



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

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A LITTLE MIDSUMMER BOOKLIST

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1. **ANONYMOUS.** Portrait of William Shakespeare.

n.p. n.d. [18th century]

Head and shoulders portrait of William Shakespeare (see front page) printed in black and sepia on paper (510x465mm) and mounted on white card (663x603mm). The edges have been roughly trimmed in places and there are some small tears where the paper has been folded in the past but overall it is in very good condition and the portrait itself is beautifully fresh and clear.

Although it is our job as booksellers and cataloguers to describe an object as clearly, fully and with as much certainty as possible, we have to confess that there is a cloud of unknowing enveloping this striking image of Shakespeare.

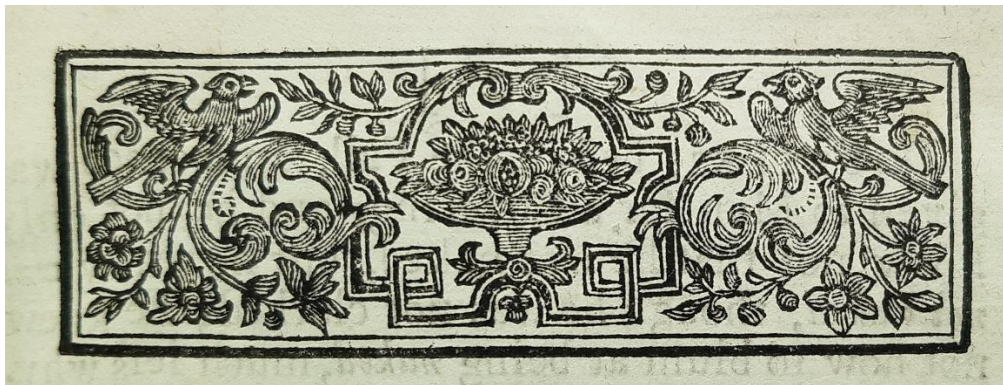
There is no firm agreement on how the print was made. Our initial view (shared by others) was that it is a wood engraving but the print seems too large for this. It has been suggested that calico printing might be the method as this uses large blocks for printing fabric and wallpaper. We have no clear answer.

We have also been unable to identify the artist nor, it must be said, has the National Portrait Gallery, although they have suggested that it is based on the 1747 Houbraken portrait, which quickly became the defining image of Shakespeare. This would suggest a date for the print in the late eighteenth or possibly into the early nineteenth century. Houbraken may well be in there but so too are Janssens (particularly in the collar and decorations on the clothes) and a touch of Droeshout making this a composite portrait.

One thing which seems clear is that this was a print made for something more than framing and displaying. It has been folded and unfolded over the years and the edges are not smoothly trimmed. This leads us, and others, to think that it was used by a travelling theatre group who carried it with them and used it as a publicity image. It is large enough, clear enough and Shakespeare is looking the viewer directly in the eye daring you to ignore him. It would certainly have drawn a lot of attention.

[3540]

**£950**



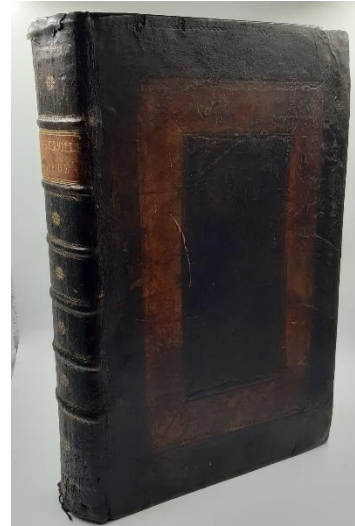




3. **The Holy Bible.** The Holy Bible Containing the Old Testament and the New with the Apocrypha Translated out of the Original Tongues, with the Annotations.

Birmingham: John Baskerville 1769-1771

First edition of the second version of the Bible printed by John Baskerville. Originally issued in parts from 1769 and then reissued in a second edition in 1772. Folio. 420x260mm. Unpaginated, collates complete. Bound in contemporary panelled calf with some repairs to corners and joints. Tear to head of spine and a small chip to foot but overall in very good condition.



The title page of the Old Testament is dated 1769 and the New Testament title page is dated 1771 as usual.

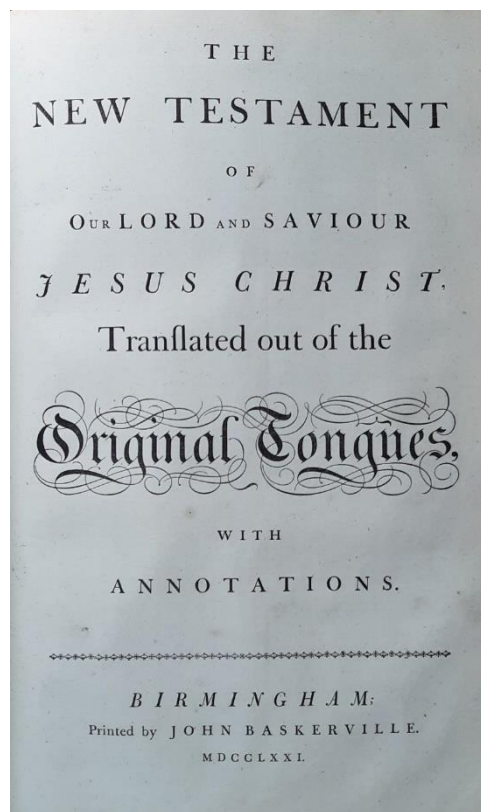
Internally in very good condition. The title page to the Old Testament has been repaired. Both title pages (to the Old and New Testament) are present. Frontispiece and nine other copper engraved plates are present although ESTC notes that these are “sometimes found” suggesting that they are often absent. They are called for in Gaskell. Contents page, repaired with some loss of text, has been bound in at the end rather than after the title page.

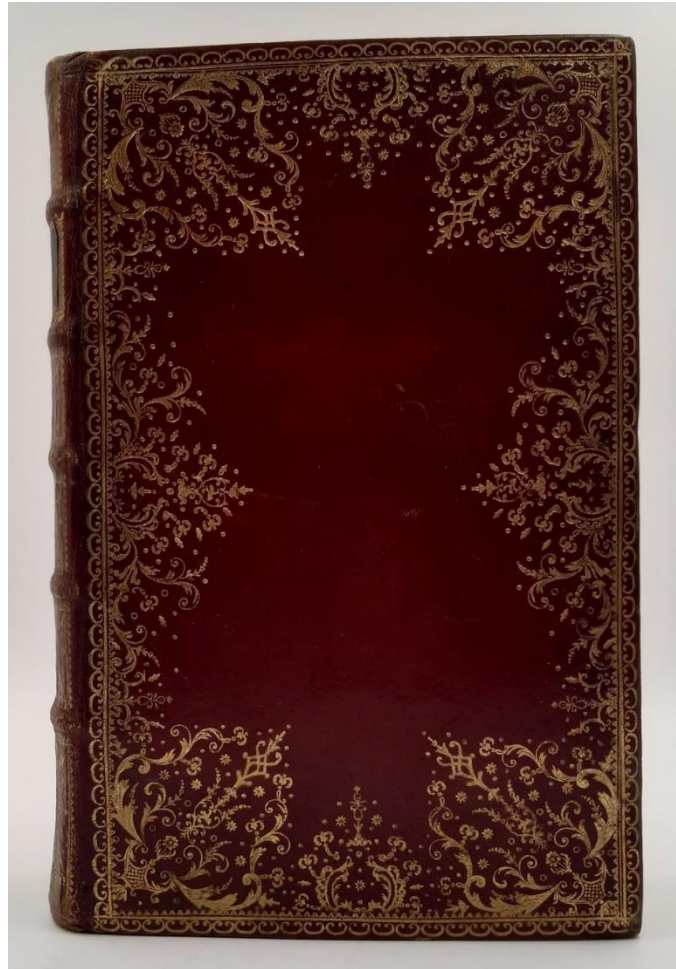
An excellent copy, in a nice contemporary binding, of a Baskerville Bible displaying his characteristically spacious and beautiful printing.

Gaskell, 35. ESTC. T93013. Herbert, 1210

[3305]

£1250





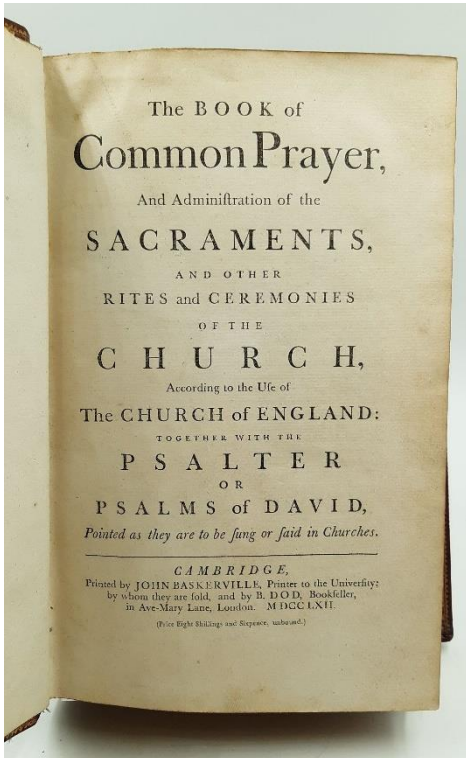
4. **CHURCH OF ENGLAND [BASKERVILLE, John (printer)]** The Book of Common Prayer And Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the Church of England: together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches.

Cambridge: Printed by John Baskerville 1762

Third edition. 8vo. 238x150mm. Unpaginated [344 leaves] Final leaf is Tt4. 66 plates (some trimmed and mounted on blank leaves), many by Louis Cheron and other French artists and all on religious subjects, have been bound in, inserted at relevant points in the text. The "Occasional Prayers" are present, Gaskell noting that they are sometimes lacking. Handsomely bound in contemporary red morocco, covers elaborately decorated in gilt with single line border edged with small drawer-handle motifs framing a lavish decoration of flowers, vases, leaves and tendrils. Five raised bands, compartments decorated in gilt with a flower surrounded with dots and tendrils. Olive green label in second compartment lettered in gilt ("Common Prayer") but damaged with loss of some letters and a label at the foot of the spine lettered "Baskerville 1762". Dentelles decorated in gilt with leaf and flower roll. All edges gilt, blue silk end papers. Very slight rubbing to extremities but this is a very attractive binding in excellent condition. Internally very good with only modest



foxing in places and two small repairs to a2. This third edition contains the Royal Prayers as cancels in order to include mention of Queen Charlotte whom George III had married on 8th September 1761.



A note in pencil on the rear free endpaper states that this is a “fine contemporary English binding”. However, in our opinion, there is an argument for seeing it as a French binding in the style of Nicolas Denis Derome, Le Jeune. There is no binder’s ticket or signature but the overall design owes much to Derome and the tooling has strong similarities with that of his workshop. One might ask why a French binding should be used on so English a work as the Book of Common Prayer but the many French engravings of saints and religious scenes suggest a Catholic sensibility at odds with 18th century England.

ESTC, T87227. Gaskell, 19.

[3537]

£1,500



5. [DEFOE, Daniel]. A Treatise concerning the Use and Abuse of the Marriage Bed Shewing I. The nature of matrimony, its sacred original, and the true meaning of its institution.

II. The gross abuse of matrimonial chastity, from the wrong notions which have possessed the world, degenerating even to whoredom. III. The diabolical practice of attempting to prevent child-bearing by physical preparations. IV. The fatal Consequences of clandestine or forced Marriages, thro' the Persuasion, Interest, or Influence of Parents and Relations, to wed the Person they have no Love for, but oftentimes an Aversion to.

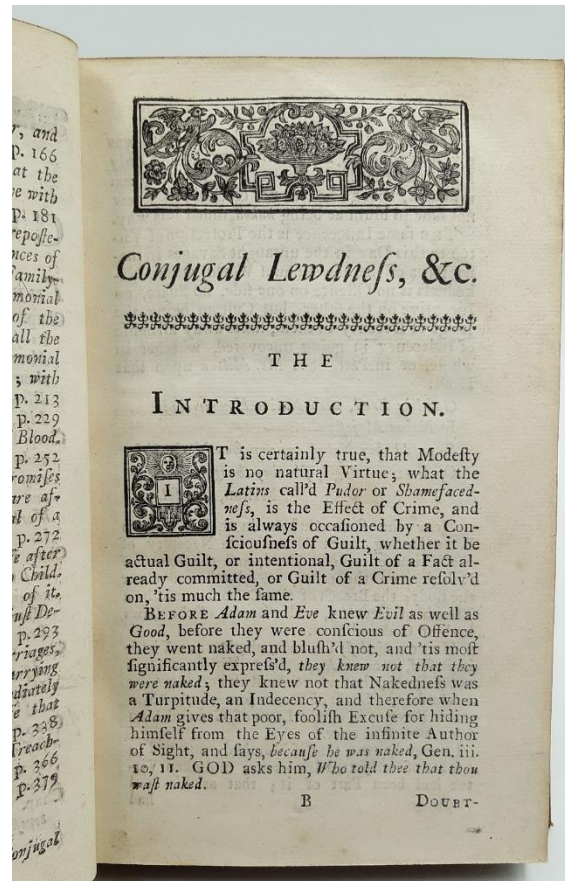
V. Of unequal Matches, as to the Disproportion of Age; and how such, many ways, occasion a Matrimonial Whoredom. VI. How married persons may be guilty of conjugal lewdness, and that a man may, in effect, make a whore of his own wife. Also, many other particulars of family concern.

London: T. Warner 1727

First edition, second issue with cancel title page mounted on stub. The first issue was published the same year under the title "Conjugal Lewdness: or, matrimonial whoredom". 8vo. 187x116mm. pp. vi, [2], 406. pp. 382-3 misnumbered 362-3. Modern tan half calf, marbled paper covered boards, red morocco label lettered in gilt. Slight fading to spine and a small mark on the upper cover. Book label of Peter Stewart Young. Title page lightly browned, slight worming to inner margin of title and preliminary leaves. Some minor foxing towards the beginning and end but overall an excellent copy of this provocative work published anonymously by Defoe.

The original title "Conjugal Lewdness: or, matrimonial whoredom" caused such a scandal that Defoe was forced to reissue this work a few months later with this, marginally less offensive title. The scabrous text remained the same.

Defoe's *Treatise* is a counter-cultural assault on the state of marriage in the early eighteenth century. He criticises couples who marry for financial, social or sexual reasons. Failure to engage with higher principles when marrying means entering into a form of matrimonial whoredom. Although readers and critics have tended to focus on the salacious elements dealing with sexual practices and contraception ("the diabolical practice of attempting to prevent childbearing by physical preparations"), there is behind Defoe's somewhat aggressive satire, a desire to restore (or perhaps introduce) to marriage feelings of love, affection, gentle companionship, equality and emotional



and moral reciprocity. "This is Matrimony in its just appointed meaning, whatever Notions our fashionable People may have of it."

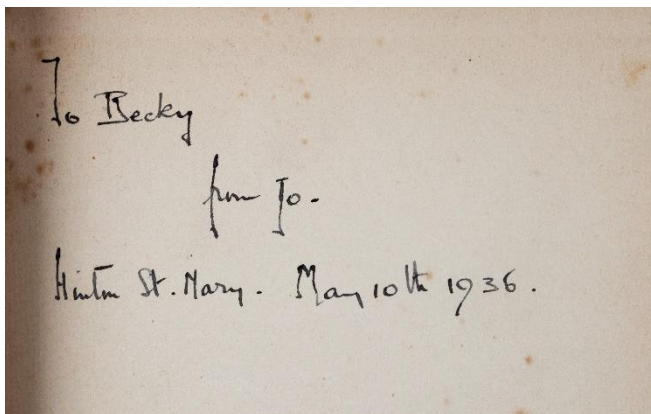
ESTC, T70647

[3538]

£2500

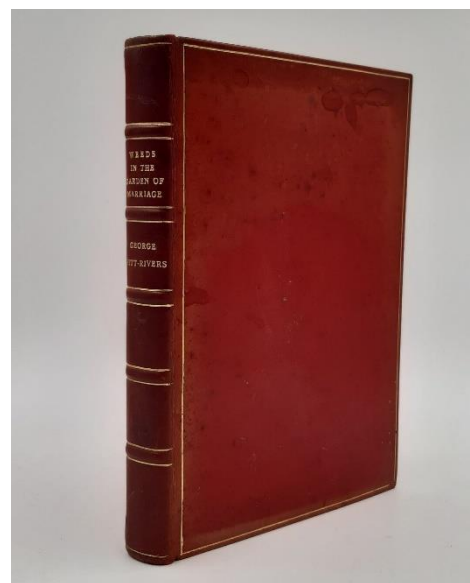
6. **PITT-RIVERS George.** Weeds in the Garden of Marriage.

London: Noel Douglas 1931



First edition. 8vo, 187x130mm. Pp. xvi, 86. Red full calf, single gilt fillet borders to covers, spine lettered in gilt, marbled endpapers, turn-ins lavishly decorated in gilt. Signed in gilt Roger de Coverly and Sons at the foot of the lower turn in. Some staining, fading and marking to the covers but overall a very good copy and a handsome binding. Inscribed by Pitt-Rivers,

"Becky, with love from the Author. March 4th 1938". A further inscription reads "To Becky from Jo. Hinton St Mary. May 10th 1936". "Jo" was the nickname by which Pitt-Rivers was known by his best friends. "Becky" was one of Pitt-Rivers's lovers. Her real name was Catherine Sharpe but Pitt-Rivers named her "Becky" after Thackeray's social climbing heroine. Twenty years Pitt-Rivers's junior, she came to work for him at Hinton St Mary, the Dorset village where his vast estate was based, but an affair began and he eventually divorced his wife Rosalind. Although he and Becky never married, she travelled around Europe with him before World War Two. Pitt-Rivers was a fascist, eugenicist and Nazi sympathiser (Weeds in the Garden is defence of his eugenic and racial theories). Becky left Pitt-Rivers in 1939 when she emigrated to South Africa. On the ship she re-assumed her real name of Catherine, met a doctor called Lance Taylor, married him in Cape Town and, as Catherine Taylor enjoyed a long and successful career in South African politics as an anti-apartheid campaigner in the United Party, and one of the very few South African women members of Parliament. She became shadow Minister of Education after the 1970 general election. In 1976, she published her autobiography in which she made only fleeting reference to her time with Pitt-Rivers and her involvement with the pre-War





European far-right. This lavish and expensively bound copy was bought by us in South Africa which suggests that Catherine brought it with her from England so perhaps never entirely disavowed Pitt-Rivers's love even if she rejected his politics.

[3442]

£250

7. **[STOY, Johann Siegmund].** [Bilder-Akademie für die Jugend (Picture Academy for Young People)]

Nürnberg: n.p. c1784



Oblong quarto (231x308mm). Two engraved frontispieces and fifty-two engraved plates by Schellenberg, G. Prenzel, J.F. Schleuen, Glaßbach and others after Daniel Chodowiecki and others. Citron half morocco, marbled paper covered boards. Spine decorated and lettered in gilt with the

Spencer Duke of Marlborough crest in gilt at the head of the spine. Rubbing to extremities with some scuffing at the corners and to one or two spots on the boards. Internally very good. Front pastedown has book label with a crown and the initials SB. Front free endpaper has inscription "Susan Dowager Duchess of Marlborough's Gift to Miss Cope April 10th 1840".

This volume, containing only engraved illustrations, was published as part of a series of educational works for children produced by Johann Siegmund Stoy. It was based on the reforming educational work of Johann Basedow who had published his pictorial *Elementarwerk* in 1774, also with illustrations by Chodowiecki.

Stoy's full *Bilder-Akademie für die Jugend (Picture Academy for Young People)* consisted of two volumes of text and fifty-two plates of copper engravings, each plate containing a set of at least nine small images. The plates were sold loose and could then be bound (as here) or mounted on cardboard or cut into the separate pictures. The central image of each plate is taken from a biblical story and the other pictures surrounding it are all on themes related to that first image. For example, plate twenty-five has a central picture of King David singing and playing his harp and so, all the pictures around him relate to music and poetry. The purpose of each plate was to encourage children to make historical and intellectual connections between disparate images while, at the same time, learning about the subject matter of each individual

picture. There are fifty two plates so each one was meant to occupy a child for one week. Sadly, Stoy's inventive pedagogical methods were not a commercial success but the idea is a clever one and certainly challenging and, even leaving aside the educational element, the engravings are charming.

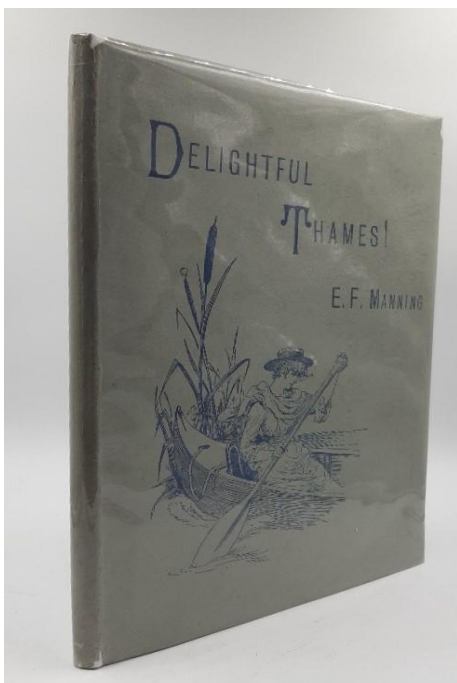
This book was given by Sarah Spencer-Churchill to Miss Cope only a few weeks after the death of her husband, the 5th Duke of Marlborough. The late Duke had been a collector of books and this volume, with the Duke's crest on the spine, was almost certainly from his library. The Duchess herself died a year later in April 1841. In her will she left £50 to Miss Cope, the recipient of this book.

[3535]

£375

8. **MANNING, E[liza].F.** Delightful Thames.

London: Sampson Low, Marston, Searle, & Rivington n.d. [c1886]

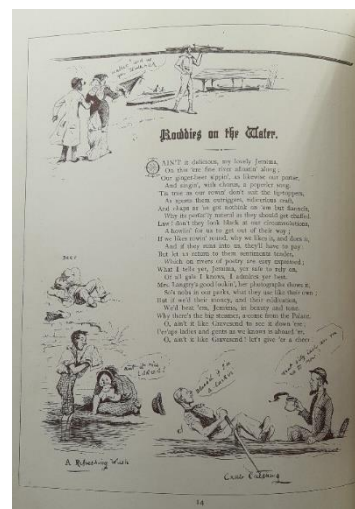


First edition. 271x217mm. pp. Engraved Frontispiece, 5, [1bl]; followed by 24 leaves printed on one side to form a double page spread. Illustrated throughout with engravings by J[ames].Davis]. Cooper. Original illustrated blue cloth with the title in gilt to upper cover; publishers' device printed in navy blue on lower cover. With the scarce original grey-green dust jacket with flaps (protected by a clear plastic wrapper). The jacket has the same illustration and lettering from the upper cover printed in navy blue. Very minor wear and chipping to the head and foot of spine and to upper corners of the jacket. This is in superb condition and the rare nineteenth dust-jacket is especially good. Internally fine.

Each double page contains a poem with images about an aspect of leisurely life of on the "Delightful Thames". There are picnics, tennis parties, regattas and fishing. Among the characters are aesthetes and "rowdies". We are firmly in the world of Three Men in a Boat (published only three years after "Delightful Thames"). A beautiful example of a charming book.

[3468]

£450





9. **SMITH, John Thomas.** Etchings of Remarkable Beggars, Itinerant Traders and other Persons of Notoriety in London and its Environs.

London: John Thomas Smith 1815

Second edition. Folio. Title page and forty etchings (of forty eight) sold as a collection of plates. Brown full morocco, raised bands with simple double fillet and fleur de lys design in blind, spine lettered in gilt, marbled endpapers with Van Gelder watermark. One very small mark on the upper cover and slight rubbing to corners and two small areas of rubbing to the front turn-ins but overall in excellent condition. Internally fine with the plates in superb condition and only slight foxing to the margins.

The first edition of John Thomas Smith's Etchings of Remarkable Beggars was published in early 1816 (although the engraved hand-coloured title page is dated 1815) with twenty three plates. It was later reissued with forty eight plates (of which forty are present in this copy). Remarkable Beggars is an important work not just because it is a fine example of Smith's skill as a draughtsman but also due to its highlighting of the serious poverty and vagrancy that characterised London in the



years following the end of the Napoleonic Wars when many destitute and badly injured young soldiers returned to an England suffering an economic slump. Smith captures with genuine humanity the pity and desperation of the London poor existing on the margins by begging or wandering the streets selling small quantities of food, toys and household goods. The question of spiralling poverty was debated extensively in Parliament and by 1817 Smith noted in his introduction to Vagabondia that matters on the streets of London had improved since the dire situation recorded only a year or two earlier in

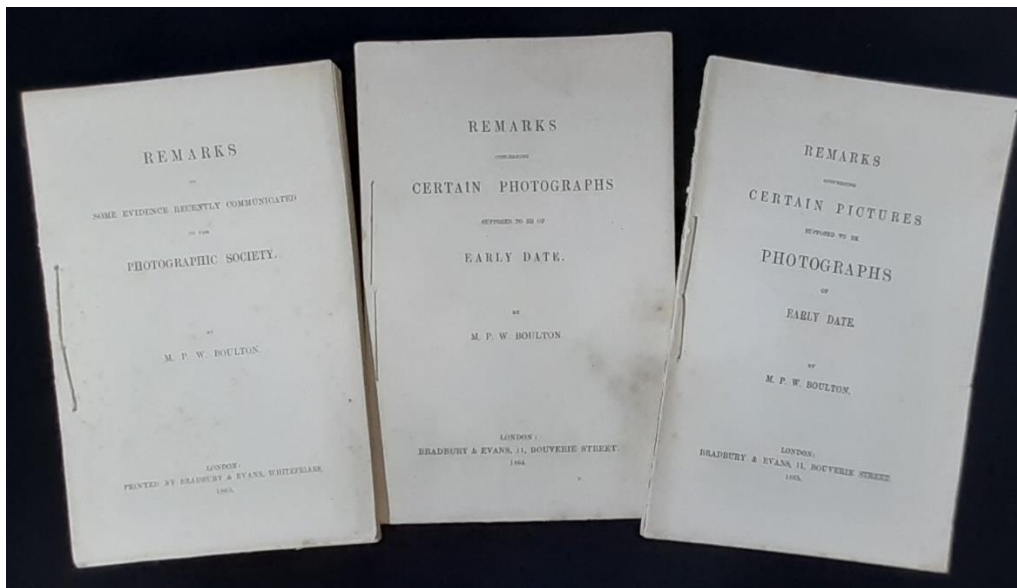


Remarkable Beggars. Smith's moving and affecting work no doubt contributed to this welcome change.

John Thomas Smith trained initially with the great sculptor Nollekens (for whom Smith's father, a printmaker and sculptor had worked) who introduced him to many of the leading artists and public figures of the day. However, Smith showed little aptitude for sculpture but he could draw and so he was taken on by the engraver John Keyse Sherwin to learn the art of printmaking. Smith rode the wave of the late eighteenth century fashion for collecting prints, producing etchings and aquatints of scenes of London. Although most of his work reflected life in the city, he did produce a set of rural scenes in 1797 which had an influence on the young John Constable. By the time of Remarkable Beggars, Smith had fallen on comparatively hard times having lost a large amount of stock in a fire, although he secured a regular income as the keeper of prints and drawings at the British Museum. On Smith's death in 1833, Constable (who had remained a friend) organised a subscription for his impoverished widow, suggesting that Smith was held in affection and respect by his fellow artists.

[3489]

£850



10. **BOULTON, M[atthew] P[iers] W[att]**

Remarks on some evidence recently communicated to the Photographic Society (1863)

Remarks concerning certain photographs supposed to be of early date. (1864)

Remarks concerning certain pictures supposed to be photographs of early date. (1865)

London: Bradbury & Evans. 1863-65

Eight pamphlets under three titles. Privately printed by M.P.W. Boulton between 1863 and 1865, the three titles concern a dispute about the origins and invention of photography and are a refutation by Boulton of claims made in 1863 by F.P. Smith.

Further details of this are given below. Each title has more than one version. Boulton issued each pamphlet and then added further notes to it to build up his argument. This means that each title has a final complete form but these represent an expanded version of the first issued pamphlet. The final form of each title is here in this collection of eight different versions of the three works (items 2,6 and 8 below) but we can see from the other pamphlets how, and at what point, Boulton introduces new evidence and develops further strands in his detailed discussion. There is an overlap between the variants within each title but no two pamphlets are exactly the same. All of these pamphlets are rare institutionally and two variants are unrecorded. We are offering one set of all eight pamphlets.

### **1863. Remarks on some evidence recently communicated to the Photographic Society.**

#### **1.**

#### **Remarks on some evidence recently communicated to the Photographic Society. 1863.**

pp. 6, 63. This is the 1863 publication *Remarks on some evidence recently communicated to the Photographic Society* (pp6). Bound with *Remarks concerning certain photographs supposed to be of early date*. 1864. Pp. 63. Five plates. The edition of the 1864 *Remarks concerning certain photographs* is variant 4 below but with the addition of Notes F,G,H and I and a print of a camera obscura.

One copy located at the National Gallery of Art Library Washington.

#### **2.**

#### **Remarks on some evidence recently communicated to the Photographic Society. 1863.**

pp. 6, 71. This is the 1863 publication, *Remarks on some evidence recently communicated to the Photographic Society* (pp6). Bound with *Remarks concerning certain photographs supposed to be of early date*. pp. 71. Eight plates.

The edition of the 1864 *Remarks concerning certain photographs* is as above (although pp61-63 have a very slight difference in the typesetting) but with the addition of Notes K and L and three lithographs by Vincent Brooks: Plate 5. Winson Green, from a photograph recently taken. Plate 6. Copy of a Drawing of Winson Green made in 1841. Plate 7. Photograph in Kensington Museum alleged to represent Old Soho House.

Six copies on Worldcat (Bodleian, BL, Getty, Thomas Fisher Rare Book Library, Royal Danish Library, Danish Union Catalogue)

**1864. Remarks concerning certain photographs supposed to be of early date.**

**3.**

**Remarks concerning certain photographs supposed to be of early date.**

pp. 28. Two chapters and notes to chapter one (Notes A and B). Stitched at spine.

No copies recorded.

**4.**

**Remarks concerning certain photographs supposed to be of early date.**

pp.55. Chapters I and II as above but with the addition of Chapter III and Notes to Chapter III (Note C) and three plates. One wood engraving illustration in the text.

Plate 1. "Sketch from the photograph in Soho Library alledged (sic) to represent Old Soho House".

Plate 2. Restoration of the House represented in the photograph found in the library.

Plate 3. The house at Holker.

One copy on Worldcat at Rijksmuseum Library

**5.**

**Remarks concerning certain photographs supposed to be of early date.**

pp.56. As in 2 above but with the addition of a fourth plate and a Note D to Chapter III.

Plate 1. "Sketch from the photograph in Soho Library alledged (sic) to represent Old Soho House".

Plate 2. Restoration of the House represented in the photograph found in the library.

Plate 3. The house at Holker. (Vincent Brooks lithograph)

Plate 4. Soho House in its modern state (Vincent Brooks lithograph)

Four copies on Worldcat: Yale; George Eastman Museum; Museum of Fine Arts, Houston; University of Arizona.

**6.**

**Remarks concerning certain photographs supposed to be of early date.**

pp.58. As in 3 above but with the addition of a Note E to Chapter III.

Plate 1. "Sketch from the photograph in Soho Library alledged (sic) to represent Old Soho House".



Plate 2. Restoration of the House represented in the photograph found in the library.

Plate 3. The house at Holker. (Vincent Brooks lithograph)

Plate 4. Soho House in its modern state (Vincent Brooks lithograph)

No copies recorded.

## **1865. Remarks concerning certain pictures supposed to be photographs of early date.**

7.

### **Remarks concerning certain pictures supposed to be photographs of early date.**

pp. 55, [1]. 4 plates. Plate 1 "The Photograph in Kensington Museum, alleged to be Old Soho House", Plate 2 "Winson Green, from a photograph recently taken", Plate 3 "Copy of a drawing of Winson Green made in 1841", and Plate 4 "Soho House in its modern state". Stitched with string.

No copies recorded on Worldcat but there are copies of editions with 29pp and 31pp. This edition (with 55pp) is an expanded version of these with additional material.

This edition ends with a discussion of the work of Mr Wallis. The last paragraph reads: "I might make remarks on various other conjectures put forward by Mr Wallis but I do not think it would be interesting to do so; it being sufficiently clear that he has no real acquaintance with the facts, and that he has copiously indulged in conjectures which are quite erroneous".

8.

### **Remarks concerning certain pictures supposed to be photographs of early date.**

8vo. pp. 74 incl. title-page plus 4 lithographic plates - Plate 1 "The Photograph in Kensington Museum, alleged to be Old Soho House", Plate 2 "Winson Green, from a photograph recently taken", Plate 3 "Copy of a drawing of Winson Green made in 1841", and Plate 4 "Soho House in its modern state". Stitched. Near Fine. pp1-55 are as above (save for omission of the last paragraph).

This edition appears to follow on from the previous one as it does consider and engage with the work of Mr Wallis in more detail. It omits the last paragraph of the previous edition (quoted above) and continues on p55 with the following: "In examining once more Mr Wallis's paper...". The discussion continues for a further 19 pages.

Worldcat records one copy at the Bodleian and nine in the US.

This series of pamphlets, privately printed by M.P.W. Boulton between 1863 and 1865, concern a dispute about the origins and invention of photography. Boulton was the grandson of another Matthew Boulton (1728-1809), one of the most important figures of the early Industrial Revolution. Boulton (senior) was a business part of the James Watt, who developed the steam engine and transformed mechanisation in

British mills and factories. Boulton used the engine to power his Soho Mint in Birmingham and so revolutionised British coinage. Boulton was also a member of the Lunar Society (along with Watt, Erasmus Darwin, Josiah Wedgwood and Joseph Priestley) which met monthly to discuss and advance ideas in the sciences and the arts.

Among Boulton's artistic and scientific experiments was the production, with Francis Eginton, of "mechanical paintings" or "polygraphs". These were, essentially, a form of coloured "aquatint" engraving used by Eginton and Boulton in the production of coloured copies of paintings by, among others, the then enormously fashionable Angelica Kauffman. In 1863, in a paper given to the Photographic Society of London, F. P. Smith, of the Patent Museum in South Kensington, argued that some of these polygraphs were actually early photographs.

Smith's claims were based on documents and images found in the library of Soho House, the late Boulton's office and residence, outside Birmingham. In fact, these images were a hoax perpetrated by a charlatan and fraudster called Price. This claim was refuted (and Price's fraud challenged) in these pamphlets written by Boulton's grandson, M. P. W. Boulton. The works use much technical, artistic (with lithographs by Vincent Brooks) and historical information to tell this fascinating story and counter Smith's arguments.

M[atthew]. P[iers]. W[att]. Boulton (1820-1894) was a polymath. He won prizes at Cambridge for Latin and Greek composition but he had inherited from his grandfather an interest in the sciences and engineering and, remarkably, composed a Latin poem with the title *Vehicula vi vaporis impulsa*, translated as "Vehicles driven by the power of steam". Later, Boulton carried out experiments in powered flight and invented the aileron. He was a member of the Metaphysical Society (1869-1880) to which many of the intellectual figures of the day belonged. Boulton was a brilliant but self-effacing figure who deserves to be better known. His obituary in the Times described him as "...a most gifted member of a gifted family, the inheritor of a large fortune, and highly cultured; but, being naturally a recluse, with no care for self-assertion, his wide knowledge and sterling qualities were known only to a few".

[3539]

**£1,500**