

# CATALOGUE

# 1500



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PURVEYORS OF RARE BOOKS  
& MANUSCRIPTS  
MAGGS BROS. LTD., LONDON

MAGGS BROS. LTD.

FEBRUARY, 1870.

# A Catalogue of Second-Hand Books,

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Additional photographs of 48 Bedford Square taken from

*Bookstores: A Celebration of Independent Booksellers* (published in March 2021  
by Prestel Publishing).

Photography by Ivo Karaivanov

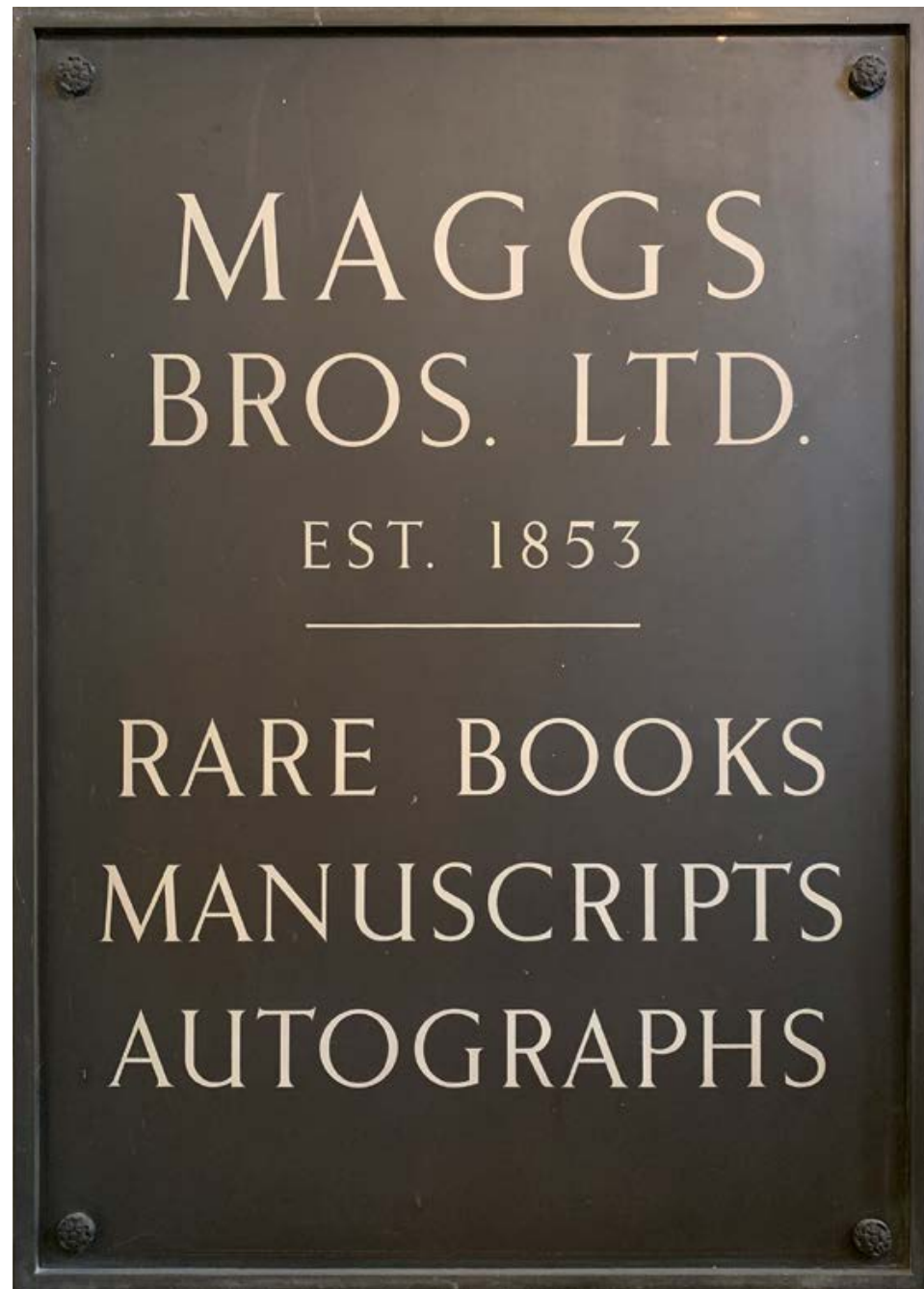
Design by Marc Hussain

Printed by the Gomer Press, Ceredigion

*Opposite: Maggs catalogue No.1*

- |  |   |
|--|---|
| 1 A TREATISE of Use and Custom, large paper, printed by J. L., 4to, half vellum, scarce and curious, London, 1638 4s 6d  | 12 FULKE (W.) The Text of the New Testament translated by Roman Catholic College of Rheims, whereunto is added the Translation out of the original Greek used in the Church of England, with copious notes, references, &c., thick folio, engraved title, half calf, 1617 15s                         |
| 2 ALES (Alex. de) Psalterum, Gothic Letter, folio, calf neat, Florence, 1496, a very fine copy 21s   | 13 GREGORII MAGNI (S.) Opera Omnia, vis Liber moralium in beate Job.—Liber Pastoralis cure.—Dialogus de vita and Miraculis Patrii Italicorum de Eternitate Animarii.—Expositio in Septem Psalmos Penitentiales, &c., &c., very fine copy, folio, Gothic Letter, engraved title, Paris, 1581 18s       |
| 3 BUDAEUS Commentarii Linguae Graecae, fine engraved title, folio, calf neat, very fine copy, 1529 12s 6d  | 14 ——— Another copy, fine engraved title, Pictorial capitals, etc., Paris, 1521 16s   |
| 4 BISSELI (J.) Medulla Historica (Permissi Superiorum) numerous fine portraits, thick 8vo, vellum, Hamburgh, 1675 4s 6d  | 15 HARVEY (Gideon, M.D.) The Art of Curing Diseases by Expectation, etc., very curious, 12mo, calf, London, 1689 4s   |
| 5 BAYERII (F. P.) De Numis Hebraro—Samaritanis, portrait and cuts of coins, large paper, 4to, calf, gilt edges, Valentia, 1781 7s  | 16 JANUENSON (Simon) Incipit Clavis Sanationis Elaborata, folio, Gothic Letter, 1486, very fine copy 12s  |
| 6 DITSON (G. L.) The Crescent and the French Crusaders, being a complete History and description of French Africa, 8vo, cloth, 1859 2s 6d  | 17 JOHNSON's and Walker's English Dictionaries Combined, containing many thousand words not in any other Dictionaries, numerous examples from ancient and modern authors, thick 8vo, Virtue and Co., 1859 (published at 18s) 6s   |
| 7 DANHOUDERIA, Praxis rerum, Civilium, Pratoribus, Consilibus, Proconsilibus, magistratibus, &c., numerous curious woodcuts, 4to, stamped pigskin, Antwerp, 1565 7s                      | 18 JESUITS.—The Arguments of Mr. Peter de la Marteliere (Advocate in the Court of Parliament of Paris) made in Parliament, the Chambers thereof being assembled for the Rector and Universities of Paris against the Jesuits, etc., small 4to, stitched, imprinted at London, 1612, very scarce 2s 6d |
| 8 DU CHOUL, Veterum Romanorum Religio, Castrametatio, Disciplina Militaris ut Balneae ex antiquis Numismatibus et Lapidibus Demonstrata, numerous illustrations, 4to, Amsterdam, 1686 5s |   |
| 9 DON QUIXOTE, large type, numerous humorous illustrations by Gilbert, cloth, royal 8vo, Ch. Dain, 1842 4s   |   |
| 10 DON QUIXOTE, by Jarvis, illustrated by Tony Johannot, royal 8vo, cloth, N. D. 4s 6d   |   |
| 11 DON QUIXOTE, numerous illustrations, 8vo, cloth, Routledge, 1868 2s 6d  |   |





## INTRODUCTION

The bookseller's catalogue still manages to create a sense of expectation, whether it be the long-promised tome, a furtively examined "advance" copy or the familiar envelope torn open and its contents devoured – and marked and dog-eared – over morning coffee. Stories of the great collector Robert Pirie commandeering a US army jeep to place an order from a Maggs catalogue during his military service in Germany, or the bookseller John Lawson tipping his postman so that he would be the first house on his round and therefore the first to receive postal catalogues serve to illustrate how the catalogue can create a frenzied effect where everything, in theory, is available but only if you're quick enough. So often we remember the book "missed" more than the many we bought. The catalogue can also have a much longer lifespan and provide valuable information for collectors and researchers after all the books have been sold long ago.

Maggs have now reached the significant milestone of 1500 catalogues. To celebrate, each staff member has selected a book which is important or significant to them. Everyone was free to choose any book in stock and they were not limited to the books in their own department. Hopefully this will reflect the diversity of interests and experience amongst our staff in 2020: a group of people larger and more diverse – in age, gender and nationality – than when Uriah issued the first Maggs catalogue in February 1870.

One of the repeated themes of the catalogue is family. Maggs is of course a family company and the Maggs name is still well represented amongst our employees today. The portraits running up the wall of the staircase of 48 Bedford Square neatly illustrate the intertwining of the Maggs family and the company. Like many family firms the sense of family extends

beyond those with the Maggs surname and incorporates those with numerous years of service, multi-generational employees and the “friends of the house” who have helped the company for many years.

In this catalogue we have a daughter re-examining a book catalogued by her father, a son discovering his father’s connection to the swinging 60’s, and the current youngest Maggs family employee looking back to the early days of Uriah.

It is tempting – in a milestone catalogue such as this – to say that the bookseller’s catalogue has changed much over the 150 years that Maggs have been issuing them. The last ten years or so have seen great changes with a widespread move towards online catalogues but essentially the bookseller’s catalogue is a statement of stock offered in a (hopefully) enticing style, and, in that respect, they have changed very little at all. We have already begun our journey towards the next 1500.

For more information on the history of Maggs catalogues the following are a useful starting point:

*A Catalogue of Maggs Catalogues 1918-1968*, no. 918 (Printed for Maggs Bros. Ltd, London, by the Courier Press, Leamington Spa, 1969).

Giles Mandelbrote, *Out of Print and Into Profit: A History of the Rare and Second-hand Book Trade in Britain in the 20th Century* (British Library Publishing Division, 2006).



## THE MAGGS HOUSE STYLE

It has long been said that a collaborative, inter-department Maggs catalogue was difficult to produce as we have never been able to successfully agree on a cataloguing “house style”.

Some departments write many pages of description, some are comparatively brief and we have all manner of cataloguing conventions which once learnt (and passed down) become difficult to shake off.

This catalogue retains the individual style of each department and does not impose a single system. On occasion slight tweaks have been made to entries where not doing so would be particularly jarring for the reader.

We hope that this will not make Catalogue 1500 too difficult to navigate or read and that all of our cataloguing – regardless of style – is clear and fair.

*The items have been ordered alphabetically.*





## TRIUMPHS OUTNUMBERED BY TRAGEDIES

### 1 [ANON]. Rev. Obstinate Pious Meekly vs. the Fejee Islanders.

Fourteen watercolours tipped into a contemporary album. Images measuring 192 x 250mm. Oblong 8vo. Very good in pebble-grain cloth, rebaked and recased, paper label to upper board with ms title and date. 16ll. [England,] January, 1858. £8,500

This suite of fourteen watercolours forms a complete narrative arc of the fictional Rev. Meekly's call to missionary work: his efforts in finding a wife to accompany him; his reception by the King and Queen of Fiji; as well as his attempts to convert the local population to Christianity. After building a church in the Gothic style, he finds a promising convert, who kills him and then serves him to the Fijian royal family. Two British vessels HMS *Moloch* and *Lucifer* stop to check on the progress of the mission and their troops subsequently devastate the island. The story has obvious parallels with that of the Rev. John Williams who, along with James Harris, was killed and allegedly eaten on Eromanga in the southern New Hebrides in 1839.



The seventy-five year period, 1765-1840, brought the Age of Discovery to an extraordinary close. Yet it wasn't all glory. The most famous names of the era – adversity's alumni – Cook, La Perouse, and Bligh, were either killed, shipwrecked, or permanently tainted by their actions abroad. And after the triumph of discovery, came the messy business of occupation. By 1850, life in the Pacific had settled into an uneasy attrition between the indigenous populations and, particularly, the governments of France, the United Kingdom, and the United States of America. Colonial wars were fought on the large island groups of Hawaii, Fiji, and Tahiti. Missionaries became the storm troopers of colonialism: the natives would be saved with good works and gospel translations. Commerce was encouraged.

Survivors returned home and published their fabulous tales, which were read with interest by the satirists. Joseph Banks, for one, had to contend with the pen of John Scott-Waring, whose *Epistle from Oberea, Queen of Tahiti* ... (1773) took delight at Banks's exploits in the Pacific and went through several editions. The artists also had their turn. James Gillray had the measure of James Bruce, Joseph Banks (again), and George Vancouver. The Cruikshanks lampooned the likes of John Ross and Frederick Marryat. Thomas Rowlandson's prints are as bawdy as they are brutal. By the time these watercolours were produced, a vision of the Pacific Islands was already entrenched in the European imagination. In the blinding light of Protestantism, Rousseau's noble savages were deemed greedy and lazy.





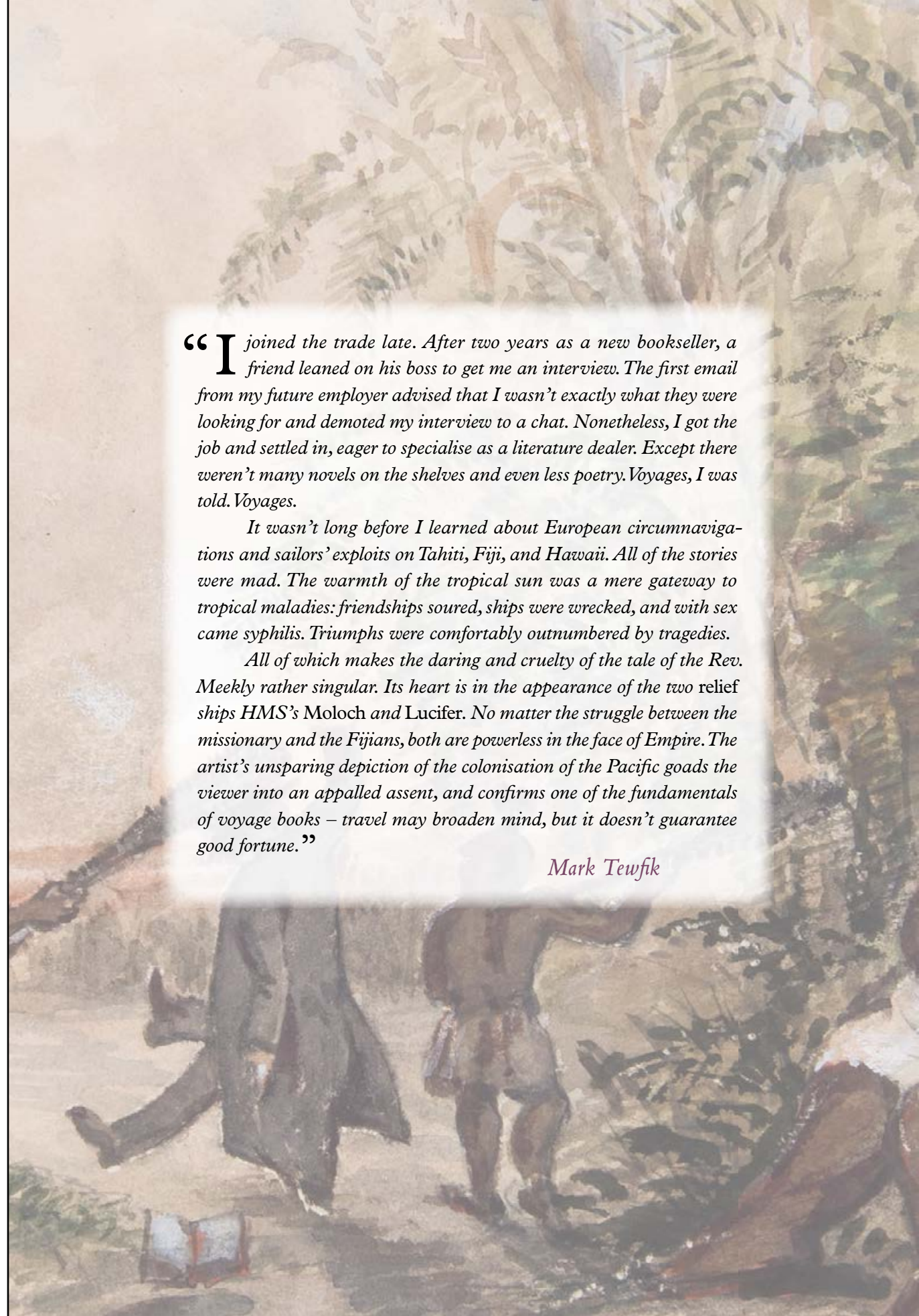
This highly accomplished artist has used the freedom of a long format – most caricatures of the era were either single-panel or at most a triptych – to take equal aim at the naïveté of the missionary; the humiliations endured by his long-suffering wife; the cornered Fijians, shown as hapless and murderous; and document the brutality with which colonial powers enforced their agenda. As witty and skilful as the aforementioned artists, he has produced an incredibly successful, and thorough, parody of the entire missionary enterprise in the South Pacific.

“I joined the trade late. After two years as a new bookseller, a friend leaned on his boss to get me an interview. The first email from my future employer advised that I wasn’t exactly what they were looking for and demoted my interview to a chat. Nonetheless, I got the job and settled in, eager to specialise as a literature dealer. Except there weren’t many novels on the shelves and even less poetry. Voyages, I was told. Voyages.

It wasn’t long before I learned about European circumnavigations and sailors’ exploits on Tahiti, Fiji, and Hawaii. All of the stories were mad. The warmth of the tropical sun was a mere gateway to tropical maladies: friendships soured, ships were wrecked, and with sex came syphilis. Triumphs were comfortably outnumbered by tragedies.

All of which makes the daring and cruelty of the tale of the Rev. Meekly rather singular. Its heart is in the appearance of the two relief ships HMS’s Moloch and Lucifer. No matter the struggle between the missionary and the Fijians, both are powerless in the face of Empire. The artist’s unsparring depiction of the colonisation of the Pacific goads the viewer into an appalled assent, and confirms one of the fundamentals of voyage books – travel may broaden mind, but it doesn’t guarantee good fortune.”

Mark Tewfik





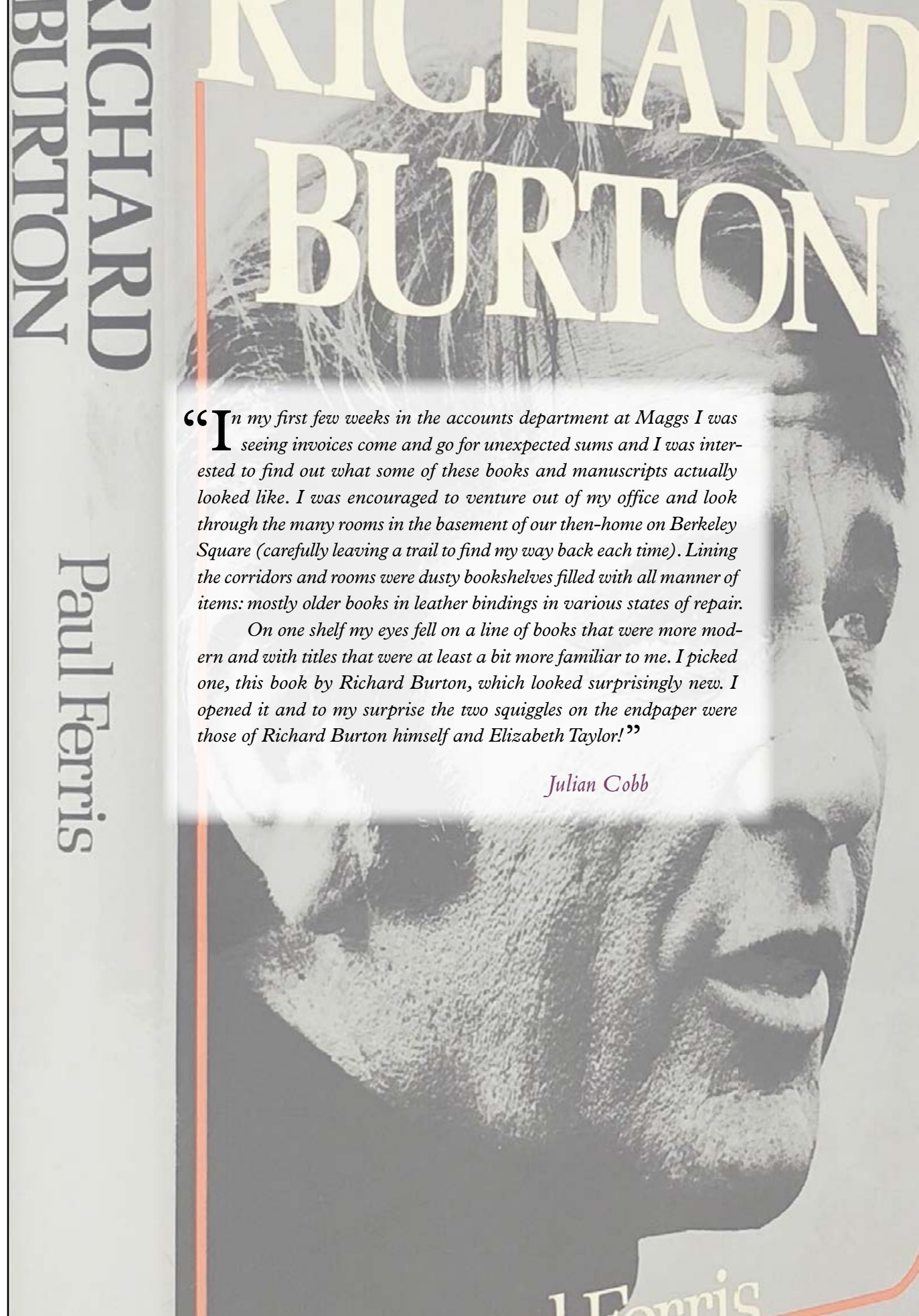


RICHARD BURTON AND ELIZABETH TAYLOR IN THE  
BASEMENT AT BERKELEY SQUARE

2 [BURTON (Richard)]. [TAYLOR (Elizabeth)]. FERRIS (Paul).  
**Richard Burton.**

Illustrations. First edition. 8vo., original red cloth, dust jacket. London,  
Weidenfeld & Nicolson. 1981. **£450**

Signed by Richard Burton and Elizabeth Taylor on the front free endpaper.  
A near fine copy in a price-clipped dust jacket with some slight wear to the  
edges.



**“***In my first few weeks in the accounts department at Maggs I was seeing invoices come and go for unexpected sums and I was interested to find out what some of these books and manuscripts actually looked like. I was encouraged to venture out of my office and look through the many rooms in the basement of our then-home on Berkeley Square (carefully leaving a trail to find my way back each time). Lining the corridors and rooms were dusty bookshelves filled with all manner of items: mostly older books in leather bindings in various states of repair.*

*On one shelf my eyes fell on a line of books that were more modern and with titles that were at least a bit more familiar to me. I picked one, this book by Richard Burton, which looked surprisingly new. I opened it and to my surprise the two squiggles on the endpaper were those of Richard Burton himself and Elizabeth Taylor!”*

*Julian Cobb*

*J Ferris*



“ONE OF THE MOST WEIRD AND WONDERFUL ITEMS  
THAT I’VE COME ACROSS”

3 [COMISSARIAT DE PROPAGANDA DE LA GENERALITAT  
DE CATALUNYA]. SINCLAIR (Upton). FABREGAS (Ricard).  
(Artist). ¡No pasarán! (Un relato del sitio de Madrid).



Original poster (408 x 296mm). Colour lithograph (left edge closely trimmed with loss to the blank margin, a few minor nicks to the edges, attempted erasure of date attribution to top right corner, some light spotting to the blank verso, otherwise an excellent example).

Barcelona, Edicio del Comissariat de Propaganda de la Generalitat de Catalunya, N.d. [but circa 1937]. £375

A slightly bizarre, but compelling promotional poster for a Catalan translation of Upton Sinclair’s *No Pasaran!*: *A Novel of the Battle of Madrid* published by the Comissariat de Propaganda de la Generalitat de

Catalunya at the height of the Spanish Civil War. The background depicts a dramatic advance of infantry and heavy armour, with aircraft flying overhead. A copy of Sinclair’s book hangs in the foreground as an almost metaphysical object, with the title *¡No pasarán!* brazen on the front cover – the most famous and evocative slogan of the Spanish Civil War, uttered by Dolores ‘La Pasionaria’ Ibárruri during the Siege of Madrid, with continued resonance from Cable Street to the away shirt of Clapton Community Football Club.

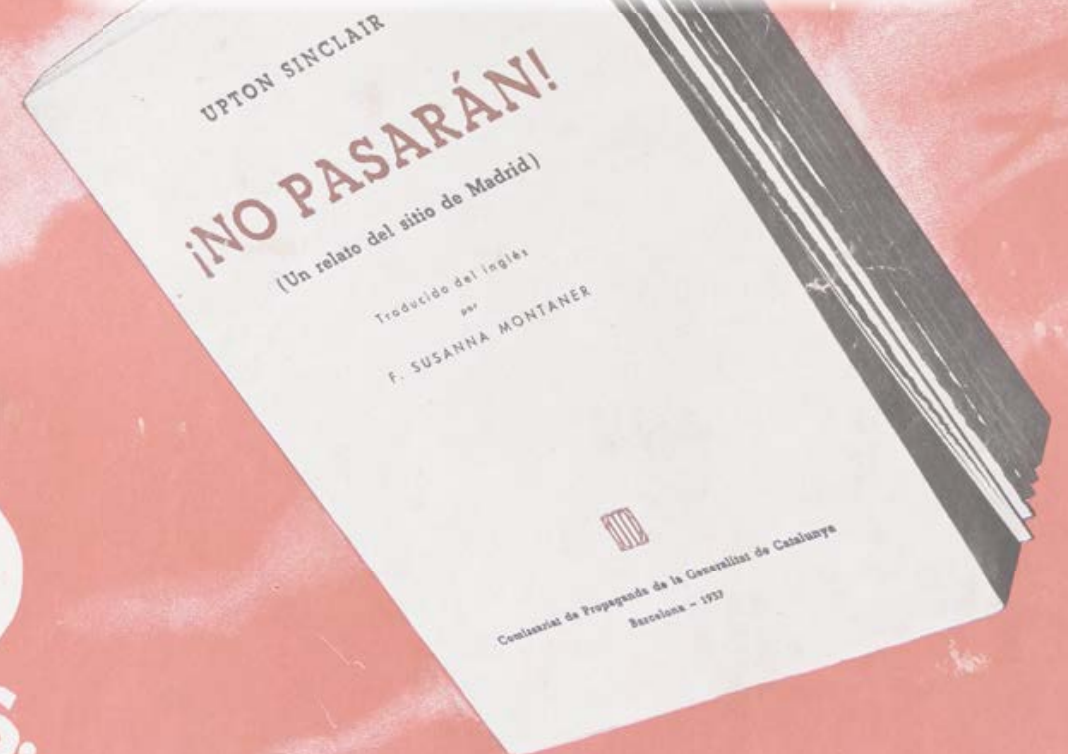
A significant curiosity that places the genre of Spanish Civil War literature firmly in its immediate historical context, providing an important counterbalance to the all-too-often anglophone bias of the genre. The translation was evidently heavily trumpeted as a propaganda piece, with a further text-based promotional poster issued simultaneously (see Carulla & Carulla, No. 1.035).

Designed by the little-known Catalan artist Ricard Fábregas (1906-1947), who produced designs almost exclusively for Generalitat de Catalunya throughout the war, usually with a distinct flavour of Catalan nationalism.

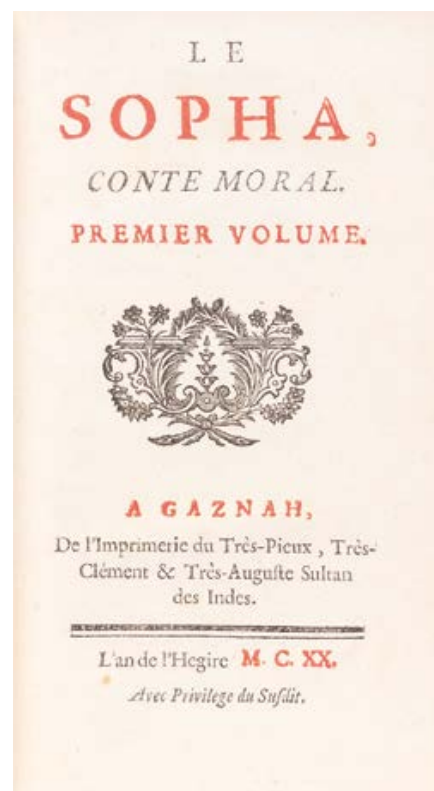
**Rare.** OCLC list no copies in institutional hands. Not in Cartells del Pavelló de la República, UC San Diego’s Southworth Collection, International Institute of Social History, Marx Memorial Library, or the Imperial War Museum. Carulla & Carulla, *La guerra civil en 2000 carteles*, No. 1.034.

“From the intoxicating brilliance of the visual art produced during the period to its intriguing continued grip on the British cultural imagination, I’ve always been particularly interested in the Spanish Civil War. Amongst the material that I’ve been privileged to handle in this area during my time at Maggs, the above poster is surely one of the more weird and wonderful items that I’ve come across – a largely forgotten book, by an author no longer in the mainstream, brought alive by the drama and urgency of the poster. Here’s to the book trade for enabling us to ride our hobby horses as far as they may carry us.”

Augustus Harding







#### A SERENDIPITOUS CONJUNCTION

#### 4 CREBILLON fils (Claude Prosper Jolyot de). *Le Sopha, conte moral*.

A. 2 volumes. 12mo (162 x 95mm.) [6], 298; [6], 264p., half-title in volume 1, woodcut head-pieces and initials, contemporary French sprinkled calf, gilt spines, marbled end-papers and edges. Gaznah [Paris]: de l'imprimerie ...du Sultan des Indes, l'an de l'Hegire, 1620 [1741].

B. 2 volumes. 12mo (163 x 93mm.) [6], 298; [6], 264p., half-titles, title and imprint printed partly in red, 'Table des chapitres' in both volumes signed \*, woodcut head-pieces and initials, late 18th-century calf, spines with three 19th-century labels, one armorial, red sprinkled edges *Gaznah [Paris]: de l'imprimerie ...du Sultan des Indes, l'an de l'Hegire, 1620 [1741]* **£5,000**

**Two editions published in the same year with significant alterations in the "B" copy which suggest the author decided to tone-down the text to ensure it would not offend or lead to prosecution.**

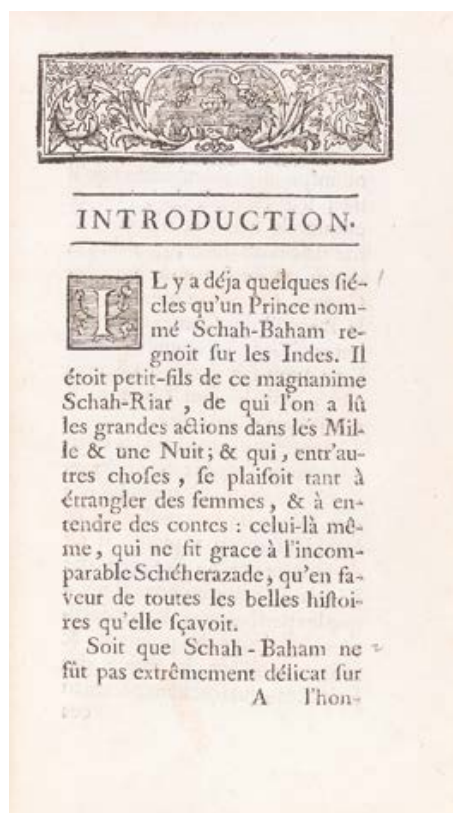
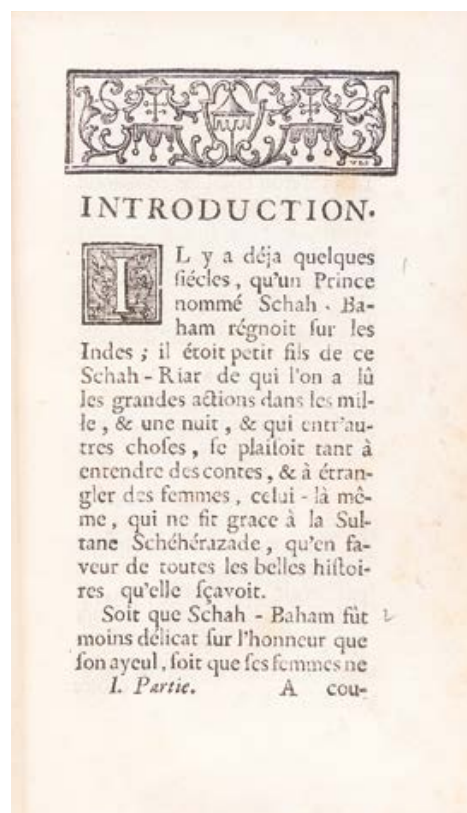
These two editions offered together have considerable differences in pp. 1-16 of volume I, the Introduction. They also (and very obviously) have different ornaments on the title page, that with the red printing having those illustrated by Tchemerzine (iv, 192). The author changes, for example, "imbécile grand-Pere" to "auguste Grand-Pere". The ornament on the title-page to volume 1 of the issue with title in black only, which we designate A is signed N.C. Both have the same pagination and the bulk of the text is the same setting of type (from p. [17] in volume 1). However, the text of the Introduction in volume 1 (pp. [1]-16) is considerably different in copy A, not only reset but also having a largely different text. In copy B we have the preface as it was reprinted in later editions and as it is (for example) printed in the 2000 Pléiade volume, *Romanciers libertins du xviii siècle*, vol. 1. **These textual differences do not seem to have been noticed before** and are not mentioned by the editor of the Pléiade edition, Roman Wald-Lasowski. There are also other differences in the woodcut head-piece on p. [1] and the initial I.

*A complete list of the differences between the prefaces in A and B is available upon request.*

Crébillon fils, as he is generally called to distinguish him from his playwright father, is famous for this one book *Le Sopha*, a mildly erotic and satirical novel, in its day of great popularity. Claude-Prosper Jolyot de Crébillon was born 12 February 1712 in Paris and died there on 12 April 1777. He wrote a number of other works, notably the very influential *Les égarements du coeur et de l'esprit*, and his works were sufficiently prized to receive a collected edition in 1777 in fourteen duodecimo volumes. *Le Sopha* was frequently reprinted and pirated, was speedily translated into English (1742) and German (1765, supposedly published in Pekin).

The plot is very simple but requires a belief in metempsychosis. In the sofa was imprisoned the soul of Amanzéi the narrator of the tale to the Sultan. This is a punishment for past misdeeds (he had previously been incarnate as a woman and a man). The Sultan is mightily amused by the idea, particularly as Amanzéi says he was a pink sofa embroidered in silver and explains that he was to remain such until such time as two people would exchange their 'first fruits' ('primices', sexual, of course) mutually and in all affection on the sofa. It is not difficult to imagine the various activities which take place on the sofa in which is imprisoned the soul (itself not unmoved by them) and which, at the end of volume II, in the persons of Phéléas and Zéinis, eventually free the soul. The work ends with the words of the Sultan 'Ah! Ma grand-mère! Continua-t-il en soupirant, ce n'étoit pas ainsi que vous contiez!' 'My grandmother never told me stories like that.'

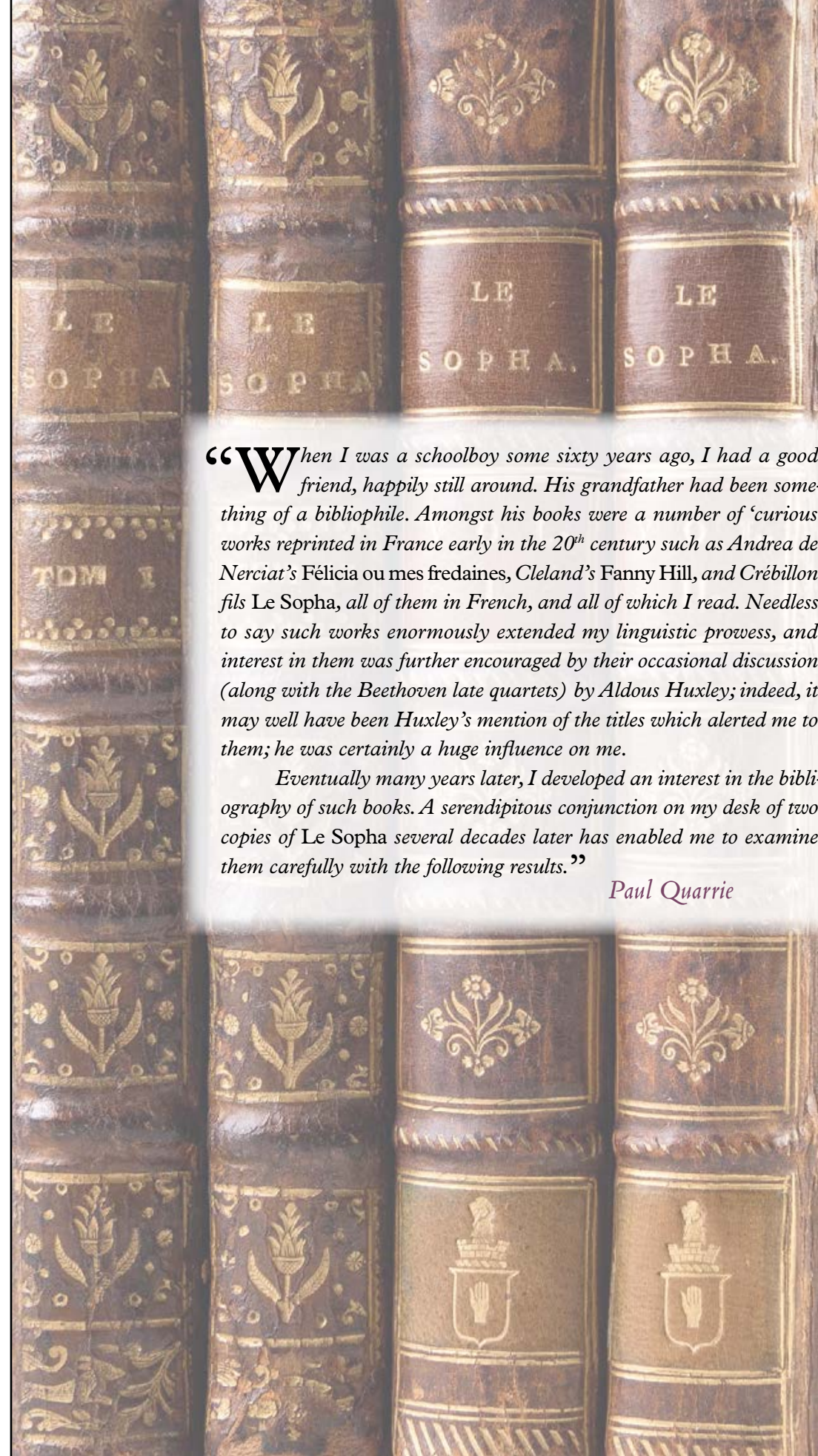




Of the two issues of the book here described that designated A must be viewed as the first issue of the first edition, seemingly hitherto unnoticed, and B as the second issue which became and remains the *textus receptus*.

‘Une chose singulière et que j’oubliois de vous dire, c’est que les femmes n’y ont pas trouvé assez d’obscenités...’ ‘A singular thing which I forgot to mention, is that the women have not found obscenity enough in the book, I do not know what your London ladies may think of the matter’ (Crébillon fils to Lord Chesterfield, 23 February 1742 printed in Chesterfield, *Miscellaneous Works*, ed. Maty, 1777, pp. 317).

Various facts present themselves to indicate that the novel was in circulation in manuscript or at least known about. We know that Lord Chesterfield read it in Paris in late 1741. The author wrote on 23 February 1742 (= 12 February OS) to Chesterfield ‘enfin, Mylord, le Sopha a paru’ but this not be taken to have been of necessity written on the day of publication. In the same letter the author wrote ‘Les dévots crient, cependant, jusques’ ici, on me laisse tranquille, et j’espère que plus mon livre paroît sérieux, moins le ministère songera à sevir contre’. In fact, Crébillon was sent into exile on 22 March 1742. Reading the introduction in A one can perhaps see why.



“When I was a schoolboy some sixty years ago, I had a good friend, happily still around. His grandfather had been something of a bibliophile. Amongst his books were a number of ‘curious’ works reprinted in France early in the 20<sup>th</sup> century such as Andrea de Nerciat’s *Félicia ou mes fredaines*, Cleland’s *Fanny Hill*, and Crébillon fils *Le Sopha*, all of them in French, and all of which I read. Needless to say such works enormously extended my linguistic prowess, and interest in them was further encouraged by their occasional discussion (along with the Beethoven late quartets) by Aldous Huxley; indeed, it may well have been Huxley’s mention of the titles which alerted me to them; he was certainly a huge influence on me.

Eventually many years later, I developed an interest in the bibliography of such books. A serendipitous conjunction on my desk of two copies of *Le Sopha* several decades later has enabled me to examine them carefully with the following results.”

Paul Quarrie



From another source we know that Chesterfield received 300 copies despatched to him in England, which he put on sale at White's Club in St. James's in February 1742. This we are told by Horace Walpole, who himself received a copy on 9 February 1741/2 OS (=20 February NS) of which he speaks in a letter to Sir Horace Mann (Yale ed. vol. 17, 334-5). 'We have at last got Crébillon's *Sofa* ... It is admirable!'

D.A. Day 'On the Dating of Three Novels by Crébillon Fils' in *The Modern Language Review*, Vol. 56, No. 3 (Jul., 1961), pp. 391-392) dates the first edition to 1742 on the basis of Crebillon's letter to Chesterfield, but Walpole's words 'at last' would suggest that the book had for some time been known about, and if Chesterfield read it in Paris in late 1741, one would imagine that he read the printed book, or possibly the proofs, and this spurred him to place an order for a consignment. On this basis therefore, we feel that the book should be dated 1741. The BL (1094.d.11) has a Dutch piracy 'imprimé sur la véritable copie de Gaznah' dated 1742 from The Hague. There is also an edition printed in London with the same imprint 'Ghaznah... 1620' which by its printing practices, notably the provision of press figures, betrays its English origins. This is probably to be dated between 1742 and 1743. Of this there is a copy in the Beinecke Library (1999.528) which is described by R. Dawson in *Studies in Voltaire and the Eighteenth Century*, vol. 246, pp. 132-133. The English translation of 1742 is based on the Introduction in B.

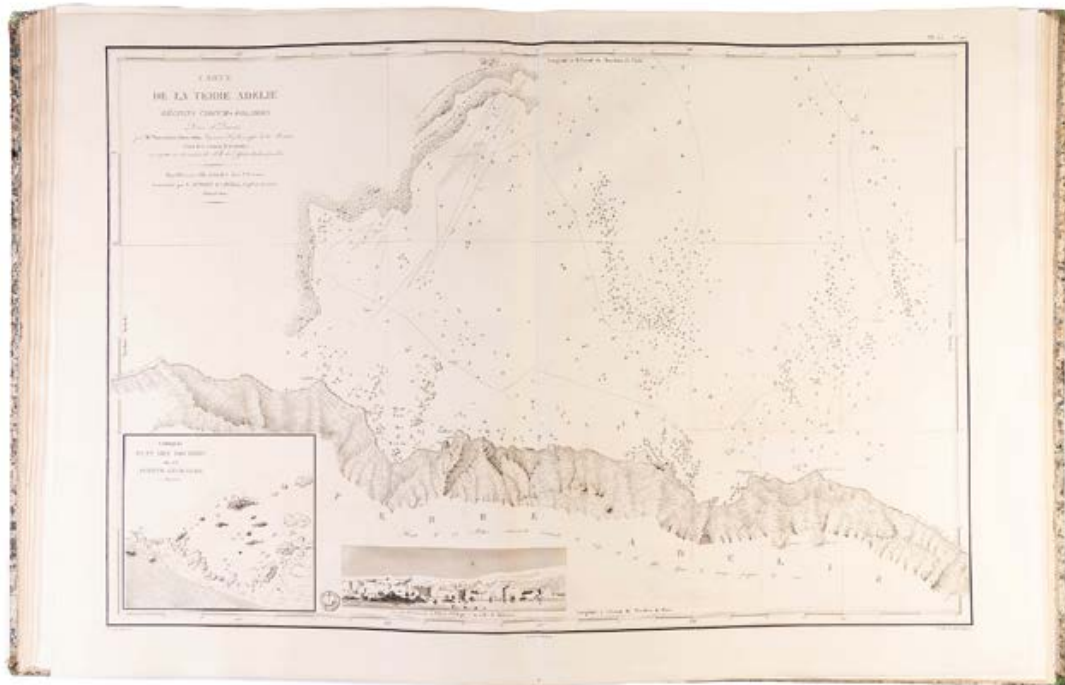


46 Curzon Street

48 Bedford Square







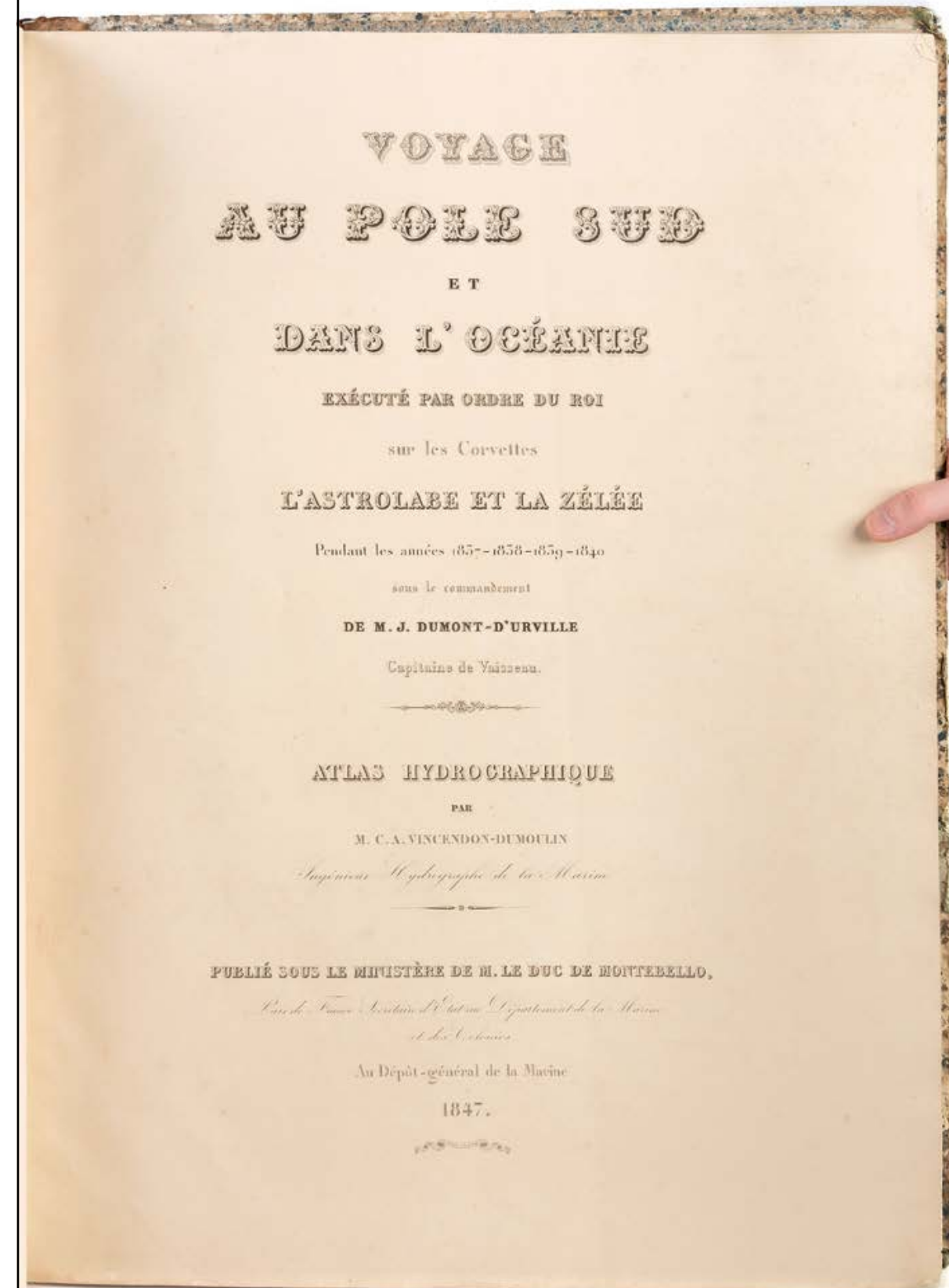
#### A POSTAL PROBLEM

#### 5 DUMONT D'URVILLE (Jules Sébastien César). *Voyage au Pole Sud: atlas hydrographique.*

First edition. Engraved title and list of 57 numbered engraved maps (39 of them double-page, some with vignettes). Elephant folio (690 x 520mm). Contemporary quarter calf and marbled paper boards, lettered in gilt on the spine; corners worn, both joints partially cracked, spine dulled and a little stained, with minor loss to the head and foot; light stains to the blank bottom margin of one map, and slight loss to the blank bottom corner of two consecutive maps, with these minor blemishes well clear of the printed surfaces; overall, the contents are in fine condition. Paris, 1847. **£12,500**

A beautiful atlas documenting Dumont d'Urville's second command of a *grand voyage*.

Dumont d'Urville was a veteran of several Pacific explorations. He served under Duperrey aboard the *Coquille* and later commanded the *Astrolabe* on its first mission in the South Seas. Mindful of Weddell's success, the instructions for his second expedition required an investigation inside the Antarctic Circle and the Captain was asked to establish as far as possible the extent, if any,



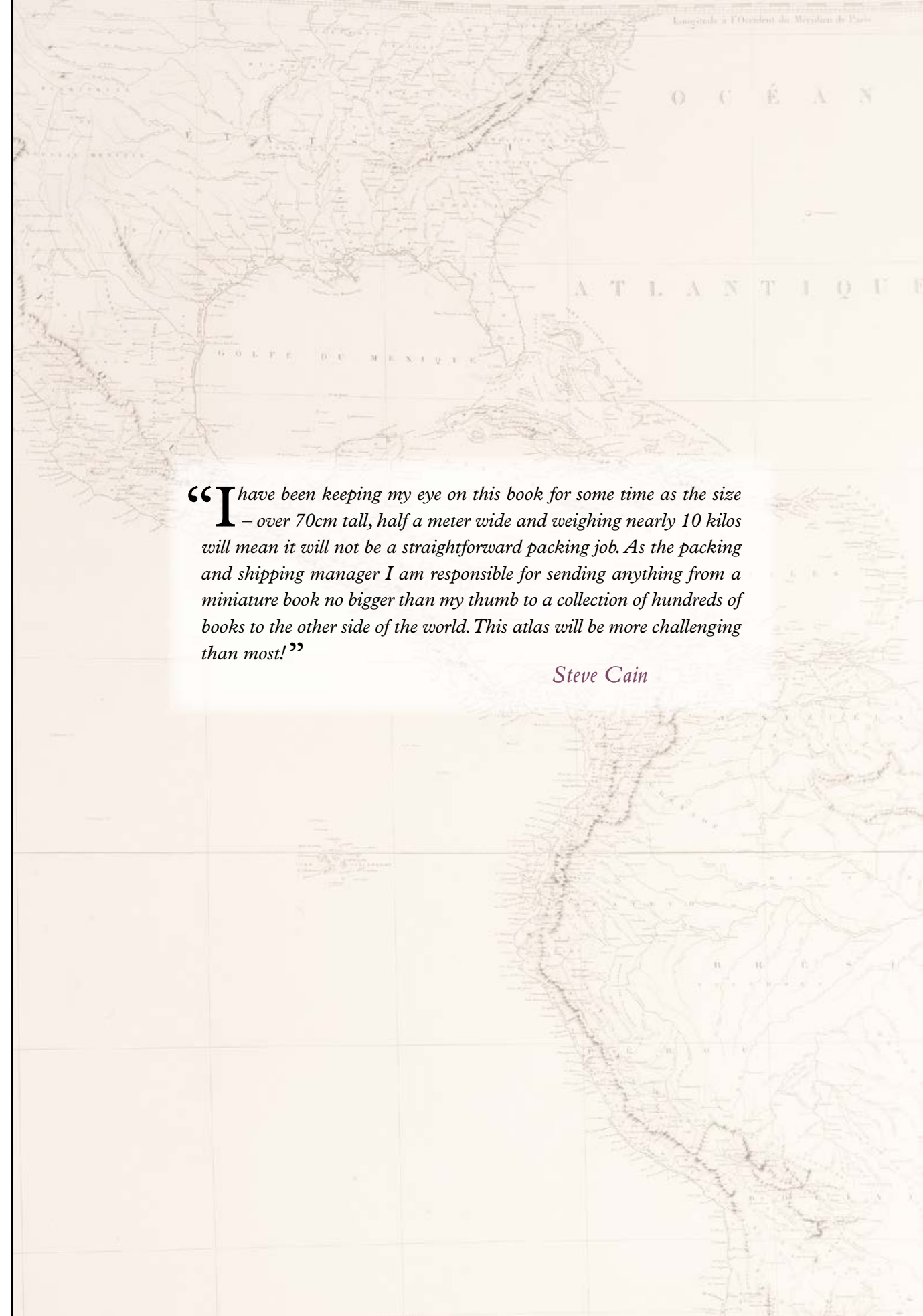


of any land within. It was a busy time in the Antarctic, with Charles Wilkes' United States Exploring Expedition and James Clark Ross also attempting to reach the south magnetic pole.

Departing Toulon on 7 September 1837, the *Astrolabe* and the *Zélée* made two attempts to reach the Antarctic: first in 1838, where they reach 64° South but could not break the ice pack, and then again in early 1840. Howgego narrates the adventure: By January 14, "in monstrous seas and heavy snowfall, the ships had reached 58° S. Four days later they crossed the 64th parallel, and in the evening were surrounded by fifty-nine great icebergs. Vincendon Dumoulin went aloft and reported what he thought was land straight ahead, but it was not until 21.1.40 that the ships entered a vast basin formed by snow-covered land on one side and floating ice on the other. To confirm that what they could see was land and not just an ice shelf, the French sailed west until bare rock became visible ... The tricolor was raised over the islet and the coast christened terre Adélie after D'Urville's wife Adèle. They cape they had first seen was named Cap de la Découverte, and the point where rock sample had been collected was Pointe Géologie."

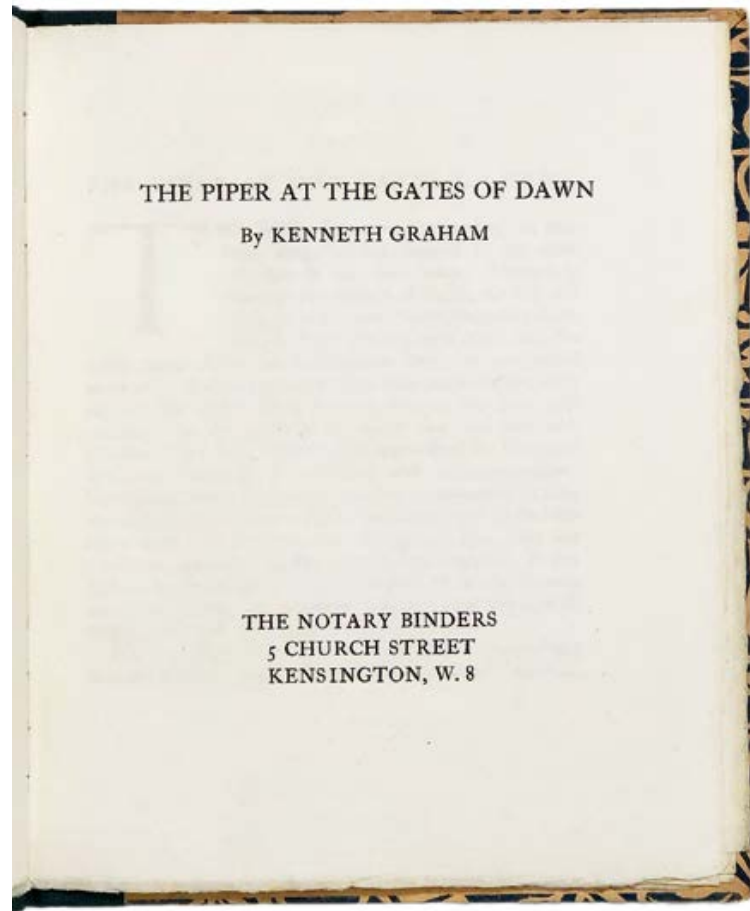
In between those attempts, Dumont d'Urville continued to explore the Pacific, visiting the Marquesas, Tahiti, Samoa, Tonga, Guam, Fiji, New Guinea, Borneo, New Zealand, Tasmania and the Northern Territory. The ships returned to Toulon on 6 November 1840.

Preceded only by an exceedingly rare advance report on the voyage, *Expedition au Pole Austral et dans l'Océanie ...* (Paris, 1840), these are the earliest maps of the Antarctic mainland. The official account was published in twenty-three text volumes and five atlases. The hydrographical atlases to the *Grands Voyages* are scarcer than the Historical and Natural equivalent volumes. *Howgego II, D35; Rosove, 107-4-A1 "Rare"*.



**“I** have been keeping my eye on this book for some time as the size – over 70cm tall, half a meter wide and weighing nearly 10 kilos will mean it will not be a straightforward packing job. As the packing and shipping manager I am responsible for sending anything from a miniature book no bigger than my thumb to a collection of hundreds of books to the other side of the world. This atlas will be more challenging than most!”

Steve Cain

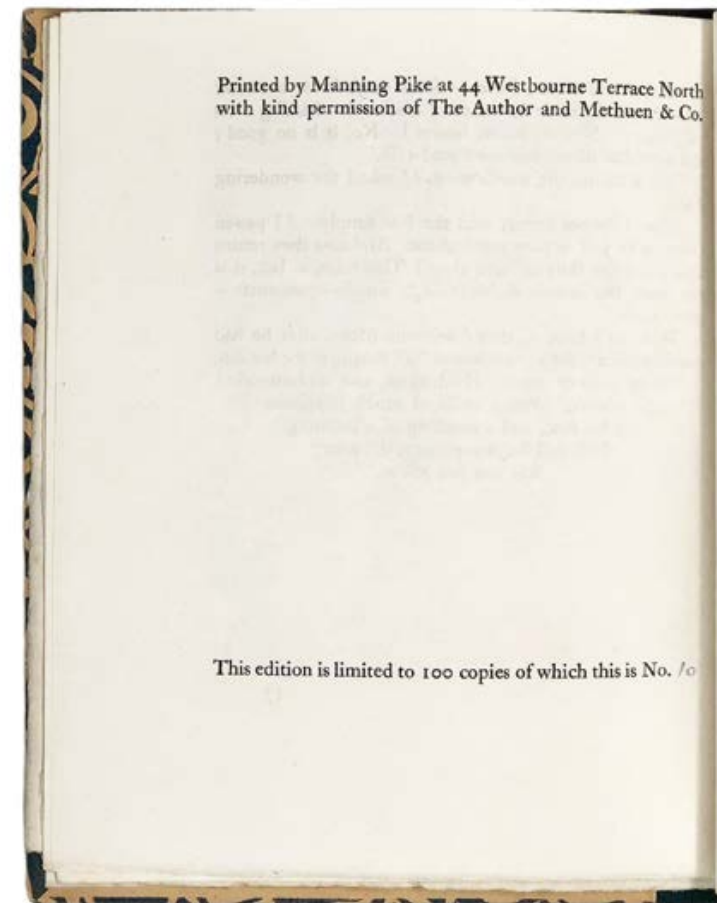


PRINTED AT THE SITE OF THE FIRST MAGGS PREMISES

**6 GRAHAME (Kenneth). *The Piper at the Gates of Dawn*.**

First separate printing, one of 100 numbered copies. Small 4to., original cloth backed patterned boards, uncut. London, the Notary Binders "Printed by Manning Pike at 44 Westbourne Terrace North". No date, c. 1926. **£500**

A very good copy, with the slightest of wear to the edges. The book is also seen in two different varieties of wrappers, but there's no reason to believe that they aren't all original. Notary Binders are an obscure outfit, whose address in Kensington Church Street is a high-toned retail one. Other books to appear under the imprint are *A Fairy Fauna* by W.H. Hudson, (50 copies printed, 1927); *Three Stories for Children* (150 copies printed, 1928); *The wee Apollo: twelve pre-Burnsian Scottish songs*, (1930); *A Lyke-Wake Dirge*, (250 copies printed, 1929).



*Benjamin Maggs*: As a bookseller, every day is about learning something new, and as a young(ish) one, I have an awful lot to learn; it is easy to forget that more senior members of staff are still learning every day, too. This book is one I had the privilege of discovering alongside my father, even though he had sold several copies in the past and had read the text to me as a bedtime story in my childhood.

*The Piper at the Gates of Dawn* is a single chapter from the *Wind in the Willows*, the book that began as a series of bedtime stories read by Kenneth Grahame to his son Alastair, who would later take his own life at the age of twenty. It was a book which instilled in me a love of river banks and rodents, along with a sometimes-crippling fear that while I wanted to be like Ratty, I might actually *be* Mr Toad. I was raised without any particular religious belief (although I have fond memories of my school Christingle and have adored the smell of oranges ever since) and perhaps this is why chapter seven didn't

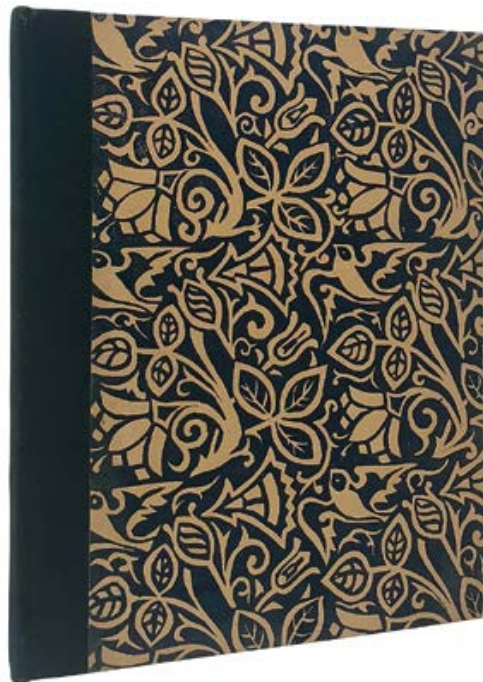


seem at all unusual to me. Reading it now, I realise that it is an astonishingly pagan tale: although the episode provided the image blocked on the front cover of the first edition, it was presumably seen as too disturbing, and was dropped from many later editions.

While searching for Otter's missing son in the pre-dawn darkness along the river bank, Ratty and Mole encounter the Great God Pan, with his "curved horns, gleaming in the growing daylight" and his "stern, hooked nose between the kindly eyes that were looking down on them humorously". This is Pan as the protective 'Friend and Helper', a kindly God of nature, rather different from the more ambivalent or even menacing Pan who was popular with other Edwardian writers. Pan has saved Otter's son, who lies 'nestling between his very hooves' and "sleeping soundly in entire peace and contentment". Mole asks Ratty if he is afraid:

*"Afraid?" murmured the Rat, his eyes shining with unutterable love.  
"Afraid! Of Him? O, never, never! And yet—and yet—O, Mole,  
I am afraid!"*

*Then the two animals, crouching to the earth, bowed their heads  
and did worship.*



**“M**My father had told me about the existence of this edition, which he had discovered by virtue of it having been printed by the exceptionally eccentric American engineer Manning Pike, who was accustomed to wearing a Stetson and carrying a brace of pistols like a cowboy, and occasionally shooting holes in the ceiling. Pike is best remembered for the only other book that he printed, the ‘Cranwell’, or ‘Subscribers’, edition of T. E. Lawrence’s Seven Pillars of Wisdom, whom Pike had met after working with the Central School of Arts and Crafts on First World War memorial medals. This connection to Lawrence, one of my father’s bookselling specialisms, is the reason that he had previously bought and sold three copies of this slim book, so it seemed prudent that I purchase the copy that I found being offered online by an American bookseller.

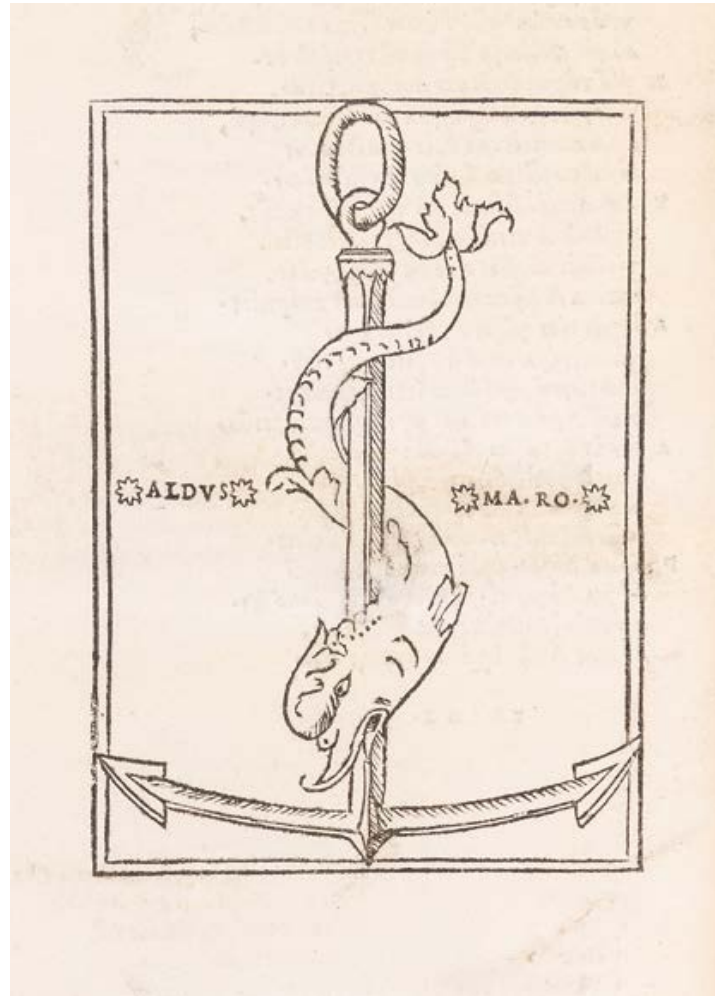
The copy that arrived was bound differently to others we had handled and so it warranted some further examination. It was only then that we paid attention to the text of the colophon: ‘Printed by Manning Pike at 44 Westbourne Terrace North’. The ‘Cranwell’ edition of Seven Pillars had also been printed at this address, and Lawrence would occasionally ride his motorbike to the house to check on Pike’s progress, sometimes staying overnight on an improvised bed lying above the hot water pipes in the basement.

The address was not particularly distinguished; originally a reasonably prestigious street, it was cut off from the rest of Westbourne Terrace by the building of the railway to the south and gradually declined towards the end of the 19th century. Charles Booth visited the street in 1898 and declared the area as having ‘Better houses than people. Good admixture of prostitutes. Brothels in Delamere Crescent.’ The classic crime drama *The Blue Lamp* was filmed in the surrounding streets, and it shows the final moments before the Victorian slums were torn down to be replaced by charmless estates, which were then further cut off by the building of the Westway.

At this point, we realised that we had seen this particular address before. It came to us courtesy of a collector who had found in his triple decker novel a single sheet advertising the ‘Maggs Circulating Library’, offering the lending and sale of books, periodicals and newspapers, along with printing and binding, from premises at 44 Westbourne Terrace North, Westbourne Green. This was the first shop of a certain Uriah Maggs, who had moved to London from the West Country and established a firm selling books, sometime around 1853.”

*Benjamin Maggs*





## A BIBLIOGRAPHICAL HEADACHE

### 7 GREGORY OF NAZIANZUS, ST. *Gregorii episcopi Nazanzeni carmina ad bene, beat[ue] uiuendum utilissima nuper e græco in latinum ad uerbum ferè tralata [...].*

Aldine device on verso of final leaf. 3-6 line initial spaces, all with guide letters.

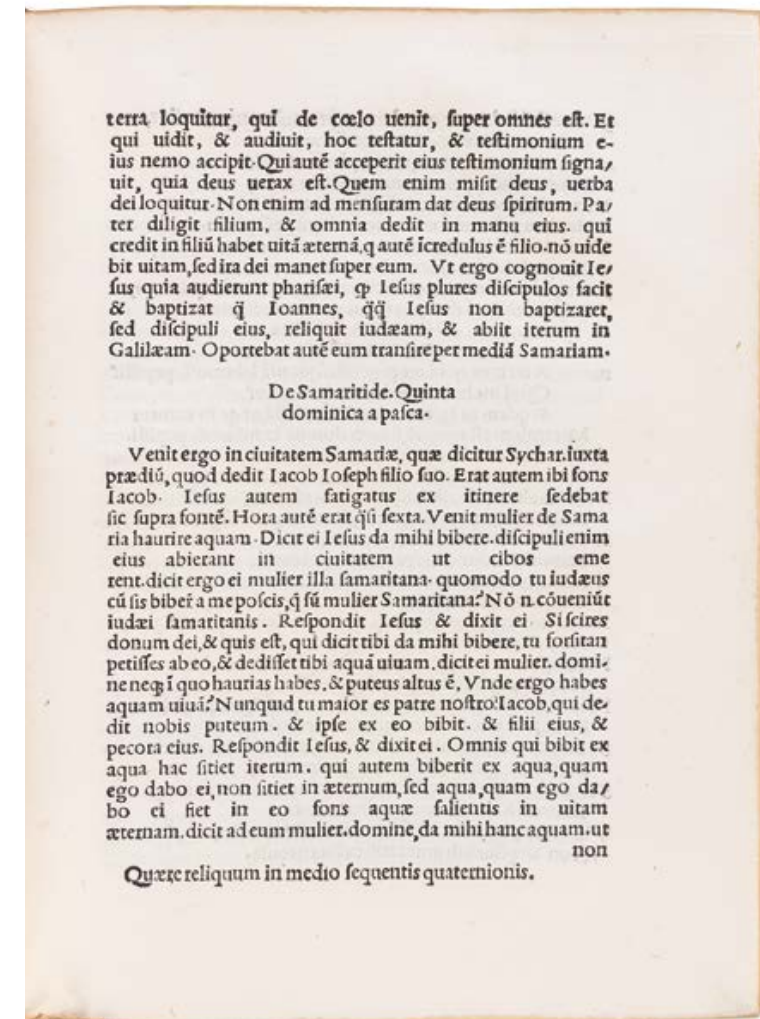
4to (205 x 155mm). 230ff. unnumbered (of 234, lacking unsigned index and errata). Contemporary limp vellum, title inked on spine, bands of waste MS with musical notation visible (vellum brittle, lacking majority of spine, broken headcap and tailband partially detached, lacking ties).

Venice, ex Aldi Academia, June 1504

£3,000

*Editio princeps* of the poetry of St Gregory of Nazianzus, Patriarch of Constantinople, in the original Greek and Latin translation. The third volume of Aldus the Elder's *Poetae Christiani* (1501-2), this was one of two volumes of the writings of Gregory of Nazianzus produced at the Aldine press. Accompanying Nazianzus' poetry are valedictory verses, and an additional quatrain by Scipione Forteguerra (Carteromachus), original member of Aldus' Neacademia ('New Academy', under whose aegis this volume was printed) and author of its statute. The illustration printed on the verso of the final leaf, (Fletcher, f1) was particularly long-lived, the woodblock used sporadically between 1503 and 1536 (Fletcher, 53).

Aldus Manutius experimentally printed the Greek text and Latin translation of this work on different sheets, and as a result copies are found bound





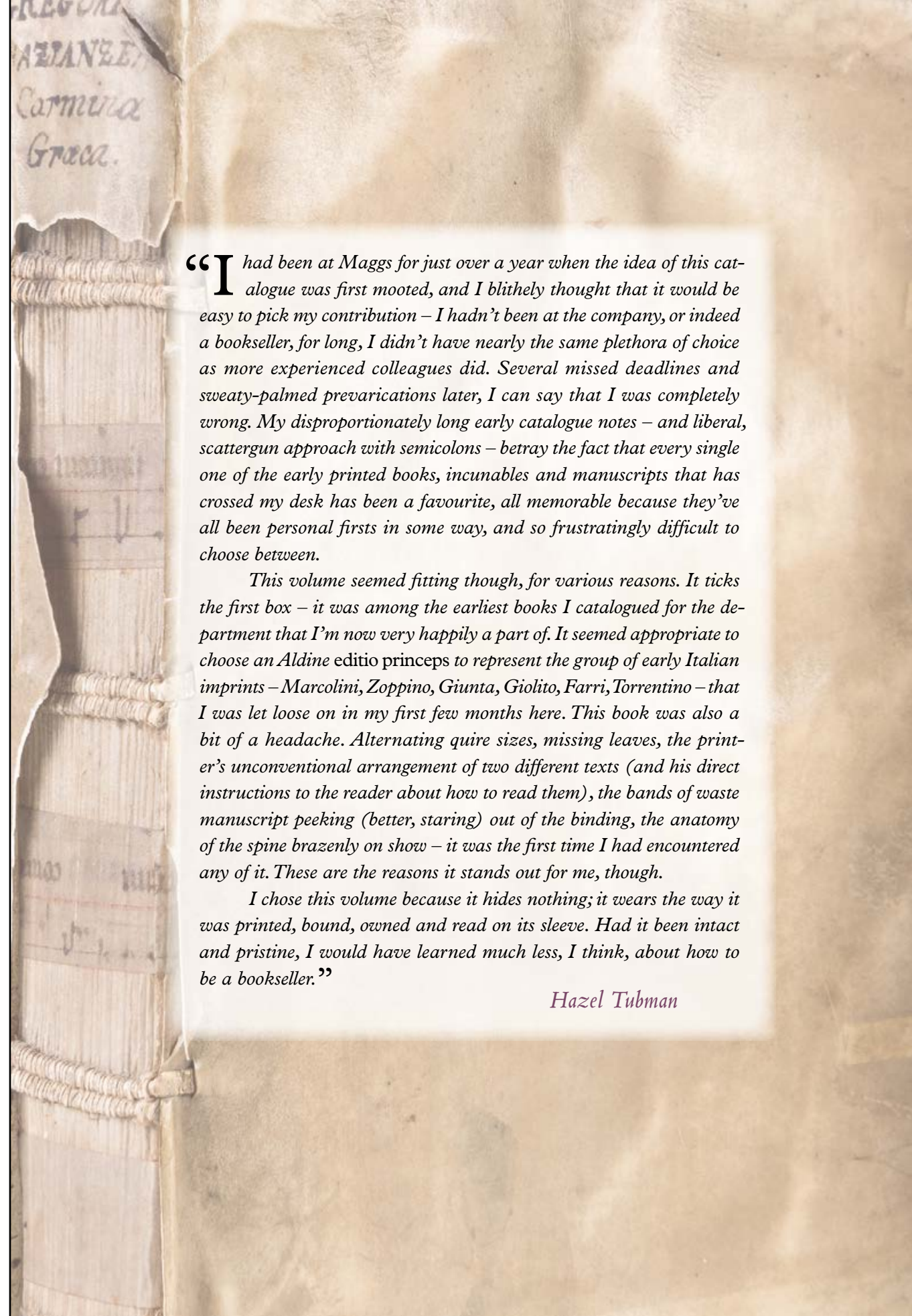
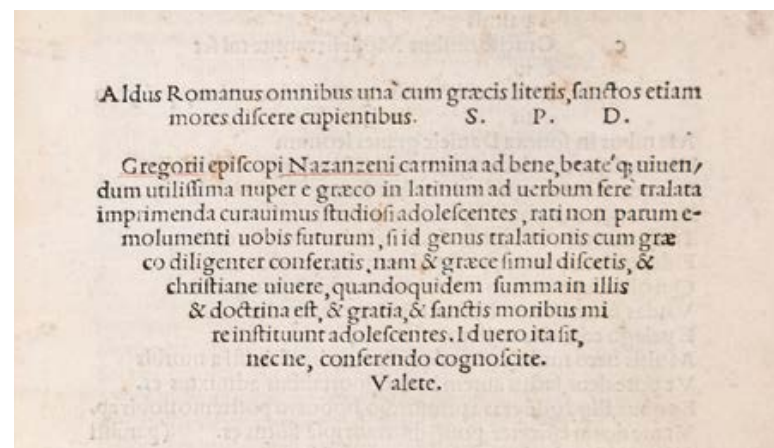
two different ways. More commonly, it is with the quires of the Latin translation (signatures A-N10.8, O4) interleaved with those of the Greek (AA-NN8, OO4) one bifolium at a time, i.e. A1 (Latin) is followed by AA1 (Greek), then A2 (Latin), AA2 (Greek) and so on. Thus in this manner each page of the Greek text faces its corresponding Latin translation. Unusually in this copy, however, they are bound separately, with the entirety of the Latin translation first, followed by the whole of the Greek.

This unorthodox approach to printing had further implications for the format of the text. The Greek text and the translation differ in the amount of space they occupy, resulting in the two ‘inner’ pages of the central bifolium of each quire of the Latin portion being blank. Aldus’ solution was to fill the empty space with the text and translation of the Gospel of St John; accordingly, the instruction ‘quaere reliquum in medio sequentis quaternionis’ at the end of each instalment of the gospel encourages the reader to seek the next in the middle of the subsequent quire. ‘It is an enigma, for those who are not given prior warning ... to find two pages of the Gospel of St John through a piece of poetry’ (Renouard). Here, with the Greek and Latin versions of Nazianzus’ text bound separately, the Gospel appears in the first half of the book, the Latin; the second half, the Greek text, runs uninterrupted.

Provenance: Two ownership notes on front paste-down; the first of William Reinfrid Harris Arundel (1822-1901). He is named in the second note as having gifted this volume to a “W.F. Short” in May, 1880. Title page and final leaf slightly discoloured, minor staining in outer blank margin of leaves (up to F4), corners bumped.

Renouard, p.46, 4. Adams, G1142. BMSTC (Italian), p.542.

UCLA Ahmanson-Murphy, no.84. Fletcher, *New Aldine Studies*, no.f1, p.53.



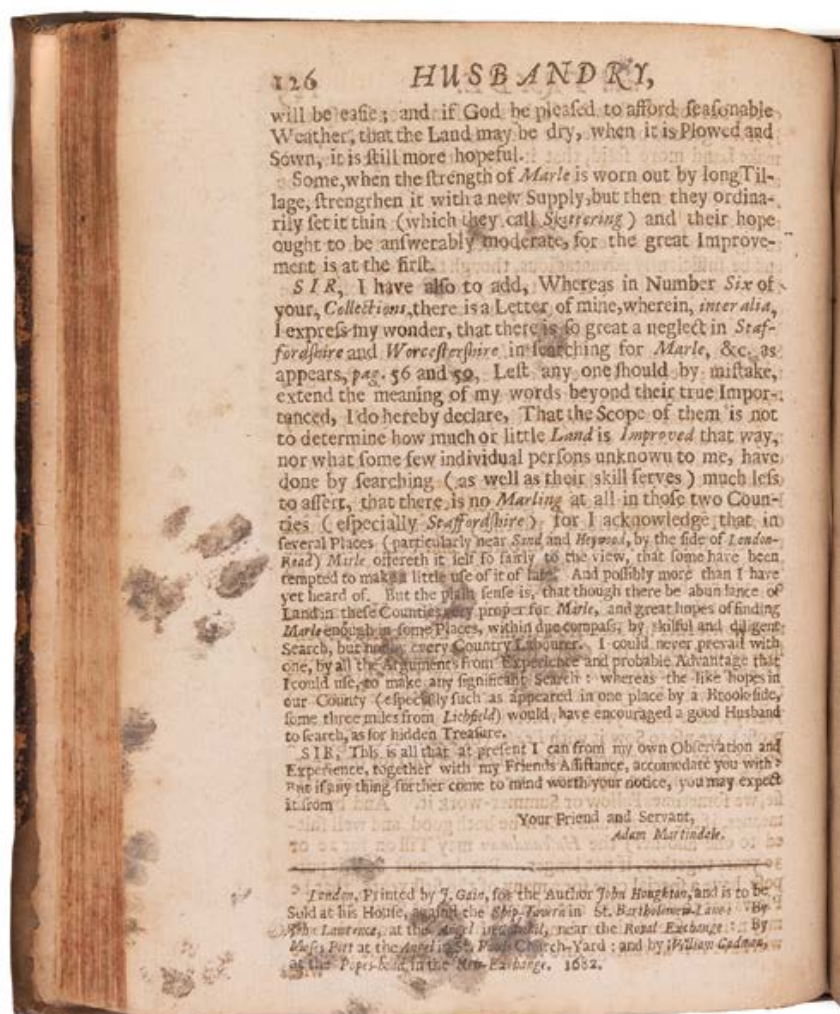
“I had been at Maggs for just over a year when the idea of this catalogue was first mooted, and I blithely thought that it would be easy to pick my contribution – I hadn’t been at the company, or indeed a bookseller, for long, I didn’t have nearly the same plethora of choice as more experienced colleagues did. Several missed deadlines and sweaty-palmed prevarications later, I can say that I was completely wrong. My disproportionately long early catalogue notes – and liberal, scattergun approach with semicolons – betray the fact that every single one of the early printed books, incunables and manuscripts that has crossed my desk has been a favourite, all memorable because they’ve all been personal firsts in some way, and so frustratingly difficult to choose between.

This volume seemed fitting though, for various reasons. It ticks the first box – it was among the earliest books I catalogued for the department that I’m now very happily a part of. It seemed appropriate to choose an Aldine editio princeps to represent the group of early Italian imprints – Marcolini, Zoppino, Giunta, Giolito, Farri, Torrentino – that I was let loose on in my first few months here. This book was also a bit of a headache. Alternating quire sizes, missing leaves, the printer’s unconventional arrangement of two different texts (and his direct instructions to the reader about how to read them), the bands of waste manuscript peeking (better, staring) out of the binding, the anatomy of the spine brazenly on show – it was the first time I had encountered any of it. These are the reasons it stands out for me, though.

I chose this volume because it hides nothing; it wears the way it was printed, bound, owned and read on its sleeve. Had it been intact and pristine, I would have learned much less, I think, about how to be a bookseller.”

Hazel Tubman





ANNOTATED BY A DOG

8 HOUGHTON (John). **A Collection of Letters for the Improvement of Husbandry & Trade.**

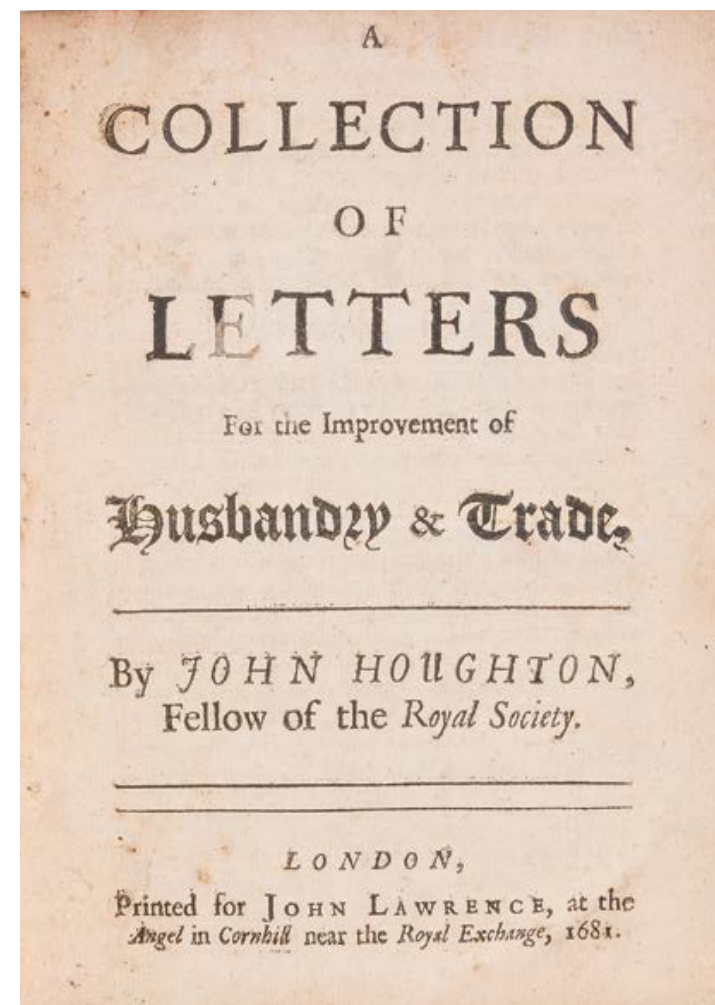
Two Volumes in one. Vol 1, no.-15, Vol 2, no.1-6 [all published]. Each part browned and dusty, dog's muddy paw print on verso of Q4, hole through the centre of F1 (in the second part) touching three lines of text but not obscuring the meaning. Contemporary calf, covers ruled in blind, red edges (rebacked with a new spine, corners repaired and reinforced, rather worn and scuffed).

London: for John Lawrence... [and, second part], by John Gain for the Author, John Houghton..., 1681-1683 1681-1683 £8,000

**Rare.** ESTC records many institutional copies, but these are largely single issues of the periodical rather than the complete volumes as found here. Before the recent sale of the Rothamsted copy at Forum Auctions, only a handful of complete collections of this periodical have appeared at auction.

**The first trade and agricultural periodical in England.**

*A Collection of Letters*, “appeared at monthly intervals from September 1681 to 1683 (though the final numbers emerged from the press only in 1685). Each issue consisted of Houghton’s lengthy editorial, plus one or more letters, covering all aspects of agriculture and land improvement and occasionally venturing into matters of commerce or popular science and technology; they dealt with matters then under active discussion by progressive agriculturalists. Houghton was the first to remark on the cultivation of the potato as





a field crop, just beginning at that time. His practice was to send the letters free of charge to those who agreed to supply him in return with local prices and news. His correspondents included many small farmers, countrywomen, rural merchants, and husbandmen such as John Worlidge, besides his fellow members of the Royal Society, among them John Evelyn, John Flamsteed, Edmond Halley, and Robert Plot” (ODNB).

Issue no. 12 has a long description by John Evelyn on bread with information on “The sorts of French Bread”, “Brioche” and “Household-Bread”.

“An Account from Mrs. A. Lancashire, of Manchester, shewing the manner how there they Cure Woodcocks, so well that a better dish is seldom met with” (p.108).

In issue no.15 of the first volume, Houghton advertises his own wares, “The Author and Collector hereof sells by the pound, chocolate of several sorts, so good, that he thinks none sells better: and one sort especially, that is made with the best sort of nuts, and but with a very little sugar, without spice or perfume: any within compass of the *Penny-Post* may have it sent to them, if they send him five shillings for each pound, as directed at the bottom hereof” (p.168).

Provenance: John Cator (1728-1806), armorial bookplate on the inside of the upper board. Cator was an English timber merchant and politician, and a friend of Samuel Johnson’s, who remarked to Mrs Thrale that: “Cator has a rough, manly, independent understanding, and does not spoil it by complaisance, he never speaks merely to please and seldom is mistaken in things which he has any right to know.”



will be easie; and if God be pleased to afford seasonable Weather, that the Land may be dry, when it is Plowed and Sown, it is still more hopeful.

Some, when the strength of *Marle* is worn out by long Tillage, strengthen it with a new Supply, but then they ordinarily set it thin (which they call *Skattering*) and their hope ought to be answerably moderate, for the great Improvement is at the first.

S I R, I have also to add, Whereas in Number Six of your *Collections* there is a Letter of mine, wherein, *inter alia*,

“**E**arly books with manuscript annotations and marks of provenance continue to fascinate me but this is the first I have encountered with evidence of “use” by a dog.

My first thought was that the paw print was that of a cat but having taken scholarly advice – and taking into account the non-retractable claw of a dog – I conclude that the reader was of the canine variety.

The fact that an early book is in our hands tells us something about the provenance: it survived, many did not. From that starting point we can then begin to trace its history through every bookplate, signature, torn leaf, dodgy re-back, marginal note, manuscript correction, armorial binding, shelf mark, bookseller’s cost code and tipped-in description.

To pick up an early book is to be bombarded by questions about the journey the book has taken before it reached our hands. Attempting to answer some of these questions makes the job of the bookseller so enjoyable.”

Chris Stork

I could use, to make any significant Search: whereas the like hopes in our County (especially such as appeared in one place by a Brook-side, some three miles from *Lichfield*) would have encouraged a good Husband to search, as for hidden Treasure.

S I R, This is all that at present I can from my own Observation and Experience, together with my Friends Assistance, accomodate you with: But if any thing further come to mind worth your notice, you may expect it from

Your Friend and Servant,  
Adam Martindale.

London, Printed by J. Gain, for the Author John Houghton, and is to be Sold at his House, against the *Ship-Tavern* in *St. Bartholomew-Lane*: By *John Lawrence*, at the *Angel* in *Cornehil*, near the *Royal Exchange*: By *Moses Pitt* at the *Angel* in *St. Pauls Church-Yard*: and by *William Cadman*, at the *Popes-head* in the *New-Exchange*. 1682.





THE UNKNOWN SUBTERRANEAN INTERIOR OF THE  
CONTINENT

9 HURLEY (Frank). **A Cavern beneath the Coastal Ice Cliffs.**

Blue-carbon print. 585 x 440mm. Mounted on board with the original Fine Art Society label on the verso, titled in manuscript and numbered "95". A very fine copy with deep tones, minor areas of retouching done at time of printing.

London, Fine Art Society, [1911-14].

£42,500

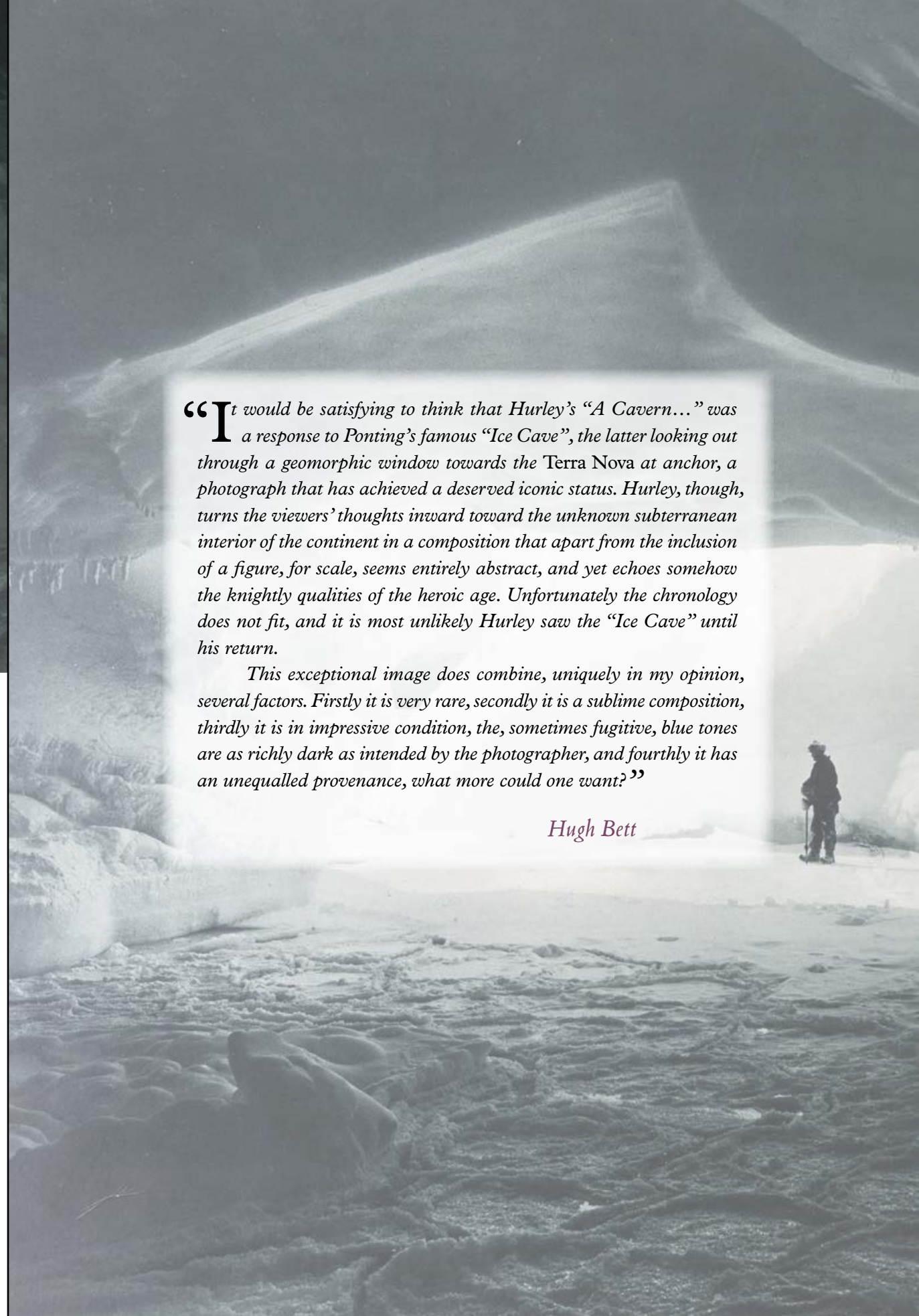
**One of the finest images from the Heroic Age, demonstrating Hurley's complete command of the medium, from the collection of expedition leader, Douglas Mawson.**

Frank Hurley (1885-1962) started life as a photographer at the age of seventeen, and held his first exhibition in 1910. "He was particularly interested in pictorialism – the notion that photographs could express ideas, tell stories and excite emotions in much the same way as paintings" (Howgego). As soon

*"It would be satisfying to think that Hurley's "A Cavern..." was a response to Ponting's famous "Ice Cave", the latter looking out through a geomorphic window towards the Terra Nova at anchor, a photograph that has achieved a deserved iconic status. Hurley, though, turns the viewers' thoughts inward toward the unknown subterranean interior of the continent in a composition that apart from the inclusion of a figure, for scale, seems entirely abstract, and yet echoes somehow the knightly qualities of the heroic age. Unfortunately the chronology does not fit, and it is most unlikely Hurley saw the "Ice Cave" until his return.*

*This exceptional image does combine, uniquely in my opinion, several factors. Firstly it is very rare, secondly it is a sublime composition, thirdly it is in impressive condition, the, sometimes fugitive, blue tones are as richly dark as intended by the photographer, and fourthly it has an unequalled provenance, what more could one want?"*

*Hugh Bett*





as the position of photographer was advertised, Hurley applied immediately to join Mawson's expedition. Of course, hundreds had applied. However, over the course of an impromptu train journey he managed to convince him. It was on "the basis of his work with Mawson [that] he was recommended to Shackleton's expedition of 1914, during which he took the famous photographs of the sinking of the *Endurance*. **He was renowned for going to any length to obtain precisely the image he wanted**" (*ibid*).

A depiction of surgeon Leslie Whetter on the Australasian Antarctic Expedition, 1911-1914. This photograph is reproduced in Mawson's official account *Home of the Blizzard* (London, 1915), with the caption "On the frozen sea in a cavern eaten out by the waves under the coastal ice-cliffs."

The New Zealand born, Whetter (1888-1955) studied medicine at the University of Otago and was one of eighteen men chosen by Mawson to stay with him on the Main Base, while another seven were sent under Frank Wild's command of the Western Party. Whetter distinguished himself on the expedition by performing dental surgery on Chief Medical Officer, Archibald McLean, using chloroform as an anaesthetic. However, it wasn't all smooth sailing. Mawson fell out with a number of men on the expedition, including Whetter. In his diary, Mawson complains of his laziness saying "Whetter is not fit for a polar expedition... Of late he complains of overwork, and only does an honest 2 hours per day" (Riffenburgh). Those words were perhaps written in the heat of the moment, as Whetter is one of two men captured trying to cut ice from a glacier in the dramatic photograph "In the blizzard". They did this daily and used the ice for drinking water.

Mawson (1882-1958), a noted Australian geologist, first travelled to the Antarctic with Shackleton's *Nimrod* expedition in 1907. When Scott later invited him to join his ill-fated *Terra Nova* expedition, Mawson declined, organising his own, to the Australasian Antarctic in 1911. This expedition was aimed at conducting scientific and geographical research in King George V Land and Adelie Land, and also to chase a chief prize of the Heroic Age: a visit to the South Magnetic Pole. Mawson has been somewhat overlooked in the assessment of the Heroic Age. However, his achievements are every bit as significant as those of Amundsen, Scott, and Shackleton.

**Original Hurley vintage prints are increasingly scarce on the market, especially in fine condition, and with such distinguished provenance.**

*Howgego, M28, M29 ; Riffenburgh, Beau, Racing With Death, London, 2009.*

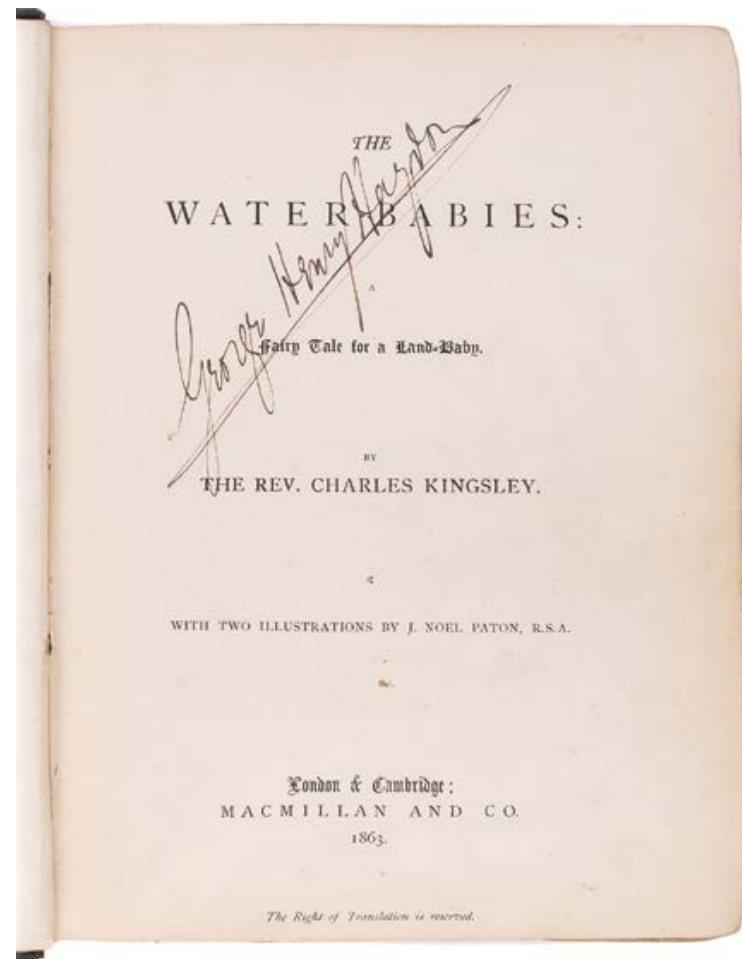


46 Curzon Street

48 Bedford Square







### A NICHE OBSESSION

#### 10 KINGSLEY (Rev. Charles). **The Water-Babies: A Fairy Tale for a Land Baby.**

First Edition. With illustrations by J. Noel Paton. 8vo., [8], 350pp, [1, ad], [1, blank]pp. Original green cloth gilt. Recased into the original binding, text rather thumbed and used. London & Cambridge, MacMillan and Co. 1863. **£500**

An interesting copy, with the remains of a letter from Kingsley, and the ownership inscription and half-title ornamentation of George Henry Haydon. The letter (damaged by having had the signature clipped), dated by the recipient to December 1868 is addressed to a member of the Acland family in Devon, and is on one of his favourite topics, fishing. He apologises for not being able to come on an expedition because of an engagement – “Moreover the water

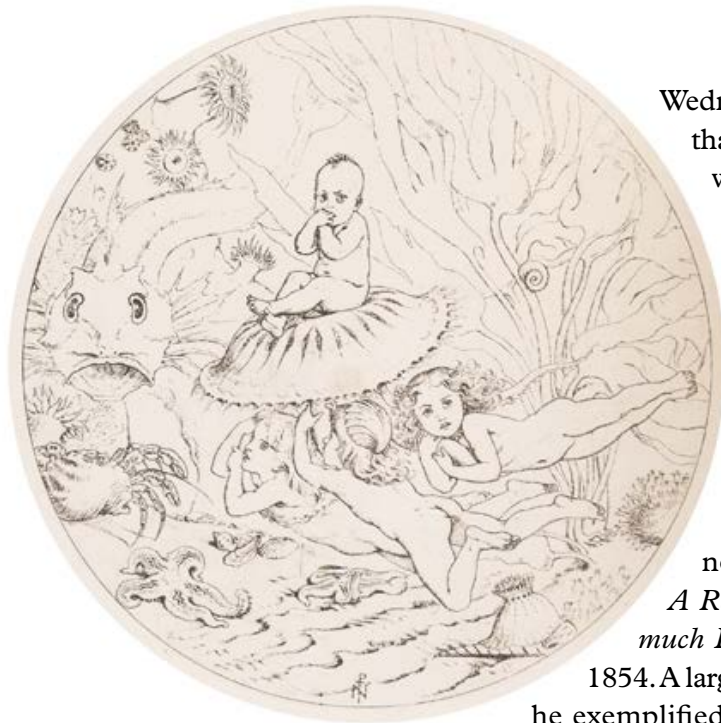
“I have a fondness for Charles Kingsley’s *The Water-Babies* (1863) because it contains two of the best-known examples of the Scottish artist Sir Joseph Noel Paton’s book illustration. JNP, although deeply unfashionable and still largely unknown (due to his penchant for painting either fairy or religious subjects), remains one of my favourite artists (I wrote my MA dissertation on him), and I owe my employment at Maggs, in part, to this rather niche obsession. At the time of my MA little had been written about Paton, which gave me free rein to go back and look at the primary material – diaries, letters, drawings, sketchbooks etc – the majority of which were housed in libraries, galleries and archives in Scotland. My appreciation of the heft and history of such items (something far removed from the restricting and largely abstract art historical approaches particularly favoured by my supervisor and course) was something Ed Maggs and I bonded over in our first meeting; and it led to me being given the opportunity to work on a sprawling 19<sup>th</sup> century family archive of letters and diaries (my first Maggs assignment). I owe much to Paton and his wonderfully cramped, minute handwriting – it set me in good stead for the many letters and archives that were to follow!

Although we have another (significantly brighter) copy of *The Water-Babies* currently in stock, this slightly worn copy holds, for me, much more charm by virtue of its being owned by George Henry Haydon – the steward of Bethlem Hospital (Bedlam) – and through its glancing association to the criminally insane fairy painter Richard Dadd, who resided in Bethlem between 1844 and 1864. Haydon was a competent artist, a contributor to *Punch*, and it is impossible not to draw comparisons between the wee imp he’s drawn sitting atop this half-title and one of Dadd’s “fairy band” in Dadd’s most famous creation, *The Fairy Feller’s Master Stroke*, which he painted for Haydon between 1855 and 1864 (for descriptions of the various “Fays, gnomes, and elves and suchlike” see Dadd’s similarly mad poem describing this work, “Elimination of a Picture & its Subject—called *The Feller’s Master Stroke*” (1865)). By the time *The Water-Babies* appeared in 1863 Dadd had been working on *The Fairy Feller* for eight years – during which time Haydon would have seen the teeming composition on the canvas gradually take shape. This smiling creature, somewhere between Dadd’s “pedagogue” and Kingsley’s water-babies, whether conscious or not, has doubtless been imbued with the spirit of Dadd.

The fact that such a strange, imperfect object could combine so many gossamer-thin strands, linking Paton and Dadd; Kingsley and Haydon; magic and science, in an almost imperceptible way, is what makes this book and, by extension, the collecting and trade of such objects so wonderful.”

Alice Rowell





Wednesday was so low and bright that without a very strong wind we shall do nothing”.

Haydon, like Kingsley a Devon man, was also a keen angler. His five years in Australia in the 1840s gave him the material for his principal legacies, the memoir *Five Years' Experience in Australia Felix* (1846), illustrated after his own sketches, and the novel *The Australian Emigrant, A Rambling Story, Containing as much Fact as Fiction*, published in 1854. A large, blue eyed, wholesome man, he exemplified the “The hearty muscular giant [Kingsley] seemed to idolize” (ODNB).

The attractive grotesque on the half-title may be intended as a representation of a water-baby, in which case it is a much more vigorous and interesting interpretation than Noel Paton’s bonny babies: it is also tempting



to see a reference to Richard Dadd’s great mad masterpiece *The Fairy Feller’s Master-Stroke* (1955-1964) which was painted for Haydon when he was steward of Bethlem hospital in London. The link between Dadd’s work and the imp on the half-title seems all the more plausible when one compares it with the “squatting, squinting ‘pedagogue’” in the centre of *The Fairy Feller* (Nicholas Tromens, Richard Dadd, p.145).



48 Bedford Square

48 Bedford Square





A UNIQUE PRINTING OF THE FIRST ORIGINAL ARTISTS' PATTERN-BOOK PRODUCED IN ENGLAND

11 LE MOYNE DE MORGUES (Jacques), 1533?-88.

[La Clef des Champs pour trouuer plusieurs Animaux, tant Bestes qu'Oyseaux, avec plusieurs Fleurs & Fruitz. Anno. 1586].

Oblong 8vo (in 4s). [138 x 203 mm]. 49 printed leaves with woodcuts of mammals, birds, flowers, fruits, vegetables, and nuts (on 44 leaves; some pasted back-to-back) + 13 printed leaves with otherwise unknown woodcuts of snakes, frogs, and insects (on 10 leaves, interspersed; some pasted back-to-back). All printed on the same Genoese paper, apparently with the same ink, and with contemporary hand-colouring by a single hand.

Lacks 21 of 96 images (2 to a page – lacking Hulton nos. P1-2, 5-6, 8, 10-11, 13-22, 77-78, 87-90) = lacks 10.5 of 48 leaves. Comprises 3.5 leaves (7 images of 24) of animals, 12 leaves (24 images of 24) of birds, 10 leaves (20 images of 24) of fruits, vegetables & nuts, and 12 leaves (24 images of 24) of flowers.

Soiled throughout and a number of images with holes where the paint (or iron gall in the printer's ink) has broken through the image; long

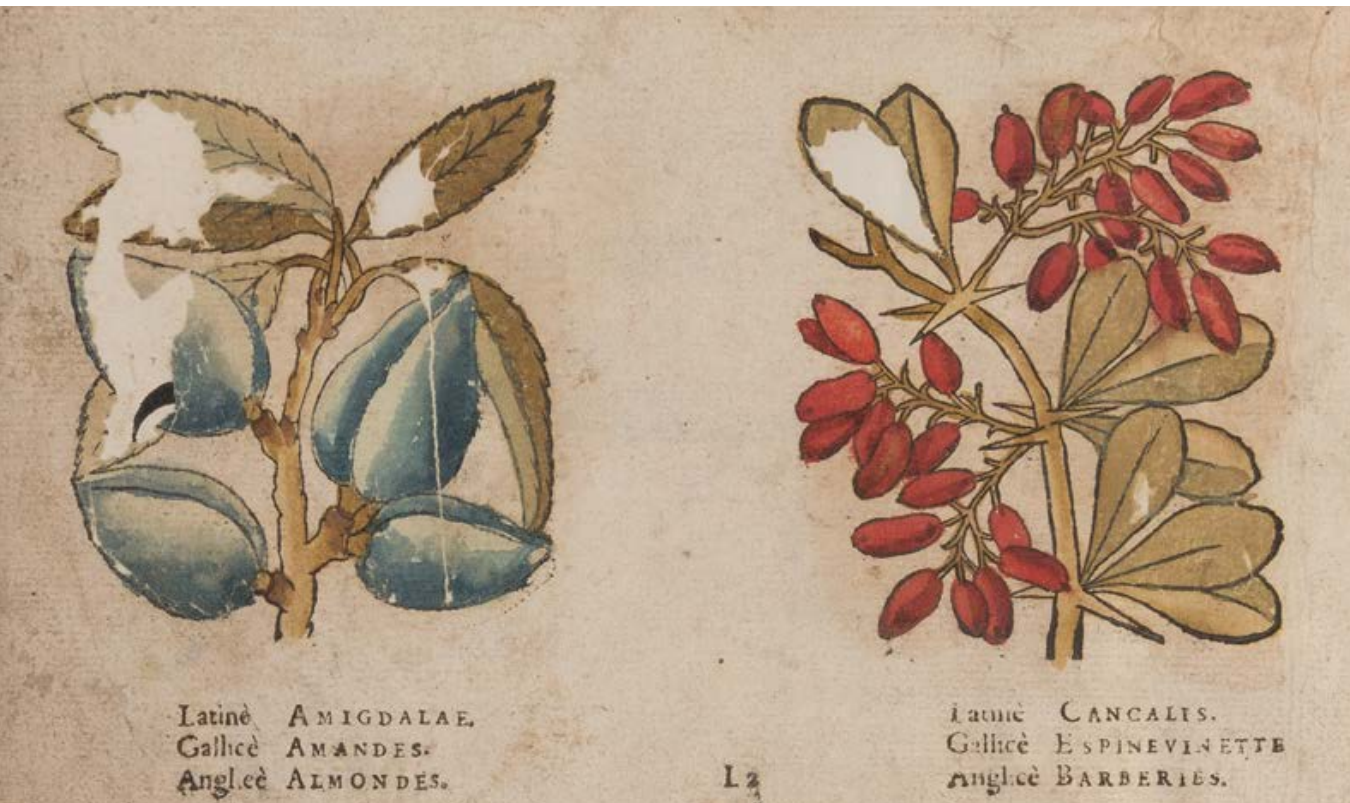


tear through the Grifpecker (f. 13) with an old stitched repair; the whole book repaired and each sheet (aside those pasted back-to-back) laid-down (in part using an 1812 proclamation of the Prince Regent as backing patches).

Mid-17th-Century vellum, faded ink inscription on front cover "John Bellamy / Book" and on lower cover "A Copy Book / Drawing" (covers soiled; small hole in the front cover; modern vellum spine; re sewn). With several inscriptions (including two ribald comments – *see below*) by members of the Pearse family, of Plymouth, local artists and jobbing painters also probably connected with the Naval Dockyard, circa 1660-1724. £24,000

[(London:) Imprimé aux Blackefriers, (by Thomas Vautrollier) pour Jacques le Moyne, dit de Morgues, Painter.] [1586]

**The fourth known copy (and, though incomplete, a unique unrecorded variant printing) of the earliest original printed artists' pattern-book produced in England (and the second pattern-book overall) intended for painters, engravers, jewellers, sculptors, embroiderers, tapestry-weavers, and all kinds of needleworkers.**



Latine AMIGDALAE.  
Gallicè AMANDES.  
Anglicè ALMONDES.

L2

Latine CANCALIS.  
Gallicè ESPINEVINETTE  
Anglicè BARBERIES.





It was the only book published in his lifetime (it appeared two years before his death) by Jacques Le Moyne de Morgues, an exiled French Huguenot artist whose depictions of Native Americans in Florida (as engraved and published after his death by Theodor de Bry in 1591) have made his work amongst the most familiar of his age and whose work as a brilliant painter of plants has only been re-established in the last hundred years.

**Interspersed are 13 leaves of the same format with 72 hand-coloured woodcut figures of lizards, snakes, frogs, caterpillars, snails, spiders, flies, beetles, dragonflies and butterflies (all without captions or signatures).** These are printed on the same Genoese paper as the Le Moyne plates (there is a partial watermark on the plate with a spider in a web [f. 20r]) and they appear to have been printed in the same ink, at the same time, and to have been coloured by the same hand (for example cf. the turquoise-blue on Le Moyne's kingfisher [f.9v] & damsons [f.15r] and on two of the spiders [f.20r] and on several of the butterflies). We have not been able to trace any other examples of these attractive images of insects and reptiles, which were also clearly designed as artists' patterns and which certainly formed part of the book as printed and coloured, elsewhere.

**STC 15459 records only two copies, both incomplete, of *La Clef des Champs*** (British Library [ex Sir Joseph Banks (1743-1820), lacks Plate 1 (Lion & Leopard)]; British Museum [ex Sir Hans Sloane (1660-1753), lacks letterpress title & dedication]; **a third copy, and the only complete one known**, is in the collection of the late Paul Mellon & Mrs Rachel ('Bunny') Lambert Mellon at the Oak Spring Garden Foundation, Upperville, Virginia; it is complete in an early 20th-century binding by Riviere and came from the library of Vernon James Watney (1860-1928) and Oliver Vernon Watney (1902-66) at Cornbury Park, Oxfordshire, Christie, 8/6/1967, lot 290, £2000).

All four copies have contemporary hand-colouring (though apparently none are alike). ESTC's record of a second copy in the British Library is an error.

**It is important to note that as this is a different printing to the other three known copies it cannot be certain that they were identical in composition – however, all the leaves present in this copy appear with the same pairs of images in the others. The present copy is printed on Genoese paper (fragments of a watermark of a cross on a shield are visible, for example on the cuckoo & bullfinch plate [f. 11r]) datable to the 1580s-90s) while the other copies are all on French paper of the same period. All four copies have now been examined by paper expert Peter Bower.**

Comparison shows that while all the woodcuts are the same in all four copies (though the woodcut of the grapes [f. 26r] is inverted in this copy) the letterpress which identifies the animals and birds with their names in Latin, French, German & English and the fruits and flowers, etc., in Latin, French and English **is in a completely different setting in this copy to the three other known copies.** The other three have the type more evenly and neatly spaced (the present is often distinctly untidy) and there are a number of spelling variants and, in one case, a complete name-change. Most notable are: WRENE (BL: RWENE), ROSE CAMPION (BL: BVGLOSSE), FRECH MARIGOLD (BL: FRENCH MARIGOLD). Others are more simple, e.g. LINNET (BL: LINNETTE), BVLFYNCH (BL: BVLFINCHE), GRIFPECKER (BL: GREEFPEACKE), WALNVTS (BL: VVALNVTS) – in the last case the printer of our copy had a capital W available but the printer of





the BL and other copies had to use VV. In addition, in the present copy each leaf has a signature (A-M4) while the BL, BM & Mellon copies are signed only on the first leaf of each signature (beside 'Bij' & one unsigned sheet): B, C, D, E, F, D, F, C, A, B (in the order the BL copy is bound). The general move from typographic disorder to order (though WRENE to RWENE is a relapse as may be the replacement of W with VV) suggests that the present copy was printed before the others.

### JACQUES LE MOYNE DE MORGUES

Jacques Le Moyne (also known as Jaques or James Morgues) was born at Morgues, a small town in the Loire valley around 1533 and was later described as a citizen of Dieppe, where he presumably trained as an artist. In April 1564 he accompanied, as official artist, René Laudonnière's expedition to Florida which aimed to establish a new Protestant colony named Fort Caroline near modern Jacksonville. The expedition ended in disaster when Spanish soldiers captured the Fort and massacred many of the Frenchmen there. The fifteen survivors who escaped with Laudonnière abandoned Florida in September 1565, finally arriving in France via Swansea Bay some time early in 1566. On 12 May 1581, nearly nine years after the St Bartholomew's Day Massacre of 1572 launched the repression of French Huguenots, Le Moyne was granted letters of denizen to reside permanently in England but his date of arrival is unknown. On 28 April 1583 he was included in a list of foreign residents in Blackfriars, "all Strangers as well denizons as others inhabiting wthin the precincte of the late Blackfriars at London": "James le Moyne alias Morgane paynter borne under ye obezance of the French Kinge. Fre[e] denyson as by ye Letters pattentes datt ye xijth day of May in the xxijth yere of her Ma regne. He hathe one Child borne in England and he hath no sarvant stranger. He cam for religion. He is of ye French Churche." (Cecil Papers, Hatfield House).

In London, Jacques Le Moyne gained the patronage of Sir Walter Raleigh and Lady Mary Sidney (wife of Sir Henry and mother of Sir Philip) and he died there in 1588. His original manuscript account of the Florida expedition was acquired by Theodor de Bry from his widow and translated into Latin and published in the *Secunda pars Americanae Historiae* in 1591 with engravings based on recreations of his original drawings (the originals having been lost in the Spanish attack). The extent to which they rely on memory or imagination is the subject of current debate.

As a natural history illustrator the bulk of Le Moyne's work is preserved in an album in the Victoria & Albert Museum (59 watercolour drawings on 33 sheets), an album in the British Museum (50 watercolour drawings) and



six small loose miniatures in bodycolour on vellum formerly in the collection of Eric Korner (now dispersed) and eight small miniatures in bodycolour on vellum in an album at Dumbarton Oaks Library, Washington, D.C. (part of Harvard University). In addition an album at the Morgan Library & Museum, New York, now containing 29 watercolour studies of plants, fruits, insects and small animals is considered to be very close to his style but is not certainly attributable to him. Two figurative cabinet-miniature paintings on vellum are known: 'Athore shows Laudonnière the Marker Column set up by Ribault' in the New York Public Library and 'A Young Daughter of the Picts' whose naked body is covered with floral tattoos at the Yale Center for British Art (Paul Mellon collection), both engraved by Theodor de Bry in 1591. The former is signed by Le Moyne and the latter was long attributed to the artist John White before its re-attribution to Le Moyne.

*La Clef des Champs* was dedicated by Le Moyne to "Ma-dame Ma-dame De Sidney". Paul Hulton proposed she was Lady Mary Sidney (1530x35-86), courtier, eldest daughter of John Dudley, Duke of Northumberland, wife of Sir Henry Sidney (1529-86), Lord Deputy of Ireland, and mother of Sir Philip Sidney. Sohee Kim (PhD Thesis, p. 105f), however, proposed that she was her daughter Lady Mary Sidney, Countess of Pembroke (1561-1621), wife of Henry Sidney, 2nd Earl of Pembroke (c. 1538-1601) and the centre of a circle of literary patronage at Wilton based around the memory of her deceased brother. She suggested that Le Moyne could have met Sir Philip Sidney as early as 1572 in Paris (PhD Thesis, p. 64).

In the dedication Le Moyne spelt out the purpose of his "petit Livret" (as translated into English from the original French):



“... I have chosen among the animals a certain number of the most remarkable birds and beasts, not only those which are more pleasing to the eye and which Nature’s admirable artificer has best painted and decked out; which animals are accompanied by as many of the most beautiful flowers and fruits which I judged most fitting, all taken from life, and which might serve those who love and wish to learn good and seemly things; among whom are the young, both nobles and artisans, these to prepare themselves for the arts of painting, those to be goldsmiths or sculptors, and others for embroidery, tapestry and also for all kinds of needlework, for all which skills portraiture is the first step without which none can come to perfection. ...” (Hulton, I, p. 187).

In his description of *La Clef des Champs* Hulton noted: “The animal cuts in the first part of the book are largely derived from earlier sources [Katherine Acheson has pointed out that at least two derive from Conrad Gesner’s *Historiae animalium* (1555)] but some of the birds have the conviction which comes from direct observation. One at least, the linnet (P44) appears to be based on a well-observed study by Le Moyne [Hulton 92, ‘A Linnet on a spray of Barberry in gold leaf and bodycolour on vellum’, ex collection Eric Korner, recently with the New York trade] and no doubt he observed and drew other birds figured in the cuts. But the plants, as we should expect, are the most convincing and the most numerous, and are closely linked with Le Moyne’s earlier work. That some connection exists between these illustrations and the drawings at the Victoria and Albert Museum [Hulton 1-33] had been realized as early as 1922 by Savage at the time when those drawings were first critically examined and discovered to be the work of Le Moyne. But this was long before the appearance of the later set of drawings now in the British Museum [Hulton 36-86]. The connections between the latter and the woodcuts are much more definite and numerous. Many of the cuts are ultimately derived from these drawings. It had also been realized that that there was a relationship between some cuts and some of the plates in the *Altera pars* of Crispin de Passe’s *Hortus floridus* (1614).”

Of Le Moyne’s natural history paintings Hulton concluded that, “Had he lived in the seventeenth or eighteenth century, when the demand for flower painting and botanical portraits was becoming increasingly fashionable, he surely would have ranked among the first in his field. As it was, apart from Lady Mary Sidney’s patronage, he seems to have worked in his last years in England in comparative isolation, his name rescued only from complete obscurity by Hakluyt and De Bry, and then only because of his part in the Florida venture. Enough is now known of his work to secure his reputation as one of the more interesting and accomplished minor masters of the northern renaissance, even if it has to be admitted that by the accident of time

his range of activities as shown by his surviving work, appears to have been limited largely to one speciality, the depiction of plants.” (Hulton, I, pp. 82-3).

As an artists’ pattern-book printed in England *La Clef des Champs* is preceded only by Thomas Gemini [Geminus, Lambricit], *Morysse and Damashin renewed and encreased very profitable for Goldsmaythes and Embroiderers* (London, 1548) which consists of an engraved title and 28 plates of moresque (Moorish and Damascene) pattern designs. It survives in a unique copy in the Universitätsbibliothek Münster and two detached duplicate leaves from the album in the British Library. While Gemini (fl. 1540-62) lived and worked in London as a printer, engraver, and instrument-maker, the designs in *Morysse and Damashin* were not original but copied from etchings by the French artist Jacques Androuet Du Cerceau published c.1545.

**As the first original English artist’s pattern-book, Le Moyne’s *La Clef des Champs* has been little discussed in the literature** – and when it is it is with scant praise and without regard to its purpose not as a botanical manual (even though Le Moyne states in his dedication that the plants were “all taken from life”) but as a pattern-book for artists. In that context, it is significant that Sir Hans Sloane’s copy in the British Museum was formerly bound with 37 accomplished watercolour and bodycolour paintings, mostly of English flowers and fruits, but also a titmouse, a parrot, a peacock, a goldfinch and a double-sheet of geometric bodies, that have been attributed to Ellen Power (her name is at the back), a relative of Henry Power, FRS (1623-68), a physician who practised in Halifax and Wakefield in Yorkshire. (See: Kim Sloan, “Sir Hans Sloane’s Pictures: The Science of Connoisseurship or the Art of Collecting?”, *Huntington Library Quarterly*, Vol. 78/2, Summer 2015, p. 381-415 (402-4) – & Kim Sloan, ‘*A Noble Art*’ *Amateur Artists and Drawing Masters c. 1600-1800*, British Museum, 2000, no. 36).

#### **PROVENANCE:**

The Pearse family, of Plymouth, local artists and jobbing painters also probably connected with the Naval Dockyard, circa 1660-1724, with various signatures and inscriptions of William and Philip Pearse (d. 1724) inside the covers of binding and on some of the plates (including crude comments on f.18r-v on the comparison of caterpillars to a part of the female anatomy – “You must not call thoos things Raw Conts / thats Bawday they ar catterpillars” and “Those are Raw Counts.Voulgarly Calde”).

The Plymouth municipal records include an entry that William Pearse was paid £1 15s in 1674 “for makeing of Mr Lanyons armes” (perhaps for the almshouse in St Catherine’s Street, Plymouth, where his arms were once displayed) and he was presumably “Pearse the painter” who was paid £2 in



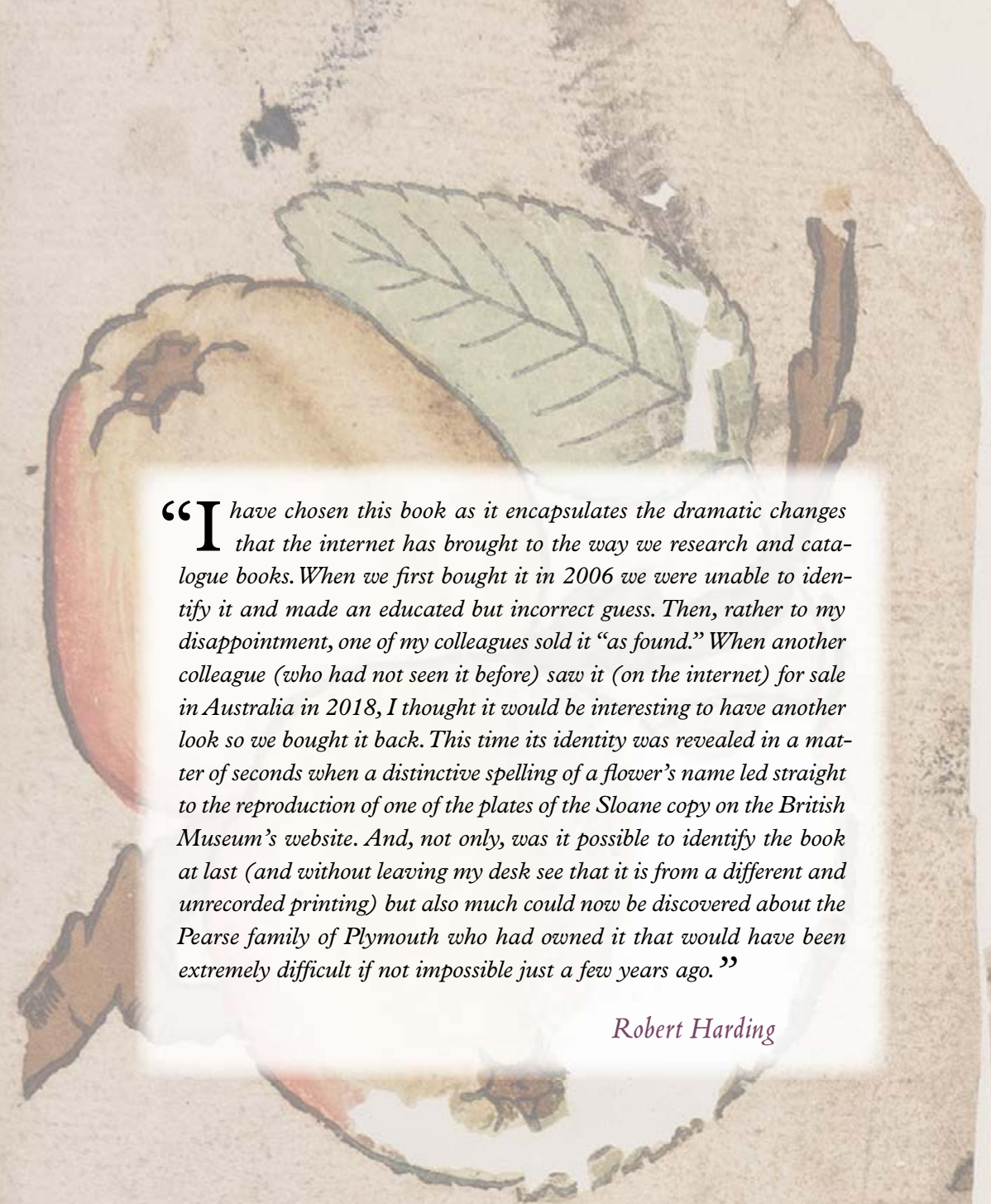
1671/2 for nine maps of the town and harbour of Plymouth (now lost) – R. N. Worth, *Calendar of the Plymouth Municipal Records*, 1893; also see Elisabeth Stuart, *Lost Landscapes of Plymouth: maps, charts and plans to 1800* (1991).

Philip Pearse (d. 1724) was buried at St Andrew's Church, Plymouth, where there was, "A beautifully painted tablet on panel, to the memory of Philip Pearse. On it are exquisitely painted cherub's heads, winged skulls, drapery, etc., and the inscription: – "In Memory of Philip Pearse of this Town, Painter, Who died the 16th day Feby. 1724 in the 70th year of his Age, and was buried near this place. As were also 9 of his Children." (Llewellyn Jewitt, *A History of Plymouth*, 1873, p. 523). In 1683 he painted a portrait of Charles I that was put up in St Andrew's Church "with various coats of arms" (R. N. Worth, *A History of Plymouth from the earliest time to the present period*, 1890, p.475). In 1699 he was paid £1/5/- for painting and gilding a new cock on the pinnacle of the church tower ("he seems to have been the skilled man of the day in Plymouth") and in 1721 he was paid 16 shillings "for new painting the sentences over the gallery and numbering several pews" – B. Rowe, "The Church of St Andrew, Plymouth" in *Annual Reports and Transactions of the Plymouth Institution*, 1873-76, pp. 205f.

Later Provenance: G. Heywood Hill, London bookseller; sold in July 2006 to Maggs Bros. [mis-catalogued by us as "almost certainly an edition of Christian Egenolph / Egenolff's *Plantarum, arborum, fructium et herbarum effigies* (Frankfurt, 1562), and later editions"]; Hordern House Rare Books, Sydney, Australia; repurchased by Maggs Bros. in 2018, prior to the discovery of Le Moyne's authorship.

**This is a very appealing and unique book, with much still to be discovered about its history and ownership. A more detailed description is available.**

Literature: Paul Hulton, *The Work of Jacques Le Moyne de Morgues, a Huguenot Artist in France Florida and England* (London: British Museum, 1977), vol. 1, p.186-187, followed by a catalogue of the book, pp. 187-200, and full facsimile in Vol. 2; Sohee Kim, *Jacques Le Moyne de Morgues (c. 1533-1588) and the Origins of Seventeenth Century Netherlandish Flower Still Lifes* (PhD Dissertation, University of Maryland, 2009 [available online]); Lucia Tongiorgio Tomas (ed.), *An Oak Spring Flora: Flower Illustrations from the Fifteenth Century to the present time: A Selection of the Rare Books, Manuscripts, and Works of Art in the collection of Rachel Lambert Mellon* (Upperville, Virginia, 1997) No. 6, pp. 32-4.



“I have chosen this book as it encapsulates the dramatic changes that the internet has brought to the way we research and catalogue books. When we first bought it in 2006 we were unable to identify it and made an educated but incorrect guess. Then, rather to my disappointment, one of my colleagues sold it “as found.” When another colleague (who had not seen it before) saw it (on the internet) for sale in Australia in 2018, I thought it would be interesting to have another look so we bought it back. This time its identity was revealed in a matter of seconds when a distinctive spelling of a flower’s name led straight to the reproduction of one of the plates of the Sloane copy on the British Museum’s website. And, not only, was it possible to identify the book at last (and without leaving my desk see that it is from a different and unrecorded printing) but also much could now be discovered about the Pearse family of Plymouth who had owned it that would have been extremely difficult if not impossible just a few years ago.”

Robert Harding

Latinè P O M E S.  
Gallicè M A L A.  
Anglicè A P P L E S.









MY FATHER, PAUL MCCARTNEY  
AND THE INDICA GALLERY

12 [MCCARTNEY (Paul) as designer for **INDICA BOOKS AND GALLERY**]. **Printed wrapping paper for Indica Books and Gallery, Mason's Yard, off Duke Street St. James's'**.

Printed wrapping paper. Single sheet (532 x 419mm)., titles in black capitals on thin white cartridge type paper.

N.p. [London], n.p. [Indica], n.d. [1965]

£2,500

Near fine. No copies found on OCLC as named items including in the V&A and Tate Archive.

Though at least 2,000 were printed, it was wrapping paper and therefore not kept. A few fans in America heard it was by McCartney and were sent sheets on request, but they were folded for mailing. No-one knew it was by him except a few friends of the owners. Paul McCartney hand-lettered the artwork, using a Union Jack template, and took it to a commercial printer, who used slightly better quality paper than would be usual for wrapping paper. The day that the bookshop/gallery opened, he arrived in his Aston Martin with an enormous package which turned out to be the wrapping paper, as a surprise gift.

The Indica Gallery became famous for another Beatles connection, being the meeting place of John Lennon and Yoko Ono when Lennon showed up on the day her show was being installed.

*“I have chosen the original wrapping paper from Indica Books and Gallery, designed in secret by Paul McCartney for the opening of the shop. My father, Barry Miles, founded Indica with John Dunbar in 1965. It is a rare and valuable item, especially in such good condition, due to the nature of its purpose. At the time, not many people were aware of who designed it and so most of the 2000 or so that were printed were used and subsequently lost.”*

*Theo Miles*



INCOMPLETE BUT BEGGING MANY QUESTIONS

13 **PLUTARCH of Chareonea. Vitae illustrium virorum**  
(ed. Johannes Antonius Campanus).

[Rome], Ulrich Han, [1470]

*Illuminated opening page with white vine-stem border 'bianchi girari' on three sides extending into the fore-margin, the border incorporates a 9-line initial 'P' in gold and a wreath in each border, the one in the lower margin left blank for a coat-of-arms, the remaining two with rosettes, also four birds are found in the lower border, all in burnished gold, blue, green, purple; 54 further initials in gold, mostly 9 to 11-lines, against intricate white-vine backgrounds infilled with blue, green, and purple, which extend into the margins; 4-line initial in gold infilled with green and purple against a blue background; some rubrication; early manuscript headings and foliation.*

Volume 1 (& 24ff of Vol 2). Large Folio. Binding size: 412 x 295mm. Paper size: 390 x 280mm. 316 of 320ff. (lacking d10 and 3 blanks). [\*4 a10 b8 c10 d9(of 10) e10 fg8 h6 i-o10 p8 q10 r12 s10 t3(of 4 -t4 blank) v-y10 z8 aa-cc8 dd12 ee9(of 10 - ee10 blank) gg12 hh10 ii3(of 4 -ii4 blank); A10 B8 C6]. Quires c & d misbound. 45 lines (257 x 160mm), Roman letter (113R), spaces left for Greek letter.

Mid-late 19th-century dark brown morocco over bevelled boards by William Townsend & Son, Sheffield, with their blindstamp inside front cover, covers panelled with simple blind fillets and ornamental rolls, spine decorated in the same way, red morocco label, r.e. **£40,000**

***Editio princeps* of the first of two volumes published in this year of Plutarch's *Lives*, a wide-margined copy lavishly illuminated in Rome with a superb opening border and 55 beautiful white vine initials.**

"The whole (sixty *Vitae*) was on sale at Milan by 27 April 1470 (see E. Motta, 'Pamfilio Castaldi, Antonio Planella, Pietro Ugleimer ed il vescovo d'Aleria', *Rivista storica italiana*, 1 (1884), 252-72, at 255 note 2)" (Bod-inc). Complete copies are known but many institutions have only one of the two volumes (see ISTC and GW). The second volume, lacking its first 25 leaves, may possibly be the copy of Volume II found at the Biblioteca Nacional de España (see Julián Martín Abad, *Catálogo Bibliográfico de la Colección de Incunabales de la Biblioteca Nacional de España* (2010), pp. 631-2, no. P-156, I-1939) which is also illuminated with white-vine initials and has early annotations but was likely separated from the first volume at an early date. A note at the foot of





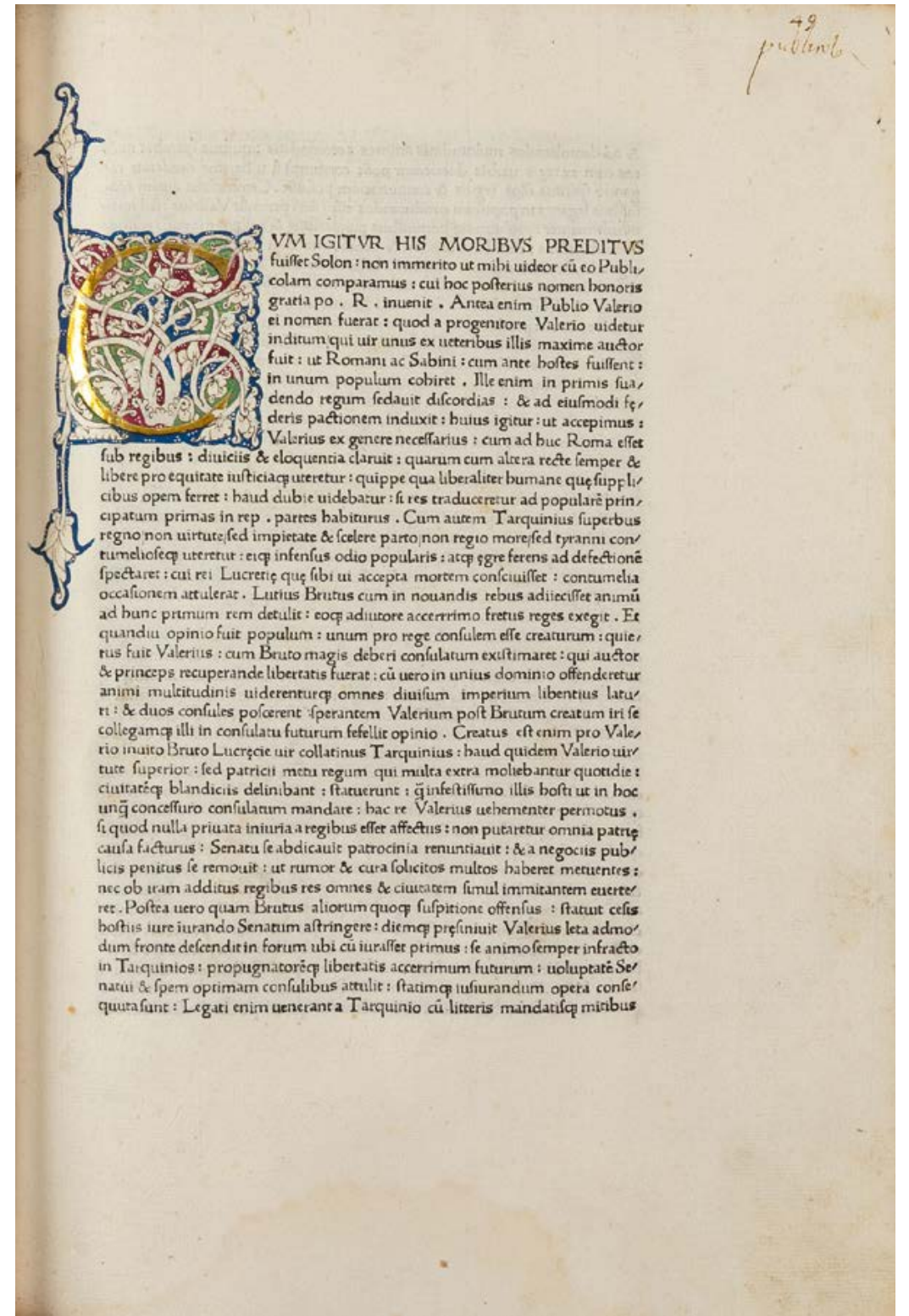
the first page of the first volume appears to suggest that it was on its own when bought in Logrono, northern Spain, by Dean Munor de Suessa in 1632.

Examples are very rare on the market with Anglo/American auctions recording only an incomplete copy of Volume I to have appeared at auction since 1936 when the last complete copy, the Masterman Sykes – Hayford Thorold – William Morris copy (now Harvard), was sold. The present copy was auctioned at Sotheby's 18 November 1918, lot 609, sold to Francis Edwards for £18.10s, and in the 1930s/40s entered the collection of the Arabist Harold Ingrams (*see below*).

This copy of the first volume of Plutarch's *Vitae* ends with the life of Lucullus unlike most other examples which end with the life of Sertorius. Our Volume I, therefore, holds a further 24 leaves and three incipits with initial spaces which are illuminated with three further white vine initials. The three blanks are missing from this copy, as is f. d10 which holds only the final 16 lines of the comparison between Lycurgus and Numa on the recto of the leaf, the remainder of the leaf is blank. The leaves have been absent since at least the seventeenth century as the early foliation is continuous. The final leaf C6 is cut down and mounted.

It is rare to find such lavish use of white vine-stem illumination or *bianchi girari*, as very few books of the period printed in Rome or Venice had so many opening initial spaces, one exception being the Sweynheim and Pannartz Pliny of the same year, although it has only 37 initial spaces. White vine-stem illumination developed in early fifteenth-century Florence as decoration for humanistic or classical texts, seemingly copied from manuscripts thought at the time to be of the classical period, but in reality Italian manuscripts of the twelfth century. The style of illumination spread throughout Italy and in the 1460s and 1470s suitable printed books were also decorated in this way before being superseded by woodcut ornaments. Ulrich Han (Udalricus Gallus), a native of Ingolstadt and a citizen of Vienna, was the second printer in Rome. He followed Sweynheim and Pannartz, the first to print in Italy, who had moved to Rome from Subiaco in 1467. Han began printing in 1467 with Cardinal Turrecremata's *Meditationes seu Contemplationes devotissimae*.

Provenance: Contemporary marginal annotations, plentiful for first 35ff. and intermittent thereafter. Acquisition note at foot of first page of Dom Munor de Suessa, Dean of Albelda-Logrono, 1632, his inscription also at foot of final leaf. 18th-century inscription of 'D. Gregorio Lopez Malo' on first page, i.e. Gregorio López de la Torre y Malo (1700-1770), an historian from Molina de Aragón (Guadalajara, central Spain). Annotations to ff. cc1v-cc2r, *Life of Gracchi* probably in his hand. Two pages of 19th-century bibliographical



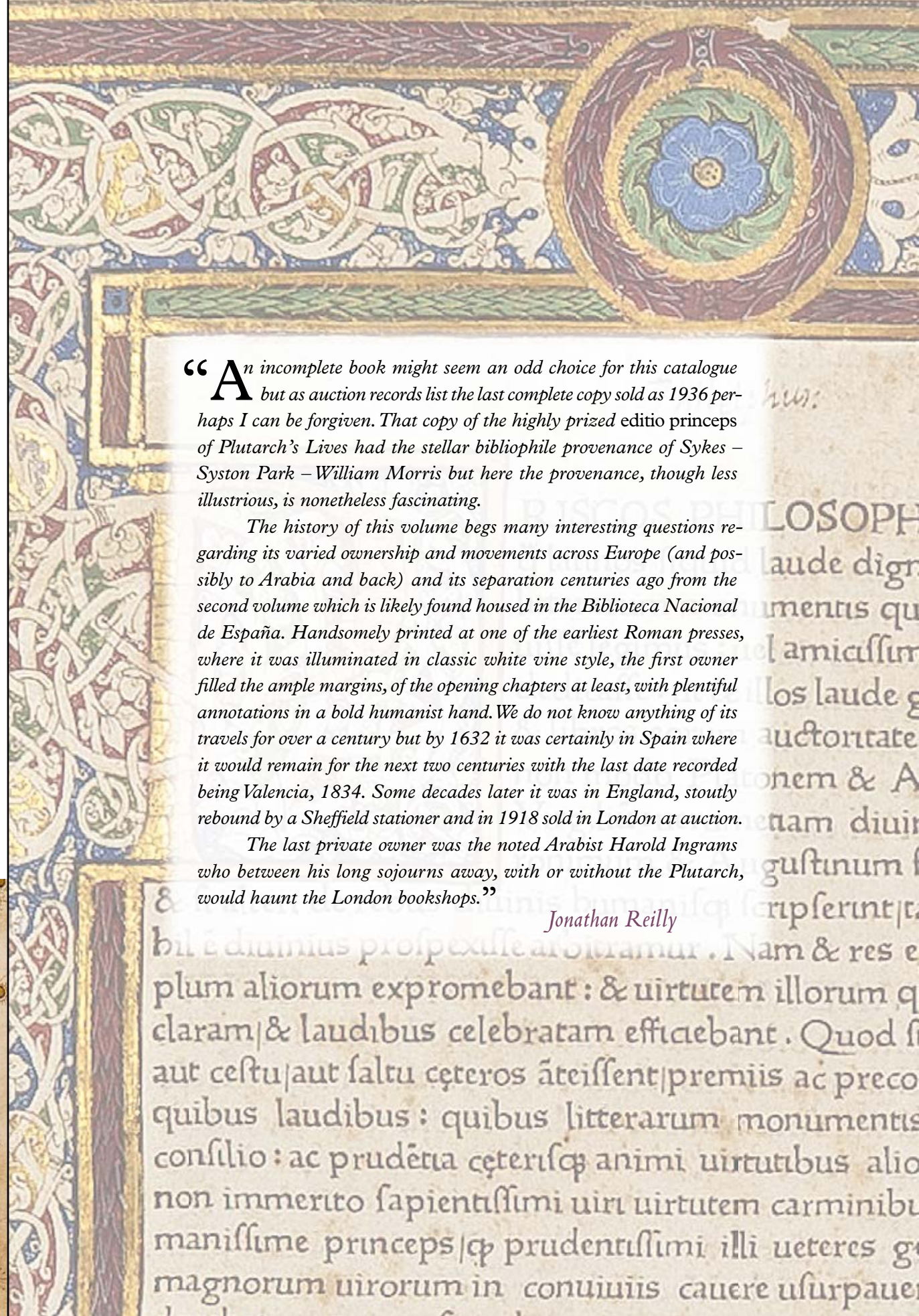




notes cut down and mounted at the end, stating that this volume only was acquired in Valencia in 1834. Sold at Sotheby's 18 November 1918, lot 609 to Francis Edwards. Harold Ingrams, CMG, OBE (1897-1973), British Colonial Administrator and author of several books on Arabia (see ODNB) and by descent.

Heavy inkstain affecting ff. v1v and v2r and the initial. Some damp staining, mostly marginal but heavier towards the end, affecting c. 9 initials. Foxed and spotted in places.

ISTC ip00830000. H 13125\*. BMC IV, 21. GW M34472. Bod-inc P-390. Goff P-830.



“An incomplete book might seem an odd choice for this catalogue but as auction records list the last complete copy sold as 1936 perhaps I can be forgiven. That copy of the highly prized editio princeps of Plutarch’s Lives had the stellar bibliophile provenance of Sykes – Syston Park – William Morris but here the provenance, though less illustrious, is nonetheless fascinating.

The history of this volume begs many interesting questions regarding its varied ownership and movements across Europe (and possibly to Arabia and back) and its separation centuries ago from the second volume which is likely found housed in the Biblioteca Nacional de España. Handsomely printed at one of the earliest Roman presses, where it was illuminated in classic white vine style, the first owner filled the ample margins, of the opening chapters at least, with plentiful annotations in a bold humanist hand. We do not know anything of its travels for over a century but by 1632 it was certainly in Spain where it would remain for the next two centuries with the last date recorded being Valencia, 1834. Some decades later it was in England, stoutly rebound by a Sheffield stationer and in 1918 sold in London at auction.

The last private owner was the noted Arabist Harold Ingrams who between his long sojourns away, with or without the Plutarch, would haunt the London bookshops.”

Jonathan Reilly





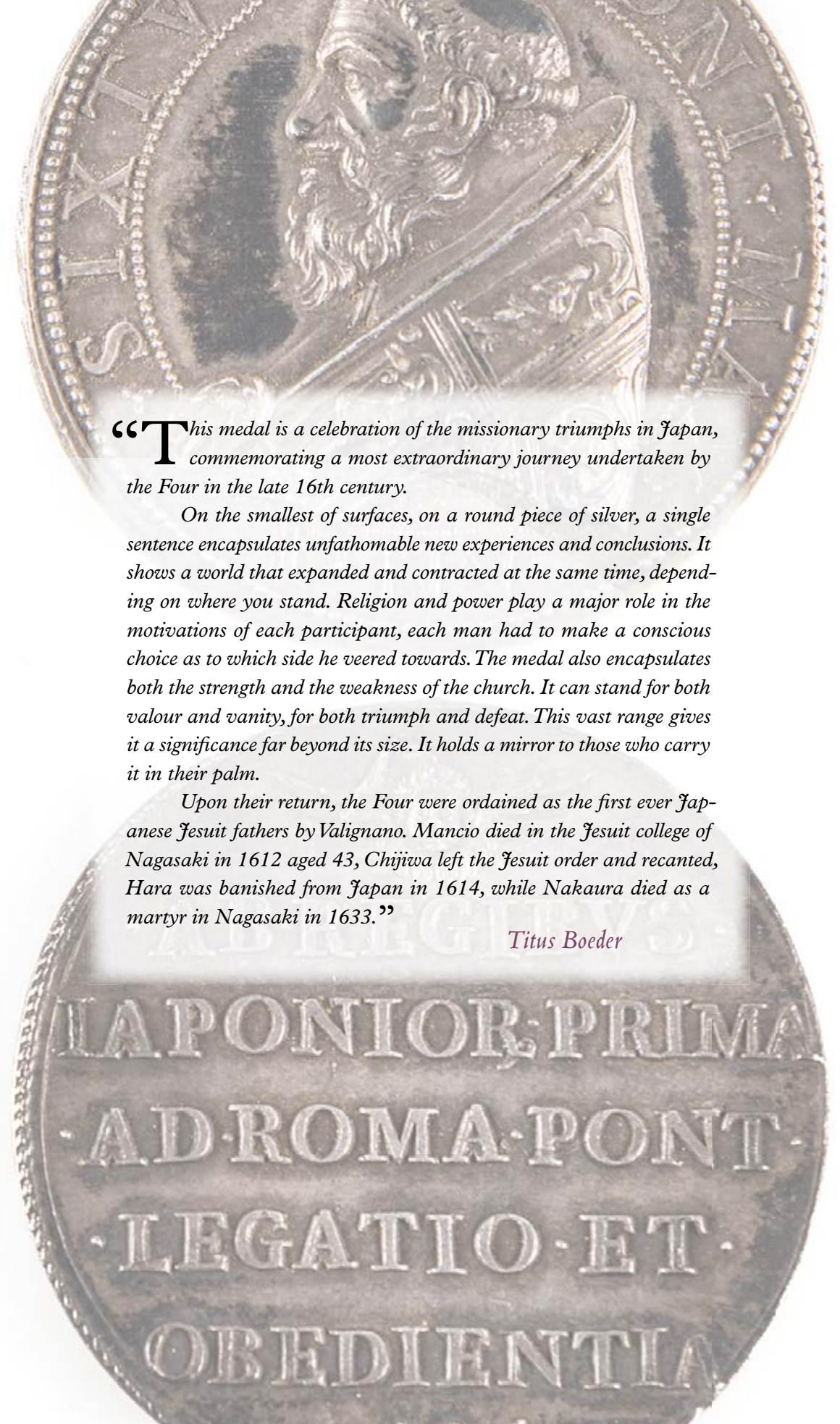
### THE FIRST JAPANESE EMBASSY

#### 14 POPE SIXTUS V. BONIS (Niccolo de). *Ab Regibvs Iaponior Prima Ad Roma Pont Legatio Et Obedientia.*

Silver medal, measuring 36mm in diameter. Recto with tonsured bust of Pope Sixtus V facing left, signed 'N. Bonis', reverse with legend and date in six lines below a cherub's head, overall in fine condition. Rome, 1585. **£6,500**

An exceedingly rare Papal medal issued to commemorate the arrival of the first 'Japanese Embassy' in Rome in 1585.

The idea of sending a Japanese delegation to Europe was originally conceived by the Portuguese Jesuit Alessandro Valignano (1539-1606), and sponsored by the three Christian daimyos Omura Sumitada (1532-1587), Otomo Sorin (1530-1587) and Arima Harunobu (1567-1612). Mancio Ito (1570-1612) was chosen to act as a spokesman for the group of three young noblemen, Miguel Chijiwa (1569-1633), Juliao Nakaura (1568-1633), and Martinho Hara (1569-1629), who came to be known as the 'ambassadors'. However, this was never an embassy in the conventional sense: all of the boys were in their late teens – indeed all of them had converted to Christianity – but they did not have authority to speak on behalf of their country. They were dispatched by Otomo Sorin, the daimyo of Bungo Province (Kyu-shu) and a close relative of Mancio's father. They left Nagasaki on February 20th 1582, and spent the next two years travelling to Macau, Kochi, and Goa, before arriving in Lisbon in August 1584. From Lisbon, they went via Spain to Rome where they initially met Pope Gregory XIII on April 1st, a few days before his death on April 10, 1585. Within two weeks the new Pope Sixtus V



**“**This medal is a celebration of the missionary triumphs in Japan, commemorating a most extraordinary journey undertaken by the Four in the late 16th century.

On the smallest of surfaces, on a round piece of silver, a single sentence encapsulates unfathomable new experiences and conclusions. It shows a world that expanded and contracted at the same time, depending on where you stand. Religion and power play a major role in the motivations of each participant, each man had to make a conscious choice as to which side he veered towards. The medal also encapsulates both the strength and the weakness of the church. It can stand for both valour and vanity, for both triumph and defeat. This vast range gives it a significance far beyond its size. It holds a mirror to those who carry it in their palm.

Upon their return, the Four were ordained as the first ever Japanese Jesuit fathers by Valignano. Mancio died in the Jesuit college of Nagasaki in 1612 aged 43, Chijiwa left the Jesuit order and recanted, Hara was banished from Japan in 1614, while Nakaura died as a martyr in Nagasaki in 1633.”

*Titus Boeder*



had been elected and the Japanese delegation participated in his coronation on May 1, 1585. Mancio Ito was made an honorary citizen of Rome and taken into the ranks of European nobility with the title Cavaliere di Speron d'Oro ('Knight of the Golden Spur'). During their stay in Europe, they met with King Philip II of Spain, Francesco I de' Medici and the Grand Duke of Tuscany.

This medal was crafted by Niccolo de Bonis (active 1580-1592), a celebrated medallist working at the Papal mint in Rome. It follows on from a similar medal bearing the portrait of the preceding Pope Gregory XIII by the medal-maker Bonzagni (1508-1588) made just a few weeks earlier. Papal medals are very much a product of the Italian Renaissance: they were produced from the early 15th century onwards to commemorate ecclesiastical and historical events relating to individual Popes. The fact that two medals were produced in quick succession shows the high regard in which the members of the delegation were held. The text on verso of both is identical. It is written in capitals imitating the typeface and style on a Roman monument (*capitalis monumentalis*) and translates as: "The First Legation sent by the Japanese Kings to the Roman Pope in obedience". The term '*obedientia*' was of course high in the list of priorities for the Catholic Church during these years of the Counter-Reformation. No mention was to be made to the Japanese of the events taking place in Northern Europe, although they found out anyway.





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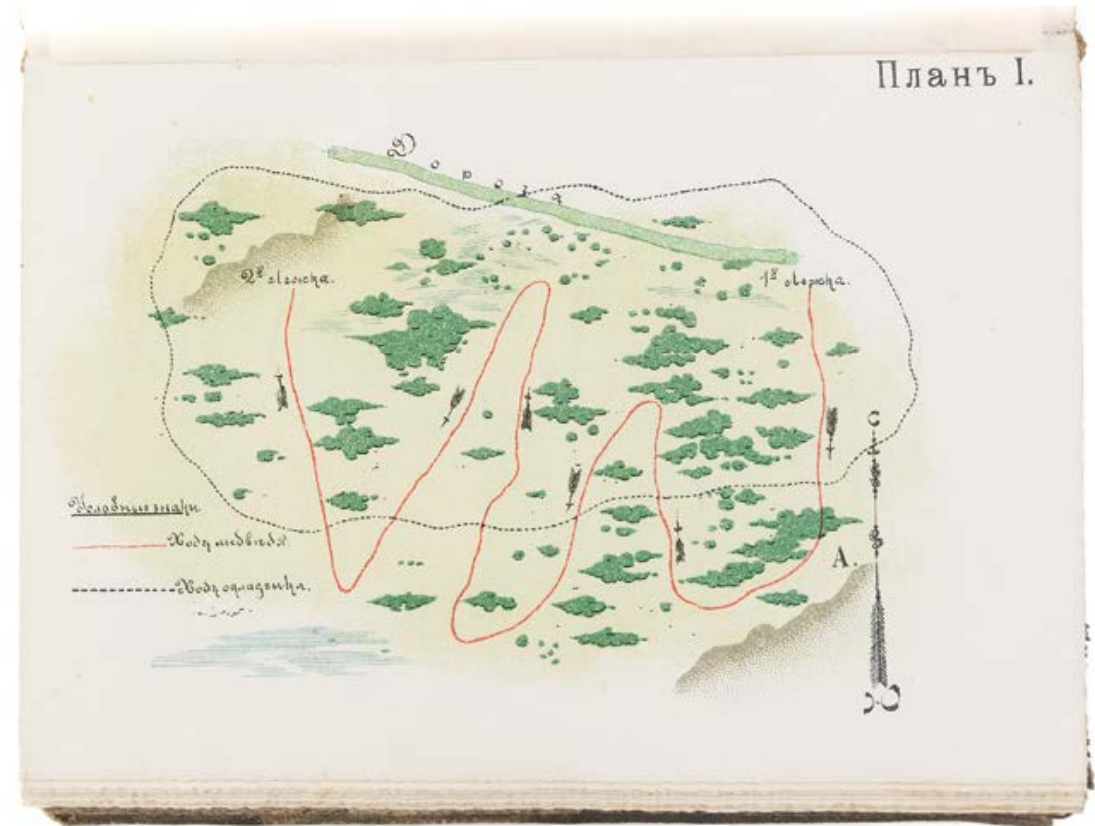
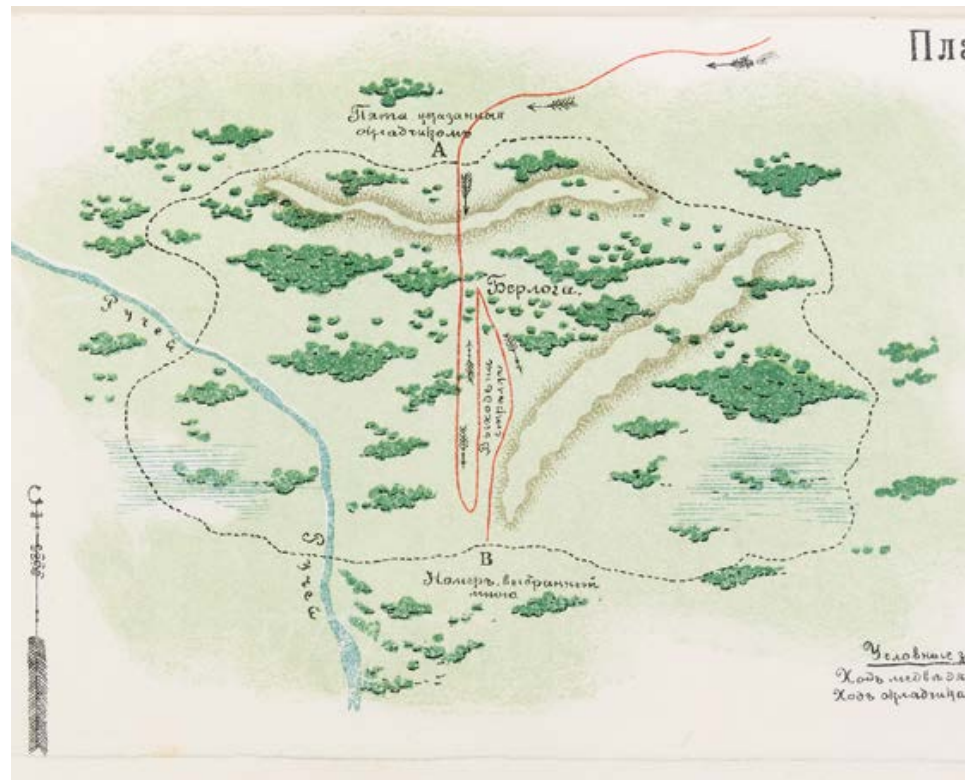
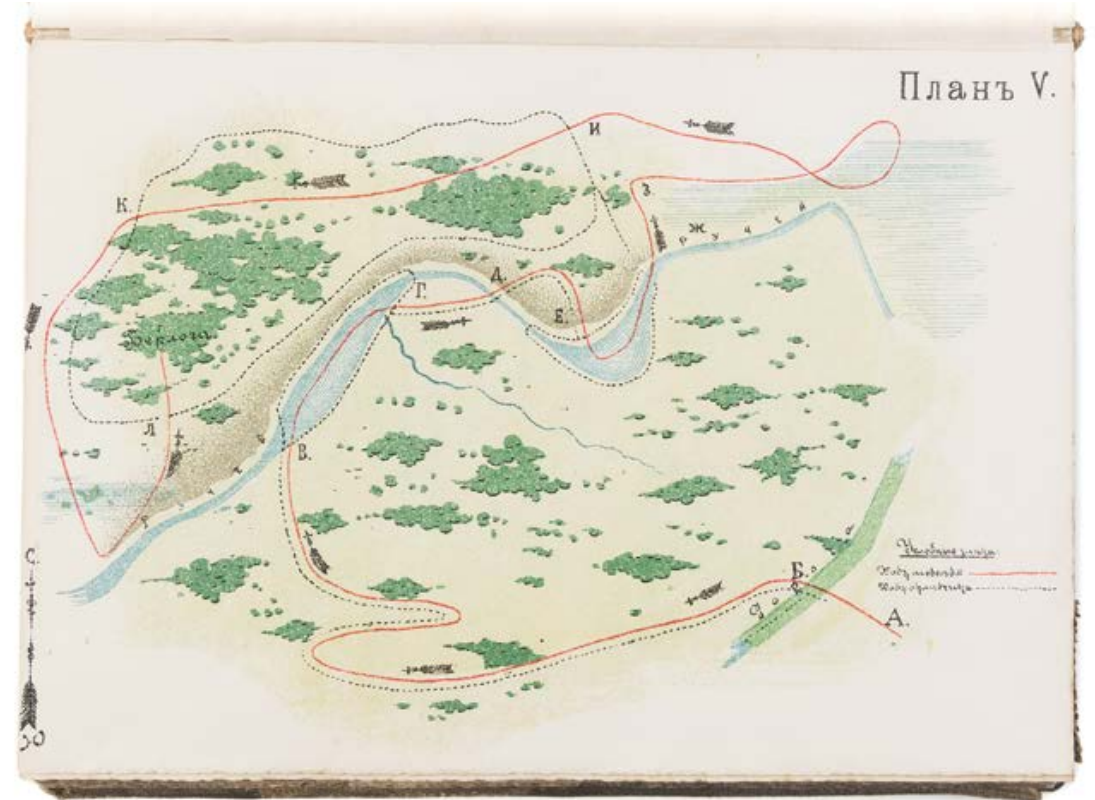
CATALOGUED BY MY FATHER

15 SHIRINSKY-SHIKHMATOV (Prince Andre).  
Po medvezh'im sledam [Following the Bear Tracks].

First edition. 16 coloured plans and with diagrams in the text. 8vo. Publisher's buckram, soiled and stained. Stains on lower margins of the dedication and first pages. Interior very good otherwise. (iv), 155pp. Moscow, 1900. £1,250

This copy is inscribed on the title page by the author, and is No 38 of a limited edition. This book is not in the Schwerdt catalogue, which lists only 4 books on bear-hunting, none of them Russian.

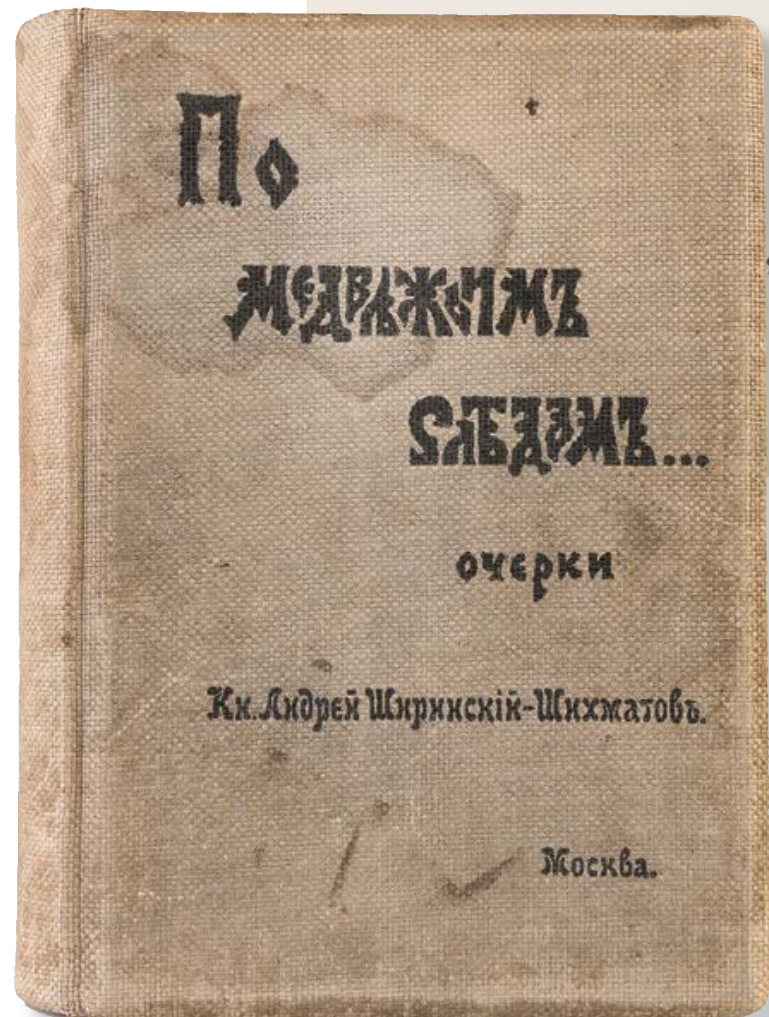
Rare. OCLC list two copies, held by Harvard and the New York Public Library.





To Mr Serjeantson  
with kind  
По генералъ  
from Prince Shchegolev  
медвѣжьимъ  
Лексиконъ  
слѣдамъ....

Очерки.



Ших.патовъ.

Москва.

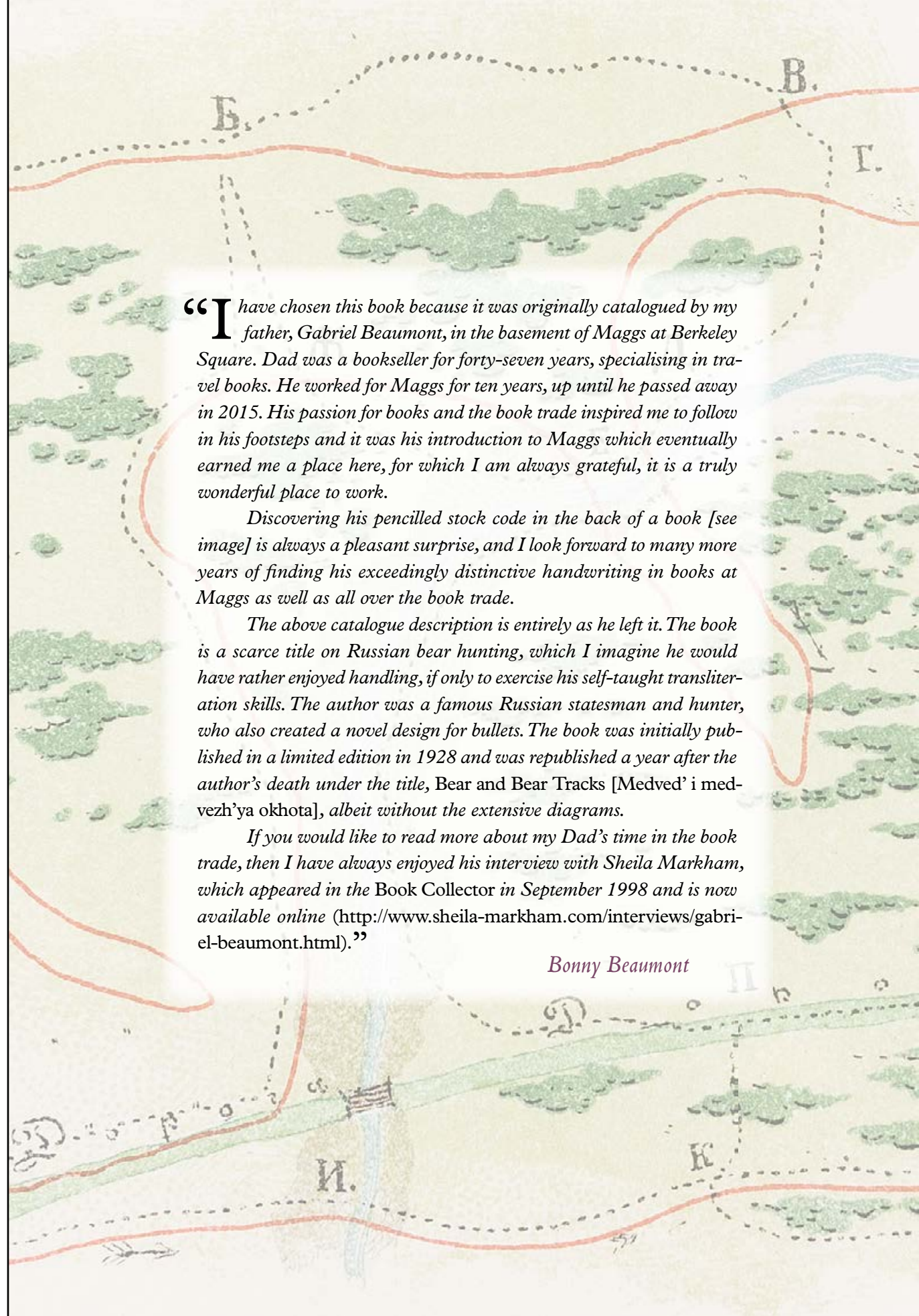
"I have chosen this book because it was originally catalogued by my father, Gabriel Beaumont, in the basement of Maggs at Berkeley Square. Dad was a bookseller for forty-seven years, specialising in travel books. He worked for Maggs for ten years, up until he passed away in 2015. His passion for books and the book trade inspired me to follow in his footsteps and it was his introduction to Maggs which eventually earned me a place here, for which I am always grateful, it is a truly wonderful place to work.

Discovering his pencilled stock code in the back of a book [see image] is always a pleasant surprise, and I look forward to many more years of finding his exceedingly distinctive handwriting in books at Maggs as well as all over the book trade.

The above catalogue description is entirely as he left it. The book is a scarce title on Russian bear hunting, which I imagine he would have rather enjoyed handling, if only to exercise his self-taught transliteration skills. The author was a famous Russian statesman and hunter, who also created a novel design for bullets. The book was initially published in a limited edition in 1928 and was republished a year after the author's death under the title, Bear and Bear Tracks [Medved' i medvezh'ya okhota], albeit without the extensive diagrams.

If you would like to read more about my Dad's time in the book trade, then I have always enjoyed his interview with Sheila Markham, which appeared in the Book Collector in September 1998 and is now available online (<http://www.sheila-markham.com/interviews/gabriel-beaumont.html>)."

Bonny Beaumont







SEARCHING FOR GUILT-LADEN PHANTOMS

**16 SWAN (Dr. Lawrence W). Yeti Archive.**

169 items total. Letters, manuscripts, sketches, photographs, articles, ephemera, and press clippings. Various places, 1950-1990. A full inventory is available upon request.

**Section 1, Letters & Sketches:** 19 ALS and TLS to Swan from various correspondents (publishers, scientists, schoolchildren, conspiracy theorists) all on the topic of Yeti, including a significant correspondence with John Napier, author of *Bigfoot: The Yeti and Sasquatch in Myth and Reality* (1972) (6 ALS plus 3 carbon/pencil copy responses & 16pp copy photographs and footprint analysis from Swan). 2pp. ms. sketches in ink with captions in Tibetan, attributed by Swan in pencil on an accompanying slip "Annulu, a Sherpa, of his impressions of the yeti. He indicates what they would look like if captured", plus 5 further pages of drawings in the same hand, in photocopy.

**Section 2, Dr. Lawrence Swan's own writing:** 3 manuscript drafts of articles and lectures; 4 typescript drafts of articles, some with extensive ms. corrections; 4 TLS copies from Swan to scientists and publishers; 6 printed articles by or about Swan; 2 misc notes or diagrams; 2 pieces ephemera related to talks given by Swan; 1 photo-postcard of "The Tomb of the Unknown Frog."

**Section 3, Distinct publications:** 1). HASS (George F). *Bigfoot Bulletin*. Mimeographed. 2; 2pp. Nos 1 & 2. Oakland, Hass, Jan 2 & Feb 2 1969; 2). [HUMBOLDT COUNTY BOARD OF TRADE & GREATER EUREKA CHAMBERS OF COMMERCE]. "Bigfoot" mimeographed info sheet about Bigfoot sightings in Humboldt County. Eureka CA, August 1960 [with:] *In the Heart of the Redwoods ...* Trifold printed map. Both in an envelope addressed to Dr. Swan; 3). MCCLARIN (Jim). *Manimals Newsletter*. Offset printed. 8pp. Vol 1, No. 1, Sacramento, Aug 12 1972; 4). *THE OWL*. Vol 40, No. 7. 4to. Cover and multiple illustrations after lino-cuts by Swan. 15pp. Santa Clara, April 1953.

**Section 4, Press clippings:** 98 clipped or excised articles on the Yeti or Abominable Snowman plus 20 on Bigfoot, Sasquatch and other 'wild men'. Sources are largely west coast publications, many are from the *San Francisco Chronicle*, plus *Christian Science Monitor*, *The Statesman*, *Man's Magazine*. In most cases the date is supplied in manuscript. Majority of articles are 1950s-70s. 1948-1990. **£1,250**

An archive of research notes, correspondence, manuscripts and drafts of articles by one of the foremost scientific authorities on the enigmatic creature known as the Yeti or Abominable Snowman. Additionally, a significant collection of over 100 press clippings largely from the 1950s through 1970s give an in depth insight into popular reporting on the topic

Dr. Lawrence Wesley Swan (1922-1999) was born to Methodist Missionary parents near Darjeeling. He learned Hindi and Tibetan in his childhood, and also developed a lifelong passionate interest in the ecology and culture of the Himalayas. He studied Biology at the University of Wisconsin, and received his doctorate from Stanford in 1952. In 1954 he accompanied the first American Himalayan expedition as zoologist and made several significant discoveries, including the Rana Swani frog, a unique specimen adapted to life at high altitude, named in his honour. He returned to the Himalayas in 1960 on a research expedition with Sir Edmund Hillary. Swan's engaging and charismatic approach to storytelling made him the perfect candidate for



the San Francisco television network KQED's early science broadcasting, aimed at schoolchildren. Between 1958 and 1967 Swan produced two hundred and fifty live programmes for the network, and interviewed scientists such as Linus Pauling. Swan taught in the Biology department of San Francisco State University for more than thirty years, in which time by his own estimate twenty thousand students passed through his classes. Swan had a brilliant mind, and never shied away from eccentricity or unorthodox modes of thought. The same creative disregard for authority with which he applied his full powers and rigour as an ecologist to the problem of the Abominable Snowman, also caused him to secede his one acre property from the USA after a disagreement with Redwood City California Council over a septic tank. Swan named his independent territory the Autonomous Native State of Cooch Nahai – meaning literally “nothing” in Hindi. His autobiography, *Tales of the Himalaya: Adventures of a Naturalist* was published, with an introduction by Sir Edmund Hillary, in 1999, the year of Swan's death.

The first successful ascent of Mt. Everest in 1953 by Tenzing Norgay and Edmund Hillary made the Himalayan mountain range between Nepal, Tibet and Bhutan front page news around the world. Their climbing of the Earth's highest peak also brought into focus the rumoured reports of an elusive humanoid creature living at high altitude, and of mysterious footprints seen in the snow. These anomalous accounts began in 1832 with a footnote in an article on zoology by British resident in the court of Nepal, B.H. Hodgson. He described an incident where native hunters in the northern province were “alarmed by the apparition of a ‘wild man’”. Though Hodgson takes pains to express his own opinion that the creature was an orangutang, he relays the Nepalese hunters' description of a bipedal, tailless figure with long dark hair. This is followed in 1887 by Colonel Waddell's description of mysterious footprints in the snow as he trekked to Darjeeling, published in his account *Among the Himalayas*, and in 1921 Colonel Howard-Bury gives the name ‘metoh-kangmi’ to the ‘wild man of the snows’, which his Sherpas implicate in the creation of man-like tracks at 21,000 feet. This is then mistranslated as ‘Abominable Snowman’ by a journalist named Henry Newman.

In the wake of Hillary and Norgay, Yeti fever swept Europe and the USA with the UK's *Daily Mail* newspaper funding their own 1954 expedition to search for evidence and capture a specimen. That same year, Laurence Swan accompanied the first American expedition to the Himalayas. Perhaps because of its more prosaic scientific objectives, this expedition was woefully underfunded, and Swan described with some embarrassment in a 1958 letter to Dr. E.J. DuPraw the Americans having to borrow money from their own Sherpas. From the overwhelming volume of 1950s press clippings included

in this archive, it is clear that the Abominable Snowman was big business. It's no surprise therefore that Sir Edmund Hillary cannily pushed it to the forefront of his 1960 high-altitude research expedition. The coverage largely focusses on the “Yeti scalps” discovered in remote mountain monasteries, even though implicit in their discovery was the information that they were made from the hides of the goat-like serow. Meanwhile, Swan's research on these two trips lead him to discover spiders living at 22,000 feet, and a whole stratum of high-altitude life nourished by windblown particles of pollen and oceanic albuminoids. Swan named this ethereal, plantless ecosystem the Aeolian Biome. The 1954 trip also saw, in Swan's words, the “discovery of abominable snow mice, a Steinbeckian counterpart to abominable snowmen”.

Back in California, Swan's experiences in the mountains as well as his expertise in zoology, ecology, and anatomy made him the perfect scientist to speak with authority on the various stories and pieces of evidence brought forth by the press. Perhaps the most famous of these is the photograph of the enormous footprint in the snow, and ice axe beside it for scale, taken by Eric Shipton and Michael Ward on Everest in 1951. In the 1971 correspondence between Swan and the British primatologist John Napier, Swan offers Napier an in depth analysis of the photograph complete with diagrams of his own making. The conclusion engenders a wonder that far exceeds the mere foot physiognomy of large apes: Swan compares the image with his own photographs of pugmarks of mammals like foxes and snow leopards and concludes that the sublimation of snow, a process of evaporation that bypasses melting, could enlarge these prints in the high-altitude sunlight to the point at which they resemble the haunting image of man-like tracks in the supposedly uninhabited snow. The enthusiasm with which this information is shared by Swan speaks of an intellectual generosity, and he is extensively cited and thanked in Napier's 1972 book *Bigfoot*. At the heart of Swan's method lies a diligent re-examination of the sources and a refusal to get caught up in the self-propulsive momentum of a myth. In one of the typescript articles, Swan returns to Howard-Bury's 1921 book and finds a further analysis of that early set of footprints by the author, attributing them to a wolf: “The official book claims that the tracks were made by a wolf while the newspapers made it into something unreal. Scores of yeti hunters have affirmed their belief, thousands of articles have been written about the yeti and no one has remembered the wolf that was really there.” Swan returns time and again to this notion of the wonder of the natural world that is ignored in favour of the supernatural – a wolf at 21,000 feet is a marvel in its own right, easily occluded by a chase for the unknown.





In spite of these public refutations, Swan's standpoint is not as simple as that of a straightforward debunker. His gives time to the evidence, and in particular has a nuanced sensitivity to the cultural differences between Tibetan and Anglo-American notions of myth

and truth. There is a wonderful set of drawings by a Sherpa named Annulu, one in manuscript and the other five in photocopy, which show a nude and lewd series of hair covered figures. Swan includes these without judgement, and goes to pains to unravel the malapropism which led to the mistranslation of 'metoh-kangmi', demonstrating that it was more likely in fact to be two exclamations with the same meaning: "Man-thing!" "Snow-man!". Tellingly, he received and kept correspondence from both world-renowned scientists and publishers offering him expeditions and book deals, and seemingly paranoid conspiracy theorists offering him secret information. He was clearly beloved by his colleagues at SF State, as not only do they save Yeti and Bigfoot clippings for his no doubt renowned collection, but there is also an affectionate birthday poem, ending "The abominable snowman must be svelte / When we see Swan, we simply melt!"

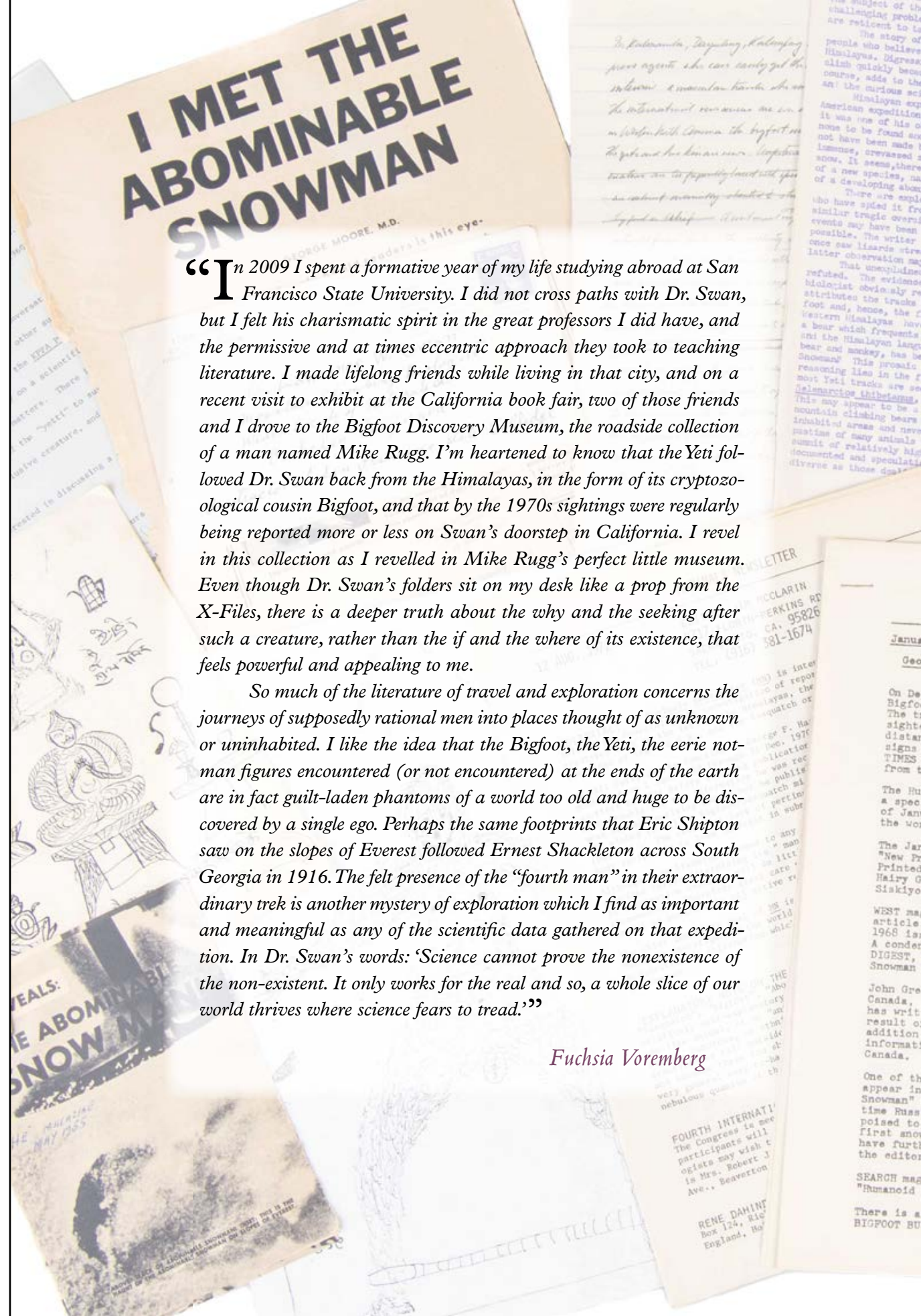
The 1953 Everest ascent was considered by many to be one of the last great landmarks of exploration, followed only by the space race. In the age of science fiction, the public appetite for the Abominable Snowman perhaps indicates a sense of remorse for what has been lost through discovery, a desire for the extension of the unknown. In Swan's own words: "The yeti had an aura of wild cold high places; it was a symbol of the glorious peaks, an ungrasping wisp that could always hide and survive the last and farthest unexplored mountain ranges beyond Tibet." Perhaps the most poignant fact of all concerning this unproven creature, is that in 1958 the Nepalese government officially listed the Yeti as a protected species. The idea that even then there was a tacit understanding that, it was more important to protect the Yeti from mankind than to prove its existence, rings sadly true for the worsening state of global biodiversity. Again, in Swan's words: "If the yeti were real, it would lose its immortal soul of fantasy to become ordinary and have to face the powers of doom without the necessary defences supplied by rarity, and thus have to contend with the irreversible prospect of extinction. It would seem that a beautiful and distant hope is better than extinction."

# I MET THE ABOMINABLE SNOWMAN

**"I**n 2009 I spent a formative year of my life studying abroad at San Francisco State University. I did not cross paths with Dr. Swan, but I felt his charismatic spirit in the great professors I did have, and the permissive and at times eccentric approach they took to teaching literature. I made lifelong friends while living in that city, and on a recent visit to exhibit at the California book fair, two of those friends and I drove to the Bigfoot Discovery Museum, the roadside collection of a man named Mike Rugg. I'm heartened to know that the Yeti followed Dr. Swan back from the Himalayas, in the form of its cryptozoological cousin Bigfoot, and that by the 1970s sightings were regularly being reported more or less on Swan's doorstep in California. I revel in this collection as I revelled in Mike Rugg's perfect little museum. Even though Dr. Swan's folders sit on my desk like a prop from the X-Files, there is a deeper truth about the why and the seeking after such a creature, rather than the if and the where of its existence, that feels powerful and appealing to me.

So much of the literature of travel and exploration concerns the journeys of supposedly rational men into places thought of as unknown or uninhabited. I like the idea that the Bigfoot, the Yeti, the eerie not-man figures encountered (or not encountered) at the ends of the earth are in fact guilt-laden phantoms of a world too old and huge to be discovered by a single ego. Perhaps the same footprints that Eric Shipton saw on the slopes of Everest followed Ernest Shackleton across South Georgia in 1916. The felt presence of the "fourth man" in their extraordinary trek is another mystery of exploration which I find as important and meaningful as any of the scientific data gathered on that expedition. In Dr. Swan's words: "Science cannot prove the nonexistence of the non-existent. It only works for the real and so, a whole slice of our world thrives where science fears to tread."

Fuchsia Voreberg







TREMENDOUSLY GREEN, TIMOROUS, AND THINKING  
ABOUT LOUIS MACNEICE

**17 SYED SHAH. An account of Syed Shah's journey into  
Kafiristan.**

Manuscript in ink. Folio. First two leaves fragile, with a few closed tears and small areas of loss. Intermittent later corrections, several instances of pencil underlining. 84pp. N.p., n.d. but [Peshawar, c.1889]. **SOLD**

An unpublished manuscript account of Syed Shah's preaching tour of Kafiristan (modern-day Nuristan), followed by his description of Kafir custom. It is an important document of a people who, just over six years later, were forcibly converted from their religion (a form of ancient Hinduism) to Islam by the Emir of Afghanistan, Abdur Rahman Khan.

Written retrospectively and in the first person, the manuscript is attributed to Syed Shah, whose name appears, albeit briefly, in a number of late nineteenth-century sources on Kafiristan. He emerges from those texts as a fairly obscure figure, alternately described as a pundit (an indigenous surveyor trained by the British) and an agent of the Church Missionary Society.

He is believed to have accompanied William Watts McNair on his 1883 journey to Kafiristan, which made McNair the first European to enter the region. Upon returning to England, McNair submitted a confidential report

and gave a presentation to the Royal Geographical Society (later published as "A Visit to Kafiristan", in *Proceedings of the Royal Geographical Society*, Vol.6, No.1., (Jan., 1884), pp.1-18). In the article, he praised his "companions and allies: Hosein Shah, Shib Gul, and the Saiad" (McNair, *A Visit to Kafiristan*, p.15) without whom, he states, the journey would have been impossible.

It appears Syed Shah, if he was McNair's companion, left no account of the journey. He did however relay an 1882 trip to the Rev. T.P. Hughes, who published it in the *Church Missionary Intelligencer* ("Visit of an Afghan Christian Evangelist to Kafiristan", July 1883, p.418-425). The article revealed that Syed Shah had penetrated much further than McNair, who stayed in the Eastern valleys closest to Chitral, and had far more to report on the daily life and customs of the tribespeople.

The handful of sources on his 1882 trip also provide some useful biographical details. Hughes notes that Syed Shah was an Afghan from the district of Kunar and had been involved with the C.M.S. Mission at Peshawar for over a decade (cf. Hughes, *Visit of an Afghan Christian Evangelist to Kafiristan*, p. 418). A typescript by the Rev. Worthington Jukes (who worked with Hughes in Peshawar) adds that he was a ploughman, a soldier and a policeman before converting to Christianity. Jukes – who was clearly very fond of Syed Shah, referring to him as "a rough diamond" (Jukes, *Reminiscences of Missionary Work...*, 1975) – also recalls that he was a bookseller; manning a shop established by the C.M.S. in the "Kissi Khani" (Qissa Khwani), where he sold and distributed Christian literature in Pashto, Farsi and Arabic.

Only a few sources mention that Syed Shah returned to Kafiristan in 1888-89, on a missionary tour for the C.M.S. (cf. *The Church Missionary Review*, Vol.64, 1913; Jukes, *Reminiscences of Missionary Work...*, 1975). The first section of the present manuscript (pp.1-56) is a complete account of that journey, from the 9<sup>th</sup> of August, 1888 to the 1<sup>st</sup> of August, 1889. We have not been able to locate another version of the manuscript, or any trace of its publication.

We know that Syed Shah made one further (perhaps final) foray into Kafiristan as interpreter to Sir George Robertson in 1890-91. Robertson, who was the last European to visit the country before the Emir's invasion, mentions him several times in *The Kafirs of the Hindu-Kush* (London, 1896).

**The manuscript:**

Syed Shah set out on the 9<sup>th</sup> of August 1888, taking a train from Peshawar to Rawalpindi. Thence he journeyed northeast to Srinagar via Baramulla. He rested at the Mission Hospital in Srinagar, which was run by Dr Arthur Neve (1859-1919). An important and trusted figure in the region, Neve played a



central part in combating the cholera outbreak of 1883. He provided Syed Shah with several letters of introduction, which he could present to authorities on his route through Kashmir.

On the 5<sup>th</sup> of September he left Srinagar with a companion, Mahumed Shah, and two ponies. The subsequent twenty-day journey northward to Gilgit (Gilgit) was one of immense difficulty. Upon leaving the Kashmir Valley, he found himself in a mountainous terrain where the inhabitants spoke a strange tongue and, having no use for annas, would only trade food for salt. Two days trekking past Dashkan he came across the bodies of men and ponies, all of which appeared to have died of thirst.

From Gilgit he made his way west, initially following the route of the Gilgit river over the boundary between the possessions of Maharaja Sir Pratap Singh (1848-1925) and Aman ul-Mulk (1821-1892), the Mehtar of Chitral and Suzerain of Kafiristan. After stops in Paiyal (Sherqila), Ghazar (Ghizer) and Shandir (likely the Shandur Pass) – most of which were marked by the continual struggle to procure food – he reached Chatral (Chitral) on the 29<sup>th</sup> of October.

Thanks to an introductory letter from Dr. Neve, he was allowed an audience with Aman ul-Mulk. Over the next few days he and the Mehtar engaged in religious discussion. During their second meeting, Aman ul-Mulk suggested a debate between Syed Shah and a mullah, with the caveat that Syed Shah would be put to the sword if defeated. Despite the threat to his life, Syed Shah engaged the mullah and somehow left Chitral unharmed on the 24<sup>th</sup> of October.

With Chitral behind him he travelled southwest into Kafiristan, exploring an area now known as the Kalasha valleys. He stayed at a village called Pittigul, where he met the local chief, with whom he discussed the Christian religion, Queen Victoria, the English people and the longstanding enmity between the Kafirs and their Muslim neighbours. He then went further southwest to Kamdesh, the largest village in Kafiristan (“containing about 1,000 houses” p.83), which he had visited in 1882. Fever and inclement weather kept him there for just under two months, after which he made trips to other Kafir villages, always returning to Kamdesh where he was known and in relative safety.

He visited Agroo (Agrō) first – a small village three miles west of Kamdesh “populated by ... Kafir converts to Mohamedanism” (p.28) – where the locals remembered him and received him kindly. In late March 1889 he was given the opportunity to explore uncharted territory, when Khan Jana, Chief of the Kotmoz tribe, offered to take him north in exchange for three lungis.

Despite the warnings of his familiars in Kamdesh, he ventured out along the “River Galad” (almost certainly the Landai Sin River), visiting imposing fort-villages either side of the river. Approaching one he noted the effigies which played a central part in Kafir material culture: “images of wood, which are made on the death of anyone ... at life size” (p.33). Continuing along the west bank he came close to Badakhshan and entered villages where the inhabitants spoke Persian.

He returned to Kamdesh in late April 1889 and made a short trip through the territory of the Kalish (Kalash) people before starting his homeward journey. Making sure to avoid the dangerous Swat valley, he chose to retrace his route, making stops at Chitral, Sher Qila, Singul, and Bandipora. He arrived at Rawalpindi on the first of August and boarded the night train for Peshawar.

The rest of the manuscript (which appears to be incomplete, stopping mid-sentence on p.84) is a remarkable description of Kafir religion, manners and custom. Like the account of the journey, it is clearly attributable to Syed Shah. He talks of visiting Kamdesh “in the year 1882... [and] November 1888” (p.82) and makes reference to the Kafir boy (Ati) he brought back to Peshawar after his first tour (p.58).

It covers gods, sacrifices, funerary and marriage customs, punishments (for adultery, murder, theft), sculpture, dress, ablutions, song, cultivation, produce and cuisine. The section on food and drink includes a fascinating description of wine-making and its consumption. Syed Shah explains that although grapes grow solely in the southern part of the country, wine is important to all the tribes as “the only medicine they give to little children” (p.79).

A number of passages show how Kafir customs are often shaped in direct opposition to the practices of neighbouring Muslims. In one example, Syed Shah links their aversion to vegetables (excepting a specific kind of pumpkin) to the largely vegetable-based diets of neighbouring Islamic communities. He also includes instances of when he fell foul of certain rules, such as when he sat on a “peri” (seat) without knowing it was custom to provide a feast before doing so (p.76-77).

There are no references to other sources on the Kafirs and we cannot find any trace of publication. It has all the hallmarks of notes taken from experience and, although most likely transcribed by a member of the C.M.S., does not read like the work of a British missionary. It has none of the usual paternalism and very few references to European society and culture.

This manuscript represents a significant addition to the record of Kafiristan in its last years of existence. Throughout most of the 20th century,



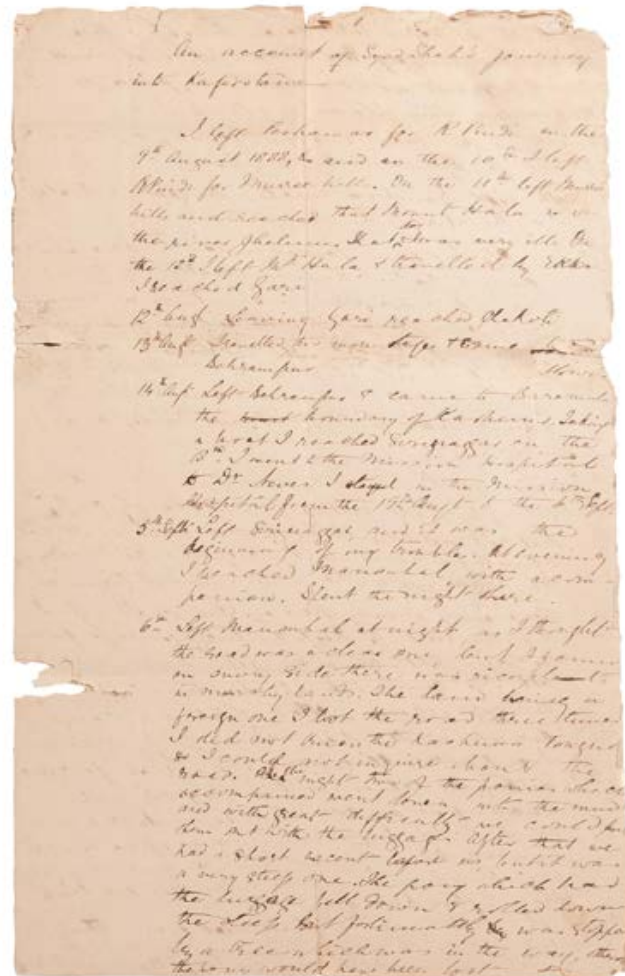
the majority of Westerners only knew the country from Kipling's *The Man Who Would Be King* (1888), and therefore viewed it as fictional. Syed Shah's account contributes to our knowledge of the region that *was there*, vividly capturing its people and their culture.

References:

Hughes, Rev. Thomas Patrick and [Shah, Syed]. "Visit of an Afghan Christian Evangelist to Kafiristan", in *Church Missionary Intelligencer*, 8, new series, (July 1883), pp.418-425.

Jukes, Rev. Worthington. *Reminiscences of Missionary Work in Amritsar 1872-1873 and on the Afghan Frontier in Peshawar 1873-1890*. [Typed, 1925]. <http://anglicanhistory.org/india/jukes1925/> [accessed 22 January 2019].

McNair, W.W. "A Visit to Kafiristan", in *Proceedings of the Royal Geographical Society*, Vol.6, No.1., (Jan., 1884), pp.1-18.



“Whereas I now deal primarily in printed books, my time at Maggs began with all manner of manuscripts, from sprawling journals to individual letters stored in mouse-coloured envelopes. Many were kept in the basement of 50 Berkeley Square – my station for most of the first year – and were therefore of the half-catalogued kind, or part of what I came to know as the “Maggs old stock”.

Being tremendously green, and with that timorous, I would often spend the first few hours trying to decode a difficult hand, or the unintentional cipher of my own notes. There was also the sheer strangeness of certain items, which wanted nothing to do with category or context.

Slowly, as I realised no-one was going to crash into the room with an urgent deadline, I started to relax. And with that relaxation came a joy in the unfixed, fugitive and diverse nature of what I had the privilege of working on. For the following months I kept a line from Louis MacNeice's Snow at my desk: “World is crazier and more of it than we think, [!] Incurably plural.”

“Incurably plural” is a good way of describing Syed Shah. Although he was a convert and undertook his journeys in order to spread Christianity (and was therefore part of a larger process of control and Westernisation), it was not his newfound religion but rather it was his plurality that made the endeavour (and this manuscript) possible. His experience put him in the almost unique position of being able to understand (and sometimes befriend) Kafirs, Kafir converts to Islam, Muslims, Hindus and Christians; speaking English, Pashto, Persian, Arabic and – by the terminus of his second journey – some of the Kafir dialects. No European could have made the journey he did as none had his linguistic and cultural knowledge, a wealth of understanding that won him safe passage through one of the least travelled areas of Central Asia.

There were other indigenous people, similar to Syed Shah, working as missionaries and pundits in the regions he explored, but their voices are rarely heard so directly (i.e. not threaded into official reports). I've chosen the present manuscript as it provides a piece of their story, and also recalls my early days with Maggs, when I learnt to swim in “The drunkenness of things being various” (MacNeice, Louis. “Snow” in *The Collected Poems of Louis MacNeice*, Oxford University Press, 1967).”

Sam Cotterell





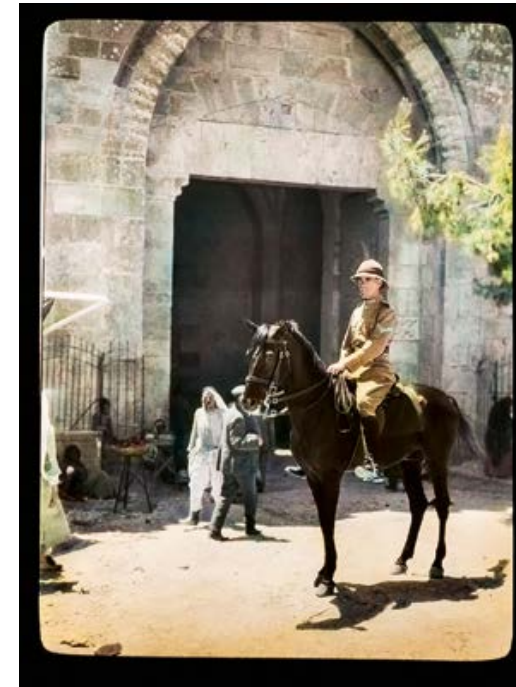
### THE PHOTOGRAPHER'S PHOTOGRAPHER

#### 18 [THOMAS (Lowell)]. Photographs from his archives.

234 glass negatives, 13 x 18 cm, and 167 hand-coloured lantern slides,  
8 x 10 cm. **£3,500**

Two groups of photographs from the archive of Lowell Thomas, the father of the travelogue, and the man who brought the world to America through his astonishingly successful lecture tours, film shows, and television series.

The two groups are connected only by provenance. The glass negatives are from Thomas's first serious journalistic mission, when he went at the age of 25 to Europe to cover the American forces on the Western Front, which led directly to his coverage of the Palestine and Hejaz campaigns. This latter campaign created him as a celebrity, on the back of a remarkable series of lectures initially centred on Allenby and the Palestine campaign and gradually shifting focus to Colonel Lawrence, "The uncrowned King of Arabia". Thomas's

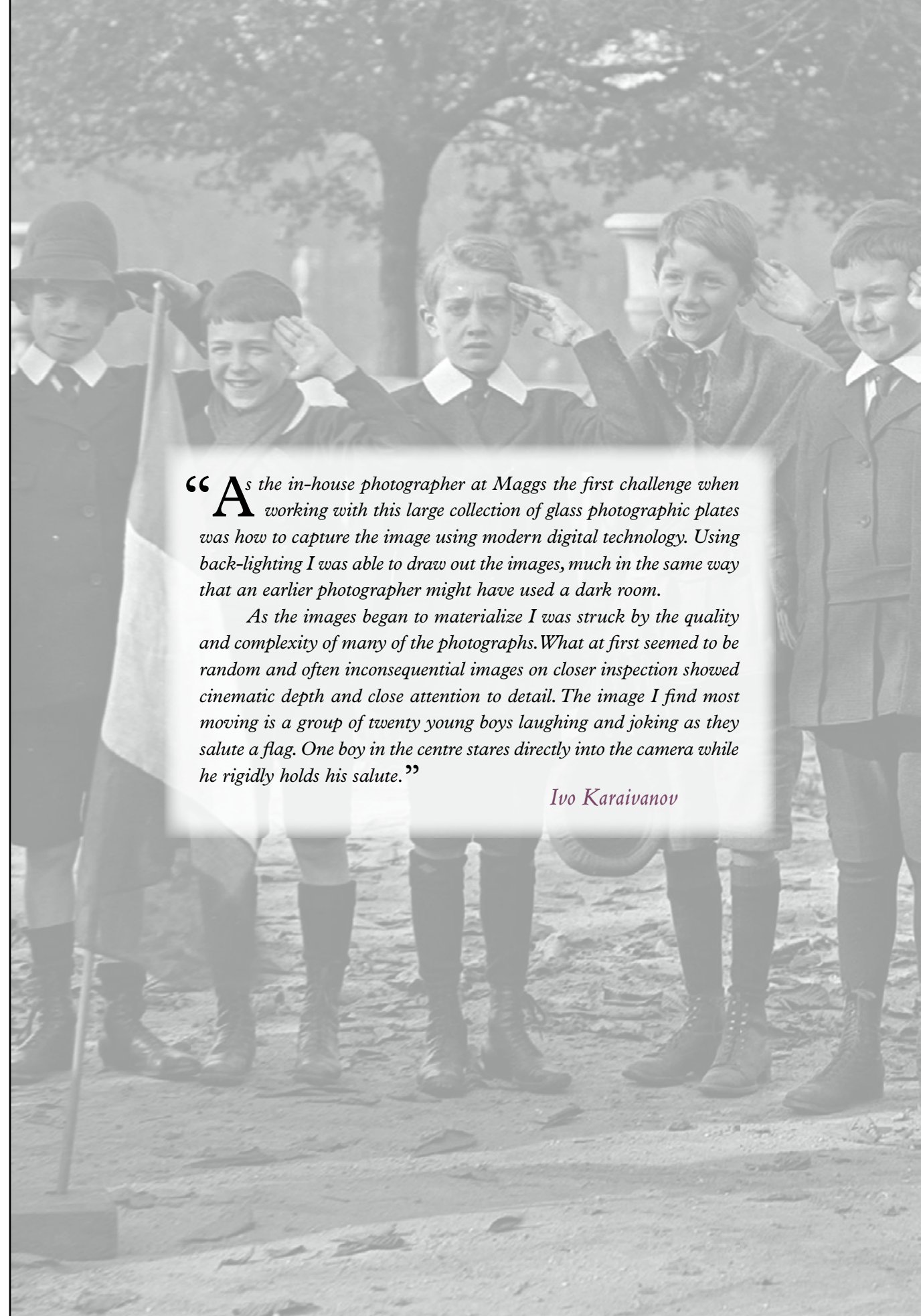




mission was to sell American involvement in the campaign to the American public who were initially very sceptical about their role in a European conflict, and the images shown are of the sunnier side of war: soldiers, nurses, tourist sites, YMCA outposts and happy citizens. Harry Chase is the photographer most associated with Thomas, and has credit for photographs of the Hejaz campaign, but the name Paul Miller appears on one of the envelopes: Captain Paul Miller of the Signals Corps established the photographic laboratory of the American Army in France in 1917, and was part of the team that later made the photographic record of America's first military action of the war, in Cantigny in 1918.

The hand-coloured lantern slides show scenes in Palestine and India. For the most part they show tourist-like scenes of landscapes, townscapes and picturesque peasants, with the exception of one unglazed slide showing dead soldiers, possibly an image from the Palestine Campaign – the uniforms and abandoned weaponry appear to be German, but may have been appropriated by Turkish troops. They represent an interesting stage of evolution of photography: before any reliable or usable colour photography was available, their hand-colouring presented sometimes surreally brightly coloured images, capable of being projected on a large screen. Most of these are coloured by Augusta A. Hayder of Newark, New Jersey, the queen of her trade.

Provenance: The very large main Lowell Thomas archive descended through his son Lowell Thomas Jr., and has been held at Marist College near Poughkeepsie, New York, and these photographs were found in the house he left in 1977 when he remarried, at the age of 85, and then sold through the trade.

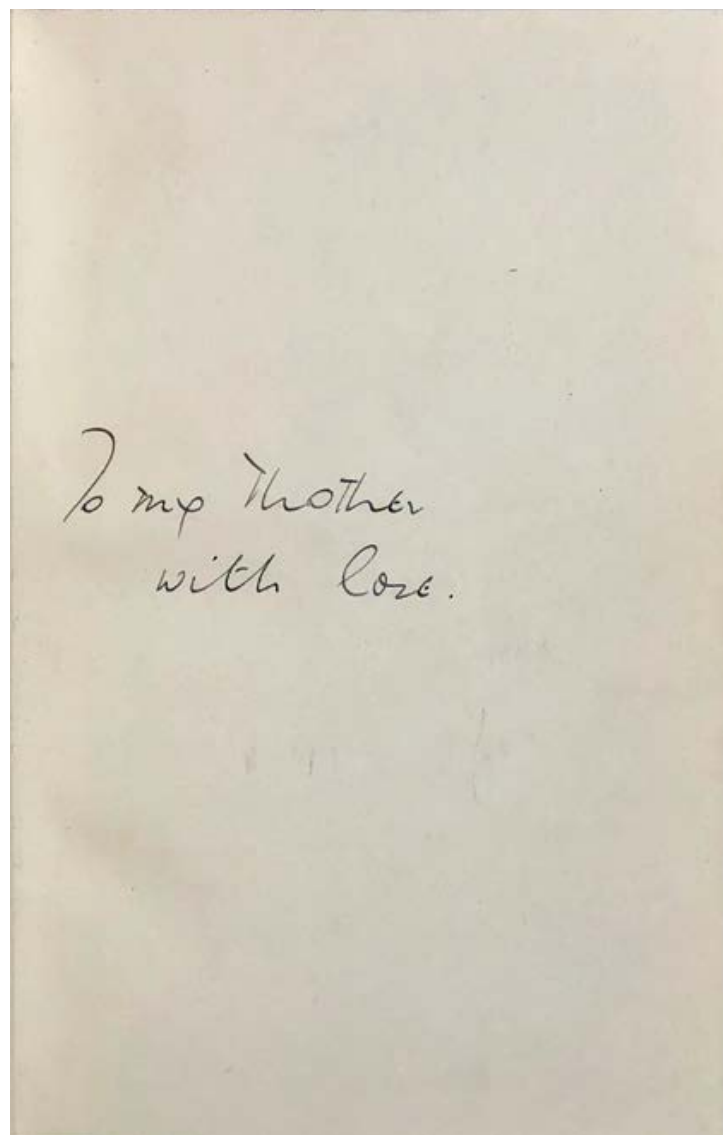


“As the in-house photographer at Maggs the first challenge when working with this large collection of glass photographic plates was how to capture the image using modern digital technology. Using back-lighting I was able to draw out the images, much in the same way that an earlier photographer might have used a dark room.

As the images began to materialize I was struck by the quality and complexity of many of the photographs. What at first seemed to be random and often inconsequential images on closer inspection showed cinematic depth and close attention to detail. The image I find most moving is a group of twenty young boys laughing and joking as they salute a flag. One boy in the centre stares directly into the camera while he rigidly holds his salute.”

Ivo Karaivanov





THE THOMAS – JOLLIFFE – ELLIS – MAGGS COPY

**19 THOMAS (R.S.) Pietà.**

First edition. 8vo., original black cloth, dust jacket.

London, Hart-Davis. 1966

£1,250

Minimally inscribed on the front free endpaper by the author in his highly distinctive hand: "To my mother with love".

A near fine copy in dust jacket, slightly faded on the spine.

# PIETÀ

“Purchased relatively recently from the eminent bookseller Peter Ellis, but originally emanating from the private collection of the more-than-legendary bookseller and poet Peter Jolliffe, whose stock (and indeed, personal collection) was purchased by Ellis following Jolliffe’s death in late 2007. Jolliffe and Ellis had been colleagues in the bookshop Ulysses when it was first founded, alongside Gabriel Beaumont (whose daughter Bonny is now with Maggs [see no. 15]) and Joanna Herald.

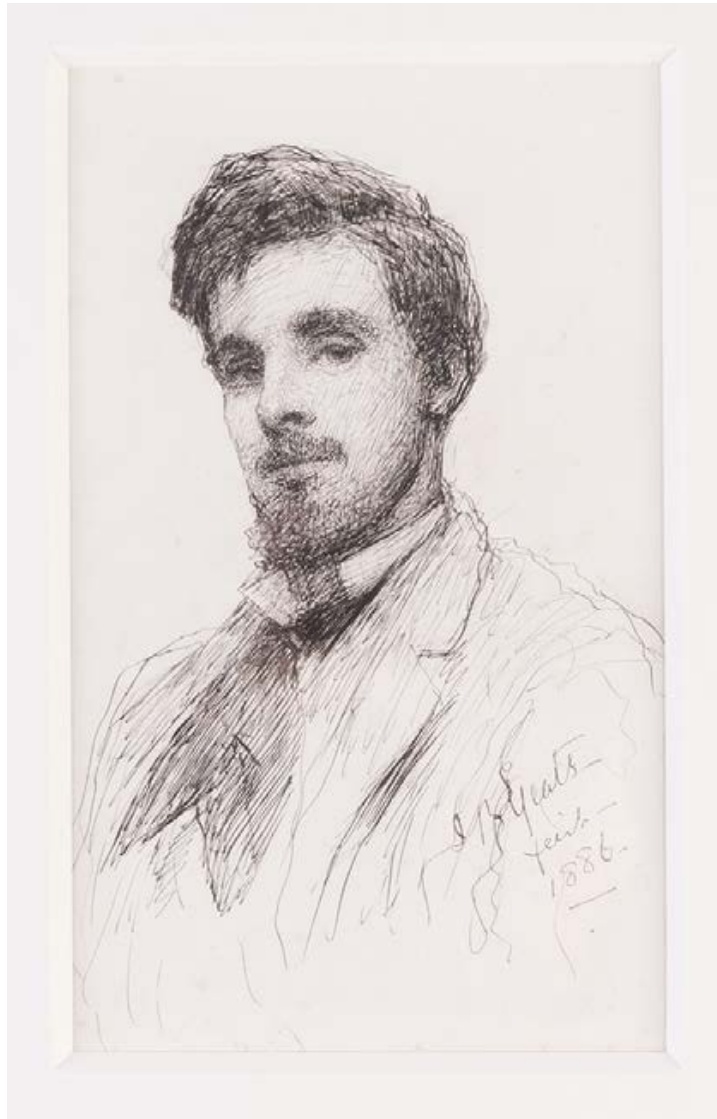
I first caught sight of this volume amongst Jolliffe’s collection at his home in Eynsham, West Oxfordshire, when Maggs was evaluating his books for probate purposes. This book formed part of Peter’s extensive R.S. Thomas collection, much of it purchased from Gwydio Thomas, the poet’s son.

Jolliffe acquired swathes of material from Gwydio, much to the astonishment and bemusement of Thomas’s biographer Byron Rogers, who somehow managed to secure an invitation to Eynsham from the exceedingly private bookseller. Rogers describes a house crammed full of books and manuscripts, with furniture buried beneath and he further details specific titles, including this copy of *Pietà*, among other delights viewed, recalling Jolliffe explaining:

“So many of his books came into my hands with nobody to sell them to, and that was when I thought to myself, I will keep these for myself. And I kept adding to them. At this stage, my collection consisted of just basic copies, but then something extraordinary happened. I met his son Gwydion. That was when I realised the scale of what might be on offer.” ”

Joe McCann





LOOKING THE YOUNG YEATS IN THE EYE

**20 YEATS (John Butler). A fine portrait of W. B. Yeats, signed 'J.B. Yeats fecit 1886', the Mosada portrait.**

Pen and ink on paper, sheet size 230 x 250mm, newly mounted and framed in a stout oak arts and crafts frame of the period. 1886. £50,000

**The portrait which launched W.B. Yeats on the literary world.**

W. B. Yeats' play *Mosada* first appeared in the *Dublin University Review*, and became his first book when published in October 1886, in a small edition

paid for by the poet's father, who also chose this portrait as frontispiece. The presence of a portrait of the author, for the first book of a 21 year old, drew criticism at the time as being rather portentous: Gerard Manley Hopkins wrote of it "For a young man's pamphlet this was something too much; but you will understand a father's feeling", and the poet himself was still defensive about it fourteen years later, writing that "I was alarmed at the impudence of putting a portrait in my first book but my father was full of ancient and modern instances."

It is an astonishingly eloquent drawing, announcing a great poet at the outset of his career: the poet invites the reader to challenge his arrival, and the artist affirms both the son's genius and the father's role in it. It distills the young poet's single-minded oddness: "a queer youth named Yeats' ... a rare moth"; a "tall, lanky, angular youth, a gentle dreamer"; "the deference due to genius and the amusement which is the lot of the oddity." (all quotations from Murphy).

William Murphy's biography of John Butler Yeats is tellingly titled *Prodigal Father*, and from a relatively early age his children had to support him emotionally and often financially. They were all notably industrious in their own lives, and it is tempting to see this as a reaction against their father's lack of focus. He is highly regarded as a formal portraitist "by far the greatest painter that Ireland [had] produced" (Henry Lamb, quoted by Murphy), but never achieved consistent commercial success, and as he matured as an artist he found it increasingly difficult to complete work: "more and more he disregarded hands and garments, concentrating on the face; but as the face changed continually the work never ended," (Murphy). None of these qualifications apply to his sketches and drawings which are often stronger and more evocative than his more heavily-worked oils.

In their own ways father and son were both lifelong seekers for truth. "All my life I have fancied myself just on the verge of discovering the primum mobile" wrote the father in 1914, but whereas the son was continually reinventing himself as a poet, restlessly interrogating his muse, the father was cursed to repaint and repaint. His famous self-portrait was commissioned by John Quinn in 1911, and remained unfinished at the artist's death in 1922; the son in *Reveries over Childhood and Youth* told how his father "started a painting in the spring, and as the season went on added the buds and leaves to what had been bare trees, then covered them over with the rich foliage of summer, painted the green out as fall came, and ended up with a landscape of snow." (Murphy, *The Drawings of John Butler Yeats*).

"In one important saving characteristic, however, [William] remained his father's son: he would not compromise his art" (Foster), and at the end of



his own life the son celebrated the father in the opening to his poem “Beautiful lofty things”, where John Butler Yeats is listed as one of his Olympians.

*Beautiful lofty things: O’Leary’s noble head;  
My father upon the Abbey stage, before him a raging crowd:  
’This Land of Saints,’ and then as the applause died out,  
’Of plaster Saints’; his beautiful mischievous head thrown back.*

Provenance: reproduced by zincography in the first edition of *Mosada*; by descent to the current generation of the family by whom sold at auction in Kilkenny, Dec 2017. Probably item 20 in the exhibition *Paintings and Drawings by John Butler Yeats from the Collection of Senator Michael B. Yeats* at the National Gallery of Ireland in November 1972, but only reproduced since then from a copy of the book.

R.F. Foster, *WBYeats a Life*; William Murphy, *Prodigal Father, the Life of John Butler Yeats*; *The Drawings of John Butler Yeats*, Albany 1987.



“**W**e booksellers often fall prey to wishful thinking and describe not the item in front of us, but what we want it to be: Ezra Pound’s copy of *Prufrock* would be described as if it were his copy of *The Waste Land*; *Jane Austen’s* copy of *Pamela* would be catalogued as if it was her *Sir Charles Grandison*, and *Lord Byron’s* copy of *The Vampyre* would prompt an essay on his *Frankenstein*. But the very best material, such as this drawing, doesn’t need this, for it provides its own points of reference and stands alone, unqualified, at the centre of its own narratives. All other portraits of *WB Yeats*, and especially of the young *WB Yeats*, have to be seen in the context of this drawing: it is the *ne plus ultra*.

*Its historical significance is also matched by its quality as a work of art. I admire the sensitivity of its observation as the poet leans back from the viewer, not so much issuing a challenge but inviting one. Its portrayal of the estranged intimacy of the father-son relationship is also full of personal meaning for me, for I have been lucky enough to work with my family, including my father and my son, and believe that this sense of similarity and difference is at the heart of all family relationships.*

*I’ve also chosen this picture because I would like to sell it! Not just because it’s valuable, but because booksellers have a slightly perverse way of displaying our love for something, by selling it. As Oscar Wilde meant to say, “All men sell the thing they love”.”*

Ed Maggs





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