We are very pleased to welcome you to our cornucopic Cabinet of Curiosities.

In his comprehensive Company History of Sotheran’s, Bookmen London. 250 Years of Sotheran Bookselling, Victor Gray describes the early years of the business as follows.

“The other strand in their ‘launch campaign’ was an elegant handbill, engraved for them by a neighbour in Stonegate, Robert Ledger, who combined the trades of silk mercer and engraver. Within an elegant baroque cartouche, it advertised the advent of ‘Todd and Sootheran (Successors to Mr John Hinxman) Booksellers and Stationers, at the Bible, in Stonegate, York’. Beneath, between fluted columns wreathed in flowers, was a highly detailed, nothing-left-out account of what the firm could and would be offering the citizens of York. This included, beyond the simple sale of books and periodicals, maps, globes and mathematical instruments, prints, framed or unframed, writing, drawing and packing papers, slates, pencils, quills, pens, ink and ink-stands and all manner of writing equipment, the loan of books by subscription, and a range of medicines.

Here was a catch-all advertisement describing the fullest range of what a provincial bookseller in the 18th century might dabble in to turn a penny.”

Victor goes on to note that by 1786 a new advertisement appeared carrying a reminder that “Of the above H. Sotheran may be had all kinds of spirituous liquors of the very best quality”.

While, due to some unfathomable oversight, we no longer carry an alcohol licence we hope that in this catalogue we may show that the range and diversity of the merchandise offered by the Company has not diminished over the last 256 years of continuous trading.

One of the joys of having an open shop is that it requires furniture. Books do indeed furnish a room but, we have found, so does furniture, and any number of other fantastical gewgaws and gumcracks. This catalogue aims to show that while everything we sell is extraordinary, it isn’t necessarily in the form of binding, paper and print.

We hope that you enjoy the catalogue.

PS. Copies of the Company History are still available £50 Hardback, £15 Paperback. Or, for a chance to win a hardback copy, answer the question below:

What is the literary connection to the photograph on the front cover?

The first correct answer will win a copy of our Company History, one of 250 numbered hardbacks in box.
8vo., original cloth with dust wrapper. Illustrated by John Lawrence. A near fine copy.
First edition signed by Richard Adams and John Lawrence.
[Sold with]
The original artwork by John Lawrence for the dust wrapper of A Nature Diary. Mounted 573 x 450 mm watercolour and ink, signed by Lawrence in pencil on the image. Under the mount in the lower margin is a note in Lawrence’s hand “Jacket Design for ‘Nature Diary’ / Richard Adams.”

2. ANONYMOUS. The Magpie, or the Gleanings of Three Sisters. Unpublished. July - August 1833. **£200**
Four notebooks (9.5 x 7.5 inches), pp. 20, 20, 16, 16 in green paper wrappers, sewn bindings, titled in hand to front covers with manuscript texts; wrapper to fourth notebook loose, otherwise very good.
An unpublished magazine, projected as a fortnightly production, written by three anonymous sisters much in the mould of the Brontës. The identity of the sisters is unknown and there are very few clues; although the ‘publisher’ is given the whimsical name of ‘Siegellack’ - the German for ‘sealing wax’, and therefore unlikely to be an actual name - the place of publication is given as Old Maidstone in Kent, which is perfectly possible. Unlike the Brontës, the authors produced resolutely un-fantastical work, and this is where the magazine’s main interest lies. The stories, poems and articles are greatly concerned with the life and anxieties of unmarried women in the nineteenth century, with the importance of marriage, the lack of opportunity and the pressures of polite society prominent amongst the themes. The sisters clearly ran out of steam after three issues; the fourth does not extend beyond page 6.
3. ARCTIC EXPEDITION 1875. Copeland Saucer, with expedition crest featuring a polar bear, marked Discovery, marked with Copeland anchor inscribed Arctic Expedition 1875 and their stamp on verso. 1875.

£1,250

Diameter 172 mm; centre a little worn, otherwise very good, not dishwasher safe.

This is a rare survival from the near-tragic expedition led by Captain George Nares on behalf of the British government in the ships HMS Alert and HMS Discovery. The expedition sailed on 29 May 1875 with the chief aim of reaching the North Pole. Previous American expeditions had led Nares to believe that the best route to the Pole was via Smith Sound but after much hardship this was found to be impracticable and the ships returned to Portsmouth in October 1876. Nares was the first explorer to take his ships all the way north through the channel between Greenland and Ellesmere Island (now named Nares Strait in his honour) to the Lincoln Sea.

This saucer was produced for HMS Discovery, captained by Henry Frederick Stephenson. Built in Dundee in 1873 as the whaler Bloodhound, the ship was purchased by the Admiralty and fitted out for the expedition. The design of the ship was influential on the construction of Scott's 1901-built research vessel RRS Discovery.
C.R. Ashbee’s own copy, one of 20 copies on vellum


Oblong Folio, original cloth lettered in black on upper board, printed on vellum in Endeavour type in red and black. Illustrated with 18 drawings by Edith Harwood, these handcoloured and heightened in gold. A little soiling to cloth, sheets slightly pulling from binding but sound. A very good copy.

First edition, limited edition of 320 copies, this one of only 20 copies printed on vellum with handcolouring by Edith Harwood and with the illustrations heightened with gold. The author’s own copy with his bookplate.

“Also outstanding is the 1902 Masque of the Edwards of England with sumptuous drawings by Edith Harwood, featuring crisp, clean lines and subdued, but exotic colours.” (Book Arts Collections: A Representative Selection edited by Edward Ripley-Duggan).

Ashbee’s proposed pageant to celebrate Edward VII’s coronation was never performed.

Henry Sotheran Ltd, London 2017 3
8vo. Original blue boards lettered in silver to spine, *preserved in pictorial dustwrapper*; pp. [iv] + 447 + [i]; with chapter-headings and a few other engraved vignettes; a fine copy in dustwrapper.
First edition.

sold together with:

8vo. Original dark blue boards lettered in silver to spine, *preserved in pictorial dustwrapper*; pp. [vi] + 486; with chapter-headings and other engraved vignettes; a fine copy in dustwrapper.
First edition. Interestingly this copy contains a detailed *original drawing by the author* in pen, ink, and watercolour crayon accompanied by a caption quotation from the text in ink, in the author’s hand: “Two small figures appeared, fleeting shades against the distant glow ….” The author has added the limitation cypher 1/1, designating this as a unique copy, and has signed and dated it ‘Nov 3 2005’.

Celandine is the second volume in Augarde’s thrilling and well-received fantasy trilogy introduced by The Various in 2003.

4to., original publisher’s red cloth lettered in gilt on spine with triple gilt panels and central gilt block on upper board reproduced in blind on lower board, all edges gilt. Floral watered silk endpapers. Printed in red, blue and black. Portrait frontispiece. Spine slightly darkened small ink name stamp on rear endpaper, otherwise a very good copy of an elegantly produced book.
First edition, “[One] of the most elegant chess books ever to appear” (Hooper & Whyld 27).

Edith Baird was a well-known figure in the chess world during the early 20th century. She was a regular contributor to British Chess Magazine and leading newspapers of the day, and established herself as a problem setter of the highest calibre. In her career she “composed more than 2000 problems … noted for their soundness” (Hooper & Whyld), with remarkably few errors detected in her body of work. Her first work, *Seven Hundred Chess Problems*, also published by Henry Sotheran in an edition of 500 copies in 1902, presented 700 classic chess problems, each handsomely presented and finely printed with a board diagram in red and blue.

Baird was also one of the first to create multi-move retractor problems, chess puzzles in which the solver must work backwards, taking back a specified number of moves before a forward mating move can be performed. This second work, *The Twentieth Century Retractor*, is one of the earliest collections of such problems. Each of the 300 problems in this book is handsomely presented and introduced by a Shakespearean quotation designed to enrich the solving experience as well as provide hints towards the solution.

“Above each problem throughout the volume will be found the name of the paper in which it originally appeared, and to each position Shakespearean quotations have been given. In some cases the quotations apply to the position as presented on the diagram, and, in others, to the positions presented throughout the solution.”
7. BALLIN, Auguste. Views of London etc. Artist’s proofs. No publisher. c. 1870s.

£4,995

Folio. Sometime rebound in half brown morocco preserving original endpapers, gilt borders to sides, spine with gilt raised bands and lettering; 67 proof engravings, some in several states, of London scenes, many stamped or annotated by the artist; occasional foxing, some quite heavy in margins, very good.

An album of proof plates signed by the artist to front pastedown. The painter and engraver Auguste Ballin (born 1842, died ?) was born in Boulogne but moved to London and exhibited paintings and engravings at the Royal Academy between 1872 - 1879 (see Benezit Dictionary of Artists). He became particularly known for maritime scenes and many of the engravings here represent London’s docks and wharves, as well as scenes of the Thames. There is a particularly evocative scene of poachers catching fish in a net by moonlight (in two states) alongside a splendid depiction of Royal Navy ships of the line. Pasted in between some engravings are stubs recording Ballin’s orders for a particular plate and which paper each customer has requested; a fascinating insight into the commercial life of a Victorian artist.

8vo., original card wrappers sewn as issued, lettered on upper wrapper. Title-page with a decorative border by Bawden, head and tail piece also by Bawden, pp.16. A near fine copy.

First edition, limited to 36 copies.


9. BEATLES Wallpaper c. 1964 £300

164 x 52 cm. Long closed tear at bottom edge, some creasing towards bottom, otherwise very good.

A rare and impressive piece of Beatlemania ephemera.

Large 4to (10 x 12 inches). Original half black morocco; elaborate hand-painted photo album consisting of 1 hand-illuminated leaf with signature 'Faith Bell' and date '1904', 14 cardboard leaves with hand illuminated calligraphy, illuminated borders and margins framing 34 gelatin silver or albumen photographs, mounted; with loose photograph of a young woman, presumably the author, and silhouette portrait of a woman inscribed “Yours lovingly/ Faith Bell/ 27th.Jan. 24” to reverse; a little occasional foxing, very good.

A unique album, richly illuminated in gilt and coloured inks with charming watercolour vignettes surrounding atmospheric photographic views of the Lake District. The illumination covers different styles from the medieval to the Art Deco. This was clearly a labour of love that remained unfinished - the last illumination is incomplete, petering out into pencilled guidelines, while the last 15 leaves of the album are blank. Nonetheless, Faith Bell’s accomplishment is extraordinary, her gilt work being luxuriant, her calligraphy bold and her decoration delicate. Not much is known about Faith Bell, but it seems likely that she was also responsible for the photographs. Recent auction sales of papers and photographs belonging to the John Bell family indicate a daughter, Faith, who was born in the village of Loweswater.
11. **Bewick, John.** *Emblems of Mortality; representing in upwards of fifty cuts, Death seizing all ranks and degrees of people. Imitated from a painting in the cemetery of the Dominican Church at Bas[i]l in Switzerland: With an apostrophe to each, translated from the Latin and French. Intended as well for the information of the curious, as the instruction and entertainment of youth. To which is prefixed a copious preface, containing an historical account of the above, and other paintings on this subject, now or lately existing in divers parts of Europe.*

*Printed for T. Hodgson. 1789.*

12mo pages laid into small 4to. Full C19th morocco lettered in gilt on spine. Wood engraved frontispiece and 51 text illustrations by John Bewick after Holbein. A few leaves cropped at the tail, the deficiencies supplied in skilful MS facsimile, ink smudge on plates 2 and 3 to censor offensive anatomy. Bookplate and two booksellers’ descriptions on front paste-down, a little occasional browning, a little spotting to binding, otherwise a very good copy.

First Bewick edition. The illustrations in this both have been attributed to both Thomas Bewick and his brother John, but it is believed that they are in fact entirely the work of John Bewick. The woodcuts are faithful copies of Holbein’s designs, except for the first, *The Creation* which contained a figure of the Deity habited as a Pope, and in deference to Protestant sentiment was changed for an original design.

A 28 pages Preface by the editor, J.S. Hawkins relating the history of the various *Dance of Death* versions precedes the illustrations.

12. **Botanical Album.** *Botanical Album with Original Illustrations of Flowers No publisher. [n.d, 1870s].* £6,000

Oblong, 26 by 36 cm. Quarter morocco over marbled boards; 22 original ink and watercolour depictions of flowers and a textual description, in French, alongside; marbled pastedown of cover abraded around perimeter, ffep torn by lower hinge, plates are on a near card stock and very well preserved, very good.

Compiled probably by a student, this album is an exceptionally beautiful example of the genre. The handwritten descriptions are done with a calligraphic hand. Flowers include colchique, belle a nuit, fuchsia, capucine, etc.
Capucine élégante

Crepéoles

6 page autograph letter to Mrs. [Mary Prescott] Wells, the wife of Chauncey Wetmore Wells, a professor of writing at the University of California at Berkeley. Brooke had stayed with the Wells family on his return from Tahiti before travelling back to the East Coast of the United States. With original mailing envelope, plus two additional pieces of related ephemera, all laid individually into clear archival sleeves, the whole bound in quarter goatskin and enclosed in a cloth-covered slip case.

Previously, only two letters from Brooke to the Wells were known and both have been published: one to Mr. Wells, dated 25 December, 1913, and one to Mrs. Wells, dated 18 June, 1914. This unpublished letter offers an intimate look into Brooke’s life as well as his last few weeks in America.

In this chatty letter to Mrs. Wells he comments on where he has been since he left Berkeley: Chicago, Washington, New York, Yale etc.

He makes particular note of the time in Chicago where he met Ellen Van Volkenburg and Maurice Browne, the founders of the “Little Theatre”

“In Chicago I found a group of perfectly delightful people, mostly young and all poor, who are running the “Little Theatre” there & doing very good work. Isn’t it remarkable—and encouraging—that people who form a group to perform work they really believe in, & give their whole lives & chances of fortune & success to it, are so infinitely more happy, and delightful, than almost any body else in the world? A young Englishman & his young American wife, who married two years ago, had a wedding-present of 500 dollars—their only capital—& started a theatre on it! A scene- designer & painter, & controller of lights, who is a youth of twenty, perpetually laughing, very ugly & charming, who makes enough by carrying luggage for a Transfer Company in the evenings to keep himself in paint food & clothes the rest of the day! And the rest are other such. I liked them all so much that I scarcely had time to fulfill my tourist destiny properly.”

The poignancy of this letter, written less than a year before Brooke’s death, is highlighted by its cheerfulness and almost naive enthusiasm.

He talks of not getting to Rhode Island “on this trip” - clearly in his mind future trips were blithely assumed. This of course before the outbreak of war and his untimely death.

There is also a telling comment on his time in Tahiti. In early 1914, Brooke settled for a few months at Mataiea on the French Polynesian island of Tahiti, where much of the happiness he had lost at the end of 1911 returned to him. He lived an open-air life with his Tahitian lover, Taatamaata, the Manua of the poem Tiare Tahiti. Brooke produced some of his best poetry in this period, of which Tiare Tahiti is probably the most widely known and loved.

In this letter Brooke reflects to Mrs Wells “I’m recovering from my d a z e d n e s s — a f t e r Tahiti— & orienting myself in civilization again. Did I seem dazed in Berkeley? It wasn’t for discontent: for I enjoyed staying with you that week more than I can say.”

A fascinating, long, unpublished letter.

8vo. Original violet cloth, spine lettered and ornamented in gilt; front cover with title in gilt within uroboros in gilt; pp. [vi, title, dedication and errata leaf, which is lacking in most copies], 121; very light wear to extremities; largely unopened, title with very light marking; provenance: title page inscribed 'to a friend from the author', followed by Arabic writing (Haj Abdullah), 20th-century Warsaw Public Library stamp 'to be put on the market' on title-verso.

First edition, limited to 200 copies, of a bitter satire in doggerel, in which ‘Burton strikes out, in telling fashion, at many of his enemies and the constraints imposed by British society’ (Casada 62). The text was probably written in West Africa, where Burton was stationed as Consul in Fernando Po. Penzer, on pages 77 to 78, describes this book as ‘certainly one of the cleverest of Burton’s books, although it is practically unknown, ... enumerating many of the crimes which England has committed, and castigating her hypocrisy ... its scarcity ... was exacerbated by Lady Burton buying up and destroying a large number of copies, to save her husband from trouble from the authorities’. Penzer in 1923 finished his long entry on the book with the remark 'If it was more known it would soon become very valuable'.

‘Stone Talk gives us unmatched insight into Burton the bohemian, a man disaffected by British society and determined to challenge its values, mock its pieties, and expose its hypocrisies’ (Dane Kennedy, The Highly Civilized Man, p. 171). - Presentation copies could not be traced at all on the market.

COPAC locates copies in the BL, at Oxford, Cambridge and in the National Library of Scotland.
15. [BYRON, Lord] CACLAMANOS, Demetrius. The Centenary of Byron’s Death in England Two Addresses delivered by Demetrius Caclamanos (Minister for Greece). Privately Printed. 1924. £198

Small 8vo., original vellum spine over boards covered with paper impressed with an artificial wood-grain. Printed label on the front cover lettered in black with titles in both English and Greek. Printed in both Greek and English with decorated initial letters printed in red. Binding a little rubbed and soiled, otherwise a very good copy.

First edition, limited edition of an unspecified number of copies signed by the author. This No. 16. We have seen reference to copy No.109 to give some sense of the size of the edition.

The author (1872-1949), was the Greek envoy and Minister for Greece in England. The two addresses were delivered in English by him in London, 1924. The first was at a special meeting of the Poetry Society on April 11, 1924, held at 139 Piccadilly (once Lord Byron’s London residence); the second address was delivered at a Public Luncheon to mark the centenary of Byron’s death, held on April 29, 1924.

16. CALLIGRAPHIC ILLUSTRATED MANUSCRIPT. Shadows from the past. Picked from the worm-holes of long-vanished days, and from the dust of oblivion raked. No publisher. 1850. £4,995

8vo. Contemporary purple roan, gilt fillet border, all edges gilt; calligraphic manuscript filling 108 pages in blue, black and red ink, initials illuminated in gilt and coloured pen-and-ink illustrations throughout; sometime skilfully rebacked, occasional spotting, very good indeed.

An unusual and charming manuscript. A name or place has been carefully erased from the foot of the first leaf, and so we have no idea as to the authorship of this little book, but it is a fascinating collection of miscellaneous pieces on subjects as diverse as parsley, the origin of coffee, plum-pudding, street lamps, Egyptian heraldry, Inigo Jones, palm trees, the scold’s bridle, the White Horse in Berkshire, sepulchral vases and apostle-spoons. Some of the passages have clearly been copied or paraphrased from popular texts, and may reveal something about the location of the writer. The section ‘The Fatal Prediction’, taken from a story called ‘The Lone Tower’, originally printed in the Repository of Arts and Literature, Fashion etc. in 1822 and subsequently anthologised elsewhere, tells the spooky story of Cook’s Tower in Clifton, Bristol. Clifton is also the location of a passage taken directly from the memoirs of the author and translator Edward Mangin: “In the year 1828, I accidentally spoke of ‘The Sorrows of Werter’ in the library of a bookseller in Clifton” (The Parlour Window: Or Anecdotes, E. Lumby 1841, p. 83). This is inconclusive, however, as there are also pieces on Durham and a church in Caen, for example, and a piece taken from Charnock’s Local Etymology of 1859 on the origins of the place-name Pimlico.

Whoever the author was, he or she was marvellously skilled at miniature pen-and-ink illustrations, handling all subjects in impressive style, and the colour and gilding is generally thick and vibrant. This is a very charming item, beautifully crafted and full of surprising nuggets of arcane information.
17. CALLOWAY, Cab. The New Cab Calloway’s Cat-ologue
Ned E Williams. 1939 [and] Cab Calloway Inc. 1939. £4,995

12mo., 2 volumes 70 x 115mm, original wrappers with cartoons of Cab
Calloway on upper wrappers, stapled as issued. A little rusting to
staples, wrappers slightly creased, otherwise very good copies of scarce
and fragile items.

Revised 1939 Edition of the *New Cab Calloway’s Cat-ologue* with nearly
twice the number of entries than in the first “Hepster’s Dictionary”.
Pp.12 + wrappers.

First (and only?) edition of the *Prof. Cab Calloway’s Swingformaation
Bureau*. Pp.12 + wrappers.

“So successful was Cab Calloway’s original “Hepster’s Dictionary”, the
first glossary ever compiled of the colorful and unique words, phrases
and expressions employed by Harlem musicians and performers in
their own exclusive language or patois, that he decided to revise the
booklet, elaborating upon the definitions, including extra terms and
giving examples to demonstrate their use.”

OCLC records only one copy of the Revised 1939 Cat-ologue at NYPL
who also are the only institution to record a copy of the first Hepster’s
Dictionary. No copies of the *Swingformation Bureau* are recorded.

Written by (or at least attributed to) one of the best-known Black
entertainers of the 1930s, orchestra leader at Harlem’s famed Cotton
Club, the “Cat-ologue” is a legendary imprint which has been called
“the first dictionary published by a Black person”, though it is more
accurately the first short lexicon of Black Jazz jargon, 100+ “quaint
expressions” which would work their way into the general American
vernacular, including Boogie-Woogie (a new dance), corny (old
fashioned, stale), freeby (no charge, gratis), gravy (profits), jitter bug (a
swing fan), kopasetic (absolutely okay, the tops), mellow (all right,
fine), ofay (white person), pad (bed), reefer (marijuana cigarette) skin
(drums), yeah man (an exclamation of assent).

This is the second of three printings (the last appeared in 1944 as the
“language of jive”), all of which are highly collectible and increasingly
difficult to find. The accompanying “Swingformation” booklet is
equally scarce, opening with Calloway’s tribute to the “jive” talk which
had already been “absorbed” by “everyday” American language. The
text is essentially a quiz, with questions testing the reader’s knowledge
about “hep tags”, instruments, etiquette and “events in the world of
jive”. There are also lists of American foreign Jazz magazines and the
names of the musicians in Calloway’s own band, and a “Final
Examination” (Who originated ‘scat’ singing?, “Give your definition
of swing music in not more than 25 words’, etc.)

Small folio. Publisher’s fine quarter red morocco-backed pictorial boards, pictorial endpapers (different at front and rear) designed by Gennady Kalinovsky and Vladimir Erko, together with a separate folder fashioned from patterned card, with an illustration of Alice to upper cover, containing 4 individual aquatint engravings from editions of Alice by different artists, each numbered and signed in pencil, both items contained within a handsome black cloth fall-down-back box with onlaid patterned papers and a different image of Alice to upper board; pp. [viii], 9-171 + [v]; profusely illustrated, largely in colour, featuring artwork by a total of 80 different Russian artists printed as half-page, full-page, and double-page plates; fine and new.

First, and ‘Special’ edition, being one of only 48 numbered copies bound in the superior leather binding and slipcase, with the additional suite of 4 signed engravings by Yyulya Protsyshyn, Sergiy hrapov, Sergiy Ivanov and Konstantin Antiokhin.

This is a complete version of the text of Alice’s Adventures in Wonderland enlivened by an impressive display of Russian illustration and is the very first exploration of the various Russian and Ukrainian illustrated editions of the book. The volume is set in Galliard type by Charles Hall, printed on Stow White paper, and bound by Ludlow Bookbinders. The book benefits from a valuable checklist at the rear, compiled by Olia Harris, listing 53 Russian illustrators who have interpreted Carroll’s Alice in its entirety (most of whom are represented in the book) and 45 additional artists who have produced paintings or illustrations inspired by the works but, as far as can be established, have not completed a book.

4to., original printed wrappers. With 18 Japanese paper proof engravings by Frederick Carter (some pasted in, some loose). Wrappers a little sunned and rubbed, a little browning to a few engravings, otherwise a very good set preserved in custom-made cloth flapcase with leather label.

First edition of this rare collection of engravings, limited to 20 copies with each proof signed by Frederick Carter.

Painter and etcher born in Bradford, Yorkshire. Frederick Carter abandoned an early career as a surveyor and engineer but studied art in Paris, 1904, Antwerp, 1909-10 and London 1908-11, where he learnt his etching techniques under Frank Short. He showed at the RA, ROI, NEAC and was elected ARE in 1912. His artistic life before and after the World War I was centred around the Fitzroy Street area of London, and the Dieppe restaurant in Dean Street. He became a mystic symbolist artist, involved with Aleister Crowley and worked on illustrations for D.H. Lawrence’s Apocalypse. He was also a friend of Austin Osmond Spare and helped with his theories of automatic drawing. From 1922 he taught etching at Liverpool School of Art and during the 1930’s he abandon printmaking for writing but continued to paint until the late 1950’s. His work is in the collections of the BM and V&A. A retrospective exhibition was held at the 20th Century Gallery, Fulham, London, 1998. Richard Grenville Clark’s 1998 publication Frederick Carter A.R.G. 1883-1967. A Study of his Etchings catalogues the artist’s output and examines each period of his career and techniques.

The intricate wood engravings of Frederick Carter have always been considered to be the artist’s greatest works. Their inspired designs brought him three successive gold medals for book illustration in the National Competition, South Kensington - the most prestigious award of his day. Frederick Carter developed an unique, almost calligraphic style of wood engraving - he would begin by drawing his original design in ink directly on to the wood block and then either he, or his assistant W.M.R.Quick, would carve away the surrounding wood, leaving only the lines of the original drawing standing proud to form the printing surface.

A great believer in the power of the subconscious, Frederick Carter had experimented with automatic drawing between 1915 and 1924, along with fellow symbolist Austin Osman Spare. He hoped that this might prove to be a means of releasing suppressed associations and images from the subliminal, through which he, like the early alchemists, might discover the essence of life itself.

Frederick Carter’s deep interest in alchemy and all aspects of the supernatural and the occult, led him to produce an esoteric symbolism which is apparent throughout his work. Nowhere is this displayed more clearly than in his works for The Dragon of the Alchemists. Frederick Carter provided little or no explanation regarding the significance of his imagery which combines symbols of established religion with those of mysticism and it is likely that he intended the meaning of many of his images to remain shrouded in mystery.

Copies are recorded at Oxford, University of California, and the Wolfsonian-Florida International University.
20. CHAMPAGNE. José Navarro y Llorens (Artist). 
Codorniu Spanish Champagne Advertising Fan. Codorniu. [no date c.1910].

Folding fan, paper with wooden slats. A little damage to one slat otherwise in very good condition. Mounted in a glazed box.

An interesting advertising piece. The fan has a drawing by José Navarro y Llorens of a bottle of Raventos Codorniu as the body for a car with added wheels and steering wheel, and with a driver and passenger astride the bottle. The fan was clearly meant for the British market with the text on the reverse reading “Codorniu Spanish Champagne. The Favourite Wine of H.M. King and Queen of Spain. First Prizes in all Expositions. Ask for it.”

In 1872, Josep Raventós produced cava for the first time in Spain using the “Traditional Method” and established a completely new industry in the Alt Penedès region. The Codorníu cellars at Sant Sadurní d’Anoia were built on the orders of Manuel Raventós between the end of the 19th and the beginning of the 20th century (1895-1915). He chose the renowned Catalán architect Josep Puig i Cadafalch, to design the facility. At that time Codorníu was producing about 100,000 bottles of cava per year.

Born in Valencia in 1867, José Navarro Lloréns was influenced by several of Spain’s greatest Romantic and Impressionist masters, including Mariano Fortuny and Joaquin Sorolla. With an innate talent for capturing the effects of light and colour, Navarro Llorens travelled to Morocco where he was able to exercise this aptitude to its fullest extent. The bright North African sun illuminated his palette, offering new patterns of clarity, colour and shadow. Navarro Llorens also discovered in Morocco a fresh subject matter. While he had always had a proclivity for depicting scenes of everyday life, the new themes he found in Morocco gave the artist the inspiration to compose some of his most beautiful and jewel-like canvases.

4to., original blue morocco backed boards, lettered in gilt on spine in slipcase. Illustrated throughout. New.

First edition, deluxe issue, limited to 50 copies, this copy unnumbered. With a signed note from Chris Loker loosely inserted. This special issue has an original leaf from the true first edition of Lewis Carroll’s Alice’s Adventures in Wonderland tipped in at the rear and in addition to the leaf from Alice, has an extra essay by John Windle on the history of leaf books, and an essay by Bennett on Dutch paper bindings.

The Alice leaf in this copy is p51/p2 with Tenniel’s illustration of Lizard Bill shooting out the chimney. Originally prepared for the Macmillan first edition of Alice, these sheets were rejected by Lewis Carroll and John Tenniel with the entire edition surpressed. The unused sheets from England were sent to D. Appleton & Company in New York to be used for the first American edition of 1866. Thus this leaf from the Appleton issue represents the earliest printing of Alice’s Adventures in Wonderland.

From the Grolier Club website:

“Selected by the curator, children’s book authority Chris Loker, with advice from an international team of children’s book scholars and experts, the books are those deemed famous because they were widely known at the time of their creation, and admired over following generations ~ in the process demonstrating literary merit and unparalleled popularity. They are displayed according to key themes in children’s literature: Fairy Tales & Fables, Nursery Rhymes, Faith, Learning, Poetry, Girls & Boys, Animals, Fantasy, Adventure, Novelties, and Toys. This thematic arrangement allows viewers to see genres of literature for children from early forms of instructional and devotional primers to exuberant expressions of rhymes, tales, stories, novels and picture books. First or early editions are displayed wherever possible, some of them extremely rare.

Shown with the 100 books are over 50 historic artifacts that demonstrate the interrelationships between the famous books and the culture of their era. Artefacts include original book art and illustration, autograph letters, manuscript drafts, antique toys, early dolls and games, antique horn books and ivory alphabet discs, and other children’s objects, all of great interest in their own right.

One Hundred Books Famous in Children’s Literature is the sixth in a notable series of “Grolier Hundred” exhibitions. The Grolier Club previously has organized only five such exhibitions in its 130-year history, focusing on English literature (1902), American literature (1946), science (1958), medicine (1994) and fine printed books (1999). These admired exhibitions have set the standard for book collecting and reading enjoyment in their fields, and the organizers expect no less from this new addition to the Grolier Hundred canon.”
22. **CHURCHILL, Sir Winston.** Warship Week. A Message from the Prime Minister. *Issued by the National Savings Committee.* [1941] £998

490 x 365 mm poster backed on linen. Small repaired tear to lower margin otherwise a very good copy.

On 21 August 1941 a new autumn savings campaign was announced. It took the form of Warship Weeks with the intention to realize from the small saver £15 million per week over a twenty-four week period, a total of £360 million.

23. **CHURCHILL, Sir Winston.** Churchill War Coalition Cabinet Presentation Medal. *Struck by Spink & Co.* 1946. £9,995

Cast and engraved bronze circular medal, 4 inches in diameter. A little oxidation otherwise a very good example preserved in remains of the original suede case (missing fold over flap)

This medal was prepared at Churchill’s personal instruction for presentation to senior members of the wartime coalition government and members of the armed forces following the end of the coalition government in the General Elections of 1945. The medal was ordered in December 1945 and delivered in August 1946 for personal distribution by the former Prime Minister to some 133 individuals.

Each recipient’s name was engraved on the reverse, with the legend: “To ... from Winston Churchill”. The obverse said “Salute the Great Coalition 1940-1945”.

This medal was presented to Robert Hudson. Robert Hudson (1886-1957) was Minister of Agriculture and Fisheries from 1940 to 1945. He came to the post with a reputation for hard work but his support for certain free trade practices was deemed harmful to England’s farmers, and many wondered if Hudson was fit for the job. He proved more than able and was instrumental in ensuring that England didn’t starve during the war. “With a determination, as Lord Winterton commented, ‘to see that farmers and landowners alike used every acre of soil to help keep the nation from starvation’ (Winterton, 272), Hudson and his junior minister, Tom Williams, undertook a massive organizational and publicity task. Through guaranteed prices and markets for most goods, and the development of a nationwide network of decentralized county and district committees involving local farmers themselves in the monitoring of land use, farming output was increased greatly. The acreage in England and Wales of wheat, for example, was by 1944 increased by 82 per cent, potatoes by 116 per cent, sugar beet by 24 per cent, and the total area under tillage by nearly 4.75 million acres (69 per cent)” (ODNB).

Vita Sackville-West considered Hudson an ally, and in the opinion of many, he “was by far the best of Ministers of Agriculture in either war’ (Winterton, 272)” (ODNB). After the war, Hudson was made first viscount Hudson, retired from politics, and established a successful Friesian herd in Wiltshire. He died in Southern Rhodesia, where he had some farming interests

From the estate of film director and actor Sir Richard Attenborough.

The collection of material includes:

An original pen, ink and watercolour set design (51 x 97 cms) by Don Ashton, signed and dated “Don Ashton December 1970”. This set design shows William Buckle’s Office at the Times Newspaper, as seen through a fanlight window. The role of George Buckle was played by Ian Holm.

A folder of pre-production plans for the wayside halt train sequence with ordinance survey copy maps and photographs of the train and railway. The folder is addresses to Carl Foreman, The Holiday Inn, Marrakech. The plans, printed from the original drawings, by John Graysmark show a little waterstaining. The photographs are annotated to show the changes that were needed to be made to the steam engine used. One of the memorable scenes from the film is where Churchill escapes the Boers by jumping from a train.

Don Ashton and John Graysmark were both nominated for the 1973 Best Art Direction-Set Decoration Academy Award for Young Winston.

A green velvet covered and velvet lined chest with decorative metal hinges and trim (56 x 36 x 26 cms). With an engraved plaque on lid “For Dicky from Carl, fondly and gratefully, Young Winston, May - October 1971, presented to Attenborough by the film’s director Carl Foreman. The velvet on the sides and lid is a little sunned, rubbed and soiled. This chest used to sit in front of Attenborough’s desk in his office at Beaver Lodge.

A box with about 30 sheets of headed notepaper, printed Winston S Churchill. The box filled out with blank stationary.

A reproduction stage prop copy of Malakand Field Force. The cover imitates the first edition but the contents are made from an unrelated book.


As a director, he won two Academy Awards for the 1983 epic Gandhi and during his career was the recipient of four BAFTAs and Four Golden Globe Awards. Among his other notable films as director were Young Churchill (1972) A Bridge Too Far (1977) Chaplin (1992) and Shadowlands (1993). He served as President of the Royal Academy of Dramatic Art and of the British Academy of Film and Television Arts. Richard Attenborough was made CBE in 1967, knighted in 1976 and raised to the Peerage as Baron Attenborough of Richmond upon Thames in 1993.

8vo., original black wrappers with rafia netting and paper label. With illustration by André Lhote. A little light spotting and browning, otherwise a very good copy, preserved in custom-made chenise and slipcase.

First edition, Copy “B” of only nine lettered copies printed on India paper with two extra suites of the engravings, one in black and one in blue, from a total edition of 776 copies. Although printed in Paris the text is in English.

André Lhote (5 July 1885 – 24 January 1962) was a French Cubist painter of figure subjects, portraits, landscapes and still life. He was also very active and influential as a teacher and writer on art.


£98

The Cookbook Tree of Life was created by culinary historian and acclaimed cookbook author, Anne Willan. This gorgeously illustrated letterpress broadside tracks the development of cookbooks through four centuries and half a dozen languages. It features original artwork by Keith Cranmer and was crafted by master printer Norman Clayton.

Printed in seven colours on 100% cotton paper, this 16 x 20 inch poster is part of a limited edition print run of only 200 signed and numbered copies.

“This tree of life shows the development of cookbooks, branching out from key early manuscripts and the first four printed cookbooks of the 15th Century. Emphasis is on Italian, French, German, English and early American books. Cookbooks shown are key texts of the genre; in later centuries, many more books of each type were published.”
27. **CULTURAL REVOLUTION.** Colour-printed poster showing Chairman Mao side-by-side with Zhou Enlai, leaning over a banister, Zhou Enlai with the Little Red Book in hand. 1968.

£398

Landscape format, image size 70 by 43 cm; printed on thin paper; only minute marginal tears; otherwise very good.

This striking poster shows Mao with his most important collaborator, the revolutionary and first Premier of the People’s Republic of China, serving from October 1949 until his death in January 1976. Zhou Enlai is rarely found on posters of that period.

28. **CULTURAL REVOLUTION.** Colour-printed poster showing Chairman Mao wearing a straw hat in the midst of a paddy field, surrounded by a good crop of rice. 1969. £398

Image size 61 by 48 cm; printed on thin paper; very good.

The battle against starvation was one of the great achievements of the Maoist revolution for the peoples of China.

29. **CULTURAL REVOLUTION.** Colour-printed poster showing Chairman Mao overlooking a large crowd from a palace roof. 1968.

£398

Image size 71 by 48 cm; printed on thin paper; only minute marginal tears; otherwise very good.

The chairman looks very pleased with the high turn-out of the public, the sea of red flags and himself.

30. **CULTURAL REVOLUTION.** Colour-printed poster with a bust portrait of young Mao in military uniform with red star on his cap. 1972.

£398

Image size 57 by 43 cm; very good.

This is the iconic image of the revolutionary and future leader of the People’s Republic of China, disseminated from 1925 onwards.
31. **CUTTY SARK.** A Section of one of the Muntz metal plates removed from the bottom of the hull of the “Cutty Sark” in the course of repairs to the ship in 1963. *Greenwich. The Cutty Sark Society.* 1963.

£998

330 x 335mm approx, with irregular edges and several holes, some oxidation and patination, preserved in custom-made cloth flapcase with leather label.

With original certificate of authenticity, stating this is no. 15 of an unstated limitation, signed by Henry Barraclough, Chairman of the “Cutty Sark” Society.

Also with a copy of the 1953 “Cutty Sark and the Days of Sail” exhibition catalogue, and a copy of Frank G.G. Carr’s *The Story of the Cutty Sark* (1972).

During ongoing restoration to the Cutty Sark in 1963, 289 sheets of Alumbro were used to replace badly dezincified Muntz metal sheets, some of the original sheets being offered for sale.

Muntz Metal is a form of alpha-beta brass with about 60% copper, 40% zinc and a trace of iron. It is named after George Fredrick Muntz, a metal-roller of Birmingham, England. Muntz commercialised the alloy following his patent of 1832, although William Collins had patented a 56:44 alloy in 1800.

Its original use was as a replacement for the copper sheathing placed on the bottom of boats, as it maintained the anti-fouling abilities of the pure copper. As it cost around two thirds of the price of pure copper and had identical properties for this application, it became the material of choice and Muntz made his fortune. Later it was used to sheathe the piles of piers in tropical seas, as a protection against teredo shipworms, and in locomotive tubes. Muntz Metal is still the term this form of brass is known by. It is a form of brass that must be worked hot and is used for machine parts that must be corrosion resistant.

After successful experimentation with the sheathing Muntz also took out a patent for bolts of the same composition and these also proved a success, for not only were they cheaper they were also very strong and lasted longer. The hull of the Cutty Sark was a notable use of Muntz Metal.


£998

8vo., original card paperback wrappers with a black and white photograph of the Dalai Lama on upper wrapper, stapled as issued.

First edition of this interview, signed on the title-page by the Dalai Lama. Sold with:

Paperback copies of *Kindness, Clarity, and Insight* and *My Land and my People. Memoirs of the Dalai Lama of Tibet*, both by the Dalai Lama.

An item from the library of Fleur Cowles, who wrote:

“I was in London when the phone rang and I was asked if I was free the next day and would I like to have lunch with him [the Dalai Lama] in Washington. The ocean between us did not prevent my accepting. I left at ten-thirty the next morning by Concorde and arrived in Washington in time for lunch at the appointed hour. I flew home to London after lunch, deciding that just having met the Dalai Lama was excitement enough for one day”.

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Henry Sotheran Ltd, London 2017 23
33. DAVIES, Scrope Berdmore. Visiting Card.  £650
72 x 37mm gilt edged visiting card “Mr Scrope Davies” pasted onto a printed sheet containing an advertisement for an edition of Byron’s *Parisina*. Tape marks and browning to the verso of the sheet from previous framing, the card itself in very good condition.

From the collection of Bevis Hillier, himself a kinsman of Davies, being descended, via his paternal grandmother, a Davies, from Scrope’s brother, the Rev. Thomas Davies.

“In 1976, the Times reported a story of an unusual find in the Barclay Bank’s vaults. Scrope Davies’s leather trunk was identified, and as Davies being a close associate of both Byron and Shelley, the news was pronounced swoon worthy. The trunk’s contents were deposited on loan to the Department of Manuscripts at the British Library, and the papers were bound into twenty-three volumes, two of which consisted entirely of letters and bills from bankers and moneylenders and two of records of bets. Of course, the trunk also held an original manuscript of Canto 3 of Childe Harold’s Pilgrimage and two previously unknown sonnets (“Hymn to Intellectual Beauty” and “Mont Blanc”) by Shelley, the find was termed a major success.

Thus was Scrope Davies, a man in the know in the Byron tempestuous circle. Davies was an inveterate gambler and a prodigal spender. According to tales of the time, he lost between £16,000 and £17,000 in one calendar year. He was known to drink heavily and to womanize freely.”

Bevis Hillier, as a distant relation, was given the chance to look at the trunk at an early stage. Barclays also allowed him to write the front-page scoop in the London Times about the find. In acknowledgement of his role in breaking the news to the nation and the family connection, Barclays gave Hillier this visting card from the trunk, which he then made pasted onto the sheet of *Parisina*, mounted and framed.

The sprightly foreword by Bevis Hillier to T. A. J. Burnett’s *The Rise and Fall of a Regency Dandy. The Life and Times of Scrope Berdmore Davies* epitomizes the urbane, irrepressible Scrope: “a carrier, but not a victim, of the epidemic disease of the early 19th century, the Romantic Agony.”

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8vo. original paper covers lettered in black on upper wrapper. Frontispiece of the Phineas Circle. Wrappers somewhat rubbed and stained, ink name, otherwise a very good copy preserved in fall-down-back box.

First edition signed by the author on upper wrapper “Yrs very sincerely A Conan Doyle ‘27”. A collection of spirit communications received between 21 July 1921 and 26 November 1926. Pheneas was an Arabian spirit guide and was contacted through the mediumship of the author’s wife and later through semi-trance inspirational talking.

In 1893, Conan Doyle joined the British Society for Psychical Research, a society formed in Cambridge one year earlier in order to investigate scientifically the claims of Spiritualism and other paranormal phenomena. Other members of the Society included the future Prime Minister Arthur Balfour, philosopher William James, naturalist Alfred Russell Wallace, scientists Williams Crookes and Oliver Lodge, and philosopher and economist Henry Sidgwick (1838-1900) and poet and philologist F. W. H. Meyers (1843-1901). After carrying out a series of experiments, Conan Doyle became convinced that telepathy, or ‘thought transference’, does exist. In 1917, Conan Doyle gave his first public lecture on Spiritualism. Later he wrote books, articles and made public appearances in Britain, Australia and America to promote his beliefs. He held numerous séances together with his second wife Jean to communicate with members of their family killed in World War One and other spirits. On the summit of his literary fame caused by the Sherlock Holmes stories, Conan Doyle, decided to abandon writing fiction and devoted himself almost entirely to the study of paranormal.

Doyle was convinced that intelligence could exist apart from the body, and that the dead could communicate with the living.
35. **DOYLE, Sir Arthur Conan.** *The Narrative of John Smith.*

8vo., original red cloth lettered in gilt on spine with gilt block on upper board, in slipcase. Mint.

First edition, limited edition of 250 numbered copies. The manuscript of Doyle’s lost first novel formed part of a collection of private papers that emerged at auction in 2004 and was bought by the British Library for nearly £1m. Written in four black notebooks, the 130-page work has now been transcribed and produced in book form for the first time here. Before there was the astute detective Sherlock Holmes and his capable compatriot Watson, there was the opinionated Everyman, John Smith. In 1883, when he was just 23, Sir Arthur Conan Doyle wrote *The Narrative of John Smith* while he was living in Portsmouth and struggling to establish himself as both a doctor and a writer. He had already succeeded in having a number of short stories published in leading magazines of the day, such as *Blackwood’s*, *All the Year Round*, *London Society*, and the *Boy’s Own Paper* – but as was the accepted practice of literary journals of the time, his stories had been published anonymously. Thus, Conan Doyle knew that in order to truly establish his name as a writer, he would have to write a novel. That novel – the first he ever wrote and only now published for the first time – is *The Narrative of John Smith.*

Many of the themes and stylistic tropes of his later writing, including his first Sherlock Holmes story, *A Study in Scarlet* (published in 1887) can be clearly seen. More a series of ruminations than a traditional novel, *The Narrative of John Smith* is of considerable biographical importance and provides an exceptional window into the mind of the creator of Sherlock Holmes. Through John Smith, a 50 year-old man confined to his room by an attack of gout, Conan Doyle sets down his thoughts and opinions on a range of subjects – including literature, science, religion, war, and education – with no detectable insecurity or diffidence.

Though unfinished, *The Narrative of John Smith* stands as a fascinating record of the early work of a man on his way to becoming one of the best-known authors in the world.

36. **DOYLE, Sir Arthur Conan.** ‘Dangerous Work’. *Diary of an Arctic Adventure.*
Edited by Jon Lellenberg and Daniel Stashower.

4to (250 x 214mm). Original cloth-backed boards, boards reproducing covers of original notebooks, spine lettered in gilt, printed endpapers, cloth slipcase decorated in gilt on upper panel; pp. [8 (half-title, frontispiece on verso, title, imprint and limitation statement on verso, contents, acknowledgments, map, portrait)], 368; full-page colour illustrations reproducing the bindings and manuscript of Conan Doyle’s notebooks, illustrations and maps in the text; fine.

First edition, one of 150 copies, of Conan Doyle’s log, recording his experiences as a young ship’s surgeon aboard the Arctic whaler SS *Hope* on its voyage of 28 February to 11 August 1880. Whilst Arthur Conan Doyle was a twenty-year old medical student at Edinburgh University, one of his fellow-students called Currie enlisted to serve as the surgeon on a whaling cruise to the Arctic. However, a last-minute change forced Currie to withdraw and find a replacement - and Doyle took up his position.

The *Hope* sailed from Peterhead and soon made its way to the Arctic, where Doyle assisted with the whaling as well as undertaking the surgeon’s duties, although his lack of experience on the ice led to a number of accidents when he fell through thin sheets into the freezing sea and earned him the nickname ‘The Great Northern Diver’. The experiences of the cruise remained with Doyle to the end of his life - indeed, the harsh life of the whalers provides a backdrop to some of the Sherlock Holmes stories, such as ‘Black Peter’ - and he would later recollect in his *Memories and Adventures* that, ‘I went on board the whaler a big, straggling youth, I came off it a powerful, well-grown man’ (Ware, Hertfordshire: 2007, p. 37). Doyle’s two-volume manuscript log of the voyage remained in his family’s possession, and it is reproduced in a finely-printed colour facsimile here, followed by an annotated transcription, and four pieces by Conan Doyle inspired by his Arctic experiences: ‘The Glamour of the Arctic’, ‘Life on a Greenland Whaler’, ‘The Captain of the “Pole-Star”’ and ‘The Adventure of Black Peter’.

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**Henry Sotheran Ltd, London 2017**

Folio, sometime bound in half brown cloth over marbled paper boards; pp.6, woodcut head and tail pieces and initial letters. A little occasional browning and spotting, generally a very good copy. Bookplate and ownership signature of John L. Nevinson.

First edition. Stephen Duck (1705 - 1756) was an eighteenth century poet remarkable for the circumstances of his birth - the child of Wiltshire labourers, he went to a charity school and bettered himself through dedication and hard work. He was discovered by Alured Clarke of Winchester Cathedral and was promoted as the first of the ‘working class’ poets such as Robert Bloomfield and John Clare. He went on to impress contemporaries such as Pope and Swift with his sincere piety and religious imagination, although they sneered at him as their social inferior. That piety and wit is shown in this poem, in which the cunning woman Falsehood steals the clothes of unwitting maiden Truth and spreads the power of lies throughout the kingdom: “Now in the Senate rais’d her pompous Tone,/ Talk’d much of Public Good, but meant her Own”. How resonant, in the era of ‘fake news’, are the lines: “Hence FALSHOOD cheats us, in the fair Disguise,/ And seems TRUTH’S Self to all unwary eyes”.

38. [EDUCATIONAL ANATOMY].


Scrollled linen-backed print, 195 x 81.5 cm, life-size colour printed illustration of human male displaying circulatory system inside grey border, with explanatory key in German; a little creasing, very good.
39. [EDWARD VIII] BALDWIN, Stanley. Prime Ministerial Document requesting the King's approval for the Appointment of Reverend Frederic Keyworth to the Vicarage of Kingswear. 10 Downing Street. 22nd January 1936. £2,995

8vo., single sheet on Downing Street headed paper with First Lord of the Treasury logo and black mourning edges. Filing hole to top left corner otherwise in very good condition.

This typed document is signed in ink by Stanley Baldwin and is endorsed in hand by King Edward VIII “App’d Edward R I”.

A very early King Edward VII signed document, dated only two days after his accession to the throne. Interestingly here he signs in full. Later documents show that he soon grew to understand the timesaving efficiency of initials.

This document was acquired as part of a group of documents, in the mid-1970s, when the previous owner served on the staff of the Prime Minister. There was a pressing need for additional filing space at 10 Downing Street and, after a review of the document holdings, it was determined that several entire categories of papers could be destroyed as being no longer required. Members of the staff were invited to select as keepsakes if they wished a few (non-sensitive) items of historical interest. The subjects were generally clerical appointments or elevations to peerages. To the best of our knowledge, such keepsakes are the only surviving examples of documents of that nature from the period represented.


Scrolled linen-backed print, 195 x 81.5 cm, life-size colour printed illustration of human male displaying musculatory system, labelled on to back of print; faint dampstain to top right corner, very good.
40. FLEISCHMAN, Joseph. The Art of Blending and Compounding Liquors and Wines. Showing how all the favorite brands and various grades of whiskeys brandies wines &c &c are prepared by dealers and rectifiers for the trade giving directions for making all the ingredients used in their preparation. And valuable information concerning Whiskeys in Bond. New York. Dick & Fitzgerald Publishers. 1885. £498

8vo., original cloth stamped in black and gilt lettered in gilt on spine and upper board. A little rubbing to extremities, otherwise a very good copy.

First edition. Contains detailed information on blending to create imitations of popular spirits, but also recipes for bitters, cordials, essences, syrups, and more. The author’s preface states, “It is a generally well understood fact that the thirsty individual who takes his glass of whiskey at any of even the first-class public bars, saloons, or parlors, does not know what he drinks.”


Folio, original purple cloth lettered in gilt on spine and upper board in original slipcase. A fine copy.

First edition. With a Foreword by Fleur Cowles. This copy inscribed by Elizabeth Gage, “To dearest Fleur and Tom, You have the 1st book which is just as it should be. Thanks you for all your help and support, working with you has not only been a great pleasure, but also a great honour. Fleur, you can put away your red pen, until next time… ! Love from Elizabeth. Sept 29th 2003”.

From her Foreword, “I’ve affectionately watched the growth of Elizabeth Gage’s work for more than twenty years until her present renown all over the world for the magic she brings to important jewellery... Since I came to London I have never given up either an alert eye or inspiration for tomorrow’s genius; I’ve kept looking for artistic talent. For this reason I was immensely excited when I came across the unique work of Elizabeth Gage who brings colour and beauty into my world.”
A SCULPTURE BY
PRINCESS KATYA GALITZINE
FROM THE COLLECTION OF ANTON DOLIN.

42. GALITZINE, Princess Katya. Bust of Charles Gordon. c.1993. £998

A bust of Charles Gordon cast in bronze, 410mm tall, standing on a recent mahogany-faced stand.

This bust was sculpted by Princess Katya Galitzine. Princess Katya is descended from the House of Galitzine, one of the largest and most noble of the Princely houses of Russia, having seniority in the House of Gediminas. The family descends from a Lithuanian Prince George who married the sister of Vasily I. Princess Katya’s grandfather Prince Vladimir Galitzine fled Russia and became an antiques dealer in Paris. Her father Prince George was a Major in the Welsh Guards and her mother was the Dior model Jean Dawnay. She is a direct descendant of Catherine the Great through Grand Duke Michael, the son of Paul I and is 612th in line to the English throne. She was one of the first descendants of a Russian émigré to return to Russia when she went to St Petersburg to study sculpture under Mikhail K. Anikushin. Since 1989 she has lived and worked mainly in St Petersburg.

The bust is of businessman Charles Gordon. Gordon was a merchant banker and tax specialist who was part of the management of a ‘fringe bank’ during the 60s and 70s, Cedar Trust. Cedar was an early finance company which became one of the first casualties of the secondary banking crisis of 1973-74. Before all that though he was involved with the arts, marrying the South African ballerina Nadia Nerina in 1955. Despite Nerina’s famously prickly relationship with Nureyev over dancing, one thing that never changed was his use of Gordon for his financial advice, which enabled him to become very rich. They first met in 1962 at dinner with Nerina and Erik Bruhn. Nureyev asked him to arrange his tax affairs. Gordon introduced him to Gorlinsky who, with Gordon’s aid, set up Nureyev’s first tax haven in Luxembourg. Gordon also wrote a memoir of Jack Cotton and Charles Clore, the real estate tycoons who shaped Britain’s post-war development.

It seems odd that the bust was in the possession of Anton Dolin, but Nerina organised the Anton Dolin International Gala at the Royal Opera House in 1984 so they may well have been friends.

Federica Galli was born in Soresina in the province of Cremona, Italy in 1932 and studied painting at the Academy of Fine Arts, Brera, Milan between 1950-54. It was around this time that the artist discovered etching. In 1963 Galli abandoned painting to concentrate entirely on printmaking. As a result her extensive body of work spans some fifty years and boasts over eight hundred printed plates.

The Venice Series was produced between 1983 and 1987 and includes 39 etchings. All the etchings are in limited editions, printed on the highest quality paper and signed by the artist.

FEDERICA GALLI’S COMPLETE VENETIAN EXPERIENCE


£54,000
44. GAZZADI, Domenico and Antonio BASCHIERI. Zoologia Morale esposta in cento venti discorsi in versi o in prosa. Florence: Vincenzo Batelli e Compagni. 1843-6. £20,000

Folio. 2 vols. Contemporary quarter brown morocco, marbled boards, elaborate gilt tools and lettering to spines; pp. 1-236, 237-482, 93 hand coloured engraved plates depicting 120 species by J. Giare; binding a little rubbed to edges, browning to 3 plates on Vol II, closed tear not affecting image to bottom margin of plate of St Bernard’s in Vol I, occasional marking elsewhere, generally very clean and bright indeed, very good. Provenance: with ownership stamps of Giovanni Borsari to ffeps. Borsari’s stamp and two censors’ stamps to half-title of Vol I.

First and only edition, originally issued in 46 parts from 1843-1846. Uncoloured plates appear on the market occasionally, but the complete hand coloured set is probably the rarest Italian colour-plate book of zoology. 120 species are included, each with one of the ‘rather good descriptions by Baschieri’ (Wood) which is followed by a poem by Gazzadi outlining the moral properties of the animal. Bachieri was a doctor from Modena while Gazzadi was a poet and translator from nearby Sassuolo; a street in Modena is named after him. The animals are depicted in their natural habitats and the backgrounds are in exquisite detail. The main focus, however, is on the stylised animals themselves. They are not particularly naturalistic, but they are drawn with such verve and characterisation that the results are completely winning. Species range from the familiar, such as the horse and the bull, to the exotic, for instance the pangolin and the vampire bat. There are also valuable depictions of such now-extinct creatures as the quagga.

Nissen ZBI 1492; Wood 352. Both bibliographies erroneously call for 119 plates, having confused the number of species listed in the index with the number of plates required. Worldcat records four copies; Copac records 1.

Oblong 8vo. Original colour-printed wrappers with cloth backstrip; pp. 7, one colour-printed map with eight transparent overlays printed in black, white, red and yellow and fold-out booklet (illustrated self-wrappers, 10 leaves), hinged with a cloth strip to upper margin of rear wrapper.

An intriguingly complex book production of anti-English Nazi propaganda documenting the growth of the British Empire with overlay maps and an explanatory booklet with a caricature of the spider Churchill by Bruno Böttiger on the front cover. Despite the political stance of this publication the typographical design of the colophon on the rear cover is unadulterated Bauhaus.

With 53 original drawings by Erich Buttner


8vo., (210 × 138 mm), pp. 57, [1]; printed in red and blue; uncut in the original publisher’s boards.

Limited edition (500 copies printed, this being no. 3), designed by Leopold Fuchs, after which the types were destroyed.

This copy contains 53 original colour illustrations, (finished to varying degrees), some of them erotic, one below each epigram, by the Expressionist artist Erich Büttner, who has also removed the title-page (noting on the stub: ‘Was einst der Herr von Goethe bewitzelt hat nun ein Maler ausgekritzelt’, quasi ‘What once Goethe poked fun at a painter has now scribbled out’), decorated the endpapers and painted over the covers. A pencil note, by Büttner, below the colophon reveals that this copy was made as a Christmas present for the bibliophile Emil Tuchmann in 1927.

Büttner (1889–1936) was a member of the Berlin Secession, producing portraits of fellow artists George Grosz, Lovis Corinth, Arno Holz, and Heinrich Zille. He also designed book plates, notably Albert Einstein’s in 1917.

Rodenberg, Deutsche Pressen, p. 408 (the first of Banas & Dette’s ‘Hölderlin-Drucke’, 1919–22).
47. **GOLDFINGER, Ernö and Ursula BLACKWELL.** Planning your Neighbourhood for home, for work, for play. *[London, for Air Ministry Directorate of Educational Services, 1944].*

£2,000

49.5 x 35.5 cms. 20 loose coloured pictorial boards, original pin holes for display to corners. A very good set (without original portfolio).

Designed by Erno Goldfinger and Ursula Blackwell. Assistant Martin Cobbett, Collaborators Sheila Hawkins for cartoons and Peter Shepheard for landscaping.

The first plate acts as title-page, No.2 and No.3 contrast village and town life, No.s 4-10 describe what planning means: “Shops, Schools, Work and Recreation within easy reach of our home”. No.s 9 and 10 talk about different types of homes (houses, flats or maisonettes) and the space needed to supply accommodation for different sized families.

No.s 11-20 show the site in Shoreditch on which the plans were to be based and how the new changes would impact the site.

Britain’s lack of trained planners in the years after World War II caused many established architects to begin town planning for the first time. As the war drew to a close, architect Ernö Goldfinger worked on exhibitions for the Army Bureau of Current Affairs and this accompanying publication *Planning Your Neighbourhood* on behalf of the Air Ministry Directorate of Educational Services. With his wife Ursula Blackwell, Goldfinger expounded the popular idea of neighbourhood planning, whereby parts of the cities are reconstructed in a unified style for a set number of people to live.

Here, Goldfinger designs a new neighbourhood on land in war-damaged Shoreditch, London. Through diagrams and montages he explains the logic of the design’s placing of homes, shops, schools, green spaces, industry and traffic relative to each other. In doing so he planned to sweep away the slums, use space more efficiently, separating pedestrians and traffic and realigning new developments to Patrick Abercrombie’s *County Plan*.

From *Planning Your Neighbourhood*, in which he envisaged the rebuilding of the heavily bombed London district of Shoreditch, to *Planning Your Kitchen*, Goldfinger’s vision of post-war Britain embraced everything from bold urbanism, to warning home owners that “jazzy knobs collect dust”.

A fascinating, almost utopian, post-war scheme for rebuilding the blitzed London. Goldfinger was to become known for his brutalist high rise developments which ironically were to lead to distinctly non-utopian social disintegration.

We were able to locate sets of these panels in RIBA and the National Trust Library only; not listed by COPAC; OCLC locates a set in the Canadian Centre for Architecture.

Plate #3 “Brevicarinatus” or Short-billed Toucan is included as an uncoloured lithograph. #34 “Nattereri” or Natterer’s Toucanet is included as a coloured lithograph. These two prints make up the full set of 51 plates for the Second edition. **£65,000**

Please note: Other Pattern plates as well as uncoloured lithographs for various Gould publications are available for sale. Please ask Richard in the Print Department for further details.

These were acquired when Henry Sotheran Ltd. bought John Gould’s entire estate in 1881 and represent a rare glimpse into the workings behind these wonderful illustrations.

8vo., original cloth with dust wrapper preserved in paper wrapper in slipcase. Illustrated with ten original plates by different Finnish artists. A Mint copy.

First edition. Limited edition of 365 copies signed by the author. This copy is no. 55 of 60 copies with 10 original etched plates by 10 different Finnish artists, each signed with limitation details in pencil by the artists.

This short story was written by Greene when he was a student at Oxford but is published for the first time here. Greene was at the time the assistant editor of a literary magazine *The Oxford Outlook* persuading Edith Sitwell and Peter Quennell to contribute to the magazine.

The artists represented are Pentti Kaskipuro, Inari Krohn, Heikki Kukkonen, Tuula Lehtinen, Pentti Lumikangas, Elina Luukanen, Marjatta Nuoreva, Esa Riipa, Vaino Rouvinen, and Antti Salokannel.


Small 4to. (100 x 116mm); attractively bound in publisher’s full black roan panelled in blind, enclosing a decorative gilt lettering-panel to upper cover, all edges gilt, original coated yellow endpapers; pp. [40]; with handcoloured pictorial title-page and 9 other handcoloured lithographed plates, with lift-up hinged flaps, depicting dressing-table items; a lovely copy; externally very good with small rubbing to spine ends and corner tips, internally generally very clean, sound, and complete with just the occasional fox spot and minor mark, one insignificant, and tiny, closed fore-edge tear (4mm), slight internal cracking, and one plate with a short (7mm) closed split.

Early edition of a famous early interactive, or ‘movable’, book: the items of a lady’s toilet reveal various positive character traits or remedies beneath the flap, for example ‘The Enchanting Mirror’ hides ‘Humility’; ‘Best White Paint’ hides ‘Innocence’ and ‘A sovereign remedy against inward complaints’ hides ‘Religion’. 
51. HOWARD, R. G. H.M.S. Suffolk “Nous Maintiendrons”. 
_Hong Kong: Privately Printed by the Victoria Printing Press, [n.d. c. 1935]._ 

£750

8vo. Original midnight blue leather, titled in gilt; illustrated title-page, numerous black and white photographs and cartoons throughout; a very good copy with some rubbing to the extremities and offsetting to the endpapers.

First edition. A record of the Third Commission of H.M.S Suffolk on China Station, with visits to such places as Hong-Kong, Bali, Darwin, Borneo, Manila, Nanking Nankow, Singtao, Kobe, & Nagasaki.

HMS Suffolk was a County class heavy cruiser of the Royal Navy, and part of the Kent subclass. She was built by Portsmouth Dockyard, launched on 16 March 1926, and commissioned on 25 June 1928. HMS Suffolk, like her sister ships, served on the China Station, save for reconstruction, until the outbreak of the Second World War.

The author of this log, R.G. Howard was Instructor Lieut-Commander on the Suffolk. “This book is the outcome of a request to keep a record of the Third Commission of H.M.S. Suffolk. In jotting down these events in the form of a narrative the writer is indebted to those who kindly came forward with cartoons, photograves and verse, and it is his hope that the volumes may be of interest to all who sailed he seas in the “Suffolk” during the years 1933-35.

OCLC records three copies at the National Maritime Museum, the National Library of Australia, and University of Hong Kong.

_E. & F.N. Spon_, 1865. 

£498

Folio, contemporary half morocco sometime rebacked with calf spine with new label. Real photograph portrait frontispiece of Robert Stephenson, with 37 plates, many double page. Some wear to binding, browning to free endpapers, otherwise a very good clean copy.

William Humber produced a series of annual volumes, each one forming a separate work in its own right, between 1863 and 1868. This is the second of the series and opens with a brief Life of Robert Stephenson.

The plates illustrate Birkenhead Docks, Charing Cross Station Roof, Digswell Viaduct, Robbery Wood Viaduct, Clydach Viaduct, Ebbw Viaduct, College Wood Viaduct, Dublin Winter Palace Roof, Blackfriars Bridge and Albert Harbour Greenock.

Engineers include Joseph Cubitt, Isambard Kingdom Brunel, John Gardner, John Hawkshaw and G.F. Lyster.
53. IMPERIAL BOARD OF RITES. Cast brass seal. Forbidden City, Beijing, 14th year of the reign of Emperor Qianlong, [c. 1750]. £12,950

This seal, made for the Board of Rites with Manchu script measures 78 x 78 mm (seal base) and is 105 mm high; it has got light traces of use and is otherwise fine. Qianlong’s reign lasted from 1735 to 1796 and this is considered the most prosperous era of Imperial China, characterized by territorial expansion, good administration and the strengthening of Confucian culture, preservation of Manchu heritage and integration of non-Chinese peoples. One of the primary functions of the Board of Rites was that of a Foreign Ministry, in Western terms. A seal as this might have been used during the admission of an audience of the British Macartney Embassy to China in 1793. The embassy did not achieve much (the Emperor was simply not interested to give the British more trade concession and access to markets), but George Cawthorn’s 1798 Complete View of the Chinese Empire ... Account of Earl Macartney's Embassy is the best Western source on that period and the organisation of the Imperial Court.

The Ashmolean Museum in holds a very similar seal with exactly the same measurements.

One contract of 6 pages, typescript on thin typing paper 32.5 x 20 cm stapled to red card backing, signed by Mick Jagger, Christopher Gibbs and Nigel Lesmoir Gordon, plus Marianne Faithfull, Jagger’s then girlfriend, as witness; with a typescript film treatment of 16 pages stapled together at top left, 29 x 22 cm, with manuscript annotations; a little chipping to folds, a little browning, very good.

This unique pair of documents records a highly ambitious project that sadly never came to fruition. As Marianne Faithfull recalls in Faithfull: An Autobiography (2000): “Mick began taking acting lessons ... Then there was THE MAN WHO SHOT MICK JAGGER and a whole slew of hippie projects. Christopher Gibbs and Nigel Gordon had written a script based on the mystical Middle English romance GAWAIN AND THE GREEN KNIGHT. Mick was going to play the Green Knight - Mick and Keith do the Middle Ages!” (pp. 149-50). Not only was Jagger going to star, this was also likely to be his debut as a producer. The contract here is between Jagger and Christopher Gibbs, his interior designer, and Nigel Gordon, a film editor working for the producer David Cammell, to produce a 25 page treatment of the legend of Sir Gawain to be called provisionally, The Green Knight. The two writers were to begin work on Christmas Day 1967 and deliver the treatment by 1st May 1968.

We cannot be sure when the pair delivered their work, but it was nine pages short and had transformed from The Green Knight into The story of Venus and the quest for Arthur’s kingdom, a tale set initially in a Welsh gold mine in 1700 and New York in 1968 before settling on an Arthurian England of knights, mystical ladies and an improbable red floating sphere. The project never went any further than this, but it is a fascinating snapshot of the projects that Jagger, the Rolling Stones and the counter-culture in general were beginning to get involved in as the 1960s progressed and their ambitions grew. Neither was this the end of the road for Gibbs and Gordon as film collaborators with Jagger - Gibbs was employed as Consultant Designer on Jagger’s breakthrough film Performance, while Gordon’s boss David Cammell, the brother of the movie’s director Donald Cammell, was a co-producer.

4to., original cloth lettered on spine and upper board. A very good copy. First edition. Inscribed by James Johnson “For George Gershwin, Sincerely James Weldon Johnson”. 

Howard Pollack in his George Gershwin: His Life and Work comments “Of the black artists associated with Van Vechten, Gershwin established a special closeness with brothers James Weldon Johnson and J. Rosamond Johnson. In earlier years, the Johnsons had been a songwriting team much like the Gershwins with attorney James Weldon the scholarly lyricist and New England Conservatory graduate J. Rosamond the well trained composer. In the spirit of the Harlem Renaissance, the Johnson brothers also cultivated an interest in African American folk music. In 1925 and 1926, at the movement’s zenith, they brought forth two volumes of Negro Spirituals. Each spiritual bore a dedication to some friend or hero including Booker T Washington and W.E.B, Du Bois, dedications that taken together helped chart the social terrain of the Harlem Renaissance. They dedicated “In Dat Great Gittin’ Up Mornin’” (In the Second Volume) to Gershwin who was, with Percy Grainger and Fritz Kreisler, one of the small number of white composers so honoured … James Weldon, on hearing of Gershwin’s death, sent Ira a telegram stating, “America has lost a great composer. Personally I feel his loss as a friend.” 

The importance of Negro spirituals on Gershwin is readily apparent. In 1925, the year this book was published, he declared “I think it [Jazz Opera] should be a Negro opera, almost a Negro ‘Scheherazade’. Negro, because it is not incongruous for a Negro to live jazz. It would not be absurd on the stage. The mood could change from ecstasy to lyricism plausibly because the Negro has so much of both in his nature. That type of opera could not, I am afraid, be done at the Metropolitan. It is a typically opera comique venture. I would like to see it put on with a Negro cast. Artists trained in the old tradition could not sing such music, but Negro singers could. It would be a sensation as well as an innovation.” 

Pollack again comments, “Throughout the remainder of 1925, Gershwin occasionally voiced his intention of writing an opera for African American singers, adding that Carl Van Vechten was helping him find “a suitable libretto”. “I shall certainly write an opera”, he stated in the fall. “I shall write it for niggers. Blacks sing beautifully. They are always singing; they have it in their blood. They have jazz in their blood too, and I have no doubt that they will be able to do full justice to a jazz opera.” 

The gestation of Gershwin’s ‘jazz opera’ into Porgy and Bess did not see fulfilment until the 1930’s. “The opera’s distinctive absorption of African American oratory and music underpins its great individuality, including allusions to a wide range of black popular music from W.C. Handy to Cab Calloway; and black folk music, from street cries and children’s ditties to, above all, the Negro spiritual, which informs not only many of the opera’s songs and choruses but its recitatives as well.”
56. KNOX, Ronald. Three ALS. August 11, 1915; Jan 2, 1919; Jan 16, 1919. £398

Three ALS, one on 2 sheets 9 x 7 inches, two on 1 folded sheet 7 x 4.5 inches; very good.

The first of these letters, dated August 11 1915, is written from Knox to his friend Kenneth Mackenzie. Mackenzie was one of the students of Trinity College Oxford who gathered round Knox during 1912-14, when he was working as a don. A flamboyantly eccentric figure, Knox was a leading High Anglican at this stage - he was to convert to Catholicism later in the Great War - who surrounded himself with young men both for theological discussion and for social entertainment. Mackenzie was one of this generation of students who, in the summer of 1914, started to leave Oxford for the war. This letter contains news about several of Mackenzie’s contemporaries, one of whom has been killed, one of who has been injured; these characters are unknown to us. As Evelyn Waugh writes in his biography of Knox: “They [Knox’s circle] achieved nothing, consummated no love, left no posterity, no published word, no university honours even... these went straight to death without any other memorial than the multitude of disembodied Christian names in the letters which Ronald preserved in cardboard boxes among his files of sermons” (The Life of the Right Reverend Ronald Knox, 1959, p. 127). Mackenzie is not one of those who left no trace - Waugh identifies him as representative of the whole tragic generation: “The first intimation of change was from a Trinity man who had just gone down, Kenneth Mackenzie, who was one of the first of Ronald’s friends to be killed. He wrote: ‘Alas - I fear I shall not be able to come to Stroud owing to this ridiculous war as I have applied for a commission with a view to “keeping” an Armageddon’. [...] It was the voice of them all” (Ibid, p. 128).

The letter also contains references to Maurice Child, who had his own set of High Anglicans and acted as something of a mentor to Knox; Knox often introduced his like-minded friends to Maurice. A hint of Knox’s troubled relationship with the Church of England, which he was soon to abandon, is contained in his reference to N.P. “Nip” Williams, then Chaplain of Exeter College: “[he] came over on Monday, and reasoned with me about my own ambiguous attitude; with no great result, except that I have consented to glance through the ecclesiastical theory of Eusebius, a very dull work”.

The other two letters are written to Kenneth Mackenzie’s wife, who had obviously asked Knox to write a memorial piece about her husband. In the first, he agrees to write the piece; the second, sent a couple of weeks later, accompanied the finished work, which is sadly lost.

8vo., original cloth backed paper covered boards lettered in green on upper board. Repair to tear on gutter of title-page otherwise a very good copy.

First edition. Inscribed by the author. A series of 38 humorous fictional letters between an investor, Dave, and his broker Eddie.

While satirical in tone, the letters offer insights into the worries and frustrations inherent in playing the stock market, and foreshadow the crash and subsequent depression that would come ten years later. "A. Kustomer" was the pseudonym of Jacques S. Cohen. At the time of the book’s publication, Cohen was the head of the Statistical Department at J.S. Bache & Co., a securities firm, and later worked at the firm of Baar, Cohen & Co. He also wrote numerous articles for The Financial World, also published by The Guenther Publishing Co., which was run by Louis Guenther.

Louis Guenther is perhaps best known for the libel and blackmail suit he was embroiled in during the beginning of the twentieth century. In 1911, George Graham Rice, himself a known con artist, published an article in the magazine Adventure (owned by the Ridgway Company) accusing Guenther of using The Financial World as a blackmail scam, supposedly threatening various businesses with bad press if they refused to purchase advertising. Guenther fought back, ultimately winning a libel suit against The Ridgway Company in 1915. A few years later, Jacques S. Cohen, apparently unfazed by Guenther’s supposedly unsavory business practices, began publishing his "Eddie from Dave" letters in The Financial World as well as articles under his own name. Apparently unaffected by the scandal, The Financial World continued publishing until it folded in 1998.

From the library of Harry Hoffman, presumably the same Harry Hoffman who was World Secretary of the American Exchange National Bank in New York in 1922. The inscription, which reads, “Harry Hoffman: To my friend and counsellor. Who if he had wisely counselled, perhaps I would not have written this book—Jacques S Cohen Dec 8/1920”, is the only indication that Cohen was indeed the author. Even James L. Fraser, an investment counselor who self-published a revised edition in 1966, did not know the identity of "A. Kustomer". He writes in his introduction that even Richard Anderson, then-editor of The Financial World, knew nothing of Kustomer’s identity, and that it is, “one of the many little mysteries that often crop up when one digs into Wall Street’s past.”

In 2013, the book was revised, annotated, and privately reprinted again as *Letters to My Broker: P.S. What Do You Think of the Market?* by Clem Chambers, a financial pundit as well as CEO of ADVFN, a financial market website. He too, did not know the identity of the original author. These reprints are a testament to this odd and obscure little book’s enduring relevance to the financial world.

Three parts in one volume, 4to. Contemporary Dutch mottled calf, spine decorated in gilt (tulip motifs), raised bands, red morocco lettering-piece, marbled edges; pp. [4], 236; [2], 46; [16]; two woodcut title-vignettes, numerous woodcut diagrams and tables in the text; slightly rubbed, with small splits to upper joint at head and foot of spine and a little loss to lettering-piece; p. 133 with flawed corner, marginal paper-flaw to p. 201, affecting one word, table on p. 209 shaved at lower margin, due to extension; occasionally lightly spotted or browned, a very good and clean copy.

Published first in 1634 (very few surviving copies recorded), this extremely rare book on scientific navigation was written by a Dutch captain (on the *Pascaert* in 1629), who had been appointed by the VOC in 1619 to to teach and examine pilots in navigation, which he did with good mathematical and geometric foundations. The appendix by Frans van der Huips deals with navigational mathematics and geomtery as well, whilst the last part is an almanac for pilots for the years 1675 to 1700. ‘Lastman’s *Konst Der Stuurluiden* played an important role in the classrooms where navigation was taught by retired skippers and pilots. Lastman who had been pilot onboard the *Pascaert* was from 1619 examiner at the VOC and ran a private school, *De Vergulde Graebdough*, where students could prepare themselves for exams. During the 17th century more institutions for naval education were opened, especially in the major port cities where nautical works, such as Lastman’s, served as text books’ (translated from Dutch STC, describing the copy of the 1661 edition acquired by the collector Frits Lugt in 1968 for $1056 at auction).

*Not in Landwehr, VOC. OCLC locates a single copy, at Leyden University; KVK lists copies in Rostock, the Danish Union Catalogue, not in COPAC; the Nederlands Scheepvaartmuseum holds one copy, as can be expected.*
59. LAWRENCE, T.E. Correspondence With The Political Elite. Castle Hill Press, 2015. £498
Large 8vo. Full grey cloth with dustwrapper.; pp. xxii, 338, [I-XVI, supplementary materials]; fine.
From a total edition of 427 copies this is one of 30 “reserved” copies numbered I-XXX, within this limitation this is “one of 15 copies bound retaining the additional text that was in the specials” (manuscript note by Jeremy Wilson) The 16-page supplement contains additional correspondence relating to events after Lawrence’s death including extra Winston Churchill material. These additional materials are not found in the standard cloth-bound volumes.
Part of the T.E. Lawrence Letters series. The collected letters and correspondence between T.E. Lawrence and a number of senior politicians, including Churchill, Viscountess Nancy Astor, John Buchan, Sir Edward Marsh, Lionel Curtis, Geoffrey Dawson, Philip Kerr and Ernest Thurtle. Many of T.E. Lawrence’s contemporaries found it incomprehensible that, while serving in the ranks as Aircraftman T.E. Shaw, he should remain on friendly terms with members of the political élite. There was surely a contradiction between these continuing relationships and his rejection of his former status.
This volume does not attempt to explain the contradiction. Rather, it puts on record evidence about the nature of these warm friendships - some close, some respectful, others relatively slight.
The correspondents (in alphabetical order) are Nancy Astor, Tory MP for Plymouth Sutton; John Buchan, writer and Unionist MP for the Combined Scottish Universities; Winston Churchill and his Private Secretary Edward Marsh; Lionel Curtis, Fellow of All Souls, editor of the Round Table, and one of the founding organisers of the Royal Institute of International Affairs; Geoffrey Dawson, Fellow of All Souls and Editor of The Times; Lord Lothian, Cabinet Minister, and Ernest Thurtle, the Labour MP for Shoreditch who was responsible, with Lawrence’s help, for the abolition of the death penalty for cowardice in the British Army.
There are strong contrasts here - for example between the light-hearted letters to Nancy Astor (reminiscent in tone to those he had written to E.T. Leeds before the war), and the deeply introspective letters to Lionel Curtis, which include some of the most revealing Lawrence wrote. Here are his letters to Winston Churchill, his former chief at the Colonial Office, together with less formal letters to Eddie Marsh. The letters to Ernest Thurtle hint at his experience manipulating the political machine. Given the circumstances and the personalities involved, the collection is extraordinary - as are the public tributes paid to Lawrence after his death.

60. [GYPSIES]. LELAND, Charles G. (author). The English Gipsies And Their Language. London; Trübner & Co. 1873. £148
8vo. Original royal blue cloth, panelled in blind to sides, with a small gilt roundel to upper cover, lettered and decorated in gilt to spine, edges untrimmed, matt brown endpapers; pp. [v], vi-xiii + [ii], [1]-259; a very good, sound, copy with small bruising to spine ends with minute wear and one small faint spot (10mm) to upper cover; internally generally very clean with some speckling to uncut edges and to a few leaves.
First edition. An original collection of material “fresh from nature” and “taken from Gipsy mouths”. A study of the Romany race in England by an author who aimed to avoid repeating the investigations of Mr. George Borrow, Simson, Hoyland or any other writer on this subject.

61. LYTTON, Henry A. The Secrets of a Savoyard. Jarrolds. 1922. £498
8vo., sometime bound in half green morocco, panelled and lettered in gilt on spine with gilt centre tools, top edge gilt. Illustrated. A little staining to last few leaves, spine slightly darkened, otherwise a very good copy.
First edition, inscribed by the author to British journalist and writer Hamilton Fyfe, “Hamilton Fyfe Esq with all good wishes from Henry A Lytton.”
In his preface to the book Rupert D’Oyly Carte writes “There have been many who have made great reputations in the Gilbert and Sullivan characters and have established themselves as favourites with the public who love and follow the operas, and when the roll comes to be written down finally, if ever it is, Henry Lytton undoubtedly will be assigned a foremost place. He has played a wide variety of the parts, and the scope and versatility of his work is unique. It is unlikely that his record as a Gilbert and Sullivan artiste will ever be surpassed.”
62. M.S.Z. The Rede of Birds [and] Autobiographies. No publisher. 1906. £4,000

8vo. 3 volumes. Original canvas bound notebooks, decorated in ink to covers; manuscript poems with accompanying original watercolours of birds; a little wear to spine of one volume of Autobiographies, otherwise fine.

These three beautiful manuscripts are all in Art Nouveau style and are highly coloured, with calligraphic texts. The Rede of Birds is a day by day collection of aphorisms illustrated by striking stylised bird illustrations, some brightly coloured and others in muted pastels. The two volumes of Autobiographies, which contain poetic descriptions of common, mainly British birds alongside vibrant, more anatomically realistic illustrations, appear to be two versions of the same work. They contain the same poems but in a different order and even some of the same illustrations in slightly altered forms. One volume includes poems stuck in on separate pieces of notepaper in an untidy hand, so we can assume that this was the first version.

None of these wonderful works was ever published, and the only clue to identity of the author and artist is the set of initials ‘M.S.Z.’ The competence of the design and the beauty of the illustrations suggests that the creator might have been a professional illustrator. The only known British illustrator of this period with a surname beginning with ‘Z’ was Mark Zangwill, brother of the novelist Israel and a prolific contributor to journals and children’s books. However, there is no record of his having a middle initial and the style of the illustrations is quite different from his mainstream published work, so this identification can only be conjectural.
63. CRICK, Susan Pseud. MAYHEW, Horace. Letters about Missusses by a Maid of All-Work : addressed to the editor of Diogenes, to a friend in her neighbourhood, to a friend in the country, to a friend in town, to her mother, and to her young man ; in which she sets forth in a peculiarly interesting manner, the domestic grievances of servants in general. London : Houlston & Stoneman, 1854.

8vo., sometime bound in half green morocco over marbled paper covered boards, lettered in gilt on upper board. With humorous illustrations. Spine sunned, a little rubbing to edges otherwise a very good copy of a scarce item.

First edition of this humorous satire on the trials and tribulations of being a maid in Victorian England.

Horace Mayhew had a lengthy career in journalism, serving as sub-editor of Punch with Douglas Jerrold and William Makepeace Thackeray and as editor of the Comic Almanac. In 1845 he was on the staff of contributors to George Cruikshank’s Table Book, and was an early contributor to the Illustrated London News. His publications include the humorous sketches 'Change for a Shilling', 'Model Men', and 'Model Women and Children' (all 1848; published in 1872 in one volume entitled Wonderful People); 'Whom to Marry and How to Get Married' (1848); 'A Plate of Heads', with drawings by Gavarni (1849); 'The Toothache' (1849); 'Guy Faux' (1849); and 'Letters Left at the Pastry-Cook’s’ (1853).


64. MCCLINTOCK, Sir Francis Leopold. Cheque drawn in favour of Admiral Sir F. Leopold McClintock, Arctic navigator, endorsed with his signature on the reverse. July 1st 1878. £198

A Messrs Ranson Bouverie & Co cheque for 2 pounds and 10 shillings made out to Sir F.L. McClintock.

‘McClintock had first sailed to the Arctic in 1848 on the Enterprise under Sir James Clark Ross, and two years later on a similar expedition in the Assistance. In 1852 he had command of the Intrepid on the expedition commanded by Sir Edward Belcher. He established himself as a skilled sledger, undertaking several long sledding journeys and making improvements in the technique. He is best remembered for his command of the Fox on the voyage to ascertain the fate of Sir John Franklin and his crew. On his return he published his account in The Voyage of the Fox in the Arctic seas: a narrative of the fate of Sir John Franklin and his companions (1859)”.
65. MESOPOTAMIAN CAMPAIGN. Private Photo Album. 
Mesopotamia, mostly Baghdad, 1916-1917. **£998**

Oblong small 4to. Cord-bound khaki cloth; 52 original mounted photos in silver gelatine and bromide (size between 59 x 85 and 139 x 85 mm); a few photos faded, one photographic postcard loosely inserted.

This album is a rare pictorial documentation of the arduous campaign of the British forces to gain control over Ottoman central Iraq. The photos - many of which dated and captioned - show on the first two leaves photos of a tea picnic with British soldiers and three women, on an island on the river Tigris. The images are followed by a group photo of British personnel, with their faces mostly in the shade of their large-brimmed hats, one of them identified as Bell. This is followed by a photo of a biplane in the desert, near Baghdad, dated October, 1917, and Turkish prisoners of war at road work under palm trees. There are photos of Baghdad after the capture, historical monuments in the vicinity of Baghdad, a photo of a freight train packed with troops and ammunition, another picnic photo and one final image of armistice day celebrations in India.
66. MONTEREY POP. Original poster. [n.d., 1978] £300

40 x 60 inches. Poster for the 1978 release of D.A. Pennebaker’s groundbreaking film of the 1967 Monterey Pop Festival. The poster lists some of the highest profile acts - a varied line-up including Ravi Shankar and Simon & Garfunkel - and depicts the four acts whose performances at the festival became legendary: Jimi Hendrix, Janis Joplin, the Who, and Otis Redding, who, in his last major concert, wowed a mixed-race rock crowd with music that had been previously confined to black music clubs. It was one of the defining moments of the Summer of Love.


£198


68. NAPOLEON. Counter-signed letter, in a secretarial hand and signed by Étienne Michaux, ... addressed Au Général Bonaparte and Général-Consul 26 messidor an 11 [June 30, 1803]. £2,950

One page (295 x 198 mm) on printed stationery produced for the Commissaire Ordonnateur de l’Armée, Armée d’Hanovre, mounted and framed (examined out of frame), next to a near contemporary engraved portrait of Napoleon; a few old repaired marginal tears and very light browning.

Étienne Michaux (1771-1850) had been a career soldier from the year of the French Revolution onwards and by 1804, had risen to Ordonnateur en Chef des troupes françaises au Hanovre under Édouard Mortier, duc de Trévise et maréchal d’Empire (1804). In this letter, he asks the future Emperor to have a look at General Mortier’s letter written earlier in the month, where Mortier expressed a favourable assessment of Micheaux, who points out that Colonel Rapp had also produced documents in favour of Micheaux’ administration. This lobbying paid, as this document, approved and signed by Napoleon, and history itself show: in the year 1803 the supplicant was made member of the Légion d’honneur (established 1802), and five years later, under the Emperor Napoleon I, Chevalier de l’Empire, i.e. member of the layer of new nobility created by Napoleon. 1803 was a critical year in Napoleon’s establishement of his position in Europe. After Britain had declared war on France in forward defence in May, French troops invaded Hanover and a year later Napoleon coronated himself. In order to gain support for this ‘revolutionary’ act he needed devout followers and a military and administrative machinery that supported him unconditionally.

Authenticated by Christies, Paris.
BY A CAMPAIGNER FOR WOMEN’S RIGHTS


Small 4to. Original forest green finely ribbed cloth prettily panelled in blind to both covers, and lettered in gilt to upper board, all edges gilt; pp. [iv], 5-53; with a total of 8 fine handcoloured lithographs, 4 of which have the charming original watercolours by John Absolon expertly laid down on paper and tipped-in alongside, 2 with accompanying tipped-in manuscript captions; a unique copy, from the library of L.G.E. Bell, with his tiny booklabel to front pastedown; externally very clean and sound with one small splash mark to centre of upper board and slight rubbing to bottom fore-corner of the same; internally, also, remarkably good, with a little light toning to stock and pale foxing to verso of a couple of plates.

First edition. The four original watercolour illustrations for “The Story of Blanche and Brutikin” provide a telling contrast to the images in the engraved state and convey an energy and depth of emotional expression which is tempered in the printed version. The lithographs also include a considerable number of changes to the detail of the original artwork.

John Absolon (1815-1895) was born in Lambeth. He studied under an Italian, Ferrigi, and began work as a portrait painter before being apprenticed to Grieve, the theatrical scene-painter. He went on to paint miniatures before turning his hand to children’s book illustration: a genre in which he saw the most success.

Caroline Elizabeth Sarah Norton (1808-77) was the granddaughter of Irish playwright Thomas Sheridan and a famous society beauty, author and hostess. Her acrimonious estrangement from her bullying husband George Chapple Norton, who accused her of having an affair with the then Prime Minister Lord Melbourne, brought her even further into the public eye and steered her towards involvement in social reform. She was an early campaigner for rights for married and divorced women, especially with respect to custody of their children.


8vo., original wrappers stapled as issued, with picture of Marie G Macdonald in one of her “poses” on upper wrapper. Portrait frontispiece of Genevieve Stebbins. With 9 more black and white pictures of Marie Macdonald in her “poses”. With at the end the printed a musical score of “Rubaiyat Nocturne”. The lower wrapper has a picture of a profile bust of Francois Delsarte.

First edition of this theatrical curiosity. The writer and actress Genevieve Stebbins was an advocate and performer of the Delsarte system of expression. In 1876 she began a two-year study with theatre innovator, James Steele Mackaye on the approach to dramatic expression initially developed by François Delsarte. Stebbins demonstrated at the Boston University School of Oratory for Mackaye’s Delsarte lectures. She was eventually given full responsibility of the Delsarte program at the University. Stebbins, along with Mary S. Thompson, opened two Delsarte schools, one in Boston and one in New York. In February 1888 Stebbins and Thompson presented their first Delsarte Matinee at the Madison Square Theater in New York City. In 1893 Stebbins founded the New York School of Expression in the Carnegie Music Hall and retired from the school in 1907.

This pamphlet shows a number of pictures illustrating the poses, including director’s instructions on how to move from one pose to the next one.

Custom-made black solander box 31 x 24 cm, containing 23 papers, pamphlets and offprints; occasional browning, some hole-punched, very good. Provenance: from the library of Professor Jack D. Dunitz FRS (b. 1923), Professor of Chemical Crystallography at ETH Zurich from 1957 - 1990, some items with his signature, manuscript notes and ink stamps. Dunitz, the co-discoverer of the Bürgi-Dunitz angle of nucleophilic attack on a carbonyl group, was one of the first people to see Crick and Watson’s model of the structure of DNA, piling down to Cambridge from Oxford in a car with Dorothy Hodgkin and Sydney Brenner. As such he was well placed to be the author of several papers on Pauling and his work on DNA, three of which are included in this collection.

First editions. The papers include:

2. PAULING, Linus and Carl NIEMANN. The Structure of Proteins. Reprint from the Journal of the American Chemical Society, 61, 1860 [1939].

10. PAULING, Linus and Robert B. COREY. Two hydrogen-bonded spiral configurations of the polypeptide chain. Reprinted from the Journal of the American Chemical Society, 72, 5349 [1950].

This collection of papers offers a broad and valuable overview of the
career of Linus Pauling, one of the most important scientists of the twentieth century. He is the only person to have been the sole recipient of two Nobel prizes, and those two awards - Chemistry in 1954 and Peace in 1962 - sum up the dual nature of his significance. He won the Peace prize for his campaigning against nuclear armament; the petition of 11,000 scientists against nuclear testing, orchestrated by Pauling and his wife and delivered by them to the United Nations in 1958, led directly to the Partial Test Ban Treaty between Kennedy and Krushchev in 1963. These papers, however, refer to his role as, in Francis Crick’s words, “the father of molecular biology” and contain some of his most important work.

His Nobel Prize for Chemistry was awarded "for his research into the nature of the chemical bond and its application to the elucidation of the structure of complex substances". This somewhat innocuous sentence is a tribute to work that Pauling began in the 1920s and which led to his classic book The Nature of the Chemical Bond (1939). His highly important paper on the structure of metals (item 3 above), which predicted the metallic radii of most elements, followed on from this work, as did his increasing interest in biological molecules. This led to his work on the structure of DNA, with several papers here showing how close he came to Crick and Watson’s conclusion. Indeed, his work laid many of the foundations for that great discovery. Being interested in proteins, Pauling and his assistant Robert B. Corey were able to successfully model the a-helix, a polypeptide chain which is a main structural component of DNA (see items 10 and 12). However, he came to thinking about DNA itself as the carrier of genetic information rather late. Being in the United States, he had no access to the groundbreaking images of DNA being produced by Rosalind Franklin in London and was working from twenty year old X-rays; on the one occasion when he could have come to Britain to see Franklin, he was refused a visa, perhaps due to his political activism. For these reasons, when he did announce a helical structure, before Crick and Watson, it was wrong. He and Corey posited a triple helix (item 13), feeling a double helix would not be dense enough. As Jack D. Dunitz notes in item 23: “…Verner Schomaker is credited with the remark, ‘If that were the structure of DNA, it would explode!’ Nevertheless…it stimulated Watson and Crick into their final spurt, culminating in their base-paired structure, which was immediately acclaimed as correct by everyone who saw it - including Pauling” (p. 25).

Pauling’s place at the heart of twentieth century science is not in doubt, and is demonstrated fully by these papers. Yet there was one area in which he attracted controversy and in which he had a blind-spot - his adherence to the idea that vitamin C is a cure for all ills, including cancer. One paper here (item 20), co-authored by the British cancer surgeon Ewan Cameron, is an early example of his research into ascorbic acid as a method of extending terminal patients’ lives by up to four times compared to untreated patients. When in 1982 the Mayo Clinic repeated the trial and found a placebo was just as effective, Pauling refused to recognise the results; he continued to take huge doses of vitamin C himself until the end of his life.


21 issues in one volume, 4to. Modern private blue half-cloth over boards, original illustrated wrappers bound in, highly illustrated and printed on heavy glossy paper; a few wrappers lightly rubbed or a little frayed, cut close by the binders.

This is a good chunk of the the IPC’s extremely rare in-house magazine, a beautifully designed publication, highly illustrated and covering a wide range of topics, from how to keep cool in the Middle East, over serious Mesopotamian archaeology and history written by Georges Roux (whose later book Ancient Iraq is based on a series of articles contained here), reports on the rapid modernisation of the entire region, geography, geology and naturally - prospecting for and extraction of oil. Present in this volume are of volume 3 No. 13, volume 4 Nos. 2 and 3, volume 6 Nos. 2, 3, 4, 7, 8, and 9, volume 7 Nos. 1, 3, 6, 9, 10, 12) and of volume 8 the Nos. 2, 6, 7, 8, 9, 10, bound mostly in chronological order. The magazine first appeared in August 1951, and information varies on when it ceased: 1960 or 1964.

COPAC locates only one set of assorted issues, from 1956-8 (Vol 7-8 various) in the British Library, Harvard holds one issue from 1957 (Vol 7, No 1); no other institutional copies traced.
Elizabeth Pike’s Receipt Book. Anno Domini June 20 1759. No publisher. 1759 - 1842. £3,500

4to. Original vellum; illustrated title page, 94 numbered pages of manuscript recipes, with 9 pages of manuscript index upside down at rear, several blank pages, loose notes and extra recipes throughout; front hinge tender, binding a little rubbed and stained, very good.

Unique household receipt manuscript, started on 20th June 1759, the last entry c. 1842, containing receipes for food, drink, medicines, make-up and furniture polishes. Written in various hands.

The title-page includes a rebus of a pike together with an unfathomable second rebus(?) of a bird and a turbaned trumpeter - possibly a place name. Bonhams in a letter to a previous owner identified through the watermarks that the paper was of Irish stock. The Irish connection is confirmed by reference to a recipe being copied from the Cork Standard, which ran from 1836-1841.

We presume that Elizabeth Pike is the daughter of Joseph and Elizabeth Pike born on September 20th 1691.

Joseph Pike was the eldest son of quaker Richard Pike. Born in Kilcrea, he came to Cork as a young boy with his father. He commenced adult life as a trader in the city, specialising mainly in wool. He subsequently traveled to Minehead near Bristol where he continued for several years dealing in wool and other English goods. Soon after Joseph married he went into partnership with his brother Richard and opened a linen drapery shop, which was the first of its kind in Cork City.

In 1682 Joseph married Elizabeth Rodgers. His growing prosperity reflects the importance of a good marriage in those days and family connections enabled his business to prosper. At the age of 25 he was High Sheriff for four years. He became established as a banker because of his links with Joseph Hoare. He was related to Joseph Hoare through marriage. By the time of his death he owned property in the North Main Street, North Mall and Marsh area of the city. Joseph had 14 children, only one surviving to adulthood, whom we believe to be Elizabeth.

Joseph Pike was “a man of understanding, sound judgement, tender over the weak, but he was against the high minded and stubborn. In conversation, solid and weighty without appreciation.” In 1708 he published two books “Treatise on Baptism” and “The Last Supper”, which he published at his own expense.

Many of the recipes in the book reflect a prosperous household. “To make Persico” requires “the peelings of 60 lemon & 60 oranges, put them into 10 gallons of brandy…”

The book includes a mixture of recipes for popular eighteenth century dishes such as calves’ heads, ginger bread and preserved Siberian crabs, and remedies for complaints such as dropsy and rheumatism. There are at least two cures for cancer and different treatments for animal bites, which gives a good indication of the health problems suffered by the Pike family, while the number of recipes of cakes and biscuits indicates the growing popularity of sugar in eighteenth century Britain.
74. POST-VERSAILLES DIPLOMACY AND THE RISE OF HITLER. Geneva - Leipzig - Prague [manuscript title on spine]. [Locarno, Geneva, and other places, 1925-33]. £1,250

Square 4to. Patterned cloth, 34 original photos (various formats measuring 54 x 60 up to 132 x 82 mm), all neatly mounted on one side of stiff carton leaves with tissue guards, captioned by hand; apart from light fading of spine in very good and clean condition.

This unique and privately produced photo album with unpublished photos of diplomatic negotiations and politicians was compiled, probably by a Geneva doctor, on ‘diplomatic duty’, with a keen eye for the occasion and a camera good enough to take unofficial snapshots.

The album opens with photos showing the Czechoslovak Minister of Foreign Affairs (and later President of the Republic) Edvard Beneš, his wife and members of his delegation on Isola Bella near Locarno in 1925. Others show the German counterpart, Gustav Stresemann, relaxing in a cafe, with the German Chancellor Dr Luther and other delegates, Austen Chamberlain and Aristide Briand, the Yugoslav Foreign Secretary Nin?i?. Another group of photos, including certainly surreptitiously taken snapshots show scenes of negotiations and the signing of the Kellogg-Briand Pact (snapshots of Kellogg signing, Beneš signing, Stresemann and Briand listening to Kellogg speaking, Chamberlain and Briand). One impressive portrait shows the Hungarian politician Albert Apponyi de Nagyappony. Other photos date from the last days of the Weimar Republic, a portrait of the German Chancellor (1930-1932) Brüning (whose constitutional wranglings enabled Hitler’s rise to power), Hitler himself, laying the foundation stone of the Wagner Memorial in Leipzig in 1934, and another one of the dictator (a rather blurred picture of him on the move with a crowd of dignitaries). The last photo of this album shows Masaryk in Prague in 1934.

The photographer had remarkable access to a wide spectrum of diplomats and politicians. The album seems to be constructed to show the failure of inter-war peace initiatives with suited men against the völkisch ideology and the political theatre of Hitler’s martial rallies in military uniform.

Small 4to. (266 x 208 mm). Volume of engraved plates only. Recently bound by Bernard Middleton in period-style marbled paper covered boards, printed paper label to the upper board and spine, t.e.g.; allegorical title-page after a design by J.B Piauger, a further 79 plates engraved by Mlle. Raimbau, showing numerous jewellery designs, including those for brooches, earrings, necklaces, bracelets, buckles and sword handles; the engraved plates bright and clean. De-accessed from the National Art Library with the de-accession stamp on verso of engraved title-page. Also with small red ink accession stamp of National Art Library dated 12.3.83 on verso og title-page and on versos of most plates.

First edition, complete collection of plates but without accompanying text. A study of precious stones by the Parisian jeweller Jean Pouget (died 1769), illustrated with 79 plates of designs for rings, pendants, brooches, royal and military orders, buckles, sword handles and other objects.

Pouget was a leading Parisian jeweller during the Ancien Régime. During the French Restoration, Pouget et Fils would reappear. His famous book on rococo jewellery and precious gemstones, would become one of the best testimonies of 18th century jewellery.

8vo., original dark blue cloth designed by W. Harry Rogers, with rich gilt borders and central roundel with blind-stamped floral motif on both covers, spine richly gilt. Illustrated by Charles Bennett and W. Harry Rogers, the illustrations engraved by Joseph Swain and Edmund Evans. Headband slightly nicked, some occasional browning and foxing, otherwise a very good, bright copy.

First edition with these illustrations. A handsome example of an elaborate Victorian publisher’s binding. Ruari McLean in Victorian Publishers' Book-Binding comments, “Many would say that the greatest period of Victorian gift book design was the sixties, the climax of monochrome wood-engraved illustration, whensuch books were actually planned and commissioned by the great wood-engraving firms of Dalziel, Swain and Evans. This was also the culmination of the gold-blocked cloth binding.” W. Harry Rogers was one of the most prolific designers of such book covers. This book bears his “WHR” signature in the central gilt roundels on the boards. The spine bears a combined monogram of his initials and those of Charles Bennett.

Francis Quarles (8 May 1592 – 8 September 1644) was an English poet most famous for his emblem book entitled Emblems. It was originally published in 1635, with grotesque illustrations engraved by William Marshall and others. Each “emblem” consists of a paraphrase from a passage of Scripture, expressed in ornate and metaphorical language, followed by passages from the ‘Christian Fathers’, and concluding with an epigram of four lines.

Sold with 12 proof pulls (1 duplicated) by Swain of Charles Bennet’s illustrations. These are mounted onto 11 stiff cards. Some of the prints are spotted. A couple of prints have pencil notes.


8vo., original red cloth lettered in gilt. A fine copy


From the Queen Anne Press website. “Everyone knows about Bond but few are aware of Ian Fleming’s passion for collecting books. In 1952, the year he wrote Casino Royale, he launched a periodical for bibliophiles: The Book Collector. By this time he was well into his collection of first editions of books that were crucial to modern civilisation (on TV, atomic fission, X-rays, birth control, the motor car and penicillin among other things). As an idea it was unique. Following his death in 1964 it was acquired by the Lilly Library, Indiana University.”

The essays include:

- My Uncle Ian by James Fleming
- Ian Fleming and the Book Collector by Fergus Fleming
- The Death of “The Doctor” by James Ferguson
- Ian Fleming’s Book Collection by Joel Silver
- Printing and the Mind of Man: a Magnificent Affair
- Percy Muir: Ian Fleming’s Bookseller by Nicolas Barker
- Friendship and Fiction: Ian Fleming and Robert Harling by A.S.G. Edwards
- James Bond Invades America by John Cork
- Collecting Ian Fleming: The Making of a Bibliography by Jon Gilbert
- Dust-Jacket by Richard Chopping for Ian Fleming’s You Only Live Twice 1964 by Mirjam M. Foot
- Two Bond Collectors: Michael L. VanBlaricum and Jeremy Miles. Interviews with Sheila Markham
- The Bond Market: an 007 Price Index
- The 27th Letter
78. **QUEEN VICTORIA.** A pair of hand-carved calabash gourds decorated with portraits of Queen Victoria and Sir William Brandford Griffith [Ghana] c.1871. £1,750

A pair of hand-carved calabash gourds decorated with portraits of Queen Victoria and Sir William Brandford Griffith, Ghana, ca. 1887. Some cracks to interiors of gourds, with old tape repairs to verso, otherwise in excellent condition. Wires strung across backs for wall-hanging.

A pair of calabash gourds featuring highly detailed, hand-carved folk-art portraits of Queen Victoria and Sir William Brandford Griffith.

Griffith (1824-1897), was Governor of the Gold Coast (present-day Ghana) from 1880-1881, and again from 1885-1895. His portrait is framed by the words “Sir W.B. Griffith. K.C.M.G.” [Knight Commander, Most Distinguished Order of Saint Michael and Saint George]. A man wearing the uniform of the Gold Coast Constabulary, an infantry regiment of the Ghanaian army which was formed in 1879, stands to the right of Griffith.

The second gourd, depicting Queen Victoria, is framed by the words “Victoria Dei Gra. Brt. R.F.D.” [Victoria by the Grace of God Queen of the Britons, Defender of the Faith]. This carved likeness of her is clearly a copy of Joseph Boehm’s famously realistic (and therefore, somewhat unflattering) portrait of the Queen, and replicates her mourning veil, pearl jewellery, medals, and (controversially) small crown. This portrait appeared on British coinage from 1887-1893 before it was replaced with one that was deemed more flattering.

Griffith was knighted on May 24, 1887, which was also Queen Victoria’s 68th birthday. A month later, on June 20th, the Queen celebrated her Golden Jubilee. Given the images and the inscriptions on the gourds, as well as the various dates stated above, it is likely that they were created in the spring of 1887 to commemorate one or both of these events.

Folio and oblong 8vo. 4 vols. Limited numbered edition of 515 sets, quarter red morocco gilt over marbled boards, in cloth box, a fine set. A sumptuous facsimile edition comprising the first published edition of the surviving Red Books; Anthony House, Cornwall; Attingham Park, Shropshire and Sheringham Hall, Norfolk, with an explanatory volume by Edward Malins containing recent photographs by Eric de Mare. Repton’s drawings are meticulously reproduced in collotype and printed on wove paper as close as possible to the original Whatman stock.

8vo. Original decorated boards; pp. [x], xi-xvii + [ii], 3-108; with illustrations in line by the author; a near fine copy, without inscription, and with just a touch of rolling to top forecorners of boards.

First edition. This copy is inscribed in ink by the author: "Christmas 2008! J.K. Rowling’. A special signing event was organised on publication, at which 200 signed copies were given to children selected by lottery. These copies are distinguished by a hologram sticker. This is not one of that number and has no hologram.


Folio, original publisher’s binding in slipcase. Mint.

Collector’s Edition of 1,813 numbered copies, each signed by Steve Schapiro.

"First published in 1963, James Baldwin’s The Fire Next Time stabbed at the heart of America’s so-called “Negro problem.” As remarkable for its masterful prose as it is for its frank and personal account of the black experience in the United States, it is considered one of the most passionate and influential explorations of 1960s race relations, weaving thematic threads of love, faith, and family into a candid assault on the hypocrisy of the “land of the free.”

Now, James Baldwin’s rich, raw, and ever relevant prose is reprinted in a letterpress edition with more than 100 photographs from Steve Schapiro, who traveled the American South with Baldwin for Life magazine. The encounter thrust Schapiro into the thick of the movement, allowing for vital, often iconic, images both of civil rights leaders—including Dr. Martin Luther King Jr., Rosa Parks, Fred Shuttlesworth, and Jerome Smith—and such landmark events as the March on Washington and the Selma March.

Rounding out the edition are Schapiro’s stories from the field, a new introduction by civil rights legend and U.S. Congressman John Lewis, captions by Marcia Davis of The Washington Post, and an essay by Gloria Baldwin Karefa-Smart, who was with her brother James in Sierra Leone when he started to work on the story. The result is a remarkable visual and textual record of one of the most important and enduring struggles of the American experience.”
82. **SEARLE, Ronald.** *The Zoodiac.* Original artwork showing The Signs of the Zodiac balancing on the back of a bemused looking goat. 1977.

£2,995

Mounted, framed and glazed, original pen and brown ink and watercolour, signed and inscribed ‘Ronald Searle / The Zoodiac’ (lower left).

The original artwork for the frontispiece of Searle’s *The Zoodiac* published in 1977 by Dennis Dobson.

*Sold with*


First American edition.
83. SEYPPEL, Karl Maria. Christoph Columbus Logbuch. als Geheimschrift von mir selbst, für meinen Sohn Diego, vom 3ten August 1492 an, geführt und mit Schildereien und Karten versehen worden. Aufgefischt von C. M. Seyppel. Mit zahlreichen Illustrationen. Düsseldorf, Bagel [c. 1890]. £2,500

4to., original parchment, onlaid with sand, seashells and seaweed and with a large round armorial seal attached by leather thongs in imitation of a well-used captain’s log, in original box with lithographed paper label; box lid with tape repairs to inside corners, very good.

First and only edition of this extraordinary piece of book art by the eccentric designer Karl Maria Seyppel (1847-1913). The book, an illustrated calligraphic diary written in rhyming German couplets, purports to be Columbus’s journal of his discovery of America, addressed to his son Diego. A note at the beginning of the work, apparently scrawled during a storm on 14th February 1493, begs whoever finds the volume (Seyppel, of course) to keep it secret and deliver it directly to the King of Spain; Columbus’s need for discretion also explains why the diary is written in German. The conceit is almost as ingenious as the binding, designed to make it look as though the volume has been languishing on the sea floor after being lost overboard in the terrible tempest.

This is the last of a number of Mumiendrucke (‘mummy prints’) made by Seyppel using a process he patented in 1882 that produces an aging effect in new paper, which includes saturating the paper with dye, sponging it off, drying it, pouring alcohol along the bound edges and then burning it off. This book immediately presented problems for librarians — as The Nation noted on 11 December 1884 about a previous work, “Librarians must decide whether the mummy-cloth literature of German invention is adapted to their shelves or to easy classifying. The public will continue to be amused by a talent so original as that of C.M. Seyppel’s, and, we can now add, so fresh.” However, public amusement had apparently worn thin, as the book was a commercial failure.

16 copies recorded on OCLC.

8vo., original green cloth. Spine sunned, ink stain on upper board, otherwise a very good copy.

First US trade edition. Nancy Astor’s copy with an inscription in her hand “Dearest G.B.S., Please sign for your slave, N.A” below which Shaw has written “It is all as true as ever, G. Bernard Shaw. Ayot Saint Lawrence 26 April 1947.”

Despite political differences Bernard Shaw and Nancy Astor were close friends for many years. Shaw described Nancy as “a unique and amusing phenomenon” and said that their friendship began almost instantly upon meeting; “in ten minutes we were as thick as thieves.” Their correspondence shows a depth of humour. Whether Shaw’s comment in his inscription refers to the content of the book or to Astor’s description of herself as his slave is not totally clear.

85. SILLITOE, Alan. Autograph letter signed and typescript poems. April 14 1957 £398

8vo., one page autograph letter, signed, to Peter Russell, the editor of the literary magazine *Nine*. Folded, with a chip on the lower edge and sign of an earlier paper clip.

“Dear Sir, Would you kindly read the enclosed poems? I have had poems published previously in Prospect and Outposts, and am shortly to have a booklet published by Howard Sergeant in the “Outposts Publications” series. I normally live in Majorca, and shall be returning there next month. Hoping to hear from you as soon as possible, Yours faithfully Alan Sillitoe”

There are 12 poems enclosed, each typed on an individual sheet with Sillitoe’s address at the top and his name typed at the bottom.

Most of these poems are included in *The Rats & Other Poems* (1960), and there are some variants between the typed and printed versions.

The poems are:

(In *The Rats & Other Poems*)

- Left as one Dead
- To Ruth (the typed version with one extra word in the penultimate line)
- The Wild Moon (variations in stanzas 3 & 4)
- Autumn 2 sheets possibly separate poems (entitled Autumn in Majorca in the printed version with the two poems mixed)
- Toni Moreno I. The Young Man
- Toni Moreno IV Enemies of Promise (variations in final stanza)
- Toni Moreno V Reconnaissance
- Opposites
- Shadow
- Not in *The Rats & Other Poems*
  - Mad Man’s Image
  - Anthem

8vo. Original decorative paper wrapper; pp. 68; wrapper a little dulled, very good. First edition thus. A guide to spiritualism presented from beyond the grave by one of the victims of the *Titanic* disaster. Really.


8vo., original pictorial boards with dust wrapper. With 46 illustrations by William Steig. A little cocked, wrapper a little chipped with a little light rubbing and one small stain on spine, presentation ink inscription, otherwise a very good copy. First edition with a Foreword by Wolcott Gibbs. “In *The Lonely Ones* Mr Steig offers us a series of impressions of people who have been set off from the rest of the world by certain private obsessions - usually, it seems, by a devotion to some particularly disastrous cliche of thought or behaviour. They are not necessarily unhappy - some of them, in fact, are obviously only too well pleased with themselves, and loneliness, or singularity is, of course, by no means an unhappy state - they are simply not quite like other girls and boys.”

[Sold with]

37 cocktail napkins (of 40) with Steig designs taken from the book. Bernard Creations 1952. In original (repaired) box. Although 3 napkins are missing all 20 designs are featured.

88. STEVENSON, Thomas (Contributor). Report from the Select Committee on Harbour Accommodation; together with the Proceedings of the Committee, Minutes of Evidence and Appendix. *Printed by Henet Hansard and Son* 1883 and 1884. £750

Folio, 4 volumes (the 1883 Report and Index, and, the 1884 Report and Index), The Reports in original printed blue wrappers, the Index in plain printed wrappers. Unobtrusive ink stamps on wrappers and title-pages, repair to front sheet of 1884 Index, a little light occasional browning, a few marginal tears, otherwise in very good condition.

The Official Select Committee Reports from 1883 and 1884 on Harbour Accommodation. These reports offer a wealth of information on the state of the ports, harbours and related industries of the coasts of Britain and Ireland. The Select Committee included Thomas Stevenson, Sir Thomas Brassey, Viscount Baring, Sir George Balfour and Sir Eardley Wilmot.

The Reports are illustrated with plates, many folding and many coloured showing charts, elevations, and designs. There are also charts showing the sites of shipwrecks.

Thomas Stevenson gave evidence to both reports notably on the harbour at Wick. Other harbours that received discussion include Waterford, Eyemouth, Aberdeen, Newhaven and Tees Bay.

8vo., original printed wrappers (lower wrapper skilfully replaced); pp. 40. A little soiling to wrappers otherwise a very good copy. First separate edition. “The substance of what is contained in the following pages was composed and delivered in the first instance, at a small social meeting by the author. It was written out some time afterwards in a somewhat extended form, and published in two parts, in the Edinburgh Temperance Journal, in March and April 1863.” (Preface). A scarce anonymous temperance pamphlet.

This copy belonged to Sir Walter C. Trevelyan, with his ownership signature on the upper wrapper. Sir Walter Trevelyan was a temperance campaigner, geologist and botanist.

90. [TEXTILES] Fabric Swatch Books 1907, 1912, 1913 & 1915 £998

4to. 4 manuscript volumes. Each volume cloth backed over marbled paper covered boards, all volumes inscribed by hand throughout, with varying degrees of deterioration, all four books have been heavily used, neat excisions of some gatherings. Three notebooks seemingly purchased from booksellers in Roubaix, Northern France, which have been filled with contemporary fabric swatches pasted onto each leaf, and extensively annotated with specifications, prices and other details. Perhaps used by a tailor, but most probably a cloth merchant showing off his seasonal wares. The books have been penned in a consistent hand, and occasionally edited (with varying levels of animosity) by other contemporary users. Each volume has suffered externally to an extent from being carried about and used at the time, but all retain the vast majority of the original fabric samples on the present pages, and the commercial bookplates indicating where each notebook was purchased. The number of swatches per book varies, but is over 600 for both the 1913 and 1915 volumes, and more than 250 for the 1907 and 1912 texts, for a total of around 1700 individual examples.

91. THE BYRDS. Concert poster. San Francisco: Bill Graham. 1969. £250

59 x 39 cm in wooden frame; fine.

First printing. This poster, designed by David Singer to advertise the Byrds’ shows at the Fillmore West in January 1970, has become iconic because of its satirical content. Created just after the first Moon landing in July 1969, the poster plays on the phrase “The Eagle Has Landed” by showing a eagle nervously perched atop the Moon with a rather bedraggled toy US flag in its mouth. The use of a bird is also a visual pun on the band’s name. It is beautifully produced, far more sombre than the psychedelic designs that were prevalent at the time and hence doubly striking.

Also advertised on the poster is the main support act Fleetwood Mac, at this point led by the legendary British blues guitarist Peter Green who would leave the band only a few months after the gig.
92. THE JOHNSON SOCIETY. Documents relating to the Johnson Society. 1910 - 1936. £298

An archive of letters, committee minutes and other documents, many of them addressed to or written by Frederick Vernon, a leading light in the society:

1. 9 documents dated from 1910 - 1921, relating to the activities of the Johnson Society of Lichfield, Johnson’s birthplace. These include letters of thanks to the society for trips to Uttoxeter and Ashbourne and printed minutes of a society meeting on 25th April 1912.

2. 9 documents dated from 1929-1936. The first document here is the typescript of a speech presented on 27th July 1929 at the first meeting of the Johnson Society of London, formed because “we could not be content with nothing but a Lichfield Society... London was his life”. The speechmaker is unfortunately unknown, but may well have been Vernon.

The Johnson Society of London clearly had some teething troubles, as we see from two TLS from Cecil Harmsworth, later Baron Harmsworth, Liberal MP and chairman of Associated Newspapers. He was also the chairman of the Johnson House in Gough Square and in these two letters, dated 22nd Feb 1932 and 2nd March 1934, he is politely but firmly refusing the society permission to base its headquarters at the house (even today, it is based elsewhere).

Also included are notes for a paper on bibliography, the typed text of a speech on Johnson as a biographer (given, interestingly enough, at the Johnson House on 20th April 1933) and the minutes from a Johnson Society of London meeting on 12th November 1936.

3. 20 documents, photographs and manuscripts, undated. These pieces include texts of papers on Abyssinia, Johnson’s first work, and Johnson and contemporary artists, the first by an unknown author, the second by W. Whitley. There is also an obituary of a society member, several photographs of locations relevant to Johnson, reproductions of portraits and pages of text in shorthand.


Tall 8vo. Original green cloth-backed pink pictorial boards, spine lettered gilt; pp. [vi], 7-308; with 58 delightful drawings in line including 12 full-page plates; a fine copy, priced 16:50 to lower board, with an almost unnoticeable narrow horizontal band of fading across top edge of lower cover; internally equally fine and immaculate; very elusive in any condition.

First edition illustrated by Tove Jansson, with text in Swedish, issued without a dustwrapper. The Swedish-speaking Finnish writer Tove Jansson is best known as the creator of a series of books about the Moomintrolls. Her interpretation of Tolkien’s classic work met with a mixed reception on publication with some observers disappointed that she did not remain true to the details of the book and others glorying in this wild and fresh Scandinavian version of Middle Earth.
94. TRANSFORMATION CARDS. [Cartes à rire des journaux]. [Paris, 1819]. £2,995

Complete deck of 52 etched hand-coloured transformation cards (a little spotted in places, one card with small abrasure), commenting on the political situation in France during the restoration of Louis VIII, playfully mixing caricatures of political figures with allegorized titles of political newspapers and burlesque scenes.

The knave of spades features the politician and historian Vicomte de Chateaubriand dressed in clerical costume, the knave of clubs depicts Talleyrand as ‘Clopineau’ with political zodiac signs at the top; the queen is ‘Gazette’ and the King of clubs is ‘Débats’ showing the editor carrying two large bags inscribed Débats and Empire with two asses in the background. The court cards from the suit of hearts are figures representing three popular journals: ‘Figaro’, ‘Minerve’ and ‘Constitutionnel’. Minerva is shown subduing certain evil spirits. The column which the king is defending is inscribed Charte constitutionnel. Liberté de la Presse. Liberté Individuelle. Loi des Elections. Tolérance. - See The World of Playing Cards, online). The lower denomination cards arrange the coloured symbols in often rude or burlesque scenes, frequently involving bare behinds.

The only complete deck we were able to trace is in the BNF.

4to., 10 volumes in original publisher’s bindings with dust wrappers where called for. In near fine condition.

Fleur Cowles met Robert Vavra in Seville in the late sixties. They collaborated on various books including Tiger Flower and Lion and Blue, allegories written around Cowles’s artwork.

“Vavra and my husband and I have become very close friends and see each other often in Spain where he still has a home. His first real international recognition had come from collaboration with James Mitchener when he was writing Iberia. Vavra, so well suited to the challenge, became its camera eye and guide. In the last few years his expertise in portraying the beauty and behaviour of horses has given thousands of readers extraordinary pleasure. There is no one who can catch the magnificence of the horse on film better. His photographic work is now much sought after by collectors. He is just like his work, a magical man.”

The collection includes:

Bulls of Iberia (1972) First edition limited signed edition, additionally inscribed “For mi querida amiga Fleur, thanks for your encouragement with this project - remember years ago in Seville when you first saw some of the photographs. Robert Vavra 1972 Seville”.

Curro. Reflections of a Spanish Youth (1975) 1st edition inscribed “For Fleur - This and all “Curro” books are for you — for you, Fleur, querida amiga, colaborador y amante de Espana. As a social document that may last as a record of passing Spanish life and tradition, I hope that “Curro” will honor you and please Tom. Con un fuente abajo Robert Vavra 1975.”


Such is the real nature of horses (1979) 1st UK edition signed “Robert Vavra”.


Equus Reined (1987). 1st US edition inscribed “For Fleur and Tom who have just come from seeing these, until soon lover ever Robert.”


The Unicorn of Kilimanjaro (1988). 1st edition inscribed “For Fleur and Tom, Sunday next I’m off again to the place I love so much, always and much love, Robert 1990.”


Horses of the Sun (1995). 1st edition inscribed “For Fleur and Tom - so much of the inspiration for these images came from you, Fleur. for that you have my continued gratitude - love to you both, Robert May 2 1996”.

£998

Royal 8vo, three volumes. Contemporary full crushed morocco by Charles Meunier, spine with raised bands and lettered in gilt, top edges gilt, in slip-case (this a bit worn), original colour-printed wrappers bound in, volume one without half-title, highly illustrated throughout; a very good set.

**Very rare first edition, édition de luxe, limited to 50 copies.** The standard work on French jewellery between 1800 and 1900, researched and written by a highly accomplished jeweller himself. Vever ‘compiled a study that charts the histories of both the humblest and the most famous of his colleagues, including Bapst, Boucheron, Falize, Fontenay, Pouquet, Froment-Meurice, Gaillard, Lalique, Mellerio, and Wièse. This vivid contemporary account is full of data gathered directly from the jewelers themselves or from their descendants. It contains fascinating anecdotes concerning Imperial and Royal commissions together with entertaining tales of workshop practices. In crediting the designers, chasers, engravers, and enamelers who collaborated with the famous jewelry houses, Vever acknowledged the talents of technicians who often worked anonymously. In identifying unrecorded craftsmen, he made his book a unique document. Political, economic, and industrial developments are discussed, as are their repercussions on society and fashion. With his intimate knowledge of techniques, Vever was able to analyze changes that were continually taking place in manufacturing processes. He also recorded the changing styles in jewelry and their sources of inspiration, ranging from the Antique to the Orient’ (blurb of a modern English edition).
97. VICTORIAN GOTHIC REVIVAL. Oak Lectern from St Augustine’s Abbey Ramsgate. Ramsgate [c. 1860] £5,500

142cm high x 50cm wide. A Victorian Gothic Revival oak lectern. The reading slope over two cupboards, one with shelved interior, each with panelled doors, the side panels with Gothic trefoil inserts and pilasters with carved foliate capitals and tracery, with an integral solid platform. Lacking one shelf, a couple of capital leaves missing, but in very good condition. An attractive piece.

From St. Augustine’s Abbey in Ramsgate. This lectern was used in the Refectory of the Abbey for readings during meals.

AWN Pugin built his famous house, known as The Grange, on the cliffs above Ramsgate in 1843-4. From 1845 he built, at his own expense and under his close supervision, the neighbouring church of St Augustine, to which were added its associated cloister, sacristy, school and priest’s house. Pugin had acquired land to the north of the church on which he proposed to found a monastery, thus completing his ideal Catholic community, but did not live to see this ambition realised. On his death in 1852 control of the church passed to Thomas Grant, the first Roman Catholic Bishop of Southwark, who in 1856 entrusted it to a group of British Benedictine monks from the abbey of Subiaco in Italy. In 1860-61 a gift from the wealthy Catholic convert Alfred Luck, Pugin’s friend and fellow Ramsgate resident, allowed permanent accommodation to be built for the monks. This comprised the present south and west ranges, designed by AWN’s son Edward Welby Pugin. The monastery, which incorporated a school (demolished in 1973), was made a priory in 1881, and was raised to abbey status in 1896. In 1904 the present east wing was added, to a design by Edward’s half-brother Peter Paul Pugin. In 1926 the Bergh Memorial Library was built to house the collection of books left by the bibliophile Abbot Bergh; the architect was Edward’s nephew Charles Henry Purcell, who had himself been educated at the monastery school. Further additions, including the north range and the west gateway, were carried out in 1934-7 by Charles Canning Winmill. In 1976 a link block was added connecting the west range and the library.

Edward Welby Pugin (1834-75) was the eldest son of the great Gothic Revival architect AWN Pugin. He inherited his father’s burgeoning practice at the age of 18, and continued to develop it with tireless energy. The focus remained firmly on the Roman Catholic Church, but Edward developed a distinctive High Victorian style that combined increased elaboration of detail with a simplified approach to church planning. His major works in England include the churches and monastic buildings at Gorton in Manchester and Belmont in Herefordshire (churches both Grade II*). He lived at the Grange from 1862, and made a number of additions to both the house and the church. (English Heritage website).

The Refectory from which this lectern came, was part of the west wing designed by Edward Welby Pugin.

In 2011 the monastery decided to move to smaller premises and fixtures and fittings from the Abbey were sold, amongst some consternation, through auction.

210mm diameter circular jigsaw, mounted in a cloth covered folder. With remains of paper packing envelope mounted opposite.

This promotional jigsaw features the thoroughbreds of the 1905 Victor Records stable: Caruso, Melba, McCormack, Paderewski, Rachmaninoff, Kreisler, Heifetz, Tetraxine and Tito Schiba amongst others.

The packing envelope (which is rather tattered) exhorts, “Try for a speed record. You and your family will have lots of fun with the contents of this envelope. You may be able to solve the problem and learn its secret, but how quickly can you do it? Faster than any one else?”


Small 4to. Recently rebound in full brown morocco, gilt lettering to spine; pp. 65; very good. Provenance: family copy with bookplate of a later Seth Ward to front pastedown.

First edition. Seth Ward (1617-1689) was an astronomer, mathematician and Bishop of Salisbury. This was an important work in the ongoing controversy started by Thomas Hobbes’s attack on the Oxbridge system in Leviathan (1651). The chemist John Webster weighed in on Hobbes’s side with his Exam en Academ ari um, which doubted the need of a university-educated clergy. This is Ward’s riposte, which comes with a preface by his ally John Wilkins. It was published anonymously because of the strength of the opinions expressed, although there was a clue to the author’s identity - it is signed at the end ‘H.D’, which are the last letters of Ward’s first- and surnames. Although the book is aimed at Webster it also contains a detailed refutation of Hobbes and his contention that the universities refused to teach anything beyond Aristotle: “… natural science and all new forms of knowledge are welcomed, mathematics has been considerably advanced, chemistry and magnetism are studied, and projects are afoot for establishing a laboratory for chemical, mechanical and optical researches. Those who cry out upon the university exercises in the schools close their eyes to the work done in college halls and in tutors’ chambers”. Ward was a founding member of the Royal Society; it is worth noting that Hobbes was never elected.

Broadside newspapers, 17 issues, some in original mailing plastic sleeves. Folded but generally in very good condition.

A complete run of this short-lived fortnightly cartoon newspaper.

Steve Way was born in Plymouth on 1 January 1959, the son of Colin Way, an electrical engineer. Way studied graphic design at Leeds Polytechnic, and his first published cartoon appeared in National Student in 1980. In 1989 Way became Cartoon Editor of Punch, and named Matt and Peattie as his favourite cartoonists, although admitting that he still had “quite a lot of time for the ‘middle-aged mob’ such as Heath and Austin.”

In 1993, after the closure of Punch the previous year, Way was co-founder - with John Sorrell - and editor of the fortnightly broadsheet “cartoon newspaper” The Cartoonist. He signed up a number of prominent cartoonists for the new publication, including McLachlan, Austin, Lowry, Haldane, Kipper Williams, and Riddell, but The Cartoonist failed to get advertising and folded after eight months.

Included with the newspapers is a copy of the letter to subscribers giving notice of its suspension. “We have decided to suspend publication of The Cartoonist while we consider the best way to develop it to reach a wider audience. The Cartoonist has been successfully established as Britain’s national cartoon newspaper and has gained a substantial readership. The quality we have achieved can only be maintained if we increase circulation.”