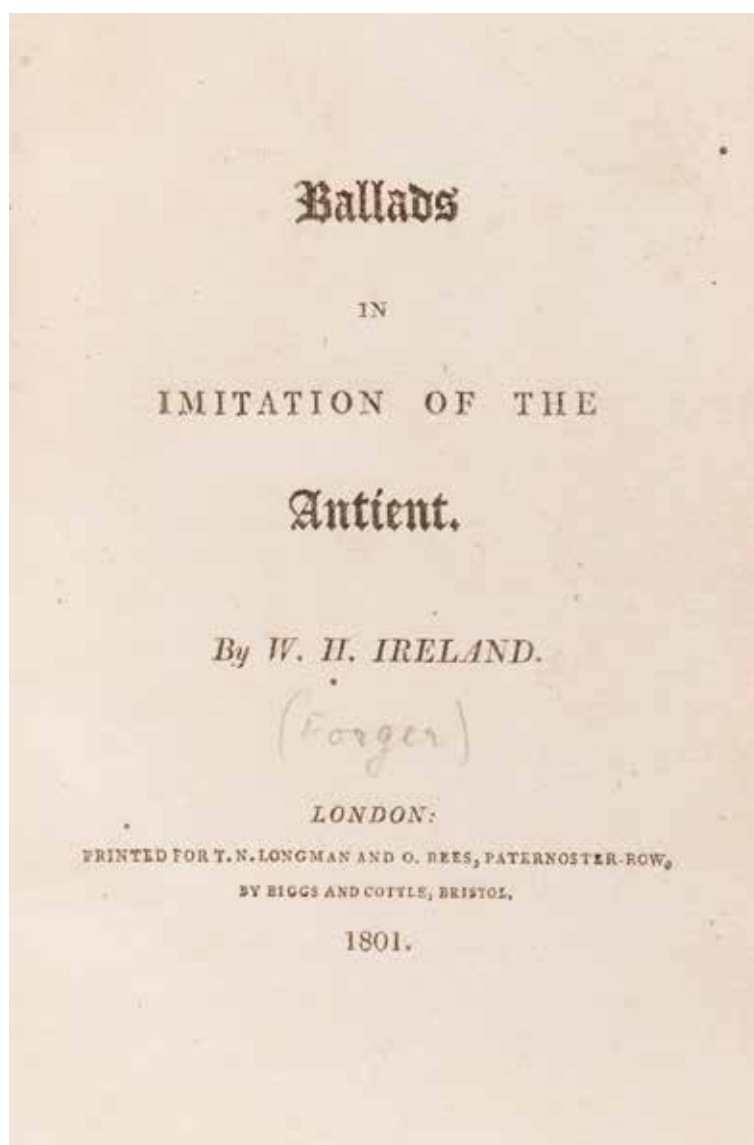
Only edition. Small 8vo. pp. [6], 201, [1bl]. Contemporary calf, double fillet borders to boards, rebacked to style with gilt decoration and black morocco label lettered in gilt. Edges and corners rubbed with a little wear to the latter. All edges speckled. Internally near fine. A very nice copy of the first book published by Ireland following his exposure as a forger. Rare in commerce, only two copies appearing at auction in the last fifty years.

William Henry Ireland was a type familiar in the world of letters and books - the clever but rackets fantasist. He absorbed from his father, a publisher, a fascination with Shakespeare and, perhaps more significantly, the forgers Chatterton and Macpherson. A spell working for a lawyer gave him access to old documents which he studied and copied before taking the plunge and forging a deed containing Shakespeare's signature. His father, thinking it real, was thrilled. Ireland began to produce more "Shakespearian" documents claiming that they were from an anonymous collector. When even a letter from Shakespeare to Elizabeth I was authenticated by contemporary experts, Ireland overreached himself and brought forth a "new" play, *Vortigern and Rowena*. Ireland's doubters, led by the Shakespearean scholar Edmond Malone, began to circle and the first (and only) performance of the play was disrupted, in part by its leading actor John Philip Kemble who repeated a line including the words "solemn mockery". Although the young Ireland immediately confessed, both he and his father were disgraced, the latter dying in 1800 and William being

forced to eke out a thin living as a poet, historian and satirist.

Ballads in Imitation of the Antient was a clever attempt at redemption. It was published in Ireland's name so no-one could accuse him of forgery

or fakery but the book played into the contemporary taste for bogus antiquarianism which floated somewhere between historical truth and historically inspired fiction. And, of course, "Imitation", of which Ireland was clearly a master, can be both.



Karl Popper's first published work

22

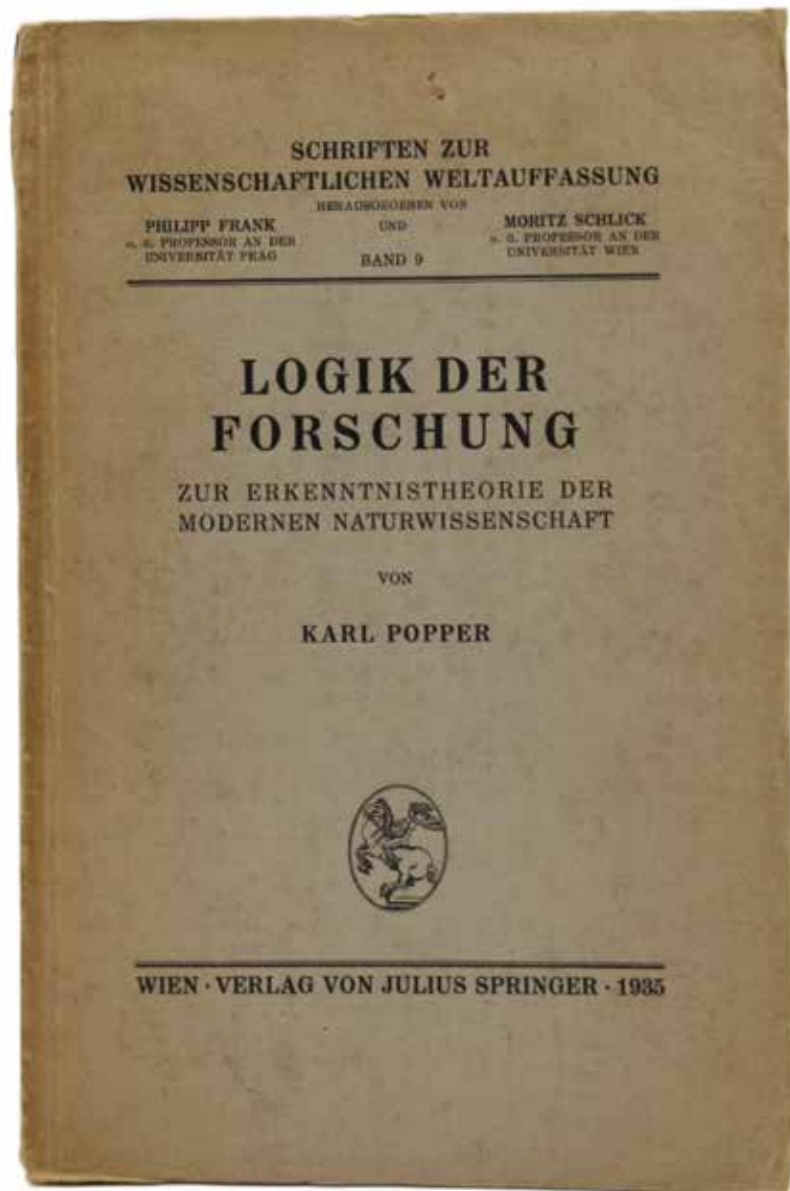
POPPER, Karl. *Logik der Forschung Zur Erkenntnistheorie der modernen naturwissenschaft*. Wien: Verlag von Julius Springer.

1935 [1934]

[3748] £4,800

First edition. 8vo, 218x143mm. pp. vi, 248, [2]. A very good copy in the original wrappers, small chips to head and foot of spine, otherwise in excellent condition. Internally near fine, some unopened pages at the end of the book, two paragraphs (on pp37 and 67) have been marked in the margin with a red biro. Housed in a quarter morocco black solander box lettered in gilt. Loosely inserted is a slip signed by Karl Popper. This copy came from Popper's secretary.

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.



Attraction and repulsion

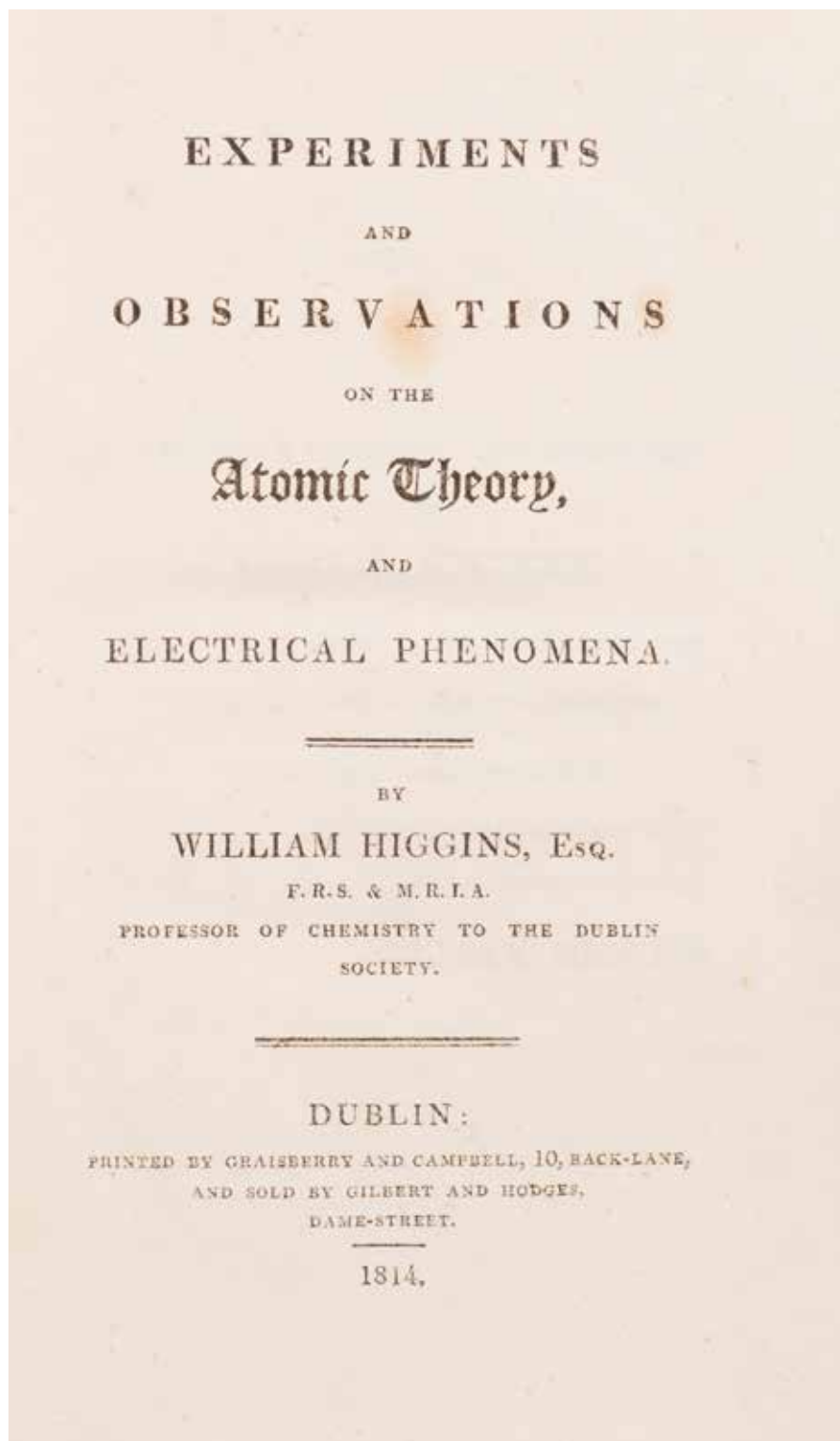
23

HIGGINS, William. Experiments and Observations on the Atomic Theory and Electrical Phenomena. Dublin: Printed by Graisberry and Campbell. 1814

[3819] £1,250

First edition. 8vo. pp. [6], 180. Original grey-brown paper covered boards, rebaked, original paper label to spine (torn and missing left and right edges), lettered in black. Edges of boards slightly worn. Internally very good with some foxing in places, leaves uncut. Front free endpaper has ownership inscription of A.M. Perkins. Upper cover has a gift inscription (only partially legible) "To. Perkins Esqr, 7 Hereford [?] Street, Red Lion Square, London or [...] Regents Park. W.J [...]ins] Compliments [.....] Dublin". Rare in commerce, the last copy appearing at auction in 1980.

William Higgins (1763-1825) was born in Ireland but moved to London in 1784 where his uncle Bryan Higgins was a doctor and chemist. Higgins then attended Oxford and although he left without a degree he worked as an assistant to the Professor of Chemistry and carried out his own experiments in the basement laboratory of the old Ashmolean Museum. In 1789, he published a ground-breaking work on combustion which, tangentially and incidentally, anticipated John Dalton's atomic theory. In 1792 Higgins returned to Ireland where he divided his time between a job as chemist to the Irish Linen Board advising on bleaching and dying and a position at the Royal Dublin Society where he was given freedom to carry out experiments in a laboratory equipped to his specifications. It was during these years that Higgins developed and crystallised his ideas on atomic theory leading to the publication of the present provocative book in 1814 in which he implied that John Dalton's 1808 work *New Systems of Chemical Philosophy* had plagiarised his experiments. Higgins was working and writing at a time of great activity and important developments in the field of atomic theory and his role and influence continues to be debated by scientists today.



The Sex-act affords the type of all pleasures

24

CARPENTER, Edward. *Sex-Love. And its place in a free society.*

Manchester: The Labour Press Society. 1894

[3864] £750

First edition. 170x130mm. pp [1, 1bl], 24, [1 adverts, 1bl]. Original (and fragile) brown paper wrappers, lettered in gilt on upper cover, hand sewn. Oversized wrappers are creased and a little chipped and torn in places with slight loss at head of spine. Internally very good with only minor foxing in places. Overall, an excellent copy of an extremely rare work. JISC Library Hub records only six copies (none of them in the BL, Bodleian or Cambridge) while Worldcat locates no copies of this first edition. The second, slightly expanded, edition published in the same year is common.

Edward Carpenter was a genuinely counter-cultural figure. From a comfortable background, he followed an orthodox education with ordination into the church before being asked to become tutor to two of Queen Victoria's sons in 1871. He declined the offer and this, combined with his discovery of the poetry of Walt Whitman, seems to have been something of a turning

point. He began to question the structures and mores of Victorian society and left the church in 1874 to take up a job lecturing in Leeds. He soon moved to Sheffield where, surrounded by young working-class factory workers, his hitherto half-repressed homosexuality began to flourish. In 1883, Carpenter set up home with Albert Fernyhough, a scythe-maker, with whom he lived, as he called it, the "Simple Life". From this point to the end of his life, Carpenter lived in openly gay relationships. His politics took an increasingly radical turn at this time and he explored Eastern religions, but it was Carpenter's writings on sexuality that, unsurprisingly, caused the greatest controversy. In 1894 and 1895, he used a small socialist publishing house in Manchester to issue four pamphlets on sexuality (they appear to have been among the earliest works published by The Labour Press Society). *Sex-Love* is the first of them, arguing for a freer, more open and more honest attitude to sex. He adopts a philosophico-

religious tone, seeing sex as a union between our higher and baser natures. Carpenter's view of sex as an expression of a quasi-spiritual nature-worship cast a long cultural shadow exerting a strong influence on D.H.Lawrence. The relationships discussed in *Sex-Love* are assumed to be heterosexual although Carpenter could just as easily be referring to gay sex even if he doesn't say so. Other pamphlets did, though, address sexuality from a gay perspective and it was these together with his long relationship with George Merrill that established Carpenter as an early hero of gay liberation. Indeed it was a stay with Carpenter and Merrill that influenced E.M.Forster to write *Maurice*. Forster and Lawrence clashed on the question of sexuality but it is a measure of the inclusive and all engaging brilliance of Carpenter that he was able to inspire them both. Like his hero Whitman, Carpenter "contained multitudes".

Sex-Love



Is Paul McCartney gay?

25

d'ARCANGELO, Angelo. *The Homosexual Handbook*.

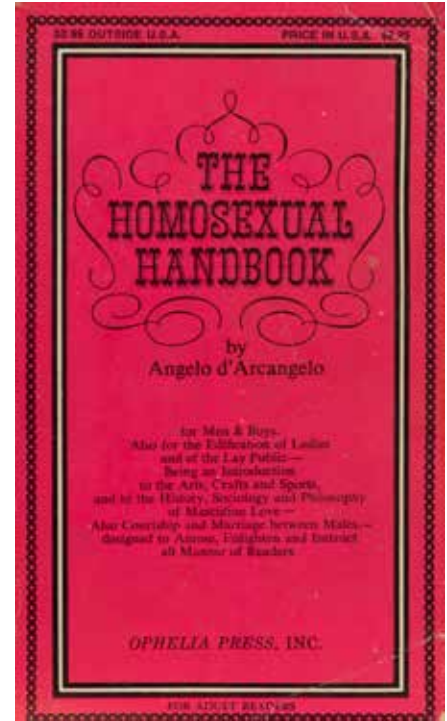
New York: Ophelia Press, Inc. 1969

[3817] £150

First Ophelia Press edition. 175x115mm. pp. 281, [7pp adverts]. Bright pink wrappers. Slight creases to corners of upper cover and spine, small split (c30mm) to joint with lower cover. Internally very good and overall a nice copy of an entertaining and amusing "introduction to the Arts, Crafts and Sports, and the History, Sociology and Philosophy of Masculine Love - Also Courtship and Marriage between Males". Advertised as being for "the Edification of Ladies" which might be stretching it a bit, our author who goes by the nickname of Uncle Fudge guides us through gay bars, orgies, prostitution and technique leavened with a smattering of classical allusion, some hair-raising anecdotes and plenty of humour. He saves the best till last with "Uncle Fudge's Grape-vine Lineup" in which he lists, with comments, celebrated

homosexuals. There is no arguing with some of his names (Oscar Wilde, Auden, Plato) but others may come as a surprise - Steve McQueen, The Rolling Stones, and Paul McCartney although Uncle Fudge does admit, of the last of these, that "that may just be wishful thinking on my part".

The Homosexual Handbook was first published in 1968 by The Olympia Press in its Traveller's Companion Series. This Ophelia Press printing may indicate a reassessment of the literary import of this title as the Ophelia imprint was generally considered one of the less distinguished lines of the Olympia Press, used for downmarket, quasi-pornographic offerings while the Traveller's Companion Series published more literary fare, most notably, of course, *Lolita*. Poor Uncle Fudge - downgraded from the literary high table.



Camp sites

26

PRY, Paul [Thomas Burke]. *For Your Convenience*.

A learned Dialogue Instructive to all Londoners & London Visitors, Overheard in the Theleme Club and Taken down Verbatim by Paul Pry. London: George Routledge & Sons Ltd. 1937

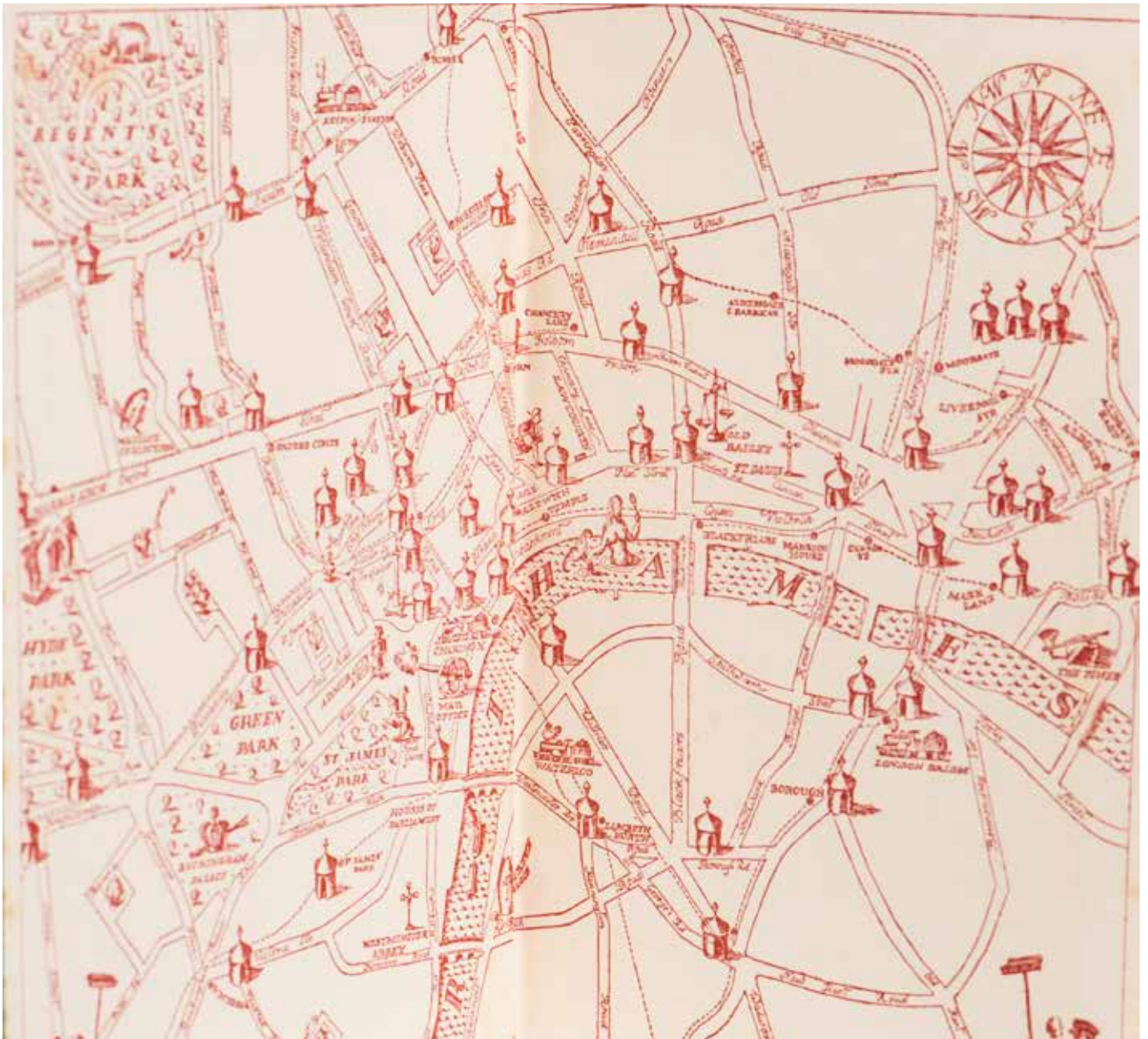
[3844] £950

8vo. 185x120mm. pp. [6], 71 [1bl]. Original turquoise cloth, illustrated on upper cover and lettered in dark blue on spine. Endpapers illustrated by Philip Gough with a map of central London showing major landmarks and convenient conveniences drawn to look like little tents thus giving the capital the look of a camp site. In the corners of the map are two lavatory attendants wielding long, stiff brushes and wearing caps later to be

made fashionable by Tom of Finland. Illustrated title page. Lacking the screamingly scarce dust-jacket. In excellent condition throughout, this is a very good copy of a rare book, Worldcat recording only nine copies.

Brought together over a copy of *Sanitary World and Drainage Observer*, two members of the Theleme Club fall to chatting about where a gentleman who

has Knocked Back too many Pilsners or cups of tea, might relieve himself when out and about on the streets of London. There follows a long innuendo-filled conversation, the true purpose of which is to indicate the public lavatories where men might meet other men to engage in illegal activities such as the exchange of criminal information or dodgy bookmaking or sex. Thomas Burke had written an earlier work,



The London Spy, which addressed in a more melancholy fashion the misty half-life that gay men were forced to lead. *For Your Convenience* is much lighter and funnier and crammed with geographical detail (Burke/Pry was clearly an energetic cottager). If, like one of his Theleme Club members, you are in Holborn “where I occasionally find myself after seeing my solicitor” then we are assured “you have service outside the Holborn Empire, and just by the Prudential Insurance office”. One later reader of this copy, however, felt that some further information was required as, in the margin of page 30

alongside a discussion of the services available around Theobald’s Road and Guilford Street, a pencil note has been added which reads: “in a yard behind the Imperial Hotel”.

Few can lament the demise of the world that rendered Pry’s guide necessary but the frisson of subversive adventure captured here has surely been lost with the rise of the 21st century dating app.

Two chilling documents recording the sale of slaves

27

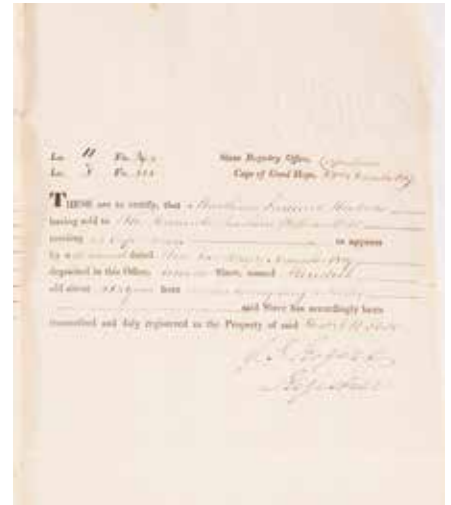
SLAVE REGISTRY OFFICE. Two certificates of the sale of slaves.

Cape of Good Hope: n.p. 1829 and 1832

[3854] SOLD

Two single leaf certificates, on laid, watermarked paper, both typed and handwritten and blind stamped with two official stamp duty receipts. The first is dated 23rd November 1829 and the second 5th January 1832. The forms certify, with chilling brevity and simplicity, the sale to The Honourable Joachim Wilhelm Stoll of a male slave named Hendrik and another named Japie. The certificates state that “said Slave has accordingly been transcribed and duly registered as the Property of the said Honble J.W.Stoll”.

Stoll was the Treasurer and Accountant-General at the Cape of Good Hope (South Africa), and also a member of the Executive and Legislative Councils of the Cape Colony. He died in 1834 and a record of his funeral on 6th August that year notes how “an immense concourse of all ranks and classes of the inhabitants of Cape Town assembled in front of his late dwelling, lined the streets, and covered the steps and tops of the houses”. The report concludes by describing Stoll as “an honour to his country and to human nature”. Quite what Hendrik and Japie made of all this is, not surprisingly, unrecorded.



A month on a slave estate

28

ANONYMOUS. A Journal of Work and other Transactions

Done upon Montreuil Estate Grenada July 1783

[3863] £3,000

A single oblong sheet measuring 317x395mm written in a neat hand in black ink. The document is a detailed manuscript record of slaves held on the Montreuil Estate in Grenada and how they were engaged on a daily basis. It is a set out in a grid showing the days of the week and the dates of the month in the first two columns on the left. It then records the type and nature of the work force and their number working on any particular day. It begins with “Negroes of ye field”, “About ye house” and “About ye Works”. More specific,

skilled jobs are then listed – Coopers, Carpenters and Masons and the last column lists the number of “Children of Nurses”. Interestingly, there is a column headed “Runaway” and although no escapes are recorded for this month, it was clearly a sufficiently common occurrence for it to be included in the Estate’s worksheets. The total number of slaves on the estate was 128 save for Thursday 17th and Friday 18th when the number increased to 129 when, as the notes on the right half of the document explain, “Betty Brought to Bed of a

Boy”. Sadly though, on Saturday 19th, the number drops back to 128 as “an old Negro called Thappeira (? unclar) died this day”. One column lists the number who were “Sick or Lame” each day and this varies from 23 to 30 – a high number and evidence of the poor conditions and the relentless nature of the work. They worked six days a week (no work is recorded for Sundays) save for one morning when it is noted that “Forenoon negroes [were] confin’d to their houses” although this may have been because of the “very heavy

A Journal of Work and other Transactions done upon Montreuil Estate Grenada July 1783

Day	Hours												Weather	Notes	Herrings						
	1	2	3	4	5	6	7	8	9	10	11	12			11	12	13	14			
July 1	3	4	5	4	5	4	3	1	0	1	0	30	4	31	100	Clear	Working Piece K				
July 2	3	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Very Rainy	Employed as above				
July 3	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Stormy with Rain	As above					
July 4	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	As above					
July 5	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	As above					
July 6	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	As above					
July 7	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Stormy	Given an allowance of 6 Herrings to each					
July 8	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Stormy	Finished Working the above Piece					
July 9	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Working Piece C No 2					
July 10	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	As above					
July 11	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Employed as above					
July 12	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	As above					
July 13	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Very Rainy	Finished the above Piece					
July 14	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Rainy	Given the Regent & Herrings again					
July 15	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Rainy	Working Piece B No 2					
July 16	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Very Rainy	Clearing out the Cattle Penns					
July 17	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Employed as above - Betty Brought to Bed of a Boy					
July 18	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Stormy	Working Piece C No 1					
July 19	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	As above					
July 20	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Very Rainy	However because confined to Bed of a Boy - Finished Piece of Cattle Penns					
July 21	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Given the Regent an allowance of Herrings					
July 22	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Working Piece B No 1					
July 23	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Working Piece A					
July 24	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Employed as yesterday in the Kitchen - Afternoon Working Piece C No 2					
July 25	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Rainy	Working Piece C No 3					
July 26	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair W.	3 rd Piece C No 2					
July 27	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair W.	Employed as yesterday					
July 28	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Given an allowance of 6 Herrings					
July 29	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	Working same piece					
July 30	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Fair	As above					
July 31	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Rainy	Working Piece E No 1					
Aug 1	3	4	5	4	5	4	3	1	0	1	30	4	31	100	Rainy	Employed as above					

rain" recorded in the column headed "Weather". The only other signs of generosity are the four occasions when an "allowance" of herrings is given. Only the most menial work is recorded – the dull and back-breaking cycle of weeding the fields and "cleaning out the Cattle Penns" – presumably because this was the work which required constant oversight, a slave employed in the fields being more likely to make a run for it than one stuck in a house. Although this is, on the face of it, merely a dry daily record of working life, detailed study and imaginative engagement with its context allow us to form a

remarkably clear picture of the tedium and inhumanity of the slave economy. When one considers that this was multiplied countless times throughout the Caribbean, and when one recalls the trade that brought the "negroes" to Montreuil, the full horror emerges. Montreuil was a sugar and cocoa plantation, first created as a slave estate when Grenada was a French colony between 1650 and 1762. Following the capture of Grenada by the British during the Seven Years' War, it was ceded to Britain in 1763. For the next twenty years the island was a battle ground

between the French and British and, at the date of this document, Grenada was under French rule before being restored to Britain in September 1783. The Estate at Montreuil, though, was in British ownership at this time. Records in the Centre for the Study of the Legacies of British Slavery at UCL, show that, in 1783, the Montreuil Estate was co-owned by three Glasgow merchants, John Cross, Robert Bogle and John Baird who had bought it in 1768. Five years later, in 1788 Baird bought out the whole estate along with half of the slaves attached to it.

“A slave is one who is in the power of a master to whom he belongs”

29

WHEELER, Jacob D. *A Practical Treatise on the Law of Slavery. Being a Compilation of all the Decisions made on that subject, in the several courts of the United States, and State Courts. With copious notes and references to the statutes and other authorities, systematically arranged.* New York and New Orleans: Allan Pollock, Jr and Benjamin Levy. 1837

[3838] £2,500

First edition. 8vo. (223x150mm) pp. [2], xviii, 476. Contemporary sheep, spine recently repaired. Covers worn and extremities rubbed. Some foxing and toning to edges. Overall a very good copy of an important work which played a vital role in the movement for the abolition of slavery in the United States. Rare in commerce, only four copies have appeared at auction in the last sixty years.

Jacob Wheeler's *Practical Treatise* is not, and was not intended to be, a polemic against slavery. It is, rather, a legal textbook designed for the use of practicing lawyers, particularly in the Southern States and was described at the time as a “valuable compilation of decisions on practical questions, arising under the Law of Slavery in

the United States” (“American Jurist”, quoted in Marvin). Most contemporary legal books on slavery concentrated on the wider constitutional aspects of the subject which no doubt provided a challenging intellectual work-out for the fine Yankee mind but did little to consider and address the daily reality of the master-slave relationship. Wheeler's digest of cases, setting out, as law reports do, the facts of the cases brought this reality to national attention and his book became a vital source for those requiring evidence of the cruelty of slavery. *A Practical Treatise* also shows how the law could be used as a tool in the fight against slavery. Many of the cases listed here deal with the extent of the control exercised by the master over the slave and the nature of the slave's status as an objectified chattel. An

example is offered by the first case in the book, *Clark v. McDonald*, in which a ship's captain was charged with the loss of a slave and her child when the ship capsized (the woman and child swam ashore and escaped). The case turned on whether the slave was to be treated in law in the same way as a “bale of goods” and so under the total control of the captain with the captain responsible for her disappearance. The court held that “there was a distinction between the liability of the carrier in the transportation of a slave and a bale of goods; that the slave was a human being, and the carrier could not control the operations of her mind, or her physical action”. Once this principle – the principle of humanity - is established, then the whole edifice collapses.

A
PRACTICAL TREATISE
ON THE
LAW OF SLAVERY.
BEING A
COMPILATION
OF ALL THE
DECISIONS MADE ON THAT SUBJECT,
IN THE
SEVERAL COURTS OF THE UNITED STATES,
AND
STATE COURTS.

WITH COPIOUS NOTES AND REFERENCES
TO THE
STATUTES AND OTHER AUTHORITIES,
SYSTEMATICALLY ARRANGED.

By JACOB D. WHEELER Esq.
COUNSELLOR AT LAW.

NEW YORK:
ALLAN POLLOCK, JR.
NEW ORLEANS,
BENJAMIN LEVY.
1837.

Richard Cobden's copy of "the most important anti-slavery book of the 1850s"

30

HELPER, Hinton Rowan. *The Impending Crisis of the South: How to meet it.* London and New York: Sampson Low, Son, & Co., and A.B. Burdick. 1860

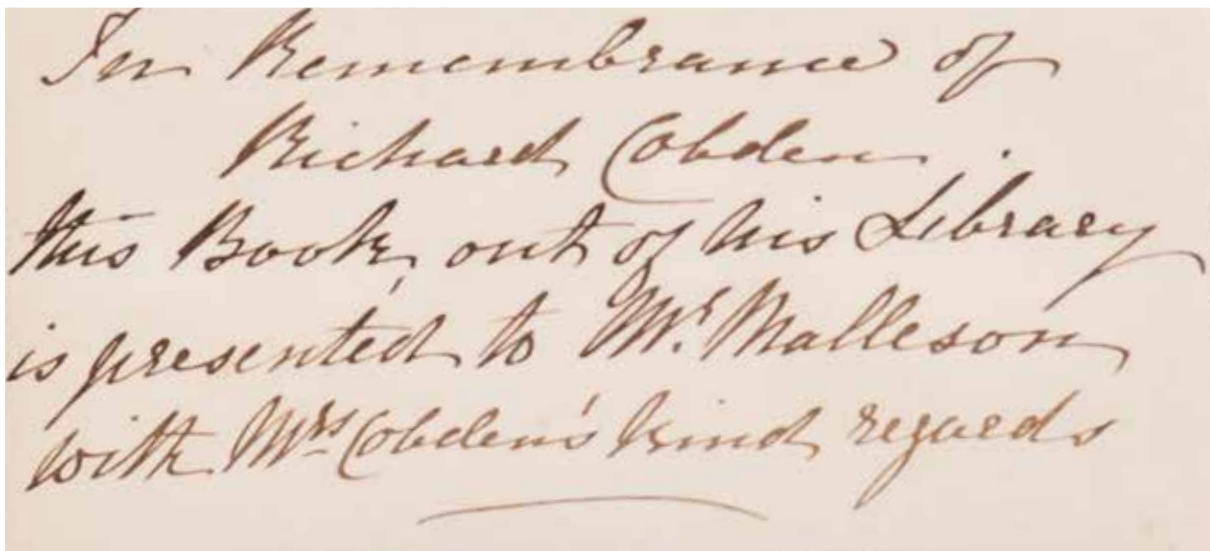
[3843] £650

8vo. (195x120mm) pp. xvi, 17-438, 16 [publisher's advertisements]. Original publisher's green cloth, decorated in blind and lettered in gilt to spine. Corners bumped and slight creasing to head and foot of spine. Internally very good. The London issue is scarce and is noted as such in an auction record of 1914 which was when it last appeared. Tipped in on the front free endpaper is a label with the inscription "In Remembrance of Richard Cobden. This Book, out of his Library is presented to Mr Malleson with Mrs Cobden's kind regards". Loosely inserted is a letter from Richard Cobden dated 29 March (no year) and sent from 103 Westbourne Terrace which dates it to between 1848 and 1856. The name of the addressee has been crossed out. The letter is on four pages (each page measuring 179x112mm). It begins

with an apology for not being able to join the recipient the following day as Cobden is suffering from a "very shocking cold in my head". Shortly before this letter, Cobden had become a father again as he gives news about "my wife & the little girl" although he indicates that she would have "preferred a boy, but since in even this age of "progress" & scientific discovery, we can have no voice in such matters, we must be content to take things as they come". A postscript addresses one of Cobden's principal political concerns, Anglo-French relations: "I am glad to see you have made the amends for your belligerent anti-Gallicanism by signing the City address of fraternization with the French people". The 29th March date and reference to the "little girl" makes it almost certain that the letter was

written in 1853 and that the baby was Julia, born on 26th March. She is the most celebrated of Cobden's children, becoming a suffragette and, perhaps more importantly for the bibliophile, the wife of the unemployed barrister T.J.Sanderson who added her surname to his and followed her brilliant suggestion that he give up the law for book-binding.

Hinton Rowan Helper (1829-1909) was almost the only Southern voice to attack slavery before the Civil War. First published in 1857, *The Impending Crisis of the South* was a major influence in the Northern States and has been described as "next to *Uncle Tom's Cabin*...the most important anti-slavery book of the 1850s". Possession of the book was a criminal offence in the South (three men in Alabama were hanged

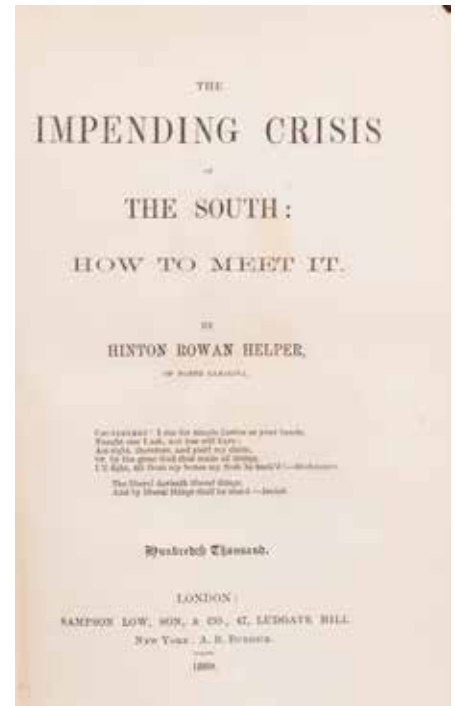


In Remembrance of
Richard Cobden.
This Book, out of his Library
is presented to Mr Malleson
with Mrs Cobden's kind regards

103 Waterbury Terrace
 29 March

My dear ~~William~~

I am sorry I
 can't make one of your
 party tomorrow. - I
 have been in bed all day
 with a very shocking
 cold in my head, caught
 in coming away in the
 night on outland's



for it) and Helper had to move to New York for his own protection. In 1861, Lincoln appointed him to be US Consul in Buenos Aires. However, Helper is problematic. His opposition to slavery was born, not of a desire to free black slaves, but of a belief that non-slave owning white people were economically disadvantaged and so would benefit from abolition. Indeed, after the Civil War, Helper emerged as an avowed white supremacist arguing for the deportation of all black people from America. In 1860, though, Helper would have been seen, not least by Cobden when reading this copy, as a firm abolitionist. When Civil War broke out

in America, the views of the Cobdenite Free Traders were initially complicated by their opposition to the North's economic protectionism. But Cobden had always been an opponent of slavery and the slave trade, and was merciless in his skewering of the hypocrisies that accompanied (and still do accompany) most discussions of the subject. Once it became clear that slavery was the principal issue on which the War was to be fought, Cobden made his views clear in a letter to his abolitionist friend Charles Sumner: "our old anti-slavery feeling began to arouse itself, and it has been gathering strength ever since".

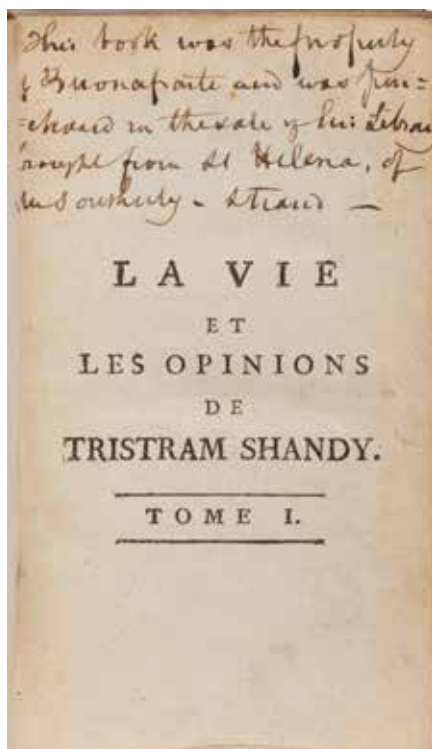
From the St Helena library of Napoleon Bonaparte

31

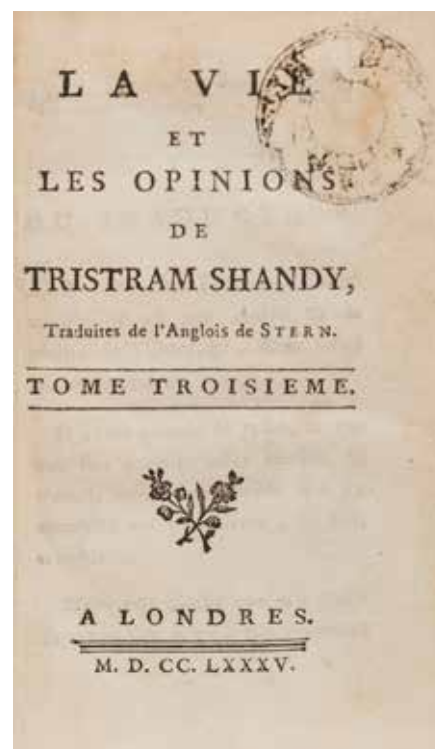
STERNE, Laurence (tr. M. Frénais). *La Vie et Opinions de Tristram Shandy* Londres [Paris]: n.p. [Hubert Martin Cazan] 1784 and 1785 [3841]£3,750

Napoleon's copy. Three volumes of four. 12mo in 6s. (120x70mm) pp. viii, xii, 310; [4], 377 [1bl]; [4], iii [ibl], 379 [1bl]. Engraved portrait frontispiece to volume one, four further engravings. The black page commemorating the death of Parson Yorick is bound in at the end of volume one rather than at p71 as directed. The half title has the inscription: "This book was the property of Buonaparte and was purchased in the sale of his library brought from St. Helena of Mr Southerly - Strand". The title page of all three volumes bear the circular black stamp used by Mameluke Ali, Napoleon's librarian at Longwood House on St Helena. The stamp is distinctive but, as is the case here, rarely clear. Contemporary speckled calf, extremities rubbed and worn. Spines worn with loss to head and foot and lacking labels. All edges gilt. Marbled endpapers. Internally very good but with some foxing and light water-staining to half title and frontispiece of volume one. Housed in a brown buckram-covered drop back box, morocco label to spine, lettered in gilt. The first two volumes of this edition dated 1784 are Frénais's translation with the remaining volumes translated by Charles-François de Bonnay although he is not credited.

When Napoleon died in 1821, there were 3,583 books in his library at Longwood House. About 250 have been traced and they are extremely rare in commerce: we have found only one appearing at auction in recent years. Famously tireless, Napoleon used his time in St Helena to write a book about Julius Caesar, learn English and



add to the collection of 600 books he took with him to the island. It seems unlikely that Napoleon's English was ever good enough to read *Tristram Shandy* but this copy of the French translation does, at least, indicate an engagement with the literary culture of his captors. Instrumental in the creation of the St Helena library was Napoleon's amanuensis, Mameluke Ali. His true name was Louis-Étienne Saint-Denis (1788-1856) and his father was, ironically, a stable manager at Versailles under Louis XVI and a riding instructor to young ancien regime aristocrats. By virtue of these connections Saint-Denis secured a good education, became a legal clerk in Paris and found a position in Napoleon's household in 1806. In 1811, the Emperor appointed him to



be his second valet-de-chambre and forced him to change his name to Mameluke Ali, the name of the man Saint-Denis was replacing. From then, Ali was a close advisor to Napoleon remaining part of his household through both exiles. A measure of the strength of their relationship is the fact that Napoleon worked so closely with Ali on building his library at Longwood. After all, as any bibliophile will confirm, books can be entrusted only to one's very closest friends. On Napoleon's death, the library was dispersed although Ali did ensure that some of the books passed to Napoleon's son.

From the Bibliotheca Beckfordiana

32

DANTE ALIGHIERI. I Setti Salmi Penitenziali Transportati Alla Volgar Poesia Da Dante Alighieri; Ed Altre Sue Rime Spirituali Illustrate Con Annotazioni Dall' Abate Francesco Saverio Quadrio. Milano: Nella Stamperia Della Bibliot. Ambros. 1753

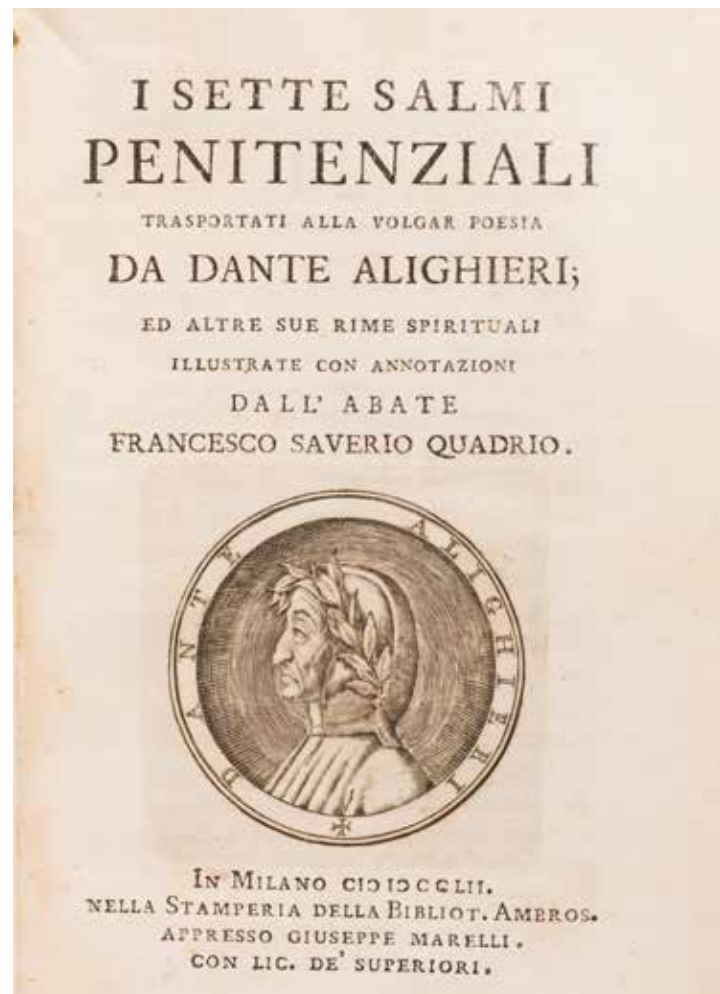
[3720] £650

William Beckford's copy. 8vo. 185x120mm. pp. 176. Early nineteenth century half vellum, marbled paper covered boards, tan and olive green morocco labels to spine, lettered in gilt. Internally very good with some browning but overall an excellent copy from one of the great libraries. First edition thus, the first printing of Dante's translation of *The Psalms* since the Renaissance. Text in Latin and Italian. The front free endpaper has the inscription "Jasph King bought at the Beckford Sale 30 Nov 1883. Lot 901".

Much of Beckford's library, originally at Fonthill, was taken to his house at Bath on the sale of his Folly in 1822. A pencil note on the front free endpaper reads "Wilbraham 1829" indicating that Beckford bought this copy from the sale of Roger Wilbraham's library of Italian

literature. The front pastedown has the hand-written shelf-mark "Libreria 2 Cotto 3. Numero -" and with the number 389 written above. This is, presumably, Wilbraham's note. Beckford's library passed to his daughter, the Duchess of

Hamilton and was sold at the Hamilton Palace Beckford sale, "often cited as one of the notable events of nineteenth-century book history", taking forty days and realising £73,551.18s.



Waugh's copy of his own specially bound Hungarian translation of *A Handful of Dust*

33

WAUGH, Evelyn. Egy Marék Por [A Handful of Dust].

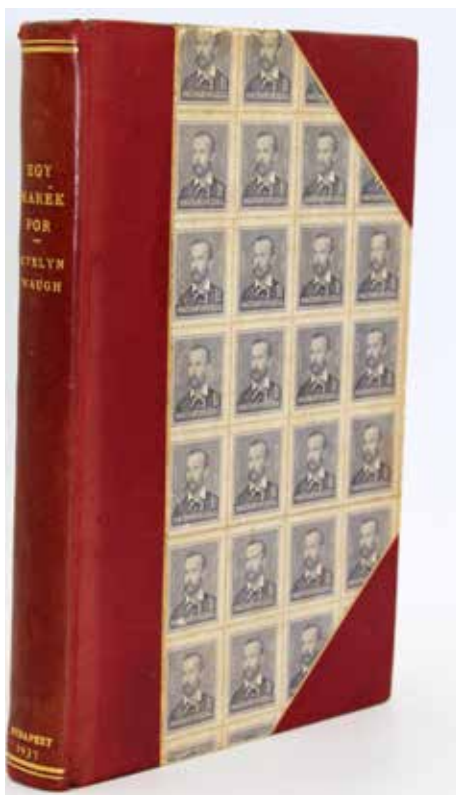
Budapest: Az Athenaeum Kiadása. n.d. [1935]

[3816]£750

First edition in Hungarian. 8vo. 170x110mm. pp. 263 [1bl]. Bound by Maltby of Oxford with original wrappers bound in. Maroon half calf, spine lettered in gilt, boards covered in paper illustrated with a reproduction of a sheet of Hungarian postage stamps. Endpapers show maps of Hungary. Front pastedown has the armorial bookplate of Evelyn Waugh with the motto "Industria Ditat" meaning "Industry enriches". Half title is inscribed "Mr [?] Ligertwood Milverton", perhaps an ownership inscription. (Milverton is a town in Somerset close to Waugh's home in Combe Florey).

Very slight shelfwear and some foxing in places but overall a very good copy in an artful and highly inventive binding. The image on postage stamp is that of the Hungarian writer Imre Madách the centenary of whose birth (1932) was marked with this stamp. His most famous work is the Miltonian epic *The Tragedy of Man* in which Lucifer and Adam travel through time and place landing at turning points in world history before their end in a dystopian ice-age future. Madách's complex work is a meditation on historical decline and existential meaninglessness.

These themes are central to Waugh's dark novel written in the aftermath of his failed first marriage. The title of Waugh's novel is, of course, borrowed from *The Wasteland* and it is surely no accident that the learned, cynical and artistically sensitive Waugh should have engaged in a further act of modernist cultural exchange by adopting an image of Madách (multiplied numerous times) as the cover to *A Handful of Dust's* Hungarian translation.



Schles's own inscribed copy of his seminal study of urban despair

34

SCHLES, Ken. *Invisible City*.

Pasadena: Twelvetreepress. 1988

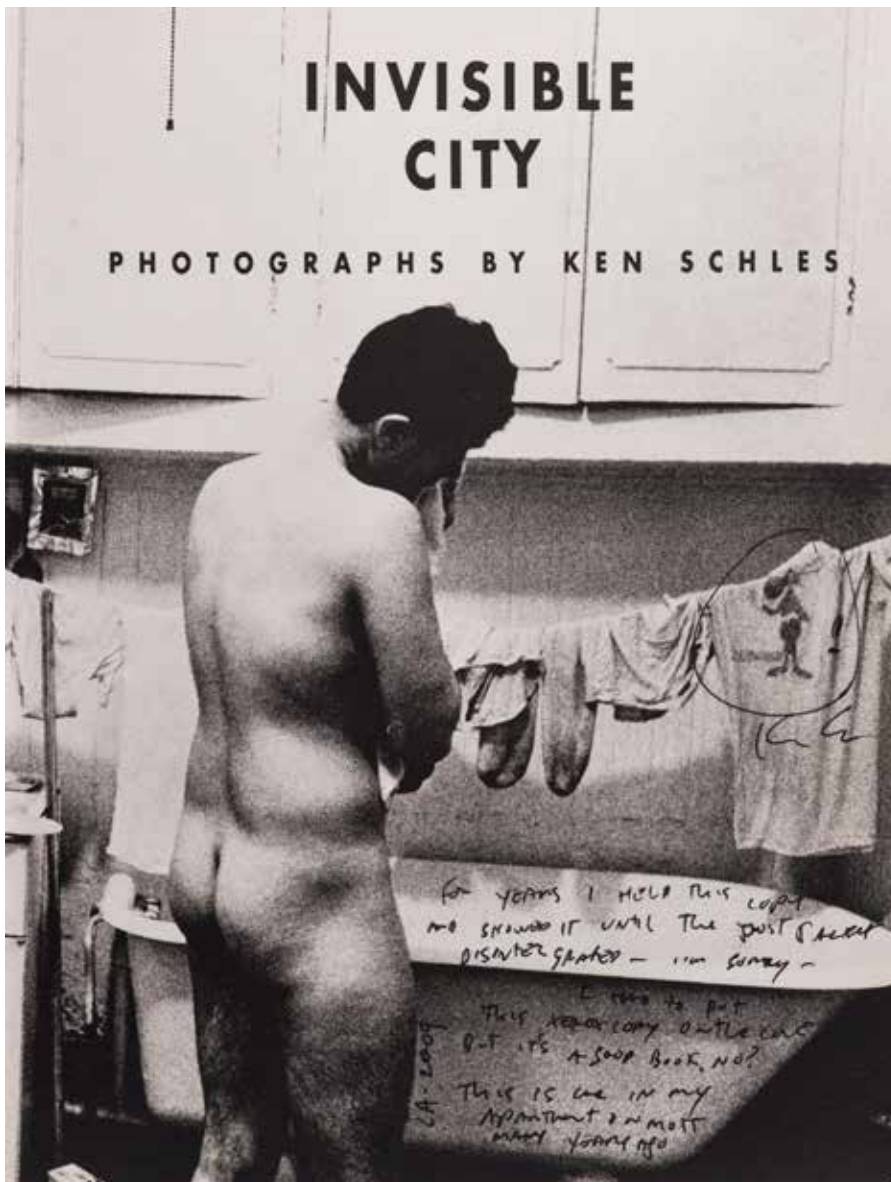
Schles's own inscribed copy. First edition. Limited to 2000 copies. Unpaginated. 233x176mm. Midnight blue cloth, blind stamped to upper cover and spine. Dust jacket is a photocopy as explained in the

inscription by Ken Schles on the title page. The inscription reads: "For years I held this copy and showed it until the dust jacket disintegrated - I'm sorry - I had to put this xerox copy on the cover but it's a good book, no? This [the

[3640] £1,250

photograph on the title page] is in my apartment on Mott many years ago. LA 2009". In addition to the inscription, Schles has signed the title page "K.S." Tiny closed tear to the top edge of the upper cover of the dustjacket but otherwise in fine condition throughout.

The photographs are printed in five inks using a special screen to reproduce the look of the original photogravure. Three pages of "Notes" which are excerpts from Lewis Mumford, Borges, Kafka, Orwell and Baudrillard. These texts are on the theme of urban decay and alienation and echo the bleakness of Schles's powerful images of the "naked netherworld" of a New York in decline, a city of gang war, underworlds, damaged people and burnt out buildings. Schles himself describes *Invisible City* as a dark book and it was immediately recognised as an important work (it was a New York Times "notable book of the year"): it retains its central place among the great photobooks charting the wildness and despair of urban life.



Williamson's unique home-made copy of Tarka the Otter

35

WILLIAMSON, Henry. Tarka the Otter. n.p. [1927]

[3845] £4,750

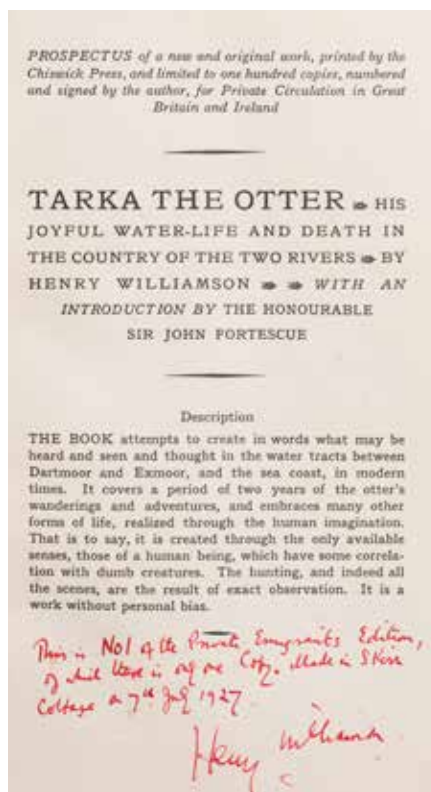
Private Emigrant Edition. 1927. 8vo. 245x160mm. 3pp specimen pages forming front endpapers, [1bl], 4pp Prospectus for Chiswick Press limited edition of one hundred copies, pp255, [1, colophon of Chiswick Press lightly crossed out in pencil beneath which is written, also in pencil, "Special tail-piece designed"], 3pp specimen pages forming rear endpapers.

A unique pre-publication single-copy edition made by Henry Williamson at his kitchen table. Brown linen covered boards, white cloth spine, brown morocco label to spine lettered in gilt below which is an inscription by Williamson in red ink: "Private Emigrants Edition". Pasted onto the upper cover is Williamson's correspondence card with name, address and owl device. It is inscribed by Williamson in red ink: "Bibliographical Note and Warning... this very extra Special First (Glue) Edition of Tarka the Otter was made in exasperation, fingers, clothes, hair, ear & nose all in contact, while Pie and her kitten were eating Ida's very special supper of egg stuffed with last night's sardine-remnant. During the confusion, the fact escaped the author-binder that the leaves HEREIN were loose and unstitched. So beware!!! Open carefully lest the bag of tricks falleth apart. Prize this first & sole copy of the first edition: it will be worth much gold in the months to come!! Henry Williamson". A further handwritten note on the upper cover reads: "PS the glue isn't: the darned stuff is 'size' after all. BLAST and

BEWARE!". This explains why the text block is loose in places and has partially detached from the spine. On the prospectus, is inscribed in red ink: "This is No.1 of the Private Emigrants Edition, of which there is only one copy. Made in Skirr Cottage on 7th Jul 1927. Henry Williamson". Throughout part two of the book are Williamson's pencilled additions, annotations, and alterations.

Tarka the Otter made its first public appearance in August 1927 in a limited subscription edition of one hundred copies bound in vellum and printed by

the Chiswick Press. A further limited edition of 1000 was published in October that year with the first trade edition appearing the same month. This extraordinary home-made copy was produced by Williamson at his kitchen table amidst the mess of a life surrounded by animals. It is a charmingly chaotic image and offers a tantalising glimpse of the creation of one of the great twentieth-century nature books described by Ted Hughes as "A holy book, a soul-book, written with the life blood of an unusual poet".



From Henry Williamson, Georgeham, North Devon

BIBLIOGRAPHICAL NOTE AND WARNING

This very extra special first (glue) Edition of Tarka the Otter was made in exasperation, fingers, clothes, hair, ear nose all in contact, while Pie and her kitten were eating the very special supper of egg stuffed with last night's sardine-remnant. Owing to confusion, the fact escaped the author-binder that the leaves HEREIN were loose and unstitched. So beware!!! Open carefully, lest the bag of bricks fall to pieces, since this 1st & 2nd copy of the first edition; it will be worth mudgob in the market to come!!



Henry Williamson.

TARKA
THE
OTTER
HENRY
WILLIAMSON

PRIVATE
EMIGRANTS
EDITION

P.S. The glue went; the darned
stuff is 'nige' after all. BLAST, and
BEWARE!

Manuscript maps based on George I's pocket atlas

36

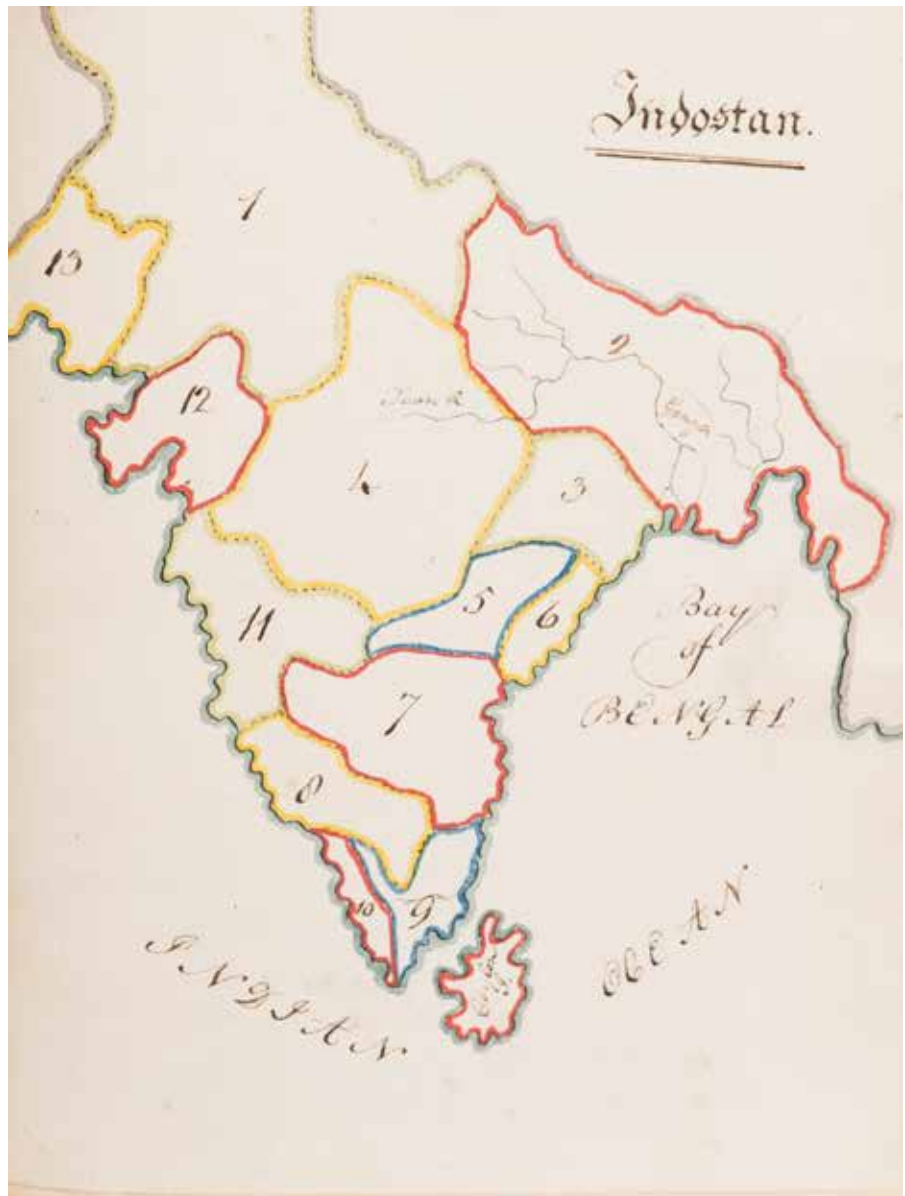
ANONYMOUS. Manuscript Atlas.

n.p. n.d. [mid-late 18th century]

[3719] £1,950

An album of hand-drawn maps with handwritten notes in an attractive italic. 230x180mm. Unpaginated, 137 pages of maps (84 maps) and text: pp. 89, 24bl, 48 (including 4 blank pages), 14bl. The maps are beautifully drawn in pen and ink with borders in coloured ink and watercolour. Tan half calf, rebacked and corners repaired, eighteenth-century marbled paper covered boards. Raised bands, burgundy morocco label lettered in gilt "Maps J:R". Some scuffing and staining to the boards. A repaired tear to the first page of text but otherwise in very good condition throughout. The author is unidentified and, possibly, unidentifiable but the main section on England is based on Thomas Badeslade's *Chorographia Britannia* of 1741 originally intended as a pocket atlas for George I. The maps are: forty county maps of England, one map of England showing all the counties and one showing the main coastal areas, two maps showing North and South Wales, seventeen European maps (in which Scotland, interestingly, is included) and three maps of places in Asia.

The first eighty-nine pages are devoted to England. There is a map of each county and, on the facing page, information about the county in varying degrees of detail. In almost all cases the major towns and cities and the number of MPs sent to Parliament are listed but for some counties geographic, architectural and historic features are included. Oxfordshire and Cambridgeshire have a list of the University colleges and their date of foundation. The section on Europe shows the regions of the major nations



and lists the major rivers, mountains and volcanoes. There is a map showing the whole of Asia much of which is described as Tartary while Asiatic

Turkey and Indostan are given separate, more detailed maps. This is a highly attractive book, lovingly created.

A late medieval Catalan ecclesiastical ledger book

37

ANONYMOUS. L[IBRE] DE ALBARANS E ALTRES [...] DE N'ANDREU GAYÀ,
PREVERE. [Book of Processes and other [...] of Andreu Gaya Priest]

n.p. [Mallorca?] c1480-1503

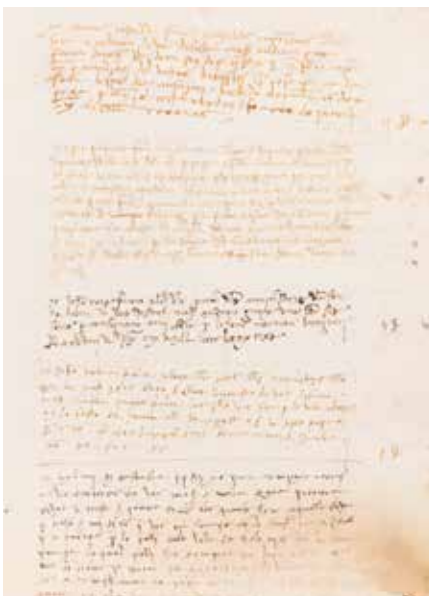
[3749] £2,500

A late fifteenth century manuscript ledger book written in Catalan. Such books are called “libre de rebudes i dates”. The earliest date is 1480 and the book runs through the 1490s with the latest date apparently 1503. 300x225mm. Unpaginated. pp.129 of text plus four sheets loosely inserted. Contemporary limp vellum, worn and with tears. Waterstaining at foot affecting some of the text. Worming in places but overall an attractive and interesting object that was clearly a working document and record book.

The entries, in various hands, record the income and expenditure of an ecclesiastical institution under the stewardship of a priest called Andreu Gaya. We have been unable to trace any record of Andreu Gaya or of the institution but the language indicates that it is in Mallorca or Eastern Catalonia. The book notes the receipt of taxes, salaries, legal fees and everyday

expenses such as payments to the blacksmith. Books of dates and receipts such as this are a vital resource in the study of the economic and social history of the late medieval and early modern period. They are, in the main, concerned with trading bodies and

businesses such as mills or dealers in textile or foodstuffs. This very full account book with a wealth of detail from a Catalan ecclesiastical body is intriguing and curiously beautiful document that would repay further extensive study.



Vello-mania: from the Phillipps Manuscript Collection. An extensive collection of manuscripts recording the history of the House of Montefeltro

38 [i, ii, iii]

Sir Thomas Phillipps (1792-1872) was among history's most voracious bibliophiles, his library running to approximately 60,000 manuscripts and 40,000 printed books. Though possessed of a large fortune, he was forced to borrow to feed his collection. Of the twenty rooms in his first house, Middlehill in Worcestershire, sixteen were crammed with books and manuscripts while the house itself crumbled around them. In 1863, Phillipps moved his collection to a new house, Thirlestaine in Cheltenham: it took eight months. Nine years later Phillipps was dead and although his will sought to prevent the dispersal of his library (or its viewing by a Roman Catholic), his family could not afford to maintain the collection and sought the permission of the court for its sale. The dispersal of the library took about sixty years with Phillipps' manuscripts ending up in many of the great national and private collections. Phillipps coined the term "vello-mania" to describe his obsession with manuscripts written on or bound in vellum. Whether he suffered other forms of mania is debatable, but he was clearly a serious bibliophile and scholar. He catalogued his library himself and he had a neat and distinctive method of marking his books. The four manuscripts here are in the *Catalogus librorum manuscriptorum in bibliotheca D. Thomae Phillipps, Bart., A. D. 1837* and all have a small, numbered label at the foot of the spine showing the catalogue number. The first three books are bracketed together in Phillipps' catalogue as "Scrittura della Casa Feltria" and are offered for sale as a single item. The fourth book, although it too deals with the history of the Montefeltro and della Rovere families, has

a separate catalogue entry and stands alone (see next item 39). All four of these manuscript books were bought by Phillipps at the sale, in 1827, of the collection of Frederick North, Earl of Guildford and they retain the lot numbers from that sale.

The four books of manuscripts collected here attest to two brilliant and complex family histories brought together in the sixteenth century. The Montefeltro family rose to prominence in the twelfth century when the Holy Roman Emperor, Frederick Barbarossa, appointed them to be Imperial Vicar for Urbino. Subsequently made Counts of Urbino by Emperor Frederick II, the family became the leaders of the Ghibelline faction opposed to the expansion of Papal power in Northern Italy. Successive military campaigns saw vast swathes of Umbria and the Marche pass between Urbino and the Holy See, stability only coming with Pope Sixtus IV's

conferral of the title of Duke of Urbino on Federico III, one of the great figures of the early Renaissance, immortalised in the slightly terrifying portrait by Piero della Francesca. The marriage between Federico's daughter Giovanna and Giovanni Della Rovere (a nephew of Sixtus) brought the house of Montefeltro into the Papal orbit and greatly increased the secular power and prestige of the della Rovere. When Federico's son died without an heir, it was his della Rovere nephew who inherited the Duchy of Urbino. A long period of decline set in, exacerbated by greed and inbreeding. In 1625, the last Duke, Francesco Maria II, heirless, powerless, and impoverished gave his title to Pope Urban VIII. With Urbino swallowed by the Holy See, most of the Montefeltro and della Rovere manuscripts and records went to the Vatican with some remaining in Urbino and it seems likely that the manuscripts collected here were transcribed from those originals in order to bring together, in a manageable set of volumes, the history of one of the great Italian Courts.



i. ANONYMOUS. Documenti o siano copie d'Istomenti autentici con le loro Dichiarazioni delle ragioni Patrimoniali et Avite della Casa Feltria e della Rovere e de Successori con L'Indice in fine del presente volume di tutte le Postille indicanti li Sudetti Istromenti n.p. 1707

[3776] £3,750 (i, ii, and iii together)

Manuscript book in various hands containing documents relating to the complex successions, inter-relationships, devolutions of estates and political and ecclesiastical power of the Montefeltro and della Rovere families. pp. [11], [5 bl], 522, [1bl] [13 index]. Two double page family trees (the last date is 1694)

and a further large folded tree (last date 1634). Six leaves of printed text have been bound into the manuscript. Text in Latin and Italian. The copy documents consist of legal arguments, evidence and agreements, inscriptions from family tombs, notices of death of family members, wills, financial accounts, Papal Bulls, letters, investiture documents and documents relating to family disputes. Bound in contemporary vellum, morocco label to spine, lettered in gilt, foot of spine with small Phillipps label numbered 5796. Front pastedown has the armorial bookplate of The Honble Frederic North. Inscribed in pencil on the bookplate is number 454 which is the lot number in the Guildford (North's title) sale.



ii. ANONYMOUS. Documenti e Scritture concernenti le ragioni della Casa Feltria della Rovere, e de Successori della medesima sopra gl'Effetti Patrimoniali nello Stato d'Urbino n.p. 1710

A bound manuscript book in numerous hands containing a large number of documents including copy papal bulls, transactions with the Papal Curia, letters, family trees and a hand-drawn map relating to the della Rovere family who were the Dukes of Urbino. Text in Latin and Italian. 285x205mm. Mostly unpaginated (save for two sections). Contents: Two family trees of the della Rovere and Lanti families, one of which is a beautifully drawn tree with joined hands indicating a marriage. Family tree of Marchesi Fregosi Genovesi. Unpaginated. *Feretrana Bonorum*. pp. 178, 2bl, 34 (small paper 220x150mm and 198x120mm), 28, 24, 6, 8, 10; *Papal Bulls*, pp.12 (index), 72; *Litere Pauli III Investiture Status Urbini favore Ducu Guidi Baldi de Rovere de anno 1548*, pp.44; *Alexander PPVII, Ad Futuram res memoriam, June 1656*, pp.6; *Canticole de Bolle diverse attimenti all stat d'Urbino*, pp.128; *Bolla di Adriana Papa VI dell' Anno 1523*, pp.34. *Santa Agatha*, pp.14; *Transactio inter Camera Apostolicam et Ducem Urbini*, ff.62; *Testamento del Duca Francisco Maria I della Rovere 4 Duca Urbino*, pp.20; *Raggioni del Montefeltro per la Casa Feltria*, pp.30 plus a double page hand-drawn map of Monadavio;



Diversi Investiture della Citta di Pesaro, pp.14. This collection of manuscripts totalling some 800 pages represents a significant first hand history of the relationship of the Montefeltro and della Rovere families with the Papacy and with the medieval and Renaissance church more broadly. The collection opens with “Feretran” dated 1710 (the latest date found in the book). This is the Latin name given to the Diocese of Montefeltro for it first appears in the medieval records as Mona Feretri. It might also be a subtle reference to the biographical and encomiastic collection of epigrams known as *Feretran* composed by Giovambattista Valenti (Cantalycius) dedicated at end of the fifteenth century to Guidobaldo of Montefeltro, duke of Urbino. The original documents are mainly in the Vatican but with some in the Urbino state archives.

Bound in contemporary vellum, red morocco label to spine lettered in gilt. Damage to spine with loss of most of third compartment and half of the fourth and a hole (1cm diameter) to first compartment, otherwise very good and internally excellent. The foot of the spine has the small printed Phillipps label with number 5797.



iii. ANONYMOUS. Immemorable Comincio della Legione Feltria suoi Conti Duchi, e Descendenti, scritto da Ingenuo Autore. n.p. 1710

A bound manuscript book in a single hand. 274x207mm. Unpaginated pp. 174, (6bl), 78. One folding and one double-page family tree (last date is 1698). This handsome manuscript, in an attractive cursive hand, begins with a history of the Feltria family from its earliest beginnings and ends at the close of the seventeenth century after the union with the Lanti family. It then continues with *Informazione de i Dritti che appartengono alli Descendenti Successori delle Due Case de Montefeltro e della Rovere e loro stati* before going on to cite and describe a series of “Papal Bulls, Investiture documents, Blessings, Absolutions and Peace agreements” relating to the Montefeltro and della Rovere families and their

dealings with the Papacy. These are set out chronologically by Pope and show the library location shelfmarks of the documents referred to. The last section of the book contains *La devolutione delli Stati di Franc. Maria II della Rovere Ultimo Duca d’Urbino Alla Santa Sede Apostolica descitta da Antonio Donato.* and *Breve della Papa alla Duca;* and *Patente del Duca al Governatore Ecclesiastico.*

Bound in contemporary vellum, red morocco label to spine lettered in gilt. Blue silk ties. In very good condition. Internally fine. The foot of the spine has the small printed Phillipps label with number 5798. Front pastedown has the North armorial bookplate of The Honble. Frederic North.



Decline and Fall of the Dukes of Urbino

ANONYMOUS Compendio della vita dell'ultimo Duca d'Urbino Francesco Maria della Rovere II. Scritta da lui medesimo fin al sponsalino concluso sia il Prenpe Federico suo figliuolo con la Prencipeſa Claudia de Medici figliuola di Ferdinando Primo Gran Duca di Firenze.

And: La devolution delli Stati di Franc. Maria II della Rovere Ultimo Duca d'Urbino Alla Santa Sede Apostolica descitta da Antonio Donato.

And: Patente del Duca al Governatore Ecclesiastico n.p. n.p. n.d. [mid-late 17th century]

[3775] £1,750

Manuscript bound in contemporary white vellum. Title handwritten in black ink on spine, the foot of which has the small Phillips label with number 7657. The foot of the spine and the front pastedown are inscribed with number 395 indicating the lot number in the Guildford sale. Text in Italian, written in a cursive script by more than one hand. 295x213mm. Unpaginated (although with modern foliation in pencil) pp. 20, [4bl], 35, [1bl]. The book contains three separate texts. The first is the autobiography ("Scritta da lui medesimo") of Francesco Maria II della Rovere, the last Duke of Urbino

from his birth to the marriage of his son. The second document is the account of the transfer of the state of Urbino and the property and interests of the della Rovere family to the Papal States. This was negotiated by the Venetian Antonio Donato whose account this is. And, the third is the document ("Patente") by which the Duke transferred his sovereignty to the Papacy. The original manuscript is in the Oliveriana Library in Pesaro. The first printed edition was published in 1776 in Venice as volume 29 of *Nuova raccolta d'opuscoli scientifici e filologici*. This manuscript, although undated, is in a seventeenth-

century hand and would therefore have been copied either from the original or another copy. Comparing this copy with that held at the University of Pennsylvania, we find that our copyist has included some additional material and has paraphrased rather than transcribed the letter from Pope Urban VIII to the Duke confirming the acceptance of the Rovere estates. This copy is therefore one of only three and slightly different from the other two. A lovely manuscript telling the story of the decline of one of the great Italian families.



Original drawing by Roland Penrose. Presentation copy to Stephen and Natasha Spender

40

PENROSE, Roland. Scrap Book 1900-1981. London: Thames and Hudson. 1981

[3815]£1,250

Presentation copy to Stephen and Natasha Spender with an original drawing by Penrose on the title page. First edition. 265x185mm. pp. 299, [1]. White cloth, lettered in black to spine, illustrated dustjacket. Slight scuffing to dust jacket at head and foot of spine and at corners. Illustrated endpapers. Internally fine. Illustrated throughout with colour and black and white photographs. The drawing by Penrose on the title page is an abstract design in green, black and red pastel and the inscription reads "for Stephen and Natasha with my love Roland". Spender and Penrose moved in the same modernist circles in the 1930s and remained friends and like-minded colleagues for the rest of their lives. Penrose, a Quaker, was a committed pacifist while Spender reacted against his youthful communism when the

violent and totalitarian nature of the Soviet regime became apparent. They were both committed to freedom of speech and were founder members of Writers and Scholars International (now known as Index on Censorship). Theirs was a friendship forged through artistic and political connections.

A very good copy of Penrose's "autobiographical collage" taking the reader on a step-by-step journey through the artist's life. Penrose's approach is to combine a short piece of text with numerous photographs and reproductions of works of art central to his story. As one of the organisers of the London International Surrealist Exhibition, Penrose helped form the English Surrealist Movement and he remained a central figure in British avant-garde art circles. Penrose

knew everyone: he brought Picasso's *Guernica* to England, had an affair with Peggy Guggenheim and married Lee Miller, photographs of whose camouflaged naked body he used in his wartime lectures on the art of military camouflage. He was one of the founders of the ICA and, as a trustee of the Tate, helped form its important collections of Cubist and Surrealist work.



ROLAND PENROSE
SCRAP BOOK

1900-1981

for
Stephen
&
Natacha

with my love  to you

THAMES AND HUDSON

A personal album of drawings, photographs and paintings compiled by one of the founders of British photography

41

TURNER, Benjamin Brecknell. Album of watercolours and drawings. n.p. n.dn [1870s]

[3827] £8,750



An album compiled by the photographer Benjamin Brecknell Turner. Seventy-eight leaves (372 x 265mm) on the rectos of which are mounted, within neatly and attractively drawn line borders, sixty-five watercolours (some of which are sepia or grisaille), fifteen drawings in pen and ink, pencil, and chalk, and ten photographic prints. One further drawing and one watercolour are loosely inserted. Original green morocco, gilt single fillet and decorated borders to upper and lower covers. Spine decorated in gilt and lettered "Album". All edges gilt, pink moiré endpapers, bookplate of Benjamin Brecknell Turner on front pastedown. Preliminary leaf has a frame of foliage and branches with 1997 gift inscription. Extremities rubbed, joint with upper cover cracked but holding. The paintings, drawings and photographs are in excellent condition throughout. Among the ninety-two works in

the album are five watercolours by Benjamin Brecknell Turner himself together with works by members of his family including four watercolours by his wife Agnes Chamberlain one of which is Bredicot Court, her father's Worcestershire house and the subject of many of Turner's photographs. There are accomplished watercolours of flowers by Lucy Jane Turner and Elizabeth Brecknell Turner and a landscape of Cromer by Agnes Lucy Turner. Other works include a set of excellent portraits of young women by E. Preston. And, importantly, there is a fine photograph entitled "The Porch" by Vernon Heath and two photographs by Samuel Bourne taken in India and signed and numbered (2064 and 2066) on the negative. Heath and Bourne are important photographers and for their work to have been chosen by Turner for what was clearly a collection with strong personal and family connections was high praise.

Benjamin Brecknell Turner (1815-1894) was one of the founding fathers of British photography, taking a licence from Fox Talbot in 1849 to practice the calotype negative process of photography. The long exposure time used by Turner lent itself to detailed studies of landscapes and buildings. Between 1852 and 1854 he compiled an album of his work entitled *Photographic Views of Nature* of which only one copy exists (in the V&A). The collection brought together by Turner in the present album offers a rare insight into his work as a painter and, more broadly, into his aesthetic influences and sensibilities. These were born out of a love of nature, whether a simple flower or a sweeping landscape, and the beauty of the right building in the right place. The picturesque tradition lies behind Turner's work as a photographer and it is what he appreciated in the art of others whether members of his family or professional photographers.





Observations of a Cynic. Original watercolours by an off-beat satirist

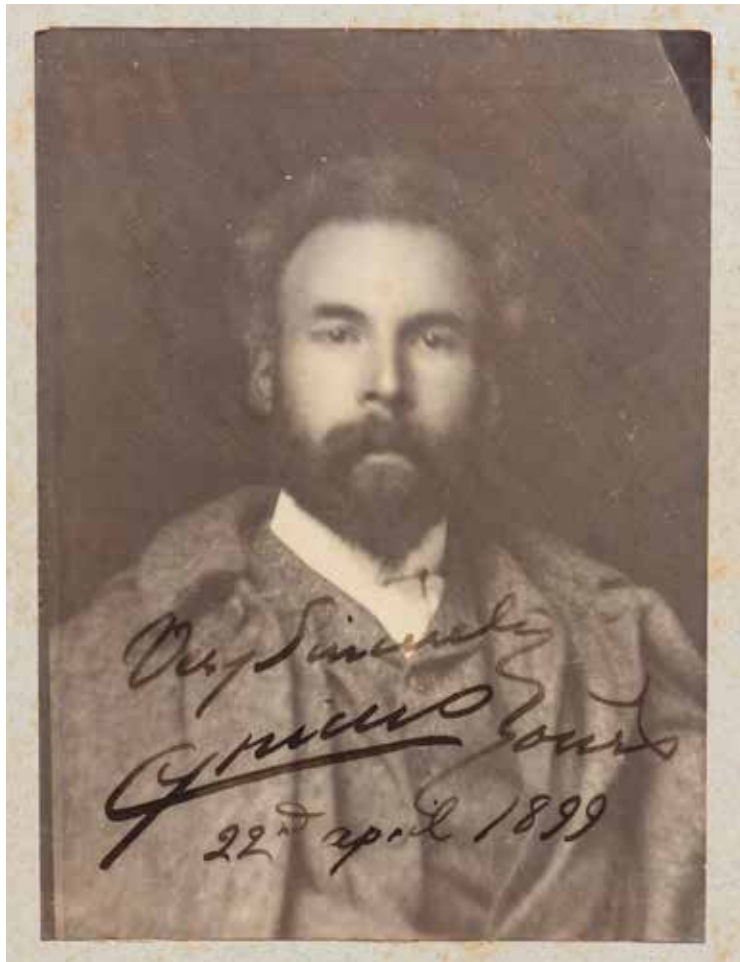
42

CYNICUS [Martin Anderson].

An Album of original watercolours n.p. 1899

[3847] £2,750

A large album (oblong 323x481mm) of 112 original watercolours each signed Cynicus. Front pastedown has photograph of the artist inscribed in ink "Very Sincerely Yours, Cynicus, 22nd April 1899". Thirty heavy card leaves with the paintings mounted on both sides. 104 watercolours measuring approximately 160x210mm mounted two to a page and eight watercolours measuring approximately 200x370mm one to a page. Contemporary red half morocco album, buckram covered boards, upper cover with "Cynicus" stamped in gilt. Joint with upper cover worn and a little loose and some marks to covers but overall the binding in is very good condition. Apart from a little foxing and toning in places to the edges, the paintings are in beautiful condition with the colours especially fresh and bright.



This a wonderfully wide-ranging collection clearly put together by Cynicus himself. There are charming and rather sweet character sketches and scenes of everyday life but many of the works demonstrate the sharp and satirical spirit which led Anderson to adopt his pseudonym.

Martin Anderson (1854-1932) always had something of the outsider about him. When studying in Glasgow he founded the St Mungo Art Club as an

alternative to the more establishment Glasgow Art Club. He worked as the staff artist for a Scottish newspaper publisher (the first person to hold such a position as British newspapers had always been unillustrated) but for most of his life Anderson was a freelance artist selling cartoons and caricatures to the burgeoning magazine market. It was in 1887 that he adopted the name Cynicus, a reflection of his work's new, harder edge. He continued to paint in a somewhat naive, end-of-the-pier style



but beneath this simple and charming exterior lay acerbic social commentary attacking the greed, hypocrisy and smug idleness of authority figures in politics, business, the church, the judiciary and the family. In 1891, he opened a shop in London with the name "Cynicus Publishing Company". Although the police tried to remove some of his more scathing cartoons from the window display, Anderson's work was becoming popular with the public, critics and

other artists and writers. This album dates to this period of his life. His *Satires of Cynicus* was a huge success and he was the first artist to produce comic postcards. He was generous and kind, handing out money, and training disabled children to colour his cartoons so they could earn a living as artists. But he was unlucky: in 1924 his shop in Edinburgh and all its contents were destroyed by fire and he retired to a large house where he saw out his days

in eccentric poverty. It is no surprise, therefore, that Cynicus's deceptively powerful satire dwelt so keenly on the rich man's relentless pursuit of money. His view of the world is perhaps best summed up in the painting shown here in which a vast scrum of people scramble, hands held at full stretch, to be the first to grab a gold coin. The caption simply reads: "The Human Race".

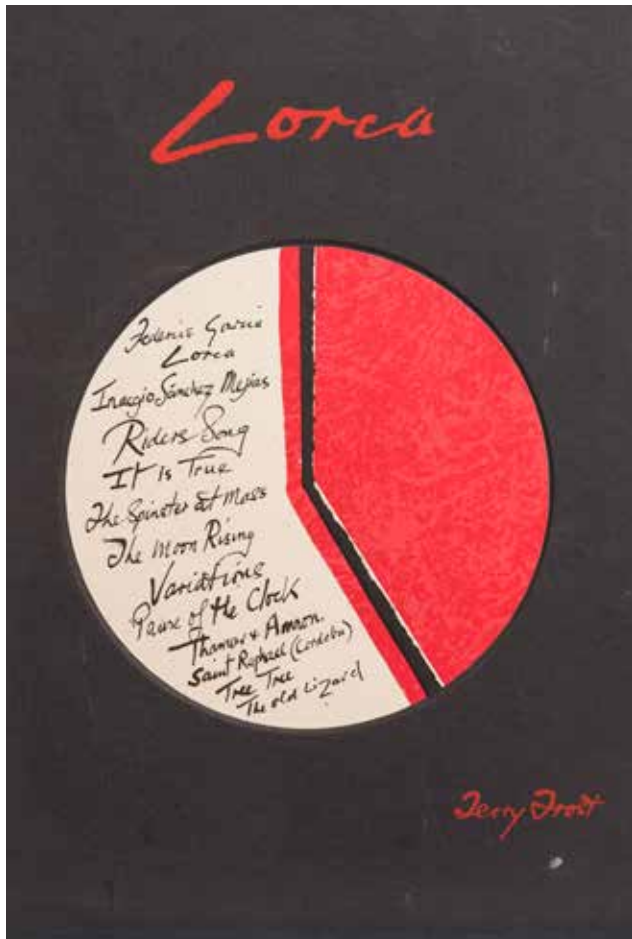
“In love with Lorca’s poetry”

43

LORCA, FEDERICO GARCIA and TERRY FROST. Selected poems of Federico Garcia Lorca. Prints by Terry Frost Eleven Poems by Federico Garcia Lorca illustrated with Eleven Etchings by Terry Frost. London: Austin/Desmond Contemporary Books.

October 1989

[3729]£9,500



Printer's proof, limitation page marked "pp" and signed in pencil by Terry Frost. Eleven poems printed in Spanish and English on Velin Arches Blanc 270gsm paper folders (575x385mm). The title page is designed by Frost and printed by lithography. The colour etchings which are loosely inserted into the folders are printed on Somerset Satin 300gsm paper, some hand-coloured by Frost. All

are signed in pencil by Frost and marked "pp". Housed in a black cloth covered Solander box designed by the artist. Issued in an edition of seventy-five. Printed in collaboration with Terry Frost at the Print Centre, London. Production and typography coordination by Gordon House and Hugh Stoneman. There was an hors de commerce edition of a further fifteen copies. A set of artist's proofs

(4/10) is at the Tate. Some very slight marking to the box but otherwise this is a very good set in excellent condition.

Terry Frost's etchings for this collection of Lorca's poems are a personal response to the poetry. Frost started to read Lorca in the 1970s and immediately he "was inspired by the poet's powerful visual imagery, particularly his emotive



descriptions of colour". Later Frost said of this discovery: "Lorca is so simple, and so direct, and so full of colour and ideas". And in the year Frost made these images he wrote: "I've been in love with Lorca's poetry for fifteen years". This beautiful, vibrant collection represents a perfect intertwining of word and image.

Also included in this collection is a single sheet from an artist's sketchbook (400x300mm) of pen and ink and watercolour sketches of twelve human figures. On the verso an inscription reads "Nous sommes heureux de commencer cette nouvelle annee avec vous. affectueusement Menarl Chantil (?)". It is unsigned but the work is of a high standard with a true artist's feeling for the movement of the body. Ten of the figures are shown standing with two sitting on stools and they are gesticulating and posing as though acting or public speaking. The faces are indistinct and the heads are drawn using a spiral motif which appears elsewhere on the sheet, presumably where the artist intended to draw other figures. We have not been able to establish the artist although there is the possibility that it is Terry Frost himself. Although he is best known as an abstract artist, he was an accomplished draughtsman and the spiral appears frequently in his work. This book was sold with the sheet of drawings by an art dealer in Cornwall which was where Frost spent much of his life and career as a central figure in the St Ives School.



Hockney in Arcadia

44

FULLER, Ron. Archive of photographs and a print

n.p. 1961

[3851] £2,750

A collection of black and white photographs and a print, all made by the artist and automata maker Ron Fuller.

23 unmounted photographs approximately 375x250mm.
22 photographs approximately 500 x 350mm, 17 of them mounted on black card (approx. 500x380mm)
2 unmounted photographs approximately 248x168mm
2 albums (300x205mm) entitled *The Nailsworth Album (I) and (II)*. Each has 28 photographs mounted on 17 leaves.

The photographs record two events taking place in 1960 and 1961 which brought together a collection of young artists – many of them still students at the Royal College of Art. They capture a lost world, an innocent pastoral arcadia of isolated cottages, overgrown woods and “The sense that, beyond the town/ There would always be fields and farms”.

The first is the Nailsworth Summer Fete recorded in the two albums and a few of the loose photographs. The artists John and Astrid Furnivall were living in a cottage (without electricity or running water) in the hills outside this Cotswold town. John had not long graduated from the RCA and was teaching at Cheltenham and Stroud Art Schools. Among the friends who joined them was David Hockney, almost unrecognizable with close cropped dark hair (he was yet to discover the peroxide bottle). Hockney features in a number of photographs – in a skittle alley cheering on one of the players and driving a steam roller (seriously!) while two show him in more familiar pose with downturned mouth from which a cigarette dangles.

The second event is the wedding of Mike and Maggie Adams in Cornwall in 1961. Mike Adams was part of a group of artists from the RCA including Ron Fuller and Richard Bawden. They were renting a cottage at the overgrown,

romantic wilderness of Heligan - now a slick tourist destination called, without a hint of irony, “The Lost Gardens of Heligan”. (Incidentally, it was there that the Furnivalls had married the previous year before moving to Gloucestershire). Again, David Hockney was present, this time in his peroxided glory. Flamboyantly dressed in a Union Jack waistcoat (borrowed from Mike Adams who, we have been told, had made it) Hockney draws the attention - even in a black and white photograph you can feel his polychrome brilliance. He was making waves and becoming famous: a year after these photographs were taken, the RCA was forced to change its rules to accommodate Hockney’s refusal to write an essay as part of his final exams. He argued that the art alone should speak, and the college accepted that Hockney’s art was too good to fail.

The print (377x251mm (plate mark) with the sheet measuring 570x397mm) shows four people in an open top



car one of whom is the waistcoated Hockney. The main image is monotone but at the top right corner of the print is a multicoloured chevron. The photographs are generally in very good condition although one or two have small tears and there is slight toning to edges of the some of them and one of them is heavily stained. There are a few duplicates. Further details and condition report available on request. Slight marking to edges of the print and a small closed tear to bottom edge.

Ron Fuller (1936-2017) was one of the most distinctive and eccentric British artists. After leaving the RCA, he taught at Bristol Art School where Richard Long was one of his students. In 1972, he gave up teaching to become a freelance toy maker and he is remembered and celebrated for his work as a brilliant designer and maker of an extraordinary range of amusing,



entertaining and gently macabre toys and automata. The home of British automata is Cornwall (Fuller was one of the founders of the Cabaret Mechanical Theatre in Falmouth in 1979) and

perhaps one can see the beginnings of this imaginative wildness in those Cornish years at the beginning of the 1960s when Hockney came to stay and all seemed possible.



The last Piglet?

45

SHEPARD, E.H. Piglet. 1970

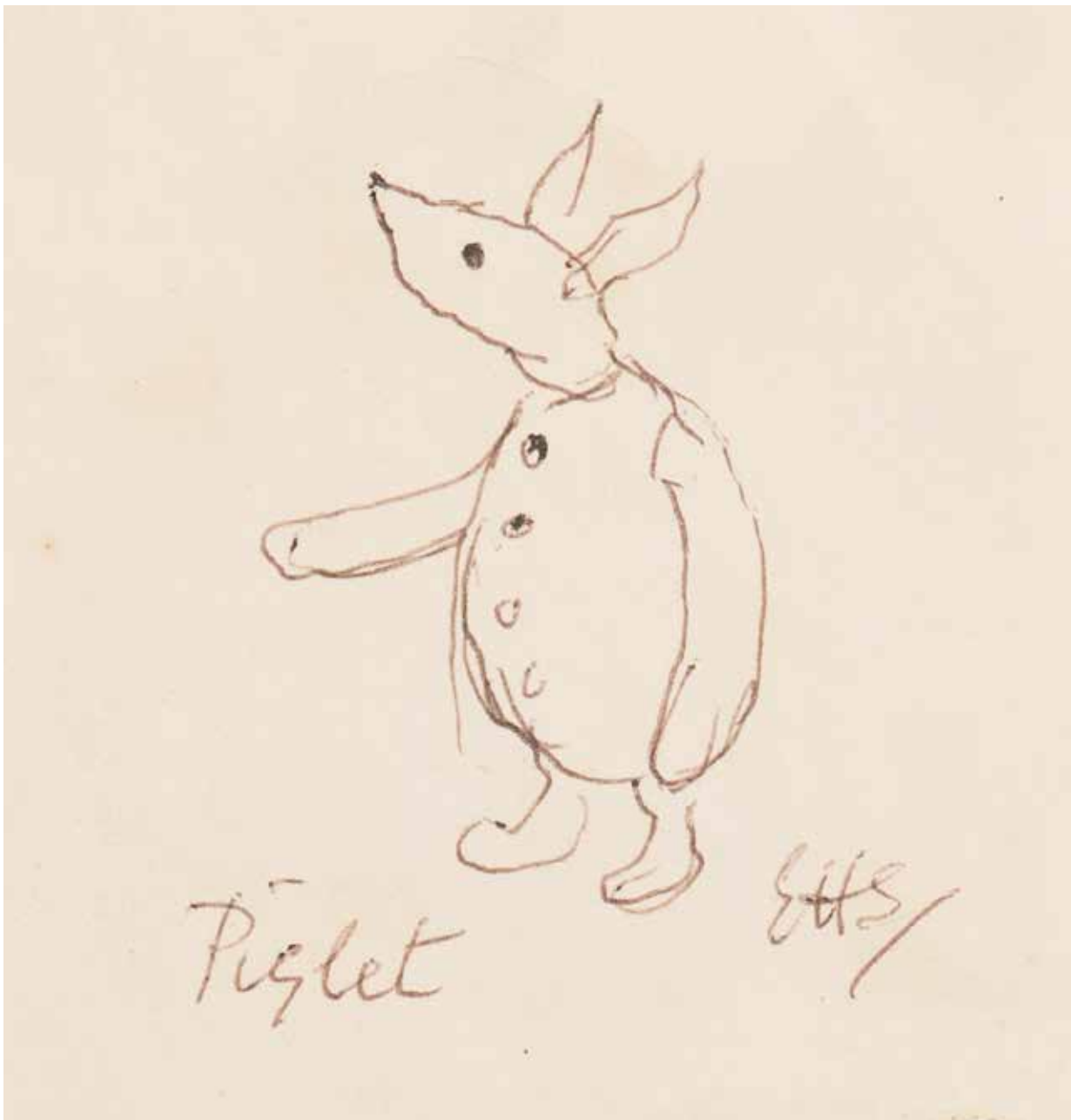
[3861] £10,000

Ink on paper, 88 x 70mm. Original drawing, mounted on card, entitled "Piglet" and signed "EHS" lower right. With signed letter of provenance.

In 1970, E.H Shepard took part in a documentary about celebrated cartoonists (Herge was also there), broadcast on Dutch television. During the filming, Shepard quickly and

spontaneously sketched this charming Piglet –Winnie-the-Pooh's best friend and the sweetest of all Milne and Shepard's creations. Shepard then gave the drawing to one of the cameramen, Hans van Genderen (1942-2011) after whose death it passed to his partner who wrote the accompanying letter of provenance. Shepard was an old man when he drew this Piglet; he died only

six years later at the age of 96. He made no secret of the fact that he felt that Pooh had overshadowed his other artistic work and prevented him from receiving commissions that he might otherwise have had. Given Shepard's age and his ambiguous relationship with Milne's animals it seems probable that this lovely little drawing is E.H. Shepard's last Piglet.



Deluxe edition of P.H. Emerson's finest work

46

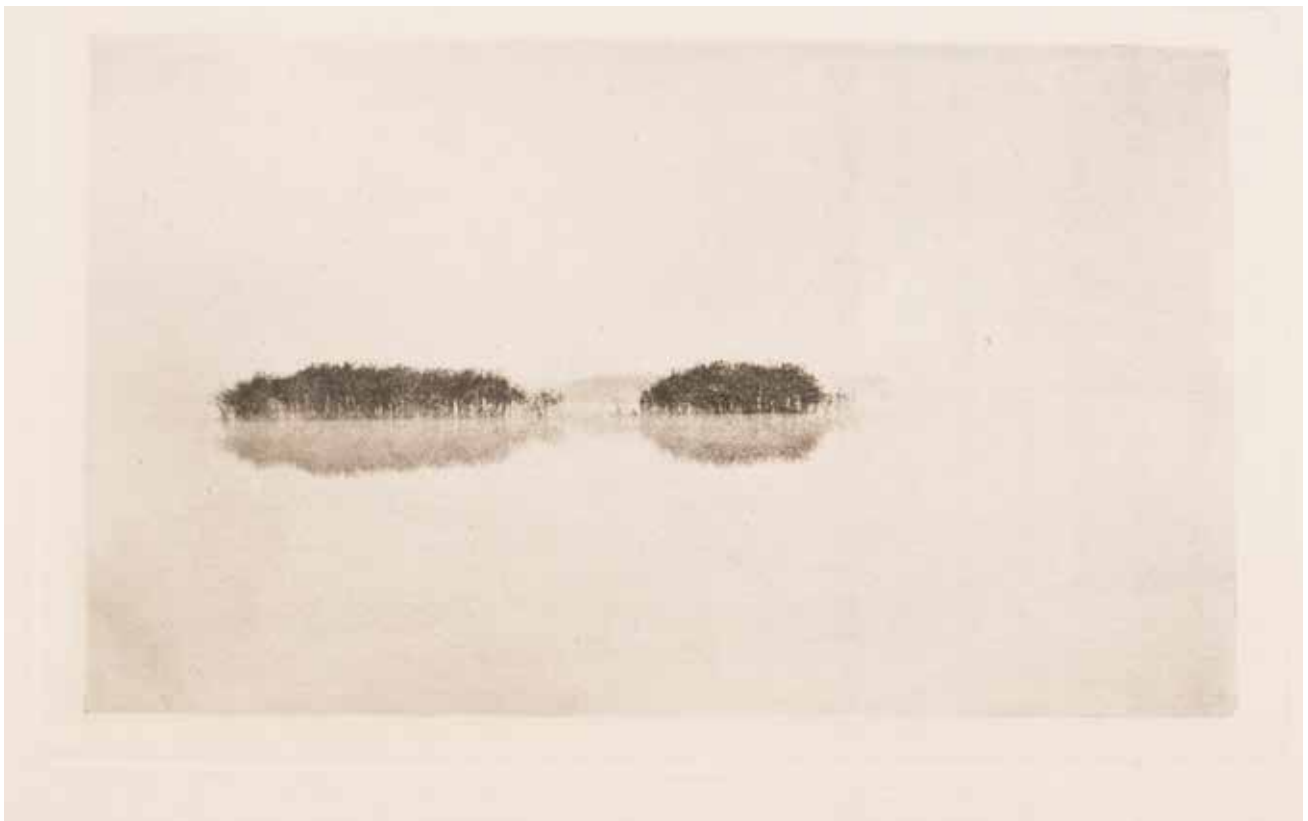
EMERSON, P.H. *Marsh Leaves* with sixteen photo-etchings

from plates taken by the author. London: David Nutt. 1895 [3806] £5,000

First edition, limited to 300 of which this is one of the 200 deluxe copies printed on Japanese vellum. 4to. pp. viii, 165, [1]. 16 photogravure plates with tissue-guards printed with the title and number of the plate. Beige linen covered boards, rebaked with part of the original vellum spine laid down. Gilt lettering to spine and upper cover. Some soiling to covers, two of the tissue-guards have small tears and one is detached but otherwise a very good copy with the plates in superb condition. Housed in a custom-made blue drop-back box. A handsome copy of one the most important works of late nineteenth-century photography, one which saw Emerson distil his art into an aesthetic of late impressionism and wintry, pared down minimalism.



Marsh Leaves is Emerson's last published work of photography and is widely regarded as his finest: "the most radical demonstration of how this photographer's art had developed, moving from an initial Naturalist approach to a very refined graphic style".



“One of the most significant and far-reaching photobooks”

47

[THOMSON, John and Adolphe Smith Headingley] *Street Incidents. A Series of Twenty-One Permanent Photographs with Descriptive Letter-Press.*

London: Sampson Low, Marston, Searle, & Rivington. 1881 [3746] £4,500

First edition. 4to. 278x215mm. pp. 100. Text from p.45-100 following twenty-one monotone Woodburytypes printed from Thomson's original glass plates. Each image is framed with a red line border and the title printed in red. The text (which follows the photographs) consists of a commentary and description of the images. Original green pictorial cloth with gilt title and decoration in blind with two figures in gilt. Floral endpapers (lacking front free endpaper). Hinges cracked but holding, corners a little worn, bumping and slight creasing to head and foot of spine. Browning to title page and occasional marks not affecting the photographs which are very well preserved. The margins of two of the plates have handwritten notes in pencil identifying the location of the image. A nice copy of an important book.

Street Incidents is a pioneering work of photojournalism which brought into the public eye many of London's marginal and impoverished characters who lived and worked on the streets. Thomson had made his name photographing China and the Far East in the 1860s. In the 1870s he turned his attention to London where, with the left-wing Anglo-French journalist Adolphe Smith, he produced the monthly magazine *Street Life in London*. Smith took part in the Paris Commune of 1871, played a leading role in the formation of the Trade Union movement and popularised the singing of "The Red Flag" to the

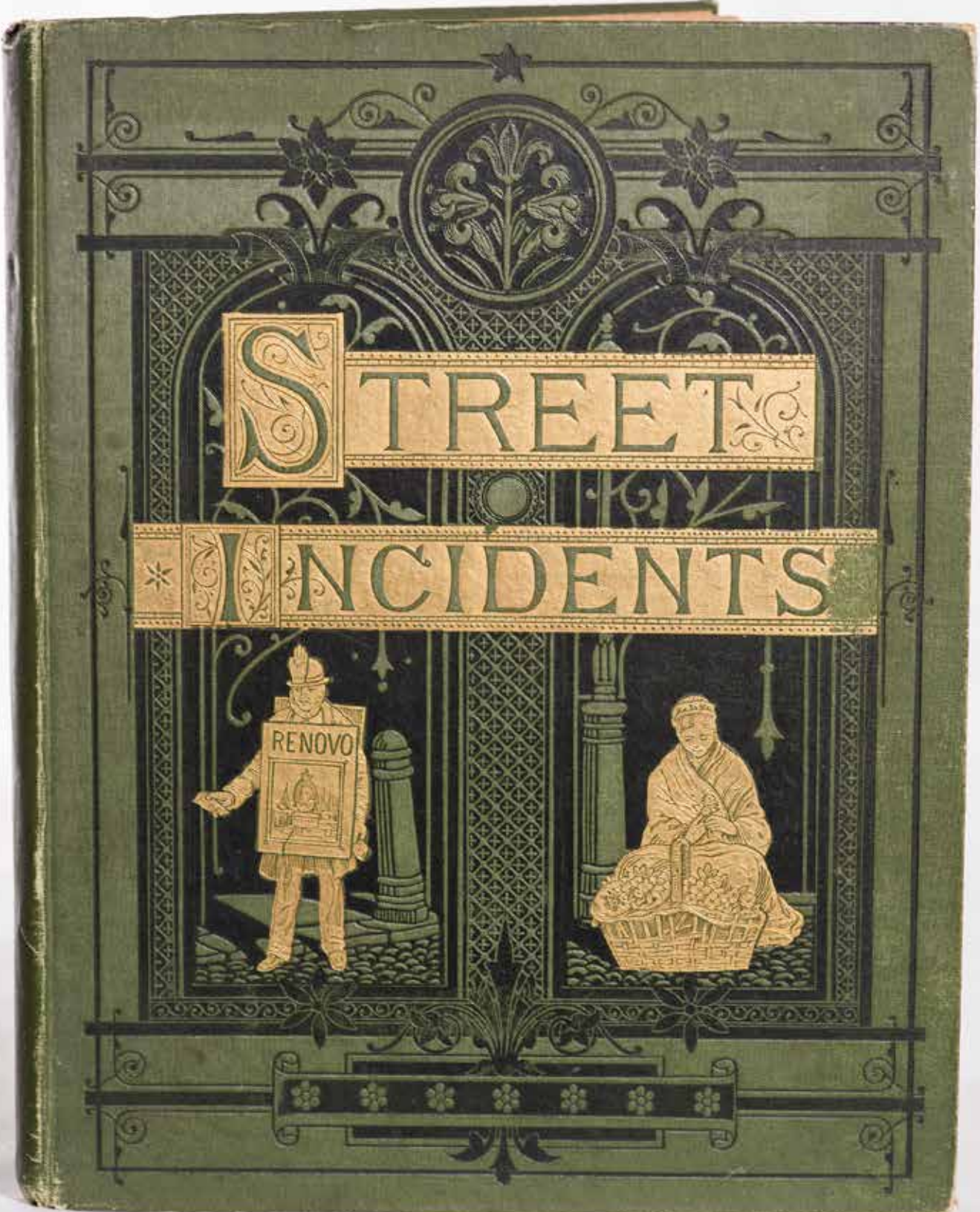
tune of "O Tannenbaum". Although Thomson's photographs are wonderfully vivid, it is Smith's accompanying essays with their wealth of journalistic detail

that bring the lives of London's poor into three dimensions and turn the images into more radical campaigning documents.



CAST-IRON BILLY.

PLATE 7.



A complete guide for early 18th century creatives

48

C.K. Art's Master-Piece: or A Companion for the Ingenious of either Sex. In Two Parts.

1. The Art of Limning and Painting in Oil &c in all Particulars...

2. The Art of making Glass of Chrystal of all Sorts and Colours, and

to prepare the Materials...And other Matters worthy of Note. To which are added, Many Curiosities, and rare Secrets, known to few, but very profitable and pleasant. The fifth edition. London: Printed for G.Conyers and J. and B. Sprint. n.d. [1720?]

[3842]£1,500



12mo. 153x90. pp.124. Initial leaf of half-title with frontispiece engraving on verso. Bookplate of William Lander of Middleton on front pastedown and, on front free-endpaper, ownership inscription "William Lander his Book 1736". On verso of rear endpaper is a pencil sketch of a dog, perhaps, one hopes, by the said William Lander. Contemporary full calf, recently and expertly repaired. Internally very good with only very slight browning in places, this is an excellent copy of a rare

book frequently found incomplete or damaged through extensive use.

First published in 1697, *Art's Masterpiece* was intended as a practical working guide to a wide range of artistic and creative activities far beyond drawing and painting. Here one can learn about gilding, japanning, making artificial tortoiseshell and precious stones, cloth dying, ink making and, finally, when all this activity has become too much, how to cure Aches and Pains ("ale sodd till as thick as a Salve, apply'd thereto, marvellously cureth it; often proved") and Cramp ("Dry Eel-Skins and Wrap about your Legs and Thighs"). All editions are rare, ESTC locating this fifth edition in two UK (BL holding two copies both of which are noted by the Drawing Book Project as being "mutilated") and five US libraries.

ESTC. T118982.

Reader, who'er thou art that this doth buy,
And art resolv'd Ingenious Arts to try,
Here thou wilt find a Magazine of Wit,
Thelike, (I'm sure) was never printed yet.

Truth Beauty Power

49

DRESSER, Christopher. *Principles of Decorative Design*.

London: Cassell, Petter, & Galpin n.d. [1873]

[3704] £850

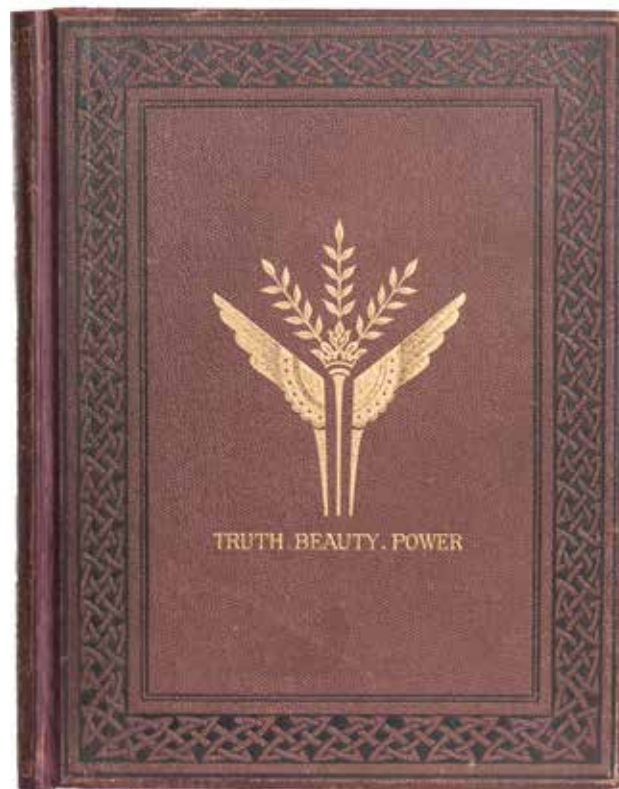


First edition. 4to. 255x190mm. pp. vii, 167, [1bl], 4pp publisher's catalogue. Two chromolithograph plates and black and white illustrations in the text throughout. Original brown cloth with Celtic chain border in black and brown to upper cover and in blind to lower cover. Decorative device formed by stylised wings, a torch and leaves on upper cover with the words "Truth Beauty Power" in gilt, and title in gilt to spine. Dark green endpapers. Wear to corners and recently rebaked, some foxing but overall in very good condition. A nice copy of a rare and influential book that had a huge impact on late Victorian design, particularly for the Arts and Crafts Movement.

Principles of Decorative Design was originally published as a series of articles in Cassell's *Technical Educator* between 1870 and 1873 and first appeared in book form in that latter year. In the preface, Dresser makes it clear that he is writing for "working men...who have the praiseworthy courage to educate themselves in later life". Dresser's view, expressed in this book and others, was that appreciation of decoration and

good design should not be the preserve of the educated aesthete but should be the foundation of all handicraft from the making of small domestic objects to the building of houses. *Principles of Decorative Design* covers a vast range of subjects from historical style, colour, decoration of buildings, carpets, stained glass, pottery and metalwork. Dresser, like his mentor Owen Jones, adopted designs from other cultures including the Islamic and the Japanese. Importantly, and unlike many of the mainstream members of the Arts and Crafts movement, Dresser was not afraid of machines and industry with the result that many of his designs feel distinctly modern, nature and the machine working together. *The Studio* spoke of Dresser as "not the least, but perhaps the greatest of commercial designers, imposing his fantasy and invention upon the ordinary output of British industry".

Christopher Dresser (1834-1904) was a precociously talented designer. At thirteen, he attended the Government School of Design at Somerset House where he took a special interest in botanical design. Dresser contributed to Owen Jones's 1856 *Grammar of Ornament* and, the following year he wrote his first major work *On the relation of science to ornamental art*. 1859 saw the publication of both *The Rudiments of Botany* and *Unity and Variety* which resulted in the award of a doctorate from the University of Jena. Later, he was elected a Fellow of the Linnaean Society. This interest in and love of nature inspired his design work throughout his life, his central theory being that "natural forms should be abstracted and made geometric for use in ornamentation" (Rosemary Hill, ODNB). For Dresser, the designer's mind was like "the vital force of the plant ever developing itself into forms of beauty".





G. de Laireffe inv.

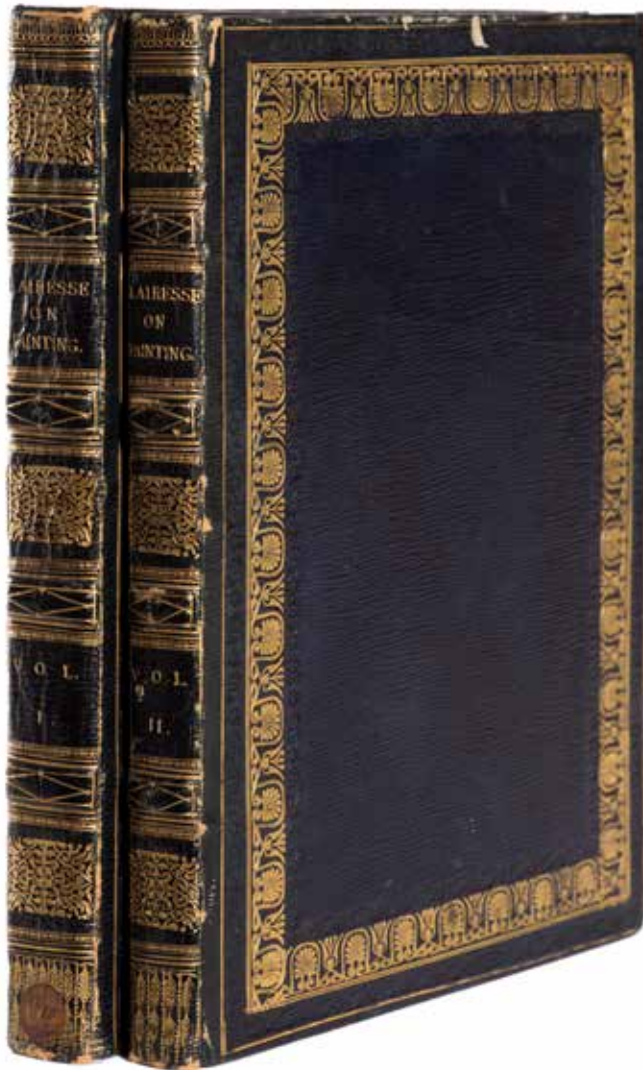
J. Carnitham sculp.

Inspired by Rembrandt and Poussin: a guide to painting

50

DE LAIRESSE, Gerard A Treatise on the Art of Painting in all its branches; accompanied by seventy engraved plates, and exemplified by remarks on the paintings of the best masters, illustrating the subject by reference to their beauties and imperfections. By Gerard de Lairese. Revised, corrected, and accompanied with an essay, by W.M.Craig, painter to Her Majesty and the Duke and Duchess of York. London: Published and Sold by Edward Orme. 1817 [3728] £1,250

Two volumes. 4to. 270x205mm. pp. viii, 296; 294. Seventy-one engraved plates. Contemporary straight-grained dark blue morocco, borders in gilt and blind to upper and lower covers. Spine with four raised bands, decorated and lettered in gilt. Small round shelf label to foot of spine of volume one. All edges gilt. Seventy-one plates. Additional engraved illustrated title page to volume two. Slight scuffing to boards in two places and minor rubbing to extremities. Internally some browning and foxing but overall a very good copy in a handsome binding. Lairese (1641-1711) was a major figure in the art world of the Dutch Golden Age. He began his career as a painter, influenced initially by Rembrandt (who painted him - the portrait is in the Metropolitan in New York) and, later, by the French masters, especially Poussin. In 1690 he lost his sight due to congenital syphilis and so concentrated on art theory, writing two important works on the subject, *Grondlegginge Ter Teekenkonst* (1701) and *Het Groot Schilderboek* (1707). *The Treatise on the Art of Painting* is the English version of the second of these. Lairese's theories departed from the practice of much Dutch seventeenth-century painting: he argued that serious painting should not represent everyday life but rather address high-minded historical, religious



and mythological themes. Lairese was an important influence on eighteenth-century artists, particularly in England where "The Grand Manner" was adopted as the ideal.

Extra-illustrated study of Millet in a beautiful Arts and Crafts binding by Rosamund T. Philpott

51

[Un Ancien Ami]; Frederic Jacque. *Le Livre D'Or de J.-F. Millet par un ancien ami*
Illustré de Dix-Sept eaux-fortes originales Paris: A Ferroud; E. Bénézit-Constant.
n.d. [1891]

[3780] £3,500

Presentation copy, extra-illustrated with a lithograph and two woodcuts after Millet. 335x250mm. pp. [4], 164, [4]. Original covers bound in. Text in French. Frontispiece portrait of Millet plus nine etched plates (protected by tissue) and seven further etchings in the text. Inscribed by the editor, A. Ferroud to Monsieur Vicaire, this copy is unnumbered but is printed on Japon Arches Paper making it one of fifty. Very handsomely bound in light tan full morocco signed "Marygold Bindery 1924" to rear doublure. Decorated in an Arts and Crafts style with leaf patterns to the central panel of upper cover and the corners of both covers. Corners of central panel with red morocco inlays decorated with gilt sunburst design. Borders of both covers decorated with a dotted line between double fillets. Pink morocco doublures with gilt sunburst design to corners. Hand printed endpapers. Very slight marking to doublures and light staining to pp.111-12 but overall a fine copy in a beautiful Arts and Crafts binding. The Marygold Bindery was the workshop of Rosamund T. Philpott who trained as a designer and binder at Sangorski and Sutcliffe in London in 1904. She then set up the Marygold Bindery workshop in Cambridge which lasted until 1932. As noted by the library of Merton College, Oxford which has a small collection of bindings by Philpott, her work is characterised by "floral motifs and fluid symmetrical designs executed in gold tooling".

The lithograph is "Le Semeur" (The

Sower), perhaps Millet's most famous work, later reimagined by van Gogh. On thin laid paper (image 192x155mm, sheet 232x181mm). Posthumous second state from 1879 or later. Pasted in on the page opposite is a hand written note of an extract from *Le Peintre-Graveur Illustré* by Loys Delteil explaining the differences between the two states of this lithograph. In the margin is the number 3356 in pencil similar to that on one of the woodcuts so it is possible that this also came from the Bliss collection although it lacks the "Bliss" stamp.

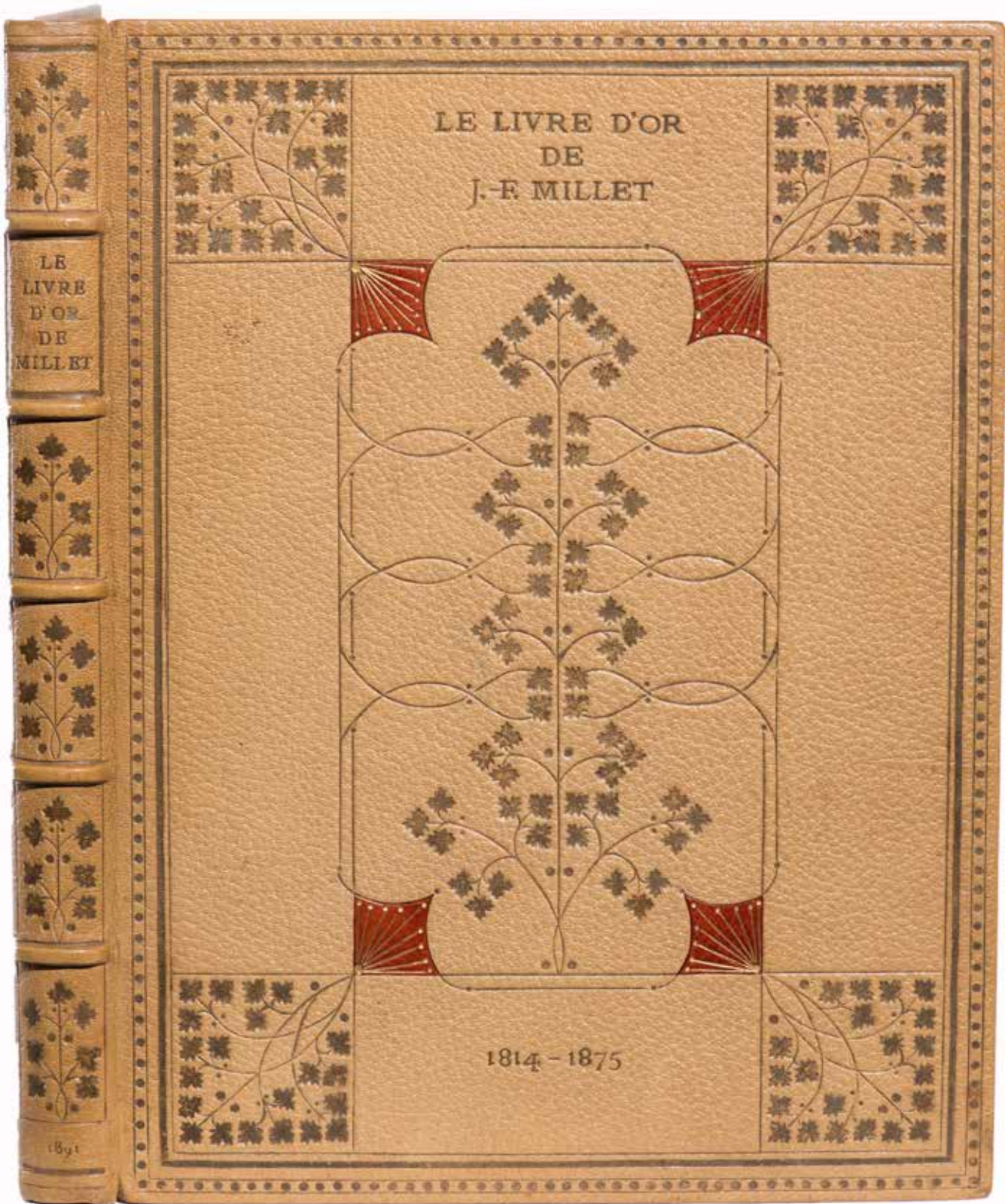
The two woodcuts, tipped in to the preliminary blank leaves, are *Becheur au Repos* (image 188x130mm) and *Femme*

vidant un Seau (image 142x94mm). These are taken from drawings by Millet (*Woman emptying a bucket* is at the Getty in Los Angeles) with the cuts executed by his brother (and pupil), the sculptor, Pierre Millet. Both woodcuts have the printed stamp "Bliss" in the margin, indicating that they are from the important print collection of Frank E. Bliss which was sold between 1913 and 1923. A brief hand written note from *Le Peintre-Graveur Illustré* has been pasted in on the page opposite each print.

The half title has a pencil ownership inscription of J.P. Haslam, Old Brathay, Ambleside. This is the Reverend John Park Haslam. He was a member of a wealthy Preston cotton manufacturing family and an art collector who gave his collection to the Harris Museum in Preston.

Federic Jacque who produced the etchings for this book was connected with Millet's circle and was also, in a sense, the keeper of the flame of the Barbizon School of rural and landscape painters. His father Charles-Emile Jacque was a Barbizon colleague of Millet while Federic, in addition to being a successful artist himself, was a teacher counting Millet's son as a pupil. These links to Millet give the ring of authority to this important early study of the life and work of one of the great artists of nineteenth-century France.





LE LIVRE D'OR
DE
J. F. MILLET

LE
LIVRE
D'OR
DE
MILLET

1814 - 1875

1891

A handsome German émigré binding

52

WATSON, The Reverend John *The History and Antiquities of The Parish of Halifax, in Yorkshire Illustrated with Copper-Plates.*

London: Printed for T.Lowndes 1775

[3730] £1,850

First edition. 4to. 265x210mm. pp. iv, 764, [10, index]. Ten engraved plates (frontispiece portrait of the author and a further nine). The verso of the second leaf of preliminaries is numbered vi. Some foxing in places but otherwise, internally very good with the plates in excellent condition. Handsomely bound in slightly later red straight-grained morocco, upper and lower covers decorated with two double fillet borders in gilt enclosing a continuous “drawer-handle” design in blind and framing a continuous swag and drop border in blind. Spine with five double raised bands, decorated in gilt and blind and lettered in gilt to the second and fifth compartment. Edges of the boards decorated in gilt. Turn-ins decorated in gilt with a wavy dotted line and ears of wheat with a flower motif in the corners. All edges gilt. The binding is of a very high standard. It is unsigned but the tooling and overall design conforms to the work of the German emigré binders and we would tentatively attribute the binding to either Christian Kalthoeber or John Bohn and date it to the 1790s or the very early years of the 1800s. A previous owner has inscribed the verso of the front free endpaper “Bound by Edwards of Halifax (??)”. This seems unlikely but it is possible, given the subject matter of the book and the links between Edwards and the German emigré binders that this copy did pass through Edwards’s hands.

John Watson (1723-1783) was that perfect eighteenth-century combination of clergyman and antiquary. He was the curate of Halifax between 1750 and 1754 and retained links with the



town throughout his life. Starting with Druidical remains and moving through Roman affairs, Watson brings the reader up to the eighteenth century. He covers the history of Halifax and provides details of the main buildings

in the town as well as exploring fascinating byways such as “Remarks on the Dialect of Halifax”, *Vocabulary of Uncommon Words used in Halifax* and “A Catalogue of Plants Growing in the Parish of Halifax”.

LA FONTAINE. *Fables Choies, Mises en Vers* par J. de la Fontaine

Leiden: Chez Luzac & van Damme.1786

[3823] £1,750

First edition with these illustrations. Three volumes. 8vo in 4s. 195x115mm. Vol. 1, Tome Premier (1786), Tome Second (1764): pp. xxiv, [4], 79 [1bl], two engraved frontispieces, 45 engraved plates; [4], 78, 50 engraved plates. Vol. 2, Tome Troisieme (1770) and Tome Quartrieme (1775): pp. [4], 69 [1bl], 43 engraved plates; [8], 108, 45 engraved plates. Vol. 3, Tome Cinquieme (1786) and Tome Sixieme (1786): pp. xlv, II, 89 [1bl], 42 engraved plates; iv, 152, 50 engraved plates. Beautifully bound by P. Affolter (signed on verso of front free endpaper) in tan calf, gilt triple fillet to upper and lower boards. Spine with five raised bands, four compartments decorated with a thistle motif surrounded by gilt stars and dots inside a decorated border, second compartment with a maroon label lettered in gilt and third compartment with a brown label decorated and lettered and numbered in gilt. Dentelles decorated in gilt, marbled endpapers, all edges gilt; yellow, red and green silk ribbons. In superb condition with only the very lightest of shelfwear. Probably best known for his lavish fin-de-siecle work in the Art Nouveau style, Paul Affolter began his career (he opened his workshop in 1800) producing elegant, understated but technically assured work and so, although this handsome and immaculate binding is undated, it is almost certainly from this early period. Internally very good but some foxing and browning. The plates (275 plus the two frontispieces) by Jan Punt, Reinier Vinkeles and Abraham Delflos are in excellent condition and it is their quality that accounts for the twenty-eight year gap between the beginning of this project and its end. The engravings are after those done by Jean Baptiste Oudry for the 1755-1759 folio edition (save for the frontispiece after Picart).

This octavo edition was first proposed in 1758 which is the date on some of the earliest plates. It was hoped to issue each volume at six-monthly intervals but the engravers worked so slowly that the edition was not finished until 1786. The first volume was then given a title page

with that date with the later volumes being given the dates of their completion. The last plates, the work of Vinkeles, a student of Punt, are dated 1781. It was certainly worth the wait as it is a lovely set enhanced by Affolter's binding.



Pink velvet. A charmingly pretty binding on an important devotional work

54

ECKARTSHAUSEN, Hofrath von. *Gott ist die reinste Liebe Mein Gebeth und meine Betrachtung*. Bregenz: gedrucht und verlegt bey

Jos. Brentano. 1800

[3826] £950

8vo. 160x95mm. pp. [1,1bl], 208, [4 contents], 8. Engraved frontispiece of Samuel. Beautifully bound in pink velvet covered boards and spine, covers edged in silver and decorated with silver and gilded metal arabesque and floral motifs. Five gilded metal bands to spine one of which is damaged with 1cm missing. Gilded metal clasps. All edges gilt with two gauffered flower motifs on each edge. Glossy vivid blue-green endpapers. Internally very good with a little browning.

Gott ist die reinste Liebe (God is the purest Love) was first published in Munich in 1790 and was an instant success being translated and republished numerous times over the following years. A collection of devotional texts and prayers, *Gott ist die reinste Liebe* was often given as a present and this pretty, charming and mildly luxurious binding was clearly made to mark an important occasion.

Karl von Eckartshausen (1752 –1803) was the illegitimate son of a Bavarian aristocrat. His surname is a self-made contraction of his parents' names. In 1776, he was appointed Hofrat (a court councillor) and became a member of the Bavarian Academy of Sciences. He was also a member of the Illuminati - he had studied at Ingolstadt where this mysterious group was founded in 1776 although Eckartshausen's spiritual interest in Christian mysticism seems to have been at odds with the





Illuminati's preaching of enlightenment through reason. However, his work was, in the twentieth century, taken up by Theosophists and Occultists including Aleister Crowley. Although Eckartshausen was certainly interested in the "spirit life" and carried out

phantasmagorical experiments, *Gott ist die reinste Liebe* is a more orthodox, but still mystically inclined, work of Catholic devotion.

Black Morocco. A smart Oxford binding

55

HOLY BIBLE Containing the Old Testament and the New: Newly translated out of the Original Tongues, And With the former Translations diligently compared & revised. By his Majesty's Special Command. Appointed to be read in Churches. Bound with: The Book of Common Prayer and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the Church of England;

Additional engraved title page to Bible, 1678 by H van Hove. Separate title pages for New Testament and Psalms translated by Sternhold and Hopkins. Contemporary black morocco gilt, double fillet border to covers enclosing a double fillet and roll-tooled panel with fleur-de-lys at corners and at the edges a tulip motif sprouting from an ornate decorated base. Enclosed within this is a further central panel with triple fillet and lavishly tooled border decorated with acorn motifs, tulips and other flowers. In the centre are the initials D.H.E. Six raised bands to spine, compartments lavishly decorated. Gilt dentelles, all edges gilt, marbled endpapers, armorial bookplate of Rev. Henry Deane on front pastedown. A little worn in places with a few scuff marks on lower cover, short tear to head of spine with foot of spine chipped. Internally very good. A beautiful contemporary binding which has many of the characteristics (not least tulips and acorns) of the Oxford bindings of the time suggesting a possible attribution to Richard Sedgley or Roger Bartlett.



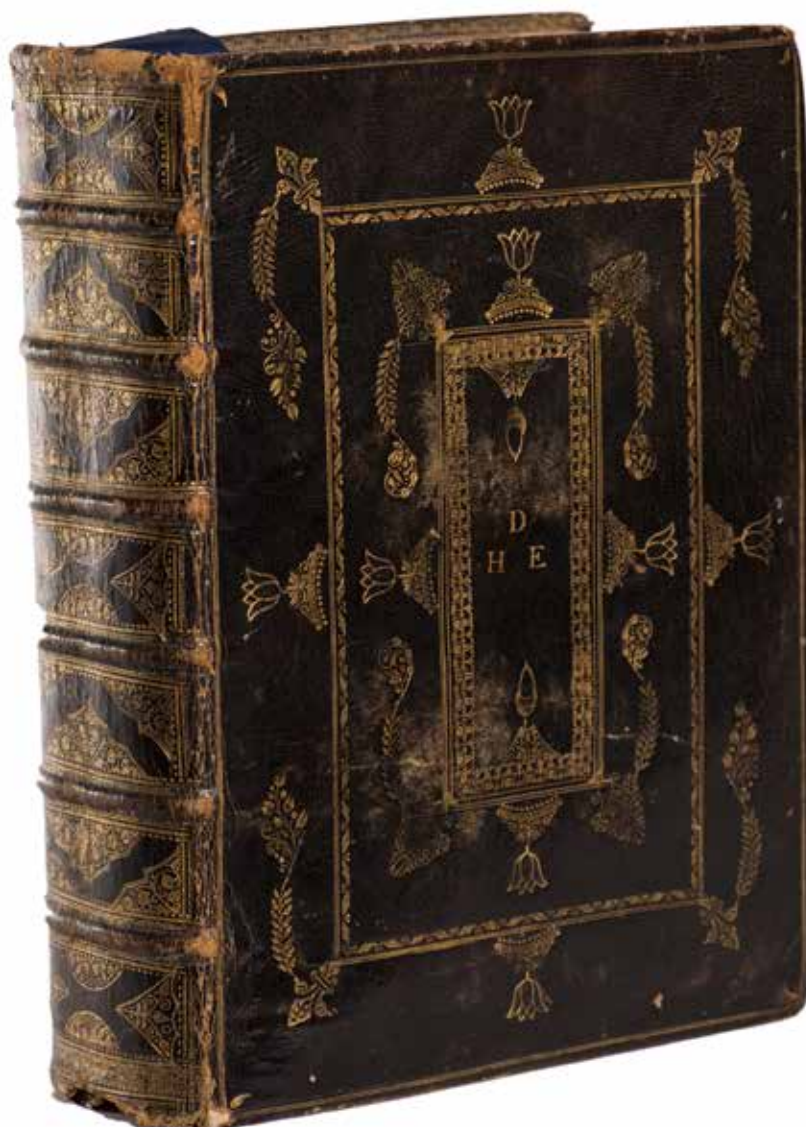
Together with the Psalter of Psalms of David, Pointed as they are to be Sung or Said in Churches. London: Printed by the Assigns of John Bill Deceased: And by Thomas Newcomb and Henry Hills. 1682

and: The Whole Book of Psalms collected into English metre by Thomas Sternhold, John Hopkins and others, conferred with the Hebrew: set forth, etc. London Printed for the Company of Stationers, 1682. London: Printed by the Assigns of John Bill Deceased: And by Henry Hills and Thomas Newcomb 1685

4to. 245x180mm. pp. Prayer Book, unpaginated pp. [14], [130].

Bible, unpaginated ff. [3], [456]; [1], [145]; [1], [27].

[3824] £2,250



A gloriously bound copy of the finest English printed Bible

56

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 Majesty's Special Command. Appointed to be Read in Churches. Oxford: Printed by John Baskett, printer to the King's most Excellent Majesty, for Great Britain; and to the University. 1717 [3850] £9,500

Folio. 509x310mm. Unpaginated. [ff. 648]. Title page printed in red and black with an engraved view of the Clarendon Building in Oxford by M. dr Gucht. Additional engraved title page by Du-Bose showing Moses writing the first verse of the Book of Genesis. Separate New Testament title page dated 1716 with an engraving of the Annunciation. Preliminary matter includes Table of Lessons and Kalendar printed in red and black. Borders ruled in red throughout. Extensively illustrated with many engravings after paintings and drawings by Thornhill, Cheron and Laguerre. Engraved head and tailpieces and historiated initials. Internally in excellent condition with a small hole in L4 with loss of two letters, tear to bottom corner of 3S6, closed tears to blank margins of [G4], [K5] and [S1] not affecting text and a few old neat marginal repairs.

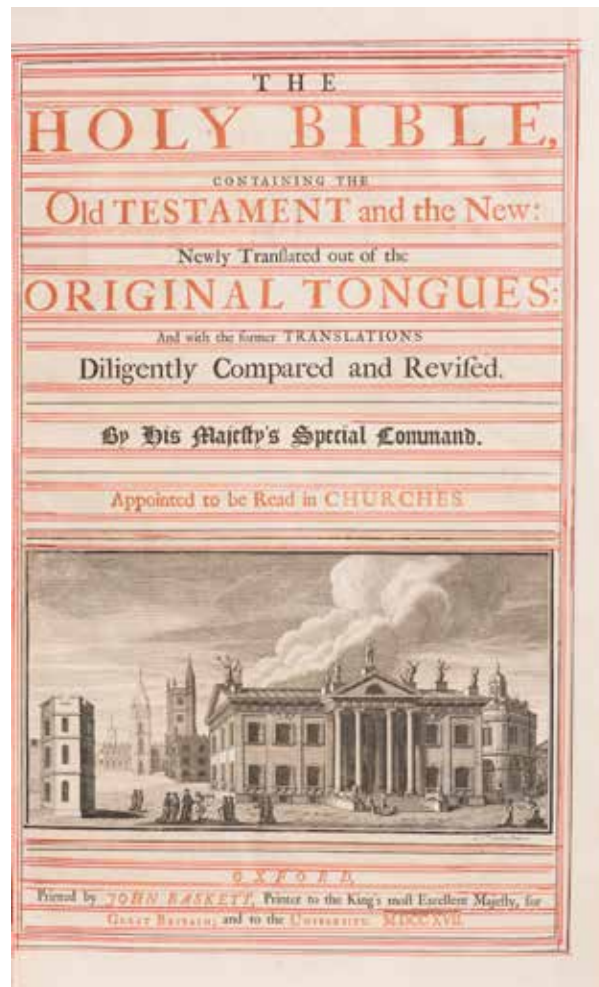
Superbly bound in contemporary panelled tan calf, upper and lower boards (10mm thick) with lavishly decorated gilt tooled borders, inner panel framing a laurel wreath in gilt. Spine with seven raised bands and eight compartments richly decorated in gilt using a wide array of ornaments including flower and leaf motifs, strapwork, vines, arabesques and dots. Doublures richly decorated in gilt using the same tool as the border to one of the panels on the boards.

Marbled endpapers, all edges gilt. Front pastedown has the armorial bookplate of Thomas Estcourt, the Estcourts being a Gloucestershire political and land-owning family. The quality, inventiveness, variety of tools and the distinctive strapwork on the spine leads us to attribute the work to the Oxford binder Richard Sedgley or,

perhaps more probably given that Richard died in 1719, his son Thomas.

A bravura display and a fitting binding for Baskett's gorgeous work, justly regarded as the finest English printed Bible.

Pedants dwell on the misprints sprinkled throughout the text, the best known of which, in the Parable of the Vineyard gives this edition its Vinegary nickname. And it is, of course, obligatory to throw in the hoary old pun on the printer's name and refer to a "Baskett-ful of Errors" but when a book is as beautifully printed, bound and decorated as this, we can surely overlook the occasional slip.





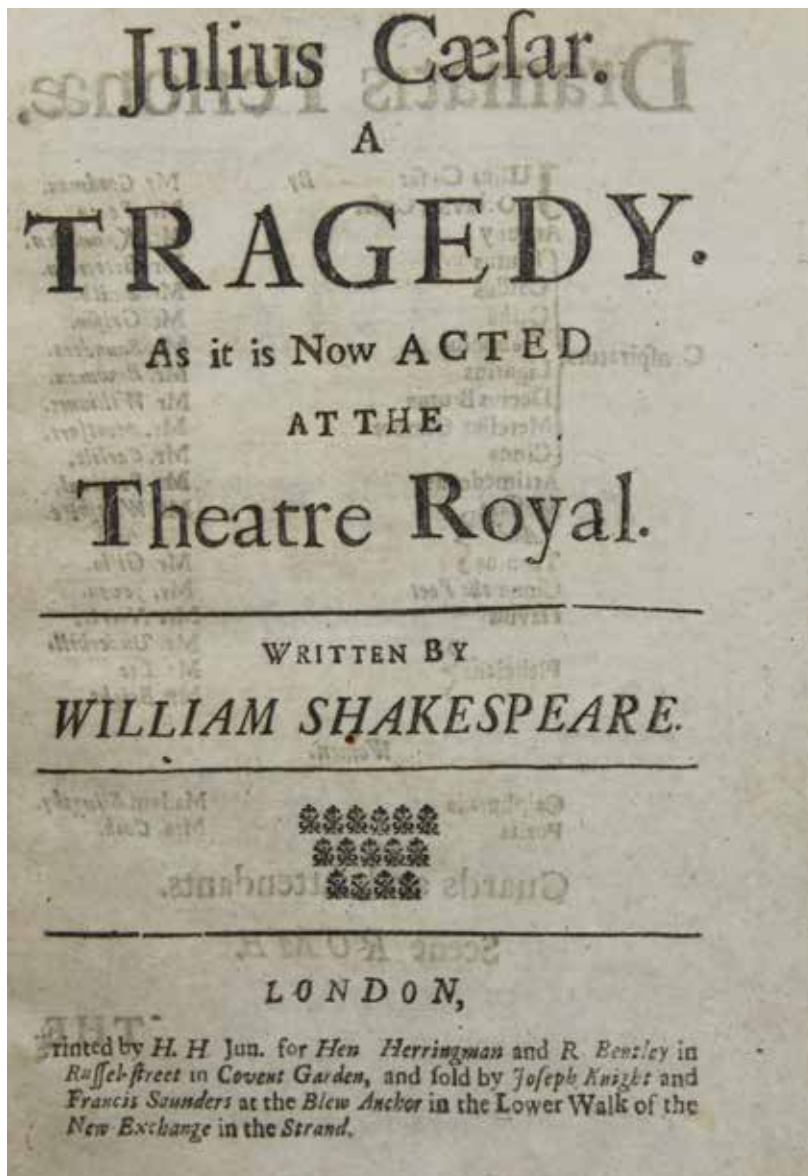
So call the Field to rest, and let's away To part the glories of this happy day

57

SHAKESPEARE, William. *Julius Cæsar*. A Tragedy.

As it is now acted at the Theatre Royal. London: Printed by H.H.Jun for Hen Herringman and R.Bentley. undated [c1695]

[3779] £12,500



Third edition. Quarto. 218x170mm. pp. 64. Paginates: [2], 1, 4-18, 91, 20-29, 20, 31-40, 33-48, 57, 50, 51, 60, 61, 54, 55, 64. Collates A-H4. Twentieth-century brown morocco by Riviere and Son, gilt dentelles, spine with five raised bands, title and author lettered in gilt in second compartment, marbled endpapers. Slight browning, short closed tear to E4 and a small ink mark to final leaf obscuring a few letters. Overall in excellent condition.

Although *Julius Caesar* appeared in the First Folio of 1623, it did not appear separately in a quarto edition until 1684. A second edition was published in 1691 with four further undated editions appearing after this. The present copy is the first of these according with Bartlett's collation, pagination and catchwords for the third edition (save for p28 which is correctly numbered here).

ESTC. R11165; Bartlett, p41; Jaggard, p319.

To part the glories of this happy day.

Exeunt omnes.

FINIS.

m

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