



FINE BOOKS AND WORKS ON PAPER

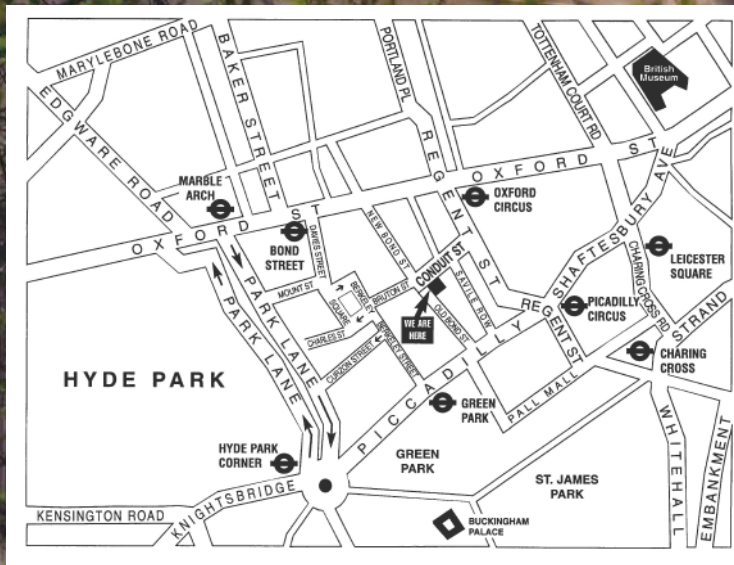
Modern Literature, Private Press, Antiquarian Books and Old Master Prints

Wednesday 13th & Thursday 14th July 2016

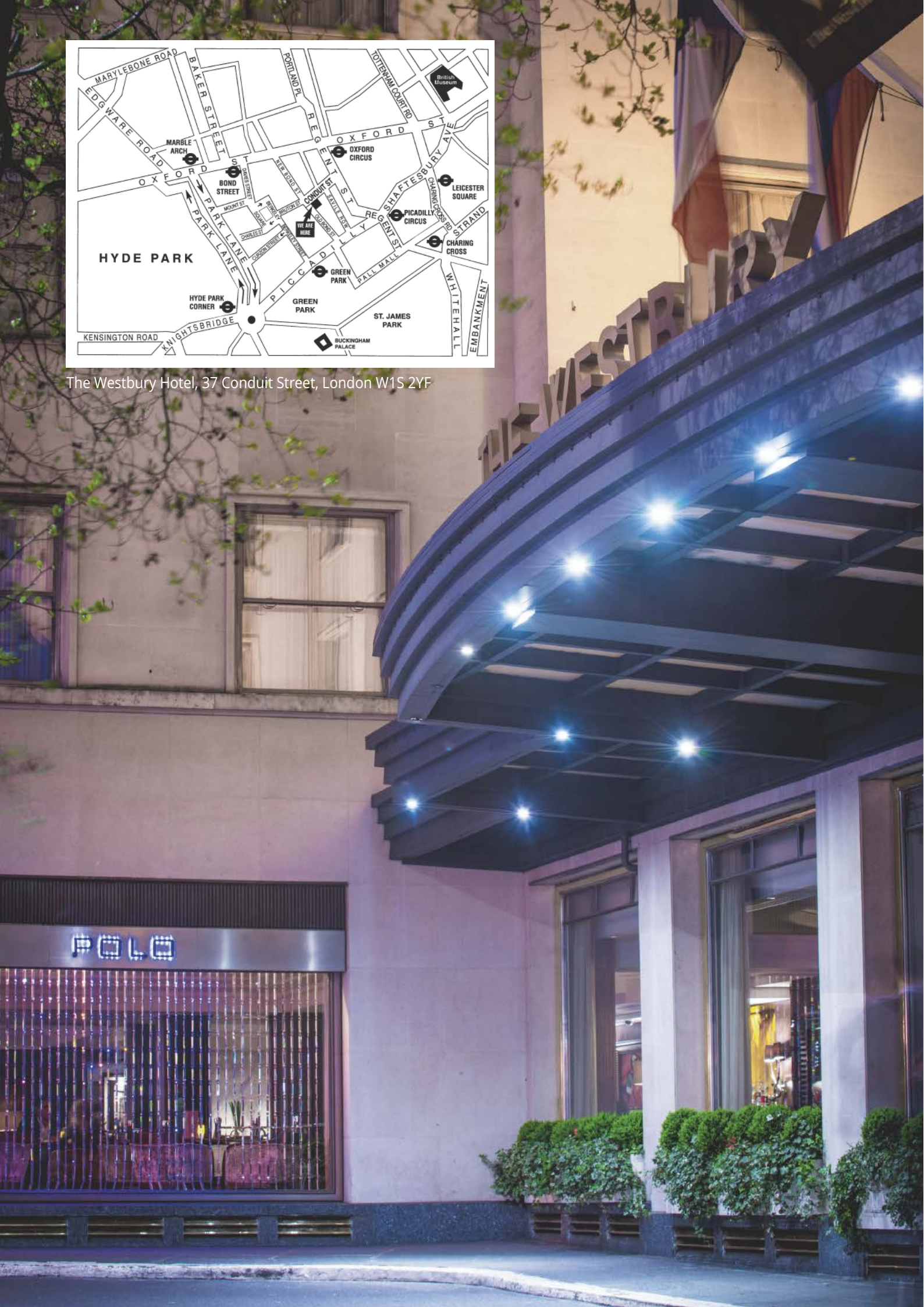
The Westbury Hotel, Mayfair, London







The Westbury Hotel, 37 Conduit Street, London W1S 2YF



AUCTION NO. 1

FINE BOOKS AND WORKS ON PAPER

Day 1: Modern Literature and Private Press

Day 2: Antiquarian Books and Old Master Prints

Wednesday 13th & Thursday 14th July 2016, 2pm

The Westbury Hotel, 37 Conduit Street, London W1S 2YF

VIEWING 5TH – 7TH JULY

220 Queenstown Road,
London SW8 4LP

Tuesday 5th July
10.00am – 5.30pm

Wednesday 6th July
10.00am – 5.30pm

Thursday 7th July
10.00am – 5.30pm

VIEWING 11TH – 14TH JULY

The Westbury Hotel,
London W1S 2YF

Monday 11th July
12.00pm – 5.30pm

Tuesday 12th July
10.00am – 6.00pm

Wednesday 13th July
10.00am – 2.00pm

Thursday 14th July
10.00am – 2.00pm

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BUYER'S PREMIUM

25% up to and including £50,000 hammer; 20% from £50,001-£1,000,000 of hammer; 12% in excess of £1,000,000 of hammer (plus VAT).

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Books and Works on Paper
(Lots 1-336)



Dido Arthur



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Justin Phillips

Old Master to 19th Century Prints
(Lots 337-374)



Richard Carroll

Collection Arrangements

Sold items will be available to collect from The Westbury Hotel until 5pm on Thursday 14th July. From Friday 15th July sold items will be available to collect from Forum Auctions' premises at 220 Queenstown Road, London SW8 4LP. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. Items must be collected by Friday 29th July otherwise storage fees will apply. For more information, please contact shipping@forumauctions.co.uk.

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1. **Introduction.** The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices that are displayed in our saleroom, the online catalogue listing or announced by the auctioneer at the auction. Our Terms and Conditions of Business are available for inspection at our saleroom and online at www.forumauctions.co.uk. Our staff will be happy to help you with any questions you may have regarding our Terms and Conditions of Business. Please make sure that you read our Terms of Sale set out in this catalogue and on our website carefully before bidding in the auction. In registering to bid with us you are committing to be bound by our Terms of Sale.
 2. **Agency.** As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.
 3. **Estimates.** Estimates are intended to indicate the sum that might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and cannot be below the reserve price. Estimates do not include the buyer's premium, VAT or other taxes and fees (where chargeable). Estimates may be altered by a saleroom notice.
 4. **Buyer's Premium.** The Terms of Sale oblige you to pay a buyer's premium on the hammer price of each lot purchased. Our normal rate of buyer's premium is 25% of the first £50,000 of hammer, reducing to 20% of the hammer price from £50,001 to £1,000,000 and then 12% of hammer price in excess of £1,000,000.
 5. **VAT.** An amount equivalent to VAT is added to the buyer's premium under the Auctioneer's Margin Scheme and cannot be reclaimed as input VAT, even on export outside EU. Additional VAT charges may apply and are marked, by lot, in our catalogue with the following symbols:
 - a. (*) indicates that VAT is payable by the buyer on the hammer price as well as on the buyer's premium. VAT will be charged at the standard UK rate (presently 20%) and may be reclaimed on export outside of the EU. Please note that there are time restrictions on eligibility for such reclaims.
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 - c. VAT is not payable on the buyers' premium for certain goods, such as qualifying books.
 6. **Inspection of goods by the buyer.** You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in Clause 11 of our Terms of Sale.**
 7. **Export of goods.** If you intend to export goods you must find out in advance of the sale whether an export license is needed or if there is a prohibition on exporting goods of that character e.g. because the goods contain prohibited materials such as ivory.
 8. **Bidding.** Bidders will be required to register with us before bidding. Purchases will be invoiced to the buyer's registered name and address only. When first registering for an account with us you will need to provide us with proof of your identity in a form acceptable to us.
 9. **Commission bidding.** You may leave commission bids with us indicating the maximum amount (excluding the buyer's premium and/or any applicable VAT, fees or other taxes) you authorise us to bid on your behalf for a lot. We will execute commission bids at the lowest price possible having regard only to the vendor reserve and competing bids. We recommend that you submit commission bids using your account on our website.
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 11. **Methods of Payment.** We accept payments in UK Sterling securely over our website and accept PayPal and all major debit and credit cards issued by a UK or EU bank, charging an additional 2.5% for PayPal and credit cards only. We also accept bank transfers (details below), cash payments up to €15,000, and cheques if issued by UK banks only. All funds need to have cleared into our account before items are collected. For bank transfers, please quote the Invoice Number as the payee reference.
 12. **Collection and storage.** Please note what the Terms of Sale say about collection and storage. It is important that you pay for and collect your goods promptly. Any delay may result in you having to pay storage charges of at least £1.50 per Lot per day as set out in Clause 8 of our Terms of Sale.
 13. **Loss and Damage to Goods.** We are not authorised by the FCA to provide insurance services. Liability for a lot passes to the buyer on the fall of the hammer or conclusion of an online auction (as applicable). In the event that you wish for us to continue to accept liability for your purchased lots this must be agreed with us in writing in advance of the sale and any agreed charges are payable before collection of the goods.
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 - a. (Σ) denotes a lot in which we have a financial interest.
 - b. (δ) denotes a lot where Artist's Resale Right or Droite de Suite royalty charges may be applicable. Presently these charges are levied on a sliding scale at 4% of the hammer price up to Euro 50,000; 2% from Euro 50,001 to 200,000; 1% from Euro 200,001 to 350,000; 0.5% from Euro 350,001 to 500,000; and 0.25% above Euro 500,000 subject always to a maximum royalty charge of Euro 12,500. We will collect and pay royalty charges on your behalf and calculate the £ sterling equivalent of the Euro amount.
 15. **Shipping.** We can help you arrange packing and shipping of your purchases by arrangement with our shipping department. Please contact shipping@forumauctions.co.uk for a list of shippers we regularly use together with indicative pricing for packing and shipping
- Summary of additional symbols in the catalogue:**
- | | |
|-----|---|
| * | VAT at 20% is payable on the hammer price |
| ** | Import VAT at 5% is payable on the hammer price |
| δ | Artists Resale Right or Droit de Suite royalties may be payable |
| ARR | [Website only] Artists Resale Right or Droit de Suite |
| Σ | We have a financial interest in the lot |
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BIC: MIDLGB2106D

VILE BODIES

DAY 1: MODERN BOOKS AND WORKS ON PAPER

Wednesday, 13th July, 2016, 2pm

Lots 1 - 189



MODERN LITERATURE

An Evelyn Waugh Collection

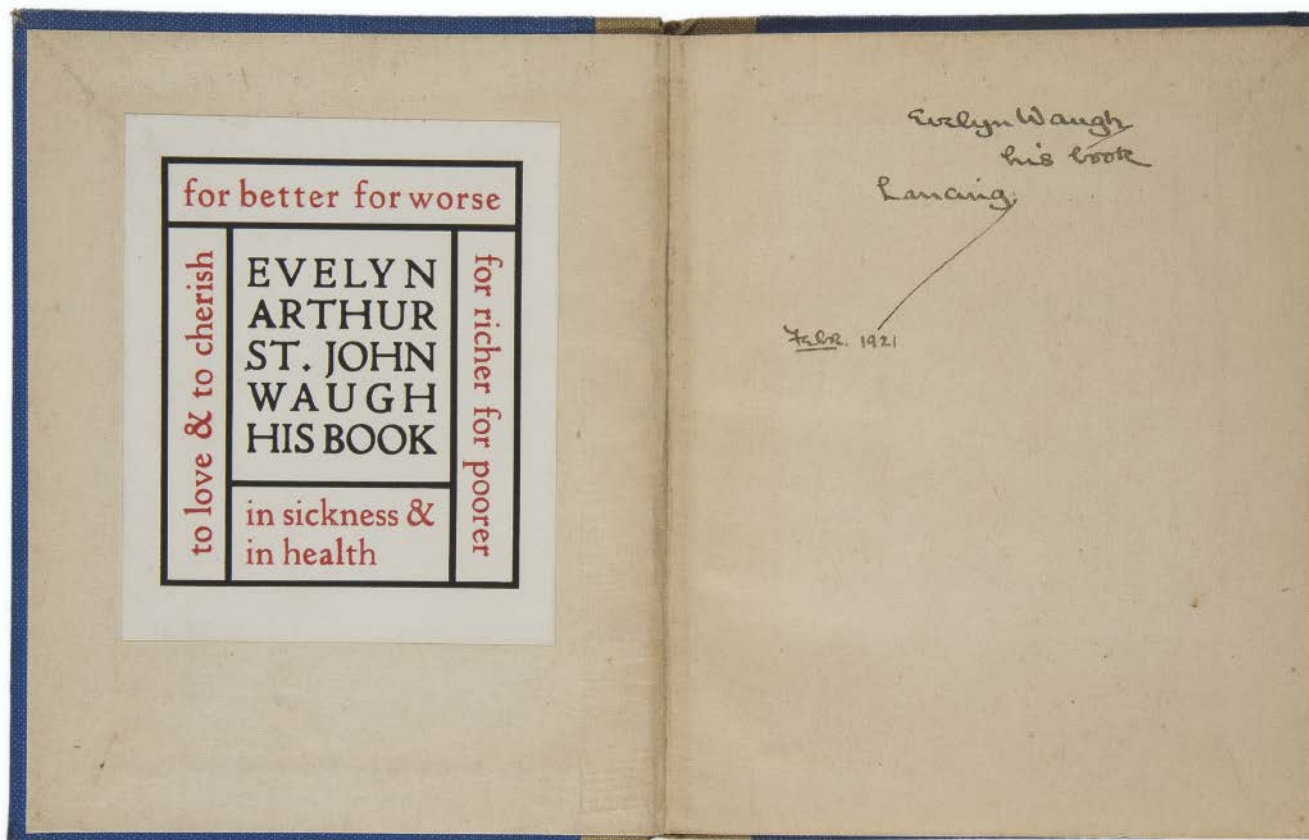
The Property of Sir Theodore Brinckman, Bt.

Collections of anything are rarely complete and this is especially true of book collections. My little Waugh collection was based on a wish to own good copies of the first editions of all the books he wrote. I managed to achieve this a few years ago (so there was a kind of completeness) but I was of course lured on by the temptation of finer copies, inscribed copies, large paper copies and so on. I had become the victim of a mild case of collecting mania. I bought American first editions, which are not much sought after, because they are considerably more attractive physically than their English counterparts (I have always thought Waugh was not well served in this respect by Chapman and Hall – who made amends, too late, with their 1937 reset edition of the four novels). Signed copies are irresistible objects – you know that the book you are holding was, for a moment in time, held by its author. I enjoyed trying to find out as much as possible about the various people to whom Waugh inscribed copies in the collection and enclosing notes about them in the books in question.

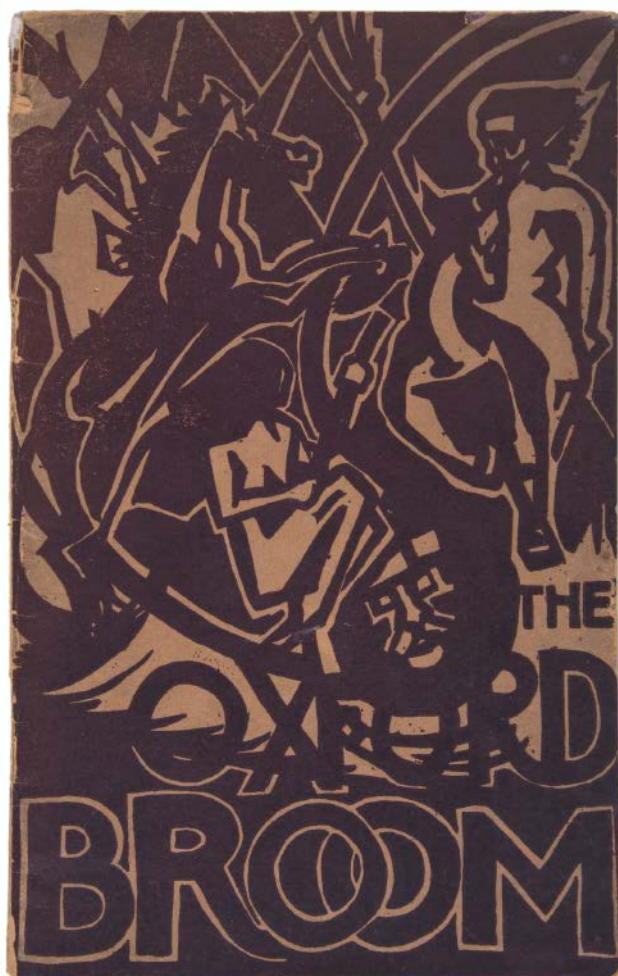
Two things enabled me to say good-bye to these books. Although, as mentioned, I had copies of all Waugh's first editions one of them (guess which one) lacked its dust wrapper. Fairly recently I finally acquired a copy of this book in a good jacket. This made me feel that my work was, in a way, done. The other factor was that I was beginning to have to pay prices in the high four and low five figure range to feed my mania. It was probably time to kick the habit. I like the idea of these books, which must be bored by sitting on the same shelf jammed between the same neighbours, being free to go out in the world and make new friends.

Sir Theodore Brinckman

Lots 1 – 75



1



2

1

Waugh (Evelyn).- Johnston (Edward) A Carol and Other Rhymes, EVELYN WAUGH'S SCHOOLBOY COPY INSCRIBED "EVELYN WAUGH, HIS BOOK, LANCING, FEB 1921" on front free endpaper and with Waugh's early bookplate to pastedown, printed in red and black, original cloth, spine a little browned, minor rubbing, preserved in custom drop-back box, 12mo, Douglas Pepler, 1916.

✱ A CHARMING VOLUME, DEMONSTRATING WAUGH'S EARLY INTEREST IN TYPOGRAPHY.

Waugh met Johnston in the summer of 1917 when his parents visited Ditchling, later Waugh wrote "The sweep and precision of Johnston's strokes were as virile as a bull-fighter's and left me breathless." - *A Little Learning*, p.146.

Provenance: The Anthony Hobson Sale, Sotheby's 28th June, 1996, acquired by him from Bertram Rota.

£750 - 1,000

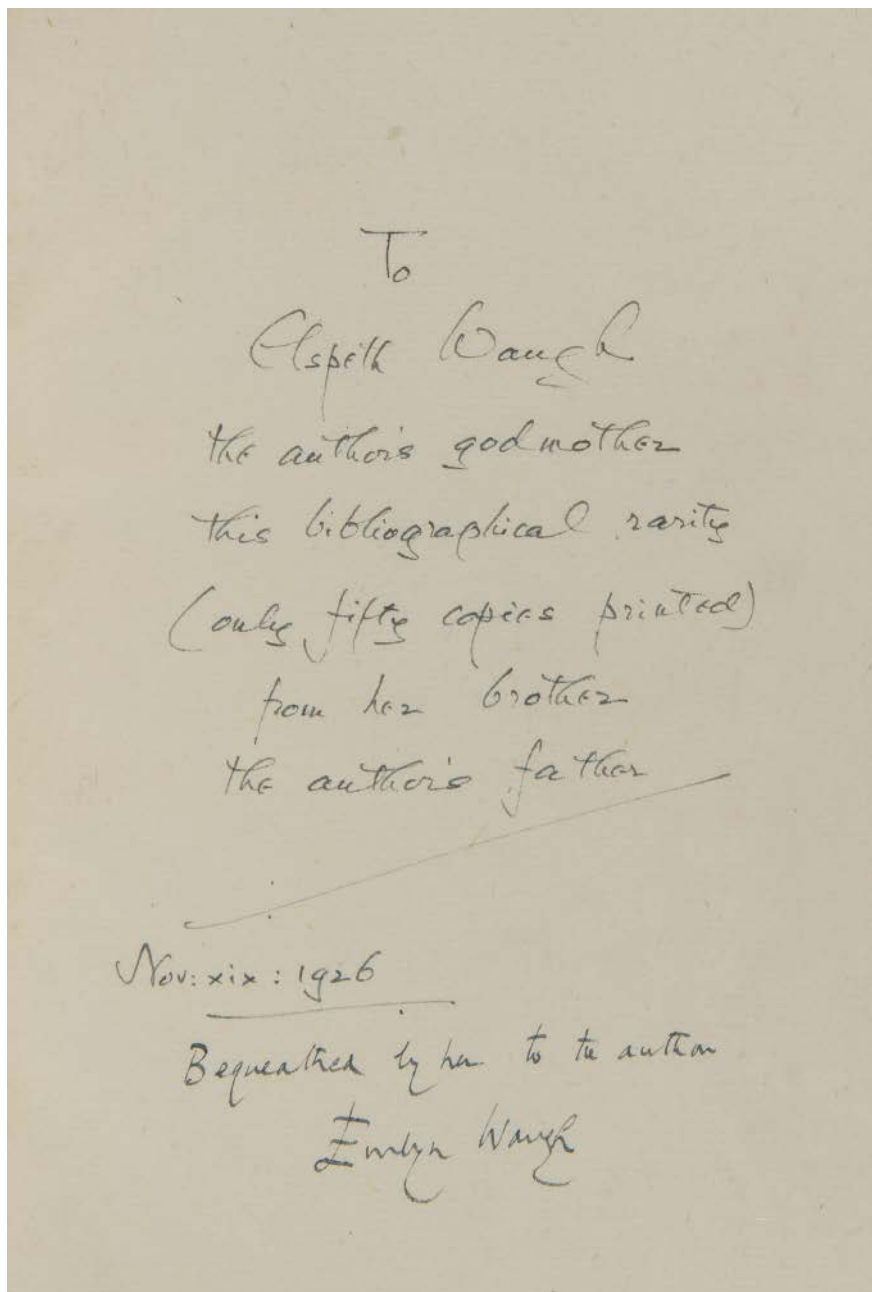
2

Waugh (Evelyn) ANTHONY, WHO SOUGHT ALL THINGS THAT WERE LOST, in *The Oxford Broom*, vol.1 no.3, 4pp. advertisements, original wrappers printed from linocuts by Waugh, spine a little worn at head, rubbing to extremities, minor surface soiling, preserved in custom drop-back box with morocco label, 8vo, Oxford, 1923.

✱ A curious and rather macabre tale, *Anthony* is the first full-length prose piece by Waugh to be published under his own name.

A scarce early Waugh item.

£1,000 - 1,500



3

Waugh (Evelyn) P.R.B. AN ESSAY ON THE PRE-RAPHAELITE BROTHERHOOD 1847-1854, FIRST EDITION, [ONE OF 50 COPIES], WAUGH'S OWN COPY with inscription to front free endpaper to Elspeth Waugh "from the author's father" dated "Nov: xix: 1926" and signed inscription below in Evelyn Waugh's hand "BEQUEATHED BY HER TO THE AUTHOR", errata slip tipped in with ADDITIONAL INK CORRECTION AT FOOT IN THE AUTHOR'S HAND, browning to endpapers, original cloth-backed boards, light fading to head, corners a little bumped, a very good copy, preserved in custom morocco-backed drop-back box with small morocco book-label of Theodore Brinckman, 8vo, [Privately Printed by] Alastair Graham, 1926.

✱ "THE PRE-RAPHAELITES STILL ABSORB ME. I THINK I CAN SAY WITHOUT AFFECTATION THAT DURING THIS LAST WEEK I LIVED WITH THEM NIGHT AND DAY." - Evelyn Waugh, *Diaries*, 14th November 1925.

WAUGH'S OWN COPY OF HIS SCARCE FIRST BOOK. Waugh became fascinated with the Pre-Raphaelites in autumn of 1925 and when, in July of the following year, Alastair Graham suggested that Waugh write something for him to print, he wrote up his notes from the following year as the essay *P.R.B.* Although Waugh took a keen interest in the production of the book and sent back corrections from the proofs as well as supplying an errata sheet, he nevertheless noted in his diary on 17th November 1926, "P.R.B. has arrived with an uncorrected mistake I had noticed before and forgot to put in the errata"; it was presumably this error that Waugh added to the errata list in this copy. It was on the strength of *P.R.B.* that Waugh was able to secure the commission for his next book, *Rossetti: His Life and Works* (see lot 5).

Waugh's father rather liked the essay and it could be for this reason that he decided to gift this copy to his sister Elspeth, despite the fact that relations between the two had allegedly been strained since the death of their parents 20 years earlier. Of Waugh's three aunts on his father's side, he always regarded Elspeth as his favourite. He described her as "selfish, capricious and sharp tongued" (*A Little Learning*, p.49) - it was perhaps this last attribute that would have attracted Waugh most.

Provenance: The Anthony Hobson Sale, Sotheby's 28th June, 1996.

£5,000 - 7,000

4

Crease (Francis) THIRTY-FOUR DECORATIVE DESIGNS, WITH A PREFACE BY EVELYN ST.J. WAUGH, ONE OF 60 COPIES, *this copy unnumbered, decorated title and 33 designs on 32 pp., original boards with red design to upper cover, spine ends and corners a little bumped, a fine copy otherwise, folio, 1927.*

✧ A scarce publication, the product in part of a series of private lessons in calligraphy and sketching given by Crease whilst Waugh was at Lancing. The close relationship between master and pupil eventually broke down (apparently on account of Waugh damaging a favourite knife of Crease's), although Waugh never doubted the profound influence these lessons had on him: "I owe anything at Lancing worth remembering to him" - Evelyn Waugh, *Diaries*, 8th May 1920.

£600 - 800

5

Waugh (Evelyn) ROSSETTI: HIS LIFE AND WORKS, FIRST EDITION, *frontispiece portrait and 7 plates, some minor scattered spotting to fore-edge, original cloth, some minor bumping to spine ends and corners, dust-jacket, darkened at spine and head of panels, short closed tear to head of lower panel and of upper fore-edge, surface soiling, still a near-fine copy overall, preserved in custom slip-case, 8vo, 1928.*

✧ AN EXCELLENT EXAMPLE OF WAUGH'S FIRST COMMERCIAL PUBLICATION.

Rossetti generally received favourable reviews although it was subject to a harsh critique by an anonymous reviewer (in fact T. Sturge Moore) in the *Times Literary Supplement*, in which Waugh was infamously referred to as "a dainty Miss of the Sixties".

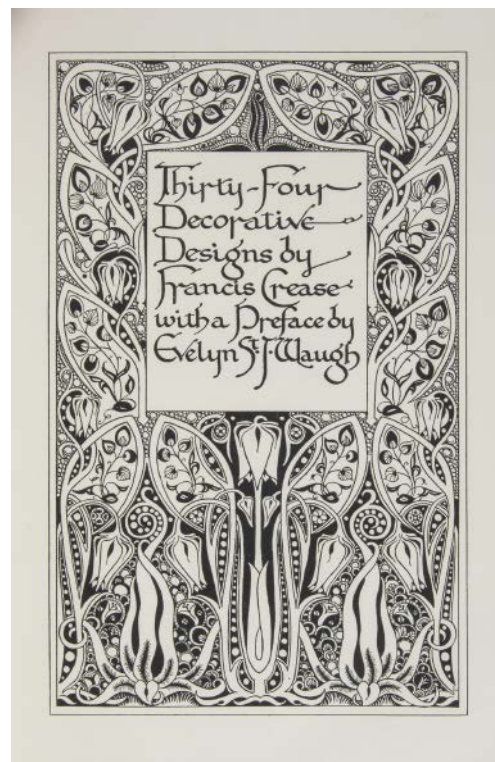
£1,500 - 2,000

6

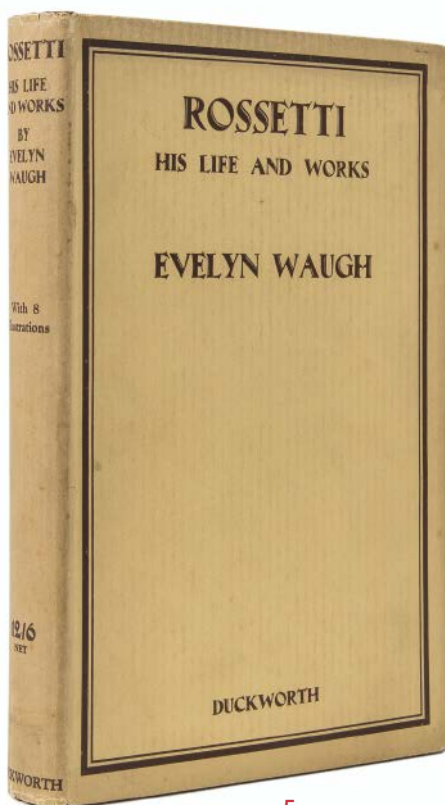
Waugh (Evelyn) ROSSETTI: HIS LIFE AND WORKS, FIRST AMERICAN EDITION, *plates, very faint browning to text margins, original moiré cloth, spine a little darkened, spine ends and corners a little rubbed, dust-jacket, spine discoloured, japan tissue paper repairs to fore-edges and spine verso, spine ends and corners chipped with loss affecting last letter of title, large chip to head of upper panel, closed tears to head and foot repaired with archival tape on verso, rubbing and chipping to extremities, 8vo, New York, 1928.*

✧ A SCARCE EDITION, ESPECIALLY IN THE DUST-JACKET.

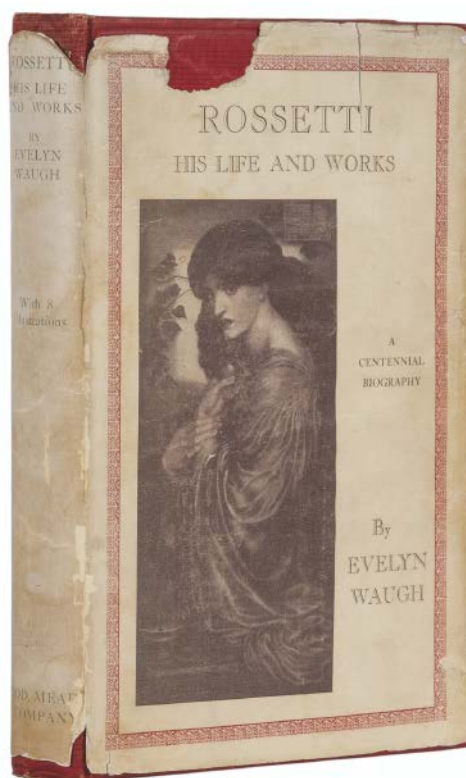
£200 - 300



4



5



6

Many thanks for the prospectus which has
 just reached me. I deal with God as
 best I can. I suppose a teacher on
 the relationship between painting & photography
 wouldn't fit into your scheme anywhere.
 I am at work on one now. To the best of
 my knowledge it is a subject that has
 not been attempted before.

I am also writing a novel which
 I find rather funny but I don't
 suppose anyone else will.

Yours
 Evelyn Waugh

7
Waugh (Evelyn) AUTOGRAPH POSTCARD SIGNED TO ROBERT BYRON, 130 x 90mm., Aston Clinton, Aylesbury, postmarked 13th February 1928, thanking him for a prospectus, discussing belief in God and the writing of *Decline and Fall*.

✱ AN UNPUBLISHED CARD FROM A YOUNG EVELYN WAUGH ON THE VERGE OF PUBLISHING HIS BREAKTHROUGH FIRST NOVEL.

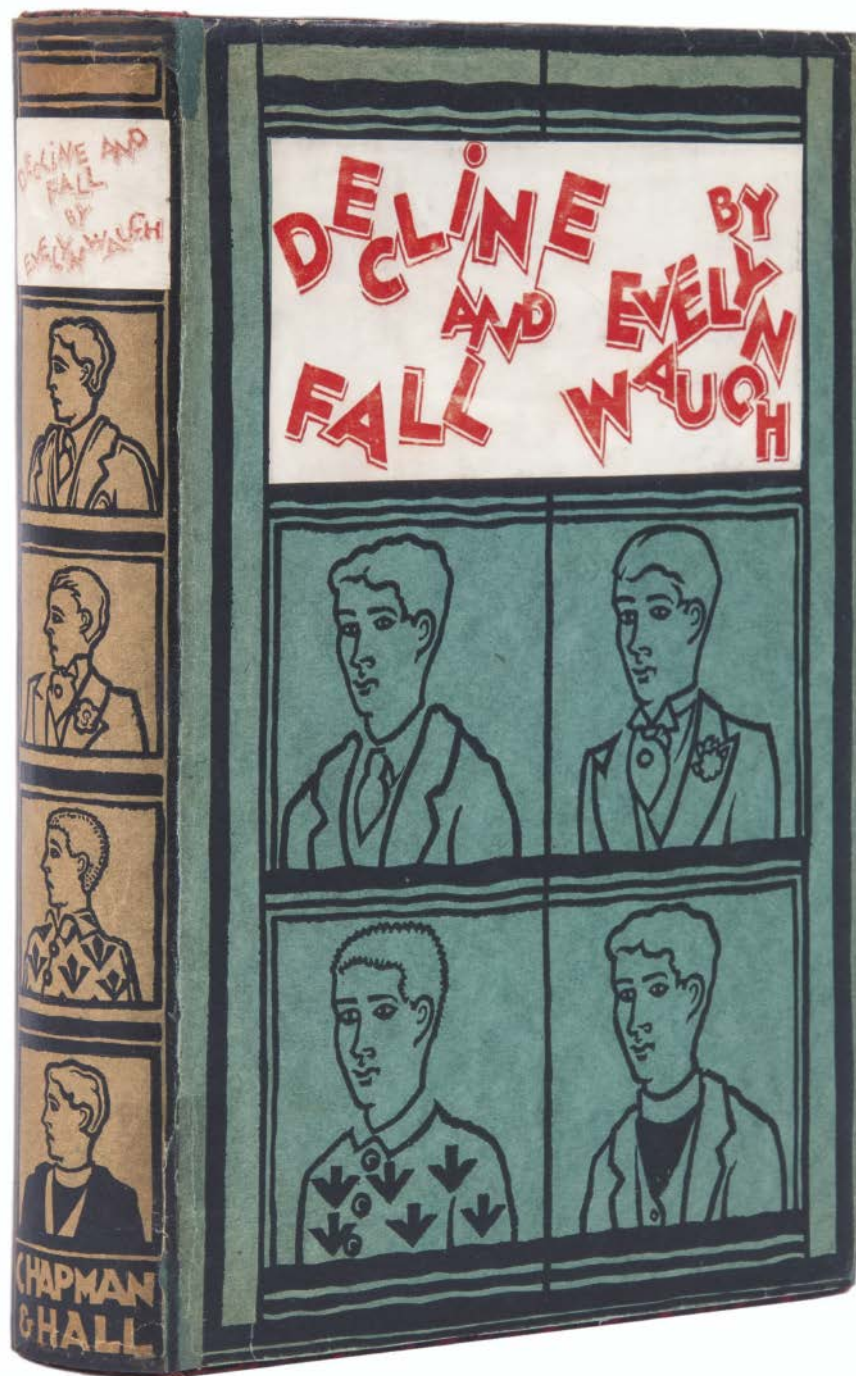
"I DEAL WITH GOD AS BEST I CAN."

In 1928, Waugh was working as a teacher at Aston Clinton while also considering other possible careers and working on the manuscript of what would become *Decline and Fall*. In the above quote he provides an intriguing and typically pithy summation of his religious struggles at the time (he would convert to Catholicism just two years later). Waugh's uncertainty also appears to extend to his writing: "I AM ALSO WRITING A NOVEL WHICH I FIND RATHER FUNNY BUT I DO NOT SUPPOSE ANYONE ELSE WILL," whether this is false modesty or genuine doubt, keeping in mind Harold Acton's infamous dismissal of *The Temple at Thatch* a few years before, it is difficult to determine.

Robert Byron (1905-41) travel writer, art critic and historian, best known as the author of *Road to Oxiana*. He was part of a group of Oxford friends that included Evelyn Waugh and Christopher Sykes (see lot 54).

Provenance: Given by Robert Byron's sister to the current owner. Included with the lot is the letter from Byron's sister that accompanied the card.

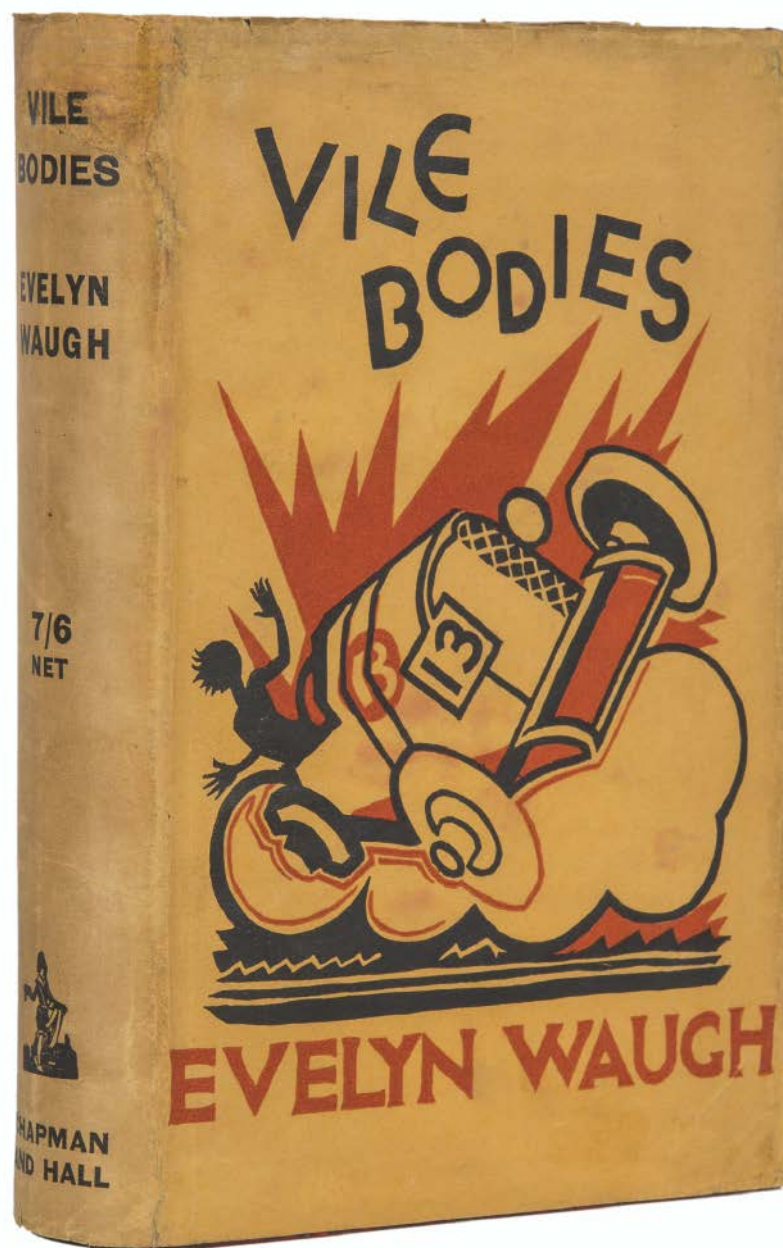
£600 - 800



8
Waugh (Evelyn) *Decline and Fall*, first edition, first printing with "Martin Gaythorne-Brodie" and "Kevin Saunderson" unchanged on pp.168-9, frontispiece, original cloth, near-fine, dust-jacket, usual fading to spine, skilful repairs and restorations to spine ends and corners, still in effect a sharp, clean and excellent example, 8vo, 1928.

✱ AN EXCELLENT EXAMPLE OF WAUGH'S FIRST NOVEL, SCARCE IN THE DUST-JACKET.

£3,000 - 4,000



9

Waugh (Evelyn) *VILE BODIES*, first edition, signed presentation inscription from the author to Maurice and Jane Marston "FOR THIS BODY WHICH YOU CALL VILE, MY LORD JESUS CHRIST WAS NOT ASHAMED TO DIE" to front free endpaper, pictorial title, 2pp. advertisements, bookplate of Janet Marston to pastedown, original cloth, spine a little darkened, first state dust-jacket with advertisements ending "Second Choice" to lower panel, spine a little darkened, minor repairs and restorations to foot of spine and corners, 1" portion of restoration to the head of spine affecting "Vile", repaired tear to head of lower panel, very good otherwise, preserved in custom slip-case, 8vo, 1930.

✱ A VERY GOOD COPY OF WAUGH'S CLASSIC EARLY SEND-UP OF THE BRIGHT YOUNG THINGS. VERY DIFFICULT TO FIND INSCRIBED AND IN THE RARE FIRST-STATE DUST-JACKET.

The quote in Waugh's inscription does not appear to be from any obvious source, however Waugh used it in at least one other inscribed copy of this title (to Marcel Boulestin), so it was clearly one he felt appropriate for the title.

Maurice Marston was a partner at the seemingly short-lived publisher Leonard Parsons and was later secretary of the National Book Council. It seems probable, therefore, that in one of these capacities he came into contact with Arthur Waugh, who then introduced he and his wife Jane to his son Evelyn. Evelyn Waugh mentions Jane twice in his diaries between 1924 and 1925, when he visited her for tea and accompanied her to the cinema. See also lots 13 and 28.

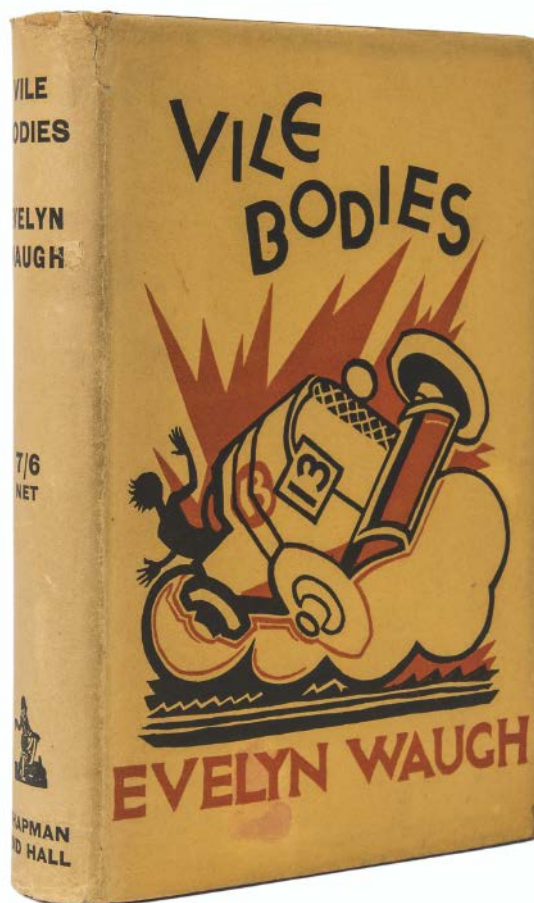
Provenance: The Clive Hirschhorn Sale, Bloomsbury Auctions, 25th October 2012.

£7,000 - 10,000

10

Waugh (Evelyn) VILE BODIES, FIRST EDITION, *pictorial title, advertisement f., very minor browning to endpapers, original cloth, some minor rubbing to spine ends and corners but else fine, first state dust-jacket priced at 7/6 on spine and with list of books on lower panel ending with "Second Choice", skilful and unobtrusive tissue repairs with partial restoration to verso of spine ends, corners and centre of spine, spine a little darkened, minor surface soiling to fore-edges, small red mark to upper panel, still in effect an excellent and sharp example of a scarce jacket, preserved in custom slip-case, 8vo, 1930.*

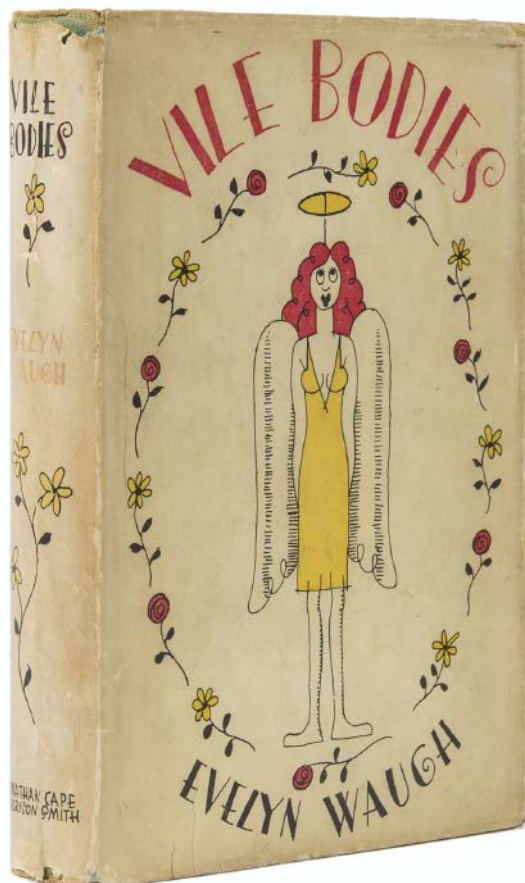
£3,000 - 4,000

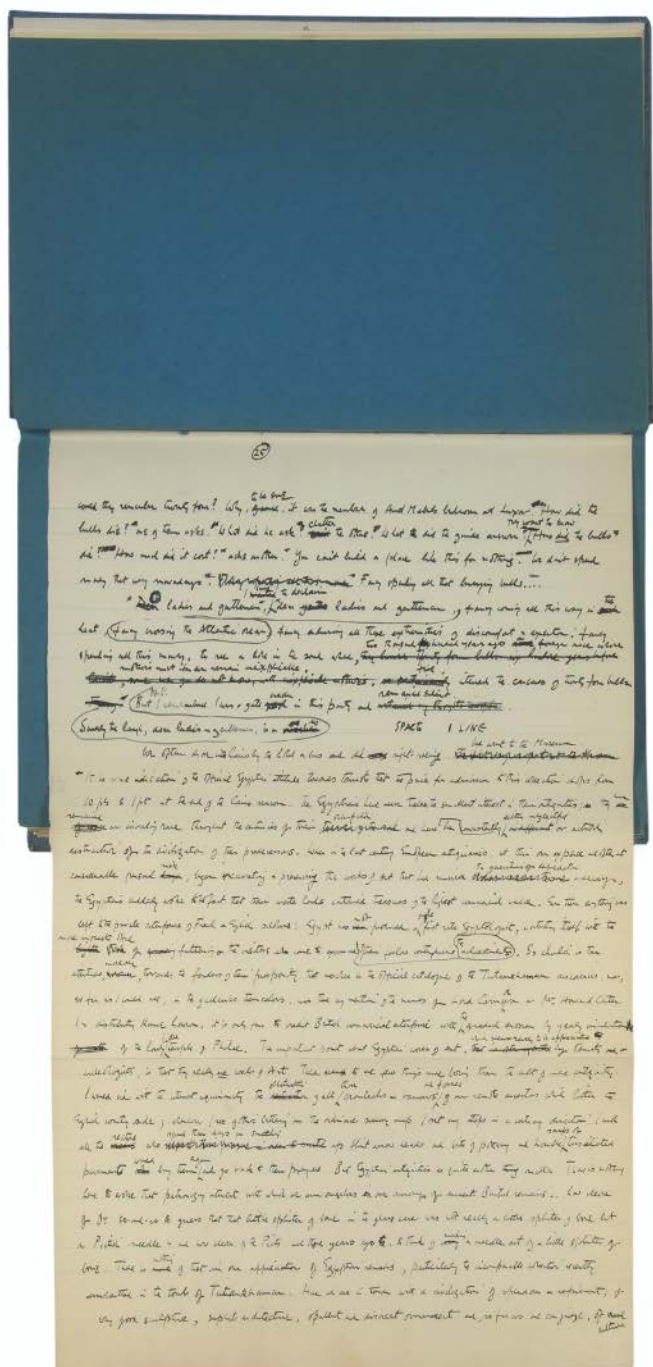


11

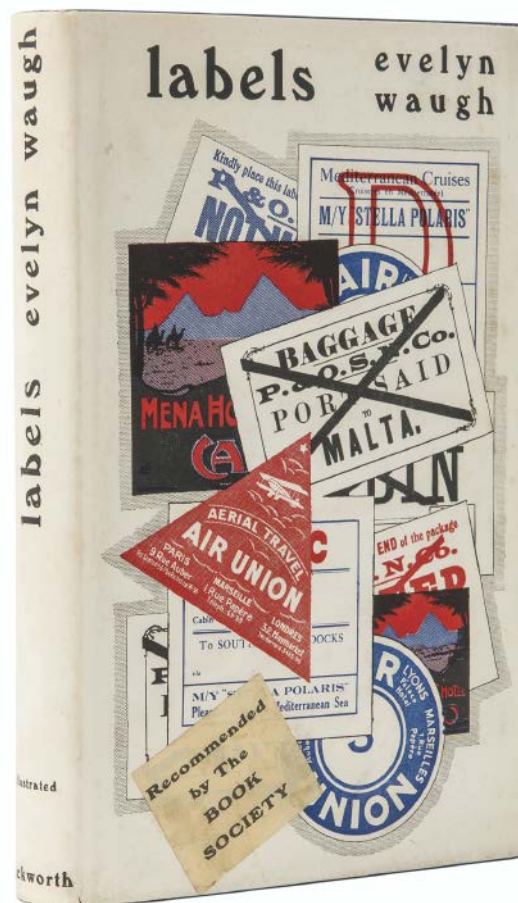
Waugh (Evelyn) VILE BODIES, FIRST AMERICAN EDITION, *original cloth-backed boards, fading to tips of spine, light rubbing to extremities, dust-jacket, archival tape repairs to joints and fore-edges verso, spine slightly darkened and with lettering faded, spine ends and corners chipped, short closed tear to foot of upper panel with archival tape repair to verso, still in effect a very good copy, 8vo, New York, 1930.*

£500 - 700





12
Waugh (Evelyn) **Labels**, A MEDITERRANEAN JOURNAL, NUMBER 1 OF 110 COPIES SIGNED BY THE AUTHOR AND WITH A PAGE OF ORIGINAL AUTOGRAPH MANUSCRIPT tipped in following "Author's Note", plates, bookplate, original blue buckram, spine a little darkened, some minor finger-soiling, generally near-fine, preserved in custom slip-case, 8vo, 1930.
£800 - 1,200



13
Waugh (Evelyn) **Labels**, a Mediterranean Journal, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION TO JANE AND MAURICE MARSTON to front free endpaper, plates, bookplate of Janet Marston, original cloth, spine browning, spine ends a little bumped, dust-jacket, book society label to upper panel as usual, small patch of damp-staining to foot of lower panel, fine otherwise, preserved in custom slip-case, 8vo, 1930.
£500 - 700

* A seemingly difficult book to find inscribed and with the dust-jacket in such excellent condition.

For more information about Jane and Maurice Marston see lot 9, see also lot 28.

14

Waugh (Evelyn) *A BACHELOR ABROAD, A MEDITERRANEAN JOURNAL*, FIRST AMERICAN EDITION, *plates and illustrations, original cloth, spine slightly faded, dust-jacket, price-clipped, spine a little browned, old tape repairs to spine ends and corners verso but without usual staining to recto, 1" chip to foot of lower panel with rudimentary restoration, split to foot of lower joint, some minor creasing to head and foot, still an excellent example overall, 8vo, New York, 1930.*

⌘ THE FIRST AMERICAN EDITION OF *Labels*, A TRUE RARITY IN THE DUST-JACKET.

£300 - 400

15

Waugh (Evelyn) *REMOTE PEOPLE*, FIRST EDITION, *plates, 2 folding maps (1 creased), light browning to endpapers, original cloth, some minor bumping to spine and upper fore-edge, else fine, dust-jacket, spine slightly browned, some minor chipping to spine ends and corners, but a near-fine example overall, 8vo, 1931.*

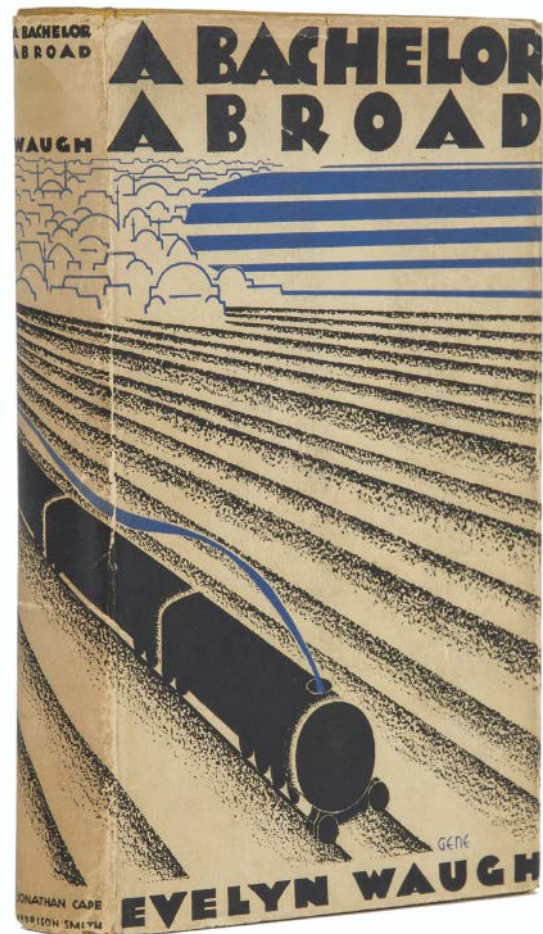
⌘ Difficult to find in the dust-jacket, especially in such good condition.

£1,000 - 1,500

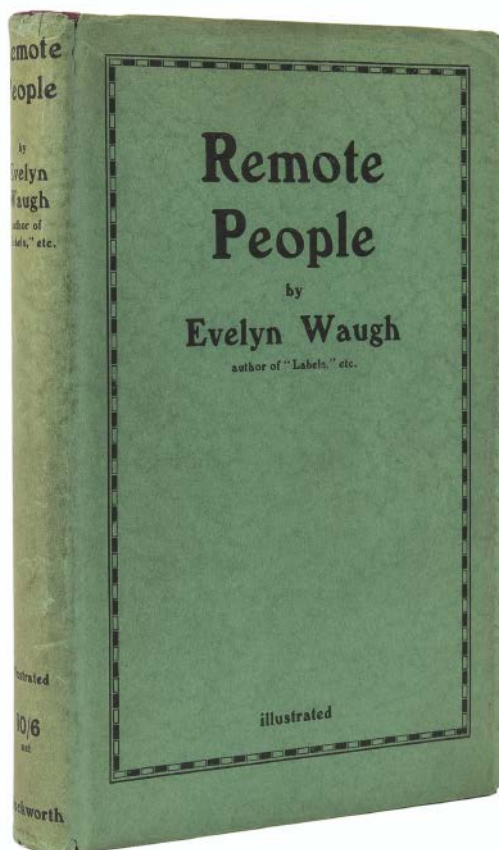
16

Waugh (Evelyn) *REMOTE PEOPLE*, FIRST EDITION, *plates, 2 folding maps, original cloth, spine slightly faded, spine ends a little bumped, original cloth, dust-jacket, 1" portion of loss to head of spine with loss to majority of title, spine ends and corners a little chipped, otherwise very good, 8vo, 1931.*

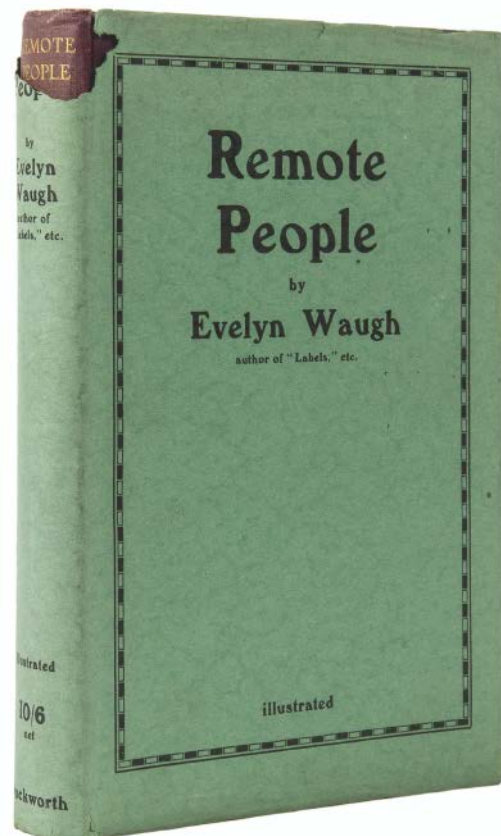
£300 - 400



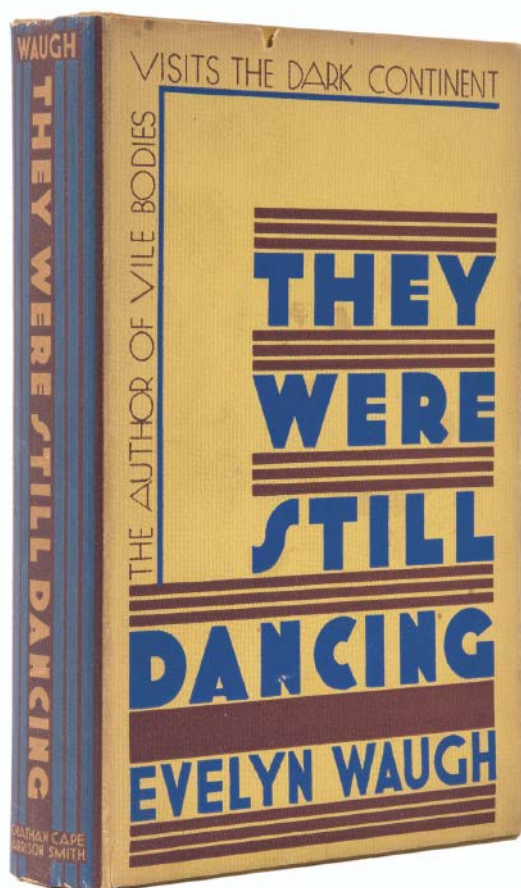
14



15



16



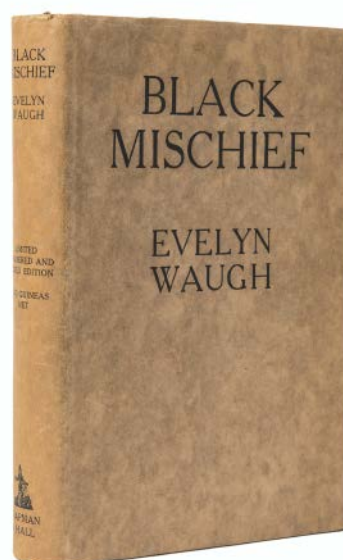
17

Waugh (Evelyn) THEY WERE STILL DANCING, FIRST AMERICAN EDITION, original cloth, very slight discolouration to spine, dust-jacket, spine a little darkened, small chip to head of upper panel, but a remarkably sharp, near-fine example of an exceptionally rare jacket, preserved in custom slip-case, 8vo, New York, Jonathan Cape & Harrison Smith, 1931.

♣ A SUPERB COPY OF THE FIRST AMERICAN EDITION OF REMOTE PEOPLE, RARE IN THIS CONDITION.

Waugh fell out with Cape & Smith after they reneged on their agreed advance of \$600, based on the poor sales of *Labels* (published in the U.S. as *A Bachelor Abroad*). Incensed, Waugh broke off relations with Cape & Smith and took *They Were Still Dancing* to Farrer & Rinehart. The print run had already taken place however, therefore the preliminaries of the Farrer & Rinehart edition had to be published as cancels, and the cloth binding still carried the Cape & Smith logo. It is impossible to know the exact number of the 1931 first edition that were sold, but it has been estimated that there might be as few as 150 copies in existence, including those without dust-jackets.

£800 - 1,200

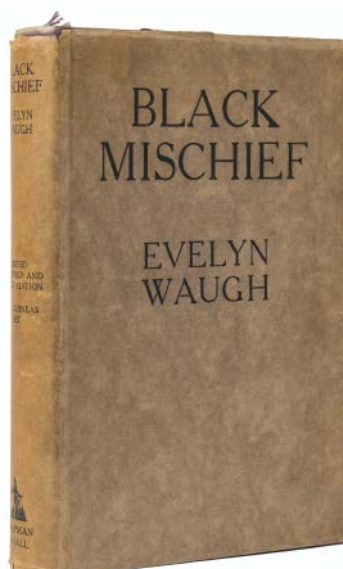


18

Waugh (Evelyn) BLACK MISCHIEF, NUMBER 183 OF 250 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *plates and illustrations, place marker ribbon detached and loosely inserted, original mauve cloth, fading to spine and margins of boards, dust-jacket, spine slightly darkened, some very minor fraying to head and tail of spine, but a near-fine example overall, t.e.g., others uncut, preserved in custom slip-case, large 8vo, 1932.*

♣ SEEMINGLY A DIFFICULT EDITION TO FIND IN THE DUST-JACKET AND IN SUCH GOOD CONDITION.

£750 - 1,000



19

Waugh (Evelyn) BLACK MISCHIEF, NUMBER 48 OF 250 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *plates and illustrations, place marker ribbon detached and loosely inserted, spotting to endpapers, original mauve cloth, light fading to spine and margins of boards, dust-jacket, spine a little darkened, spine ends and corners a little chipped, closed tear to head of lower fore-edge, minor fraying and short closed tears to head and foot, some chipping to upper fore-edge, still an excellent example overall, t.e.g., others uncut, large 8vo, 1932.*

£500 - 700



6 20

Binding.- Waugh (Evelyn) BLACK MISCHIEF, NUMBER 165 OF 250 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *plates and illustrations, green silk place marker ribbon, bound in green hand-stained calf within irregular frame of black goatskin, BY LESTER CAPON, with border formed of short gilt straight and jagged lines over the join of the calf and goatskin, all across both boards and spine, black calf doublures, green and white headbands, t.e.g., others uncut but gilded, signed and dated 1989 in blind at foot of rear pastedown, preserved in custom drop-back box, 1932; and a copy of the catalogue for the Fine Words Fine Books exhibition which featured this copy, large 8vo (2)*

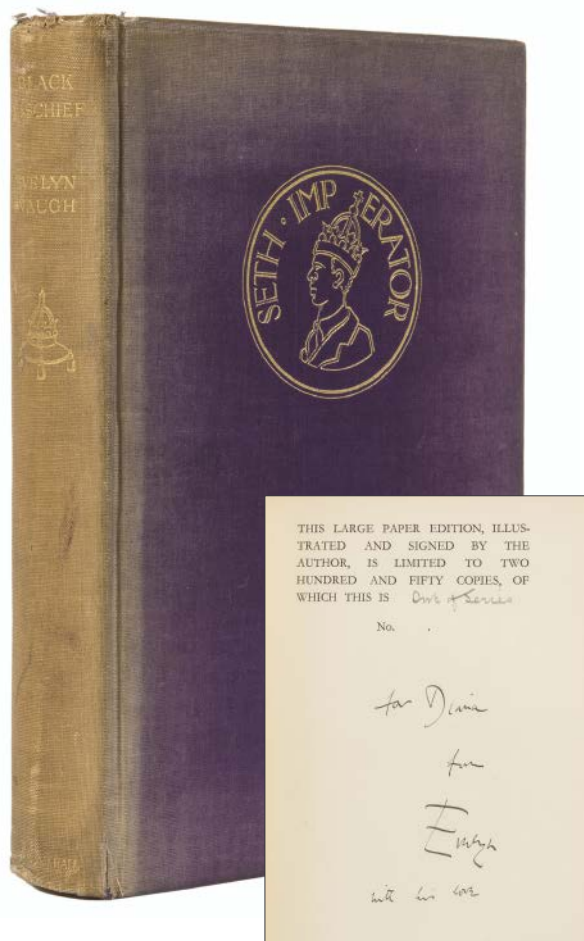
♣ ACCORDING TO THE BINDER'S LOOSELY INSERTED LETTER, "THE IDEA IS OF THE AFRICAN INTERIOR, SUPERIMPOSED WITH THE ENCROACHING ONSLAUGHT OF 'MODERNITY' IN THE GOLD LINES, WHICH NEVERTHELESS STILL HAVE AN AIR OF NATIVE SPEARS ABOUT THEM. THE WHOLE HAS A SLIGHT '30S LOOK TO IT, PERHAPS, RELEVANT TO THE TIME OF WRITING."

£2,000 - 3,000

THIS LARGE PAPER EDITION, ILLUSTRATED AND SIGNED BY THE AUTHOR, IS LIMITED TO TWO HUNDRED AND FIFTY COPIES, OF WHICH THIS IS

No. 165.

Evelyn Waugh



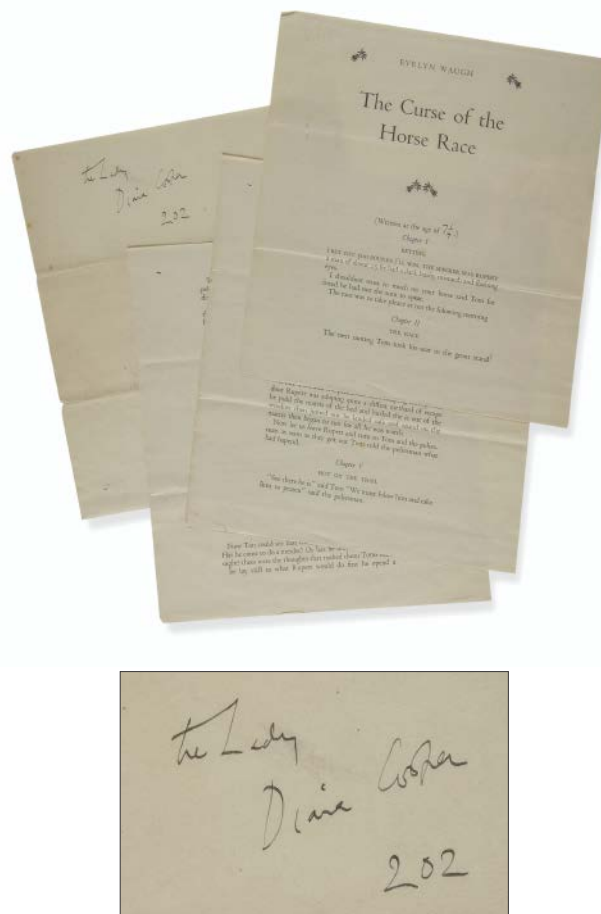
21

Waugh (Evelyn) *Black Mischief*, OUT-OF-SERIES LARGE PAPER COPY, FROM AN EDITION OF 250 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO DIANA COOPER to limitation p., illustrations, lacking place marker ribbon, bookplate of Duff Cooper by Rex Whistler to pastedown, original mauve cloth, slight shelf-lean, faded at spine and margins of boards, spine ends and corners bumped, preserved in custom slip-case, large 8vo, 1932.

✱ A WONDERFULLY PERSONAL ASSOCIATION COPY TO A WOMAN WHO WOULD BECOME ONE OF THE GREATEST LOVES OF WAUGH'S LIFE.

Lady Diana Cooper (1892-1986) socialite, actress and one of Waugh's longest abiding companions. Waugh and Cooper first met in the summer of 1932 when Cooper was starring in a new production of *The Miracle*. Waugh was clearly attracted to her almost immediately, frequently visiting Cooper while she was touring with the play, despite having commented in a letter to Dorothy Lygon in April of that year that he had attended "a disgusting thing called *The Miracle*... as full of blasphemy as an egg is full of meat". In October Waugh wrote to Cooper: "I sent you a copy of *Black Mischief* today... When I say the book is good all I mean is that I have done what I wanted to... and that I think people may enjoy it without any grave sacrifices of intelligence or taste." Waugh would go on to base the character of Mrs Stitch on Cooper and the two remained close friends for the rest of their lives. Also see next lot.

£750 - 1,000



22

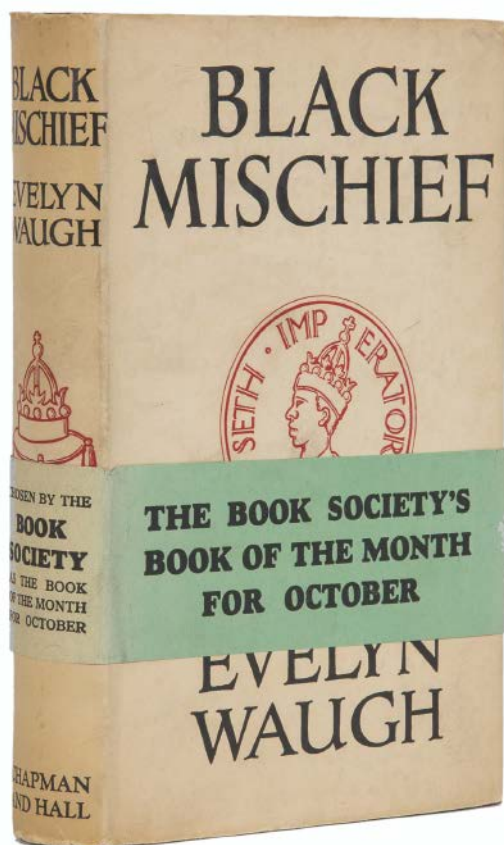
Waugh (Evelyn) *The Curse of the Horse Race*, 4 proof ff., ink annotation "7 1/4" in Waugh's hand to first sheet, inscribed in Waugh's hand "The Lady Diana Cooper, 202" to verso of final sheet, 2 horizontal folds, faint staple marks to top left corner, preserved in folding chemise and custom morocco-backed drop-back box, 190x178mm., [1932].

✱ AN EXTREMELY RARE PROOF OF WAUGH'S FIRST RECORDED PIECE OF PROSE WITH AN INTRIGUING PERSONAL ASSOCIATION.

Originally written by Waugh aged 7, *The Curse of the Horse Race* was later published in *Little Innocents*, a collection of childhood reminiscences and works by authors' younger selves. Waugh's only alteration to the proof is to add in his age as 7 1/4 (in the published version this was altered again to "7 years and 1 month"). In 1932 Waugh made frequent visits to Diana Cooper whilst she was touring with *The Miracle*, and the number "202" on the reverse likely refers to her hotel room to which this offering was sent. Also see previous lot.

Provenance: Purchased by Bertram Rota from the family of Lady Diana Cooper.

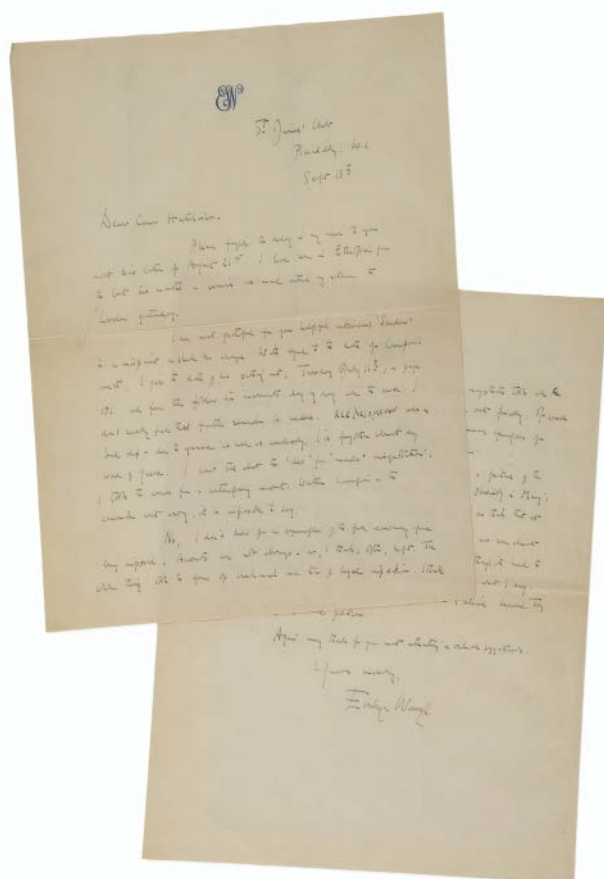
£500 - 700



23



24



25

23

Waugh (Evelyn) BLACK MISCHIEF, first edition, map frontispiece, original boards, top corner of upper board a little bumped, dust-jacket, slight browning to spine, a few very minor marks to lower panel, publisher's wraparound band, sunned at spine, a near-fine example overall, preserved in custom slip-case, 8vo, 1932.

£750 - 1,000

24

Waugh (Evelyn) BLACK MISCHIEF, first American edition, illustrations, pictorial endpapers, original cloth, spine a little darkened, dust-jacket, price-clipped, extensive but skilful repairs and restorations to spine, fore-edges and head and foot of panels, spine a little darkened, still in effect an excellent copy, 8vo, New York, 1932.

£200 - 300

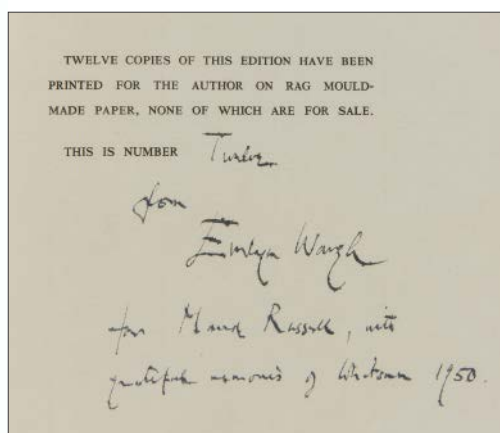
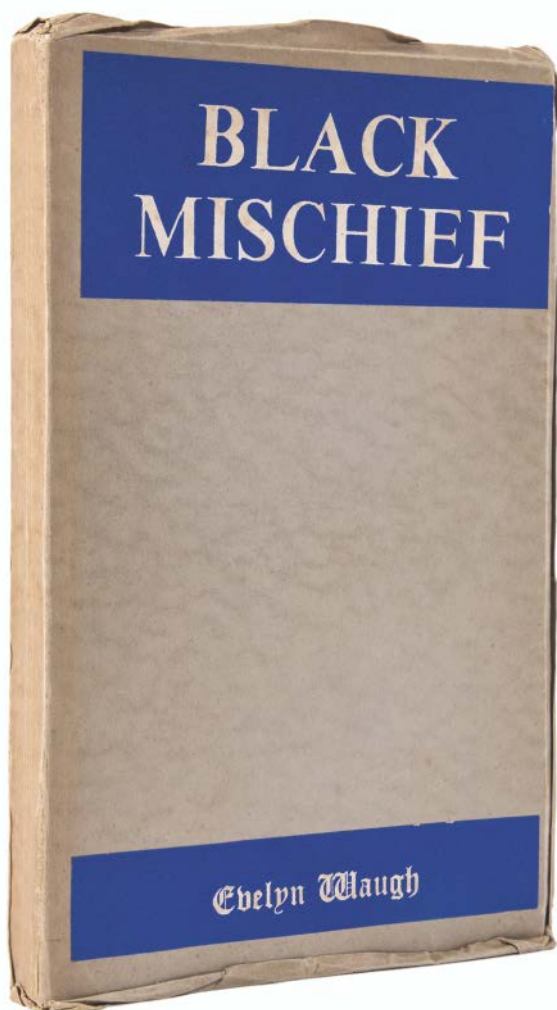
25

Waugh (Evelyn) AUTOGRAPH LETTER signed to CANON F.E.HUTCHINSON, 2pp. with conjugate blank, 253 x 202mm., on monogrammed paper, St. James' Club, Piccadilly, 13th September, [1936], discussing return from Ethiopia, specific scholarly details in Edmund Campion and Waugh's "grim" depiction of Anglicans in the same, folds.

* AN UNPUBLISHED LETTER IN WHICH WAUGH GIVES A CHARACTERISTICALLY DAMNING PORTRAIT OF THE ANGLICAN CHURCH IN CAMPION'S TIME: "CAMPION DIDN'T SEEM TO COME ACROSS THE GOOD ANGLICANS - I BELIEVE BECAUSE THEY WERE LEFT OUT OF INFLUENTIAL POSITIONS."

Canon F.E.Hutchinson (1871-1947) Canon of Worcester and distinguished author on the English Reformation.

£300 - 400



26

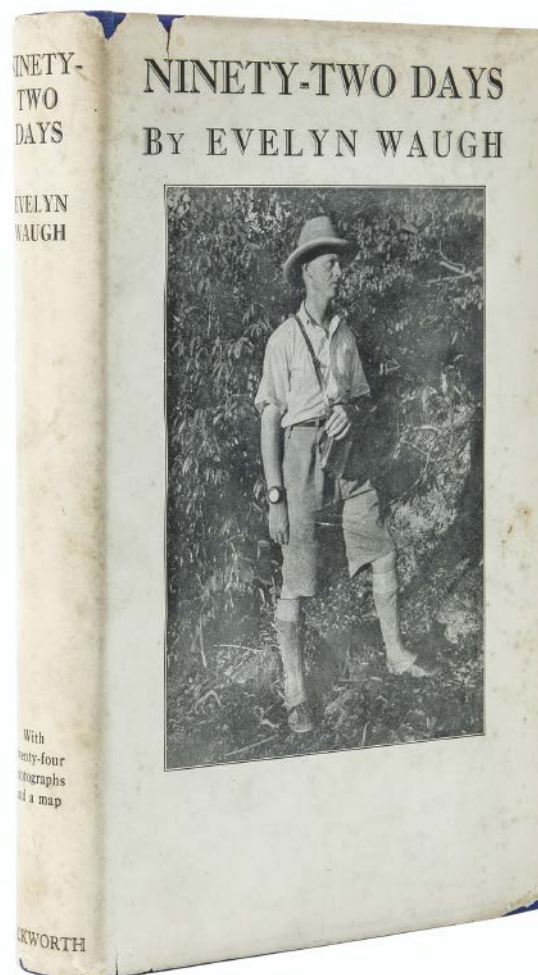
Waugh (Evelyn) *BLACK MISCHIEF*, new edition, NUMBER 12 OF 12 LARGE PAPER COPIES SIGNED AND NUMBERED BY THE AUTHOR WITH PRESENTATION INSCRIPTION TO MAUD RUSSELL "WITH GRATEFUL MEMORIES OF WHITSUN, 1950", frontispiece, original stiff wrappers with printed blue labels to upper cover, yapp edges, light browning to spine and margins of boards, uncut and unopened, a remarkably sharp and fine example, preserved in custom drop-back box with morocco label to upper cover, large 8vo, 1937.

♣ A SUPERB EXAMPLE OF ONE OF THE RARE COPIES OF THIS EDITION GIVEN TO WAUGH FOR PRIVATE DISTRIBUTION.

After running through a number of impressions of their first editions, Waugh's first four novels were reset and reprinted in a larger format. Of this edition, Waugh was given 12 copies of each title printed on rag mould-made paper for private distribution.

Maud Russell (née Nelke, 1892-1982), British socialite and patron of the arts. From 1934, Maud Russell lived with her husband Gilbert Russell at Mottisfont Abbey, which soon became a focal point for artists and writers. She was notably a lover of Ian Fleming and famously commissioned Rex Whistler to decorate a room in the abbey in his magnificent trompe-l'oeil style (Whistler has been mooted as a possible inspiration for *Brideshead's* Charles Ryder, who undertakes a similar project towards the end of the novel). Waugh visited the abbey in May 1950, commenting in a letter to Nancy Mitford after his return: "It was the craving for social life took me to Mottisfont. Well it was all dishevelled war widows playing Canasta...", it is likely that it is to this trip he is alluding in his inscription.

£2,000 - 3,000

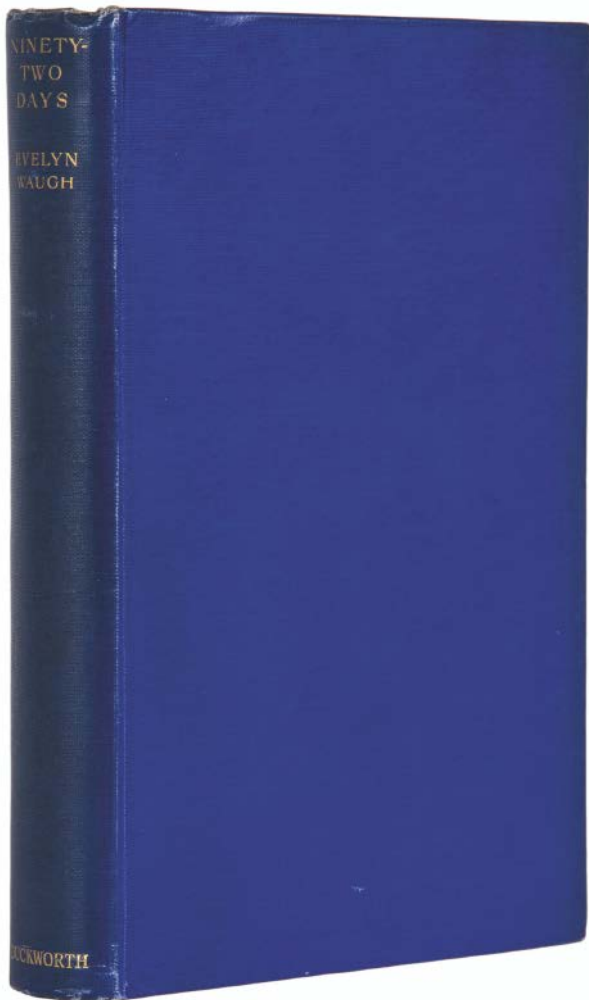


27

Waugh (Evelyn) *NINETY-TWO DAYS*, FIRST EDITION, plates, folding map, light foxing to head of title and endpapers, original cloth, near-fine, dust-jacket, spine a little discoloured, some light scattered spotting, a few small chips and short closed tears to head and foot, but still an excellent example overall, preserved in custom slip-case, 8vo, 1934.

♣ ONE OF THE MOST DIFFICULT WAUGH TITLES TO FIND IN A DUST-JACKET, LET ALONE IN SUCH GOOD CONDITION.

£4,000 - 6,000



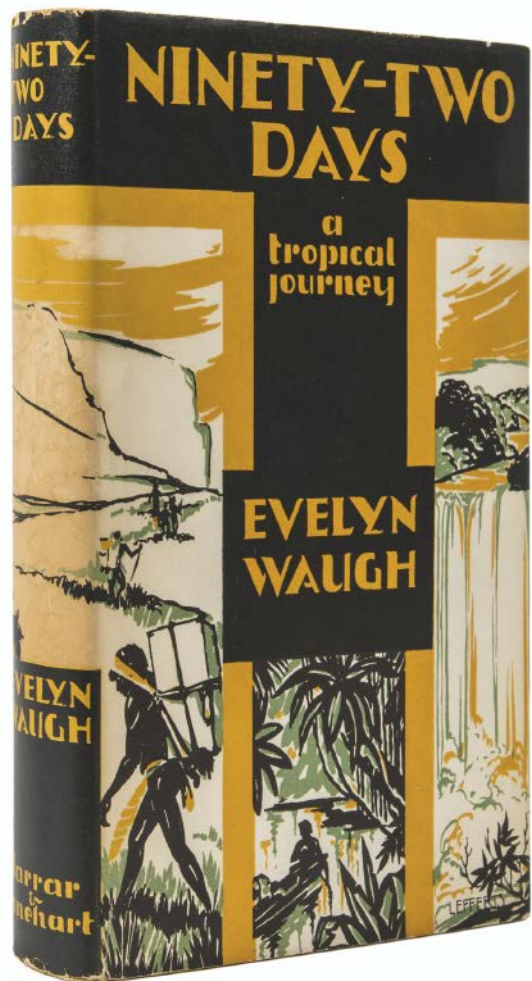
28

Waugh (Evelyn) NINETY-TWO DAYS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO JANE AND MAURICE [MARSTON] *to front free endpaper, plates, folding map, browning to half-title, bookplate of Janet Marston to pastedown, original cloth, browned at spine and margins of boards, light rubbing to extremities, preserved in custom slip-case, 8vo, 1934.*

⌘ A difficult book to find signed, only a handful of copies known.

For more information about Jane and Maurice Marston see lot 9 see also lot 13.

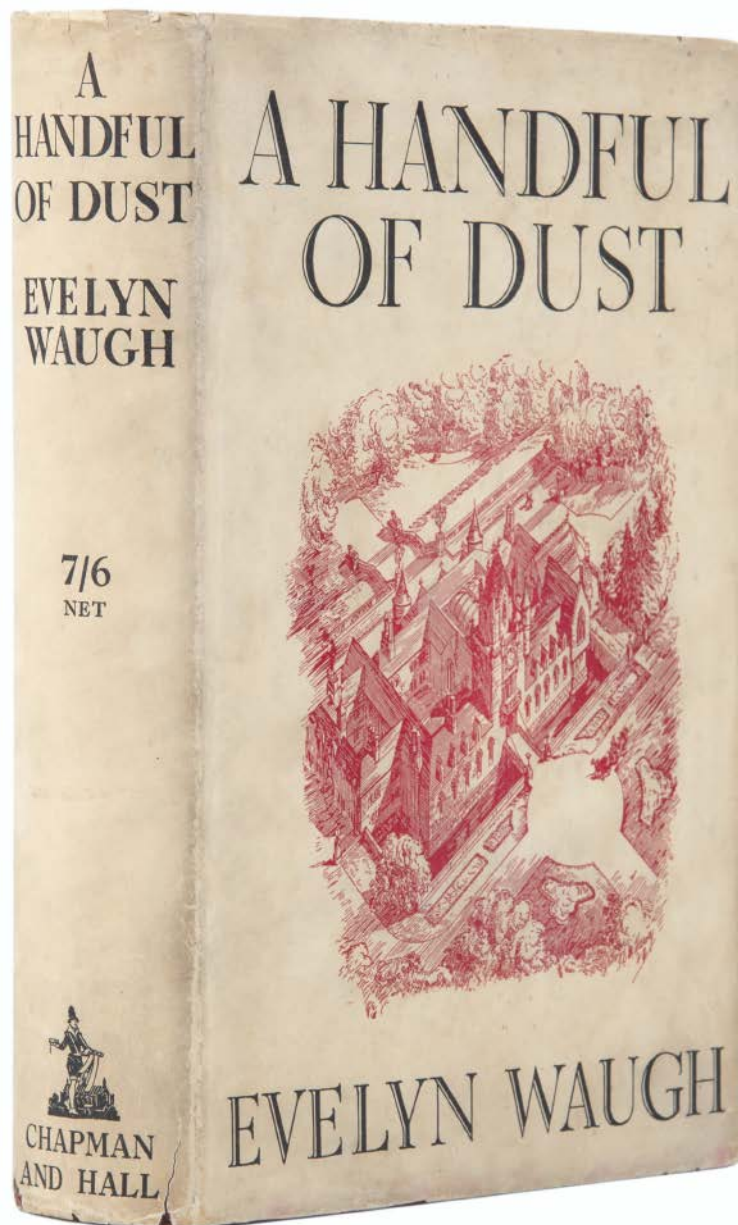
£600 - 800



29

Waugh (Evelyn) NINETY-TWO DAYS: THE ACCOUNT OF A TROPICAL JOURNEY THROUGH BRITISH GUIANA AND PART OF BRAZIL, FIRST AMERICAN EDITION, *plates and illustrations, folding map, original cloth, dust-jacket, spine a little browned, minor chipping to spine ends and corners, still a near-fine copy overall, 8vo, New York, 1934.*

£300 - 400



30

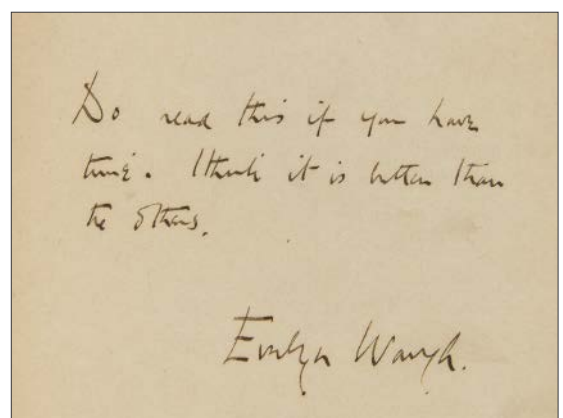
Waugh (Evelyn) *A HANDFUL OF DUST*, FIRST EDITION, SIGNED INSCRIPTION BY THE AUTHOR "DO READ THIS IF YOU HAVE TIME. I THINK IT IS BETTER THAN THE OTHERS" to front endpaper, frontispiece, 3pp. advertisements, original cloth, spine a little darkened, spine ends a little bumped with short split to head, minor bumping to corners, supplied dust-jacket, chip to foot of spine, some very minor fraying to spine ends, small chips to upper panel fore-corners, remnants of minor corner repairs to verso, some minor rubbing and light colouring to foot of lower panel, but an excellent example overall, preserved in custom slip-case, 8vo, 1934.

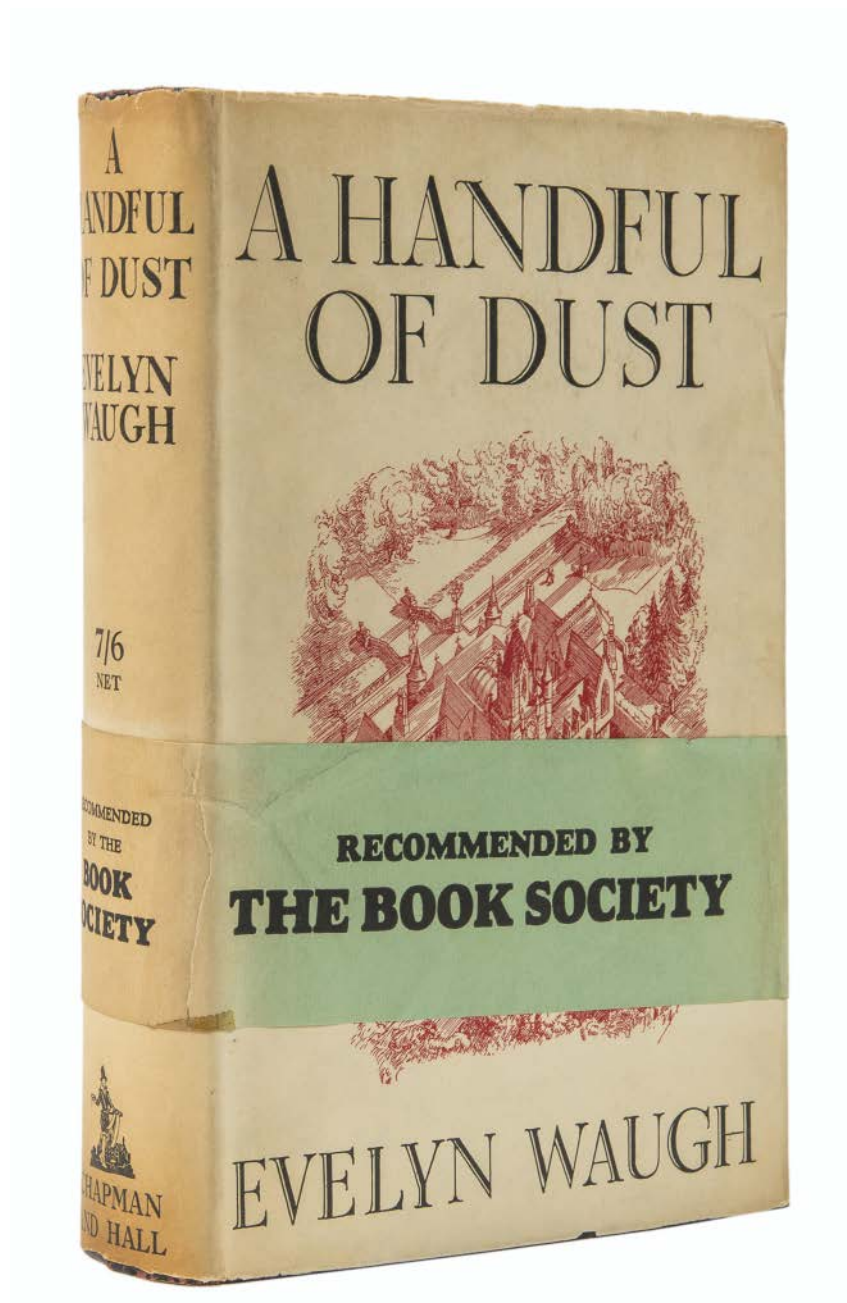
❖ A WONDERFUL COPY OF WAUGH'S TRAGI-COMIC MASTERPIECE, SCARCE IN THE DUST-JACKET, PARTICULARLY SIGNED.

It is unusual to find a work inscribed by Waugh with a comment such as this without there being a named recipient. It may be, therefore, that this was a copy sent by Waugh to an unknown reviewer in the hopes of receiving favourable press. If so the strategy did not pay off, *A Handful of Dust* received a lukewarm reception from the majority of critics at the time.

Provenance: The Clive Hirschhorn Sale, Bloomsbury Auctions, 25th October 2012.

£10,000 - 15,000





31

Waugh (Evelyn) *A HANDFUL OF DUST*, FIRST EDITION, *frontispiece, minor browning to margins of text, original cloth, small dent to fore-edges, very slight fading to spine, else fine, dust-jacket, spine browned, some minor chipping to spine ends and corners, original publisher's wraparound band, sunned at spine and with tape repair to verso, an excellent example overall, preserved in custom slip-case, 8vo, 1934.*

♣ SCARCE IN THE DUST-JACKET, ESPECIALLY WITH THE WRAPAROUND BAND.

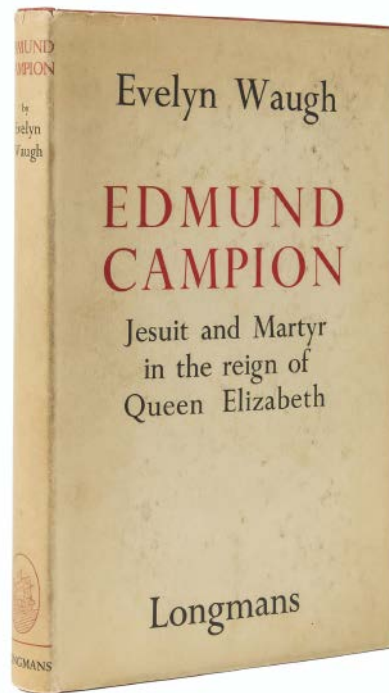
£4,000 - 6,000



32

Waugh (Evelyn) A HANDFUL OF DUST, FIRST AMERICAN EDITION, original cloth, very slight fading to spine, dust-jacket, slight browning to spine, a little rubbed at head and foot, but a near-fine copy overall, 8vo, New York, 1934.

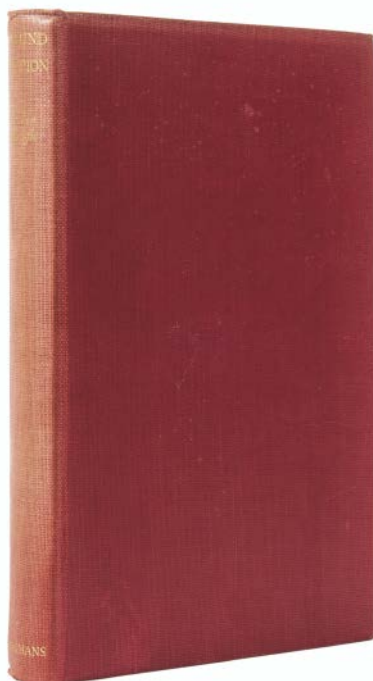
£200 - 300



34

Waugh (Evelyn) EDMUND CAMPION, FIRST EDITION, original cloth, small patch of cockling to upper cover, minor bumping to spine ends, dust-jacket, price-clipped, light browning to spine and margins of panels, small internal tear and creasing to lower fore-edge, minor creasing to head, light surface soiling, still an excellent example, 8vo, 1935.

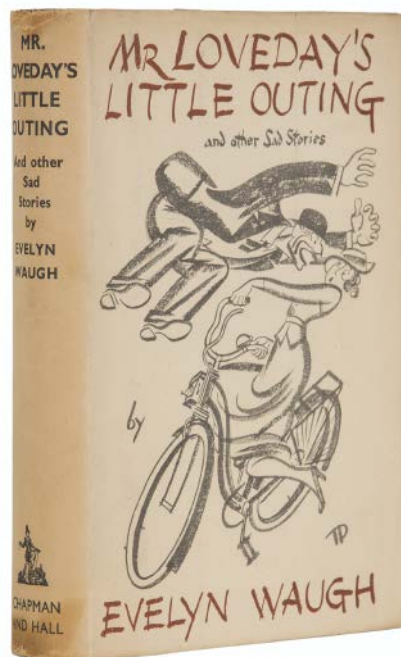
£400 - 600



33

Waugh (Evelyn) EDMUND CAMPION, NUMBER 45 OF 50 COPIES SIGNED BY THE AUTHOR "FOR PRIVATE DISTRIBUTION", minor scattered spotting to endpapers, original cloth, spine faded, a few small patches of fading to covers, preserved in custom slip-case, 8vo, 1935.

£1,000 - 1,500

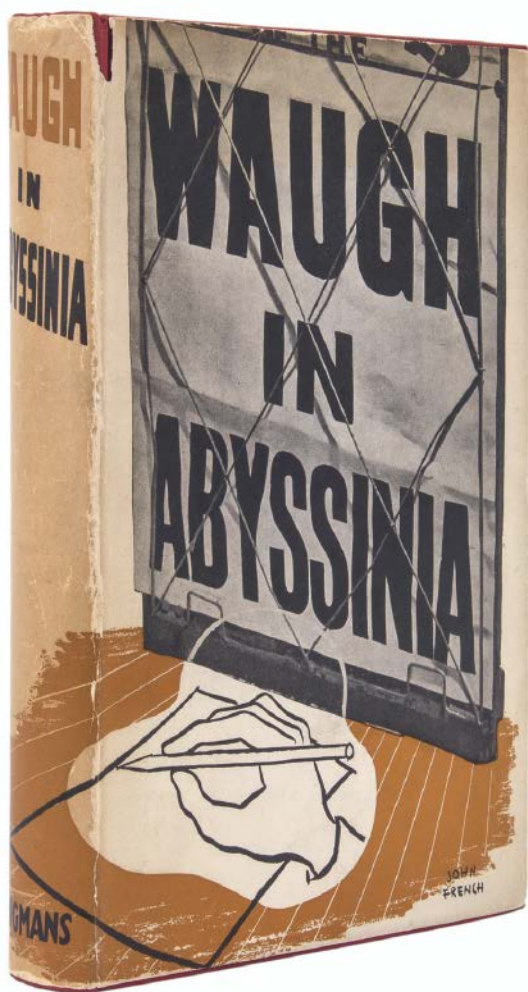


35

Waugh (Evelyn) MR. LOVEDAY'S LITTLE OUTING, FIRST EDITION, frontispiece, light marginal browning to text, original cloth, spine slightly faded, dust-jacket, very light browning to spine, heavier to spine ends, some very minor chipping to spine ends and corners but a near-fine example overall, 8vo, 1936.

⌘ Difficult to find with the jacket in such bright and excellent condition.

£750 - 1,000



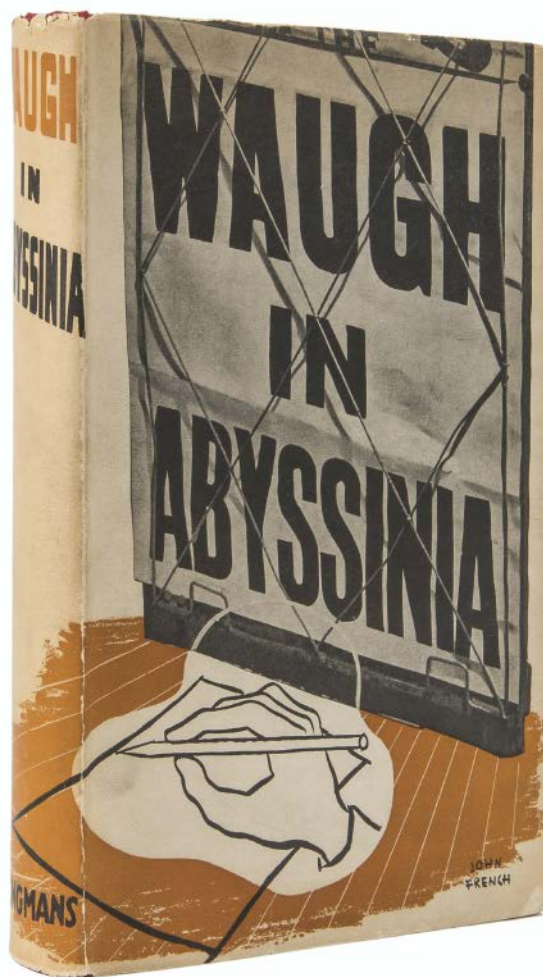
36

Waugh (Evelyn) WAUGH IN ABYSSINIA, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to front endpaper, original cloth, fine, first issue dust-jacket without usual pastedown to front flap, spine a little browned, chips to head of joints, otherwise an excellent example of a scarce jacket, preserved in custom slip-case, 8vo, 1936.*

✱ AN EXCEPTIONALLY RARE DUST-JACKET AND A DIFFICULT TITLE TO FIND INSCRIBED.

As ever Waugh took a keen interest in the exact presentation of this volume and was horrified to discover that the text on the front flap of the dust-jacket had been printed without his approval. In a diary entry dated 17th October 1936 he notes: "Went to Longman Green to find they had composed a blurb giving exactly the impression of W. in A. which I had tried to suppress". After some debate with Longman's, it was agreed that a piece of card with new text would be pasted over the front flap (see next lot).

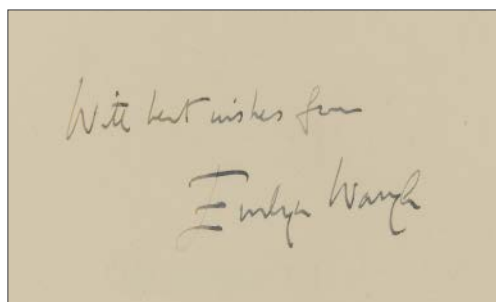
£3,000 - 4,000

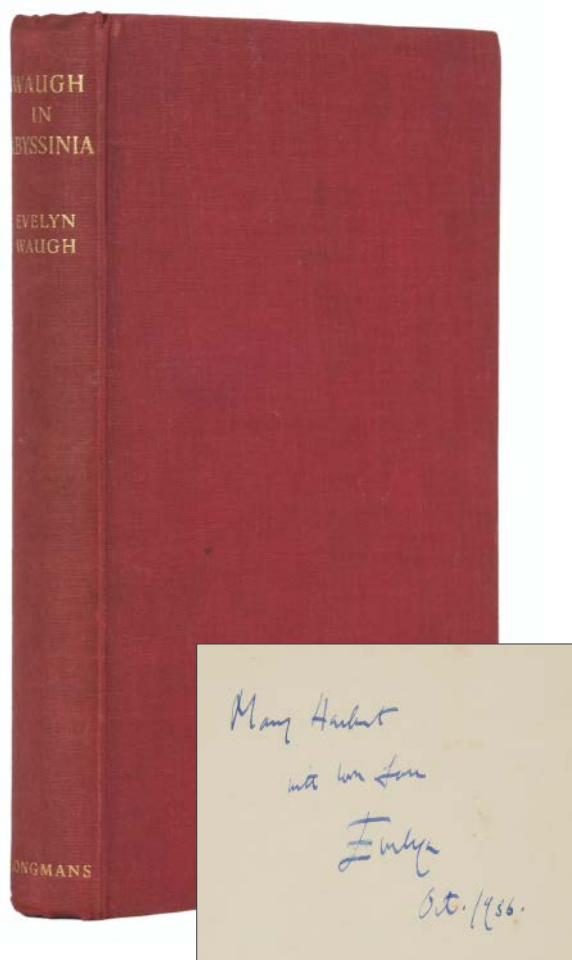


37

Waugh (Evelyn) WAUGH IN ABYSSINIA, FIRST EDITION, *original cloth, some minor fraying to foot of spine, second issue dust-jacket with card laid-down to front flap, spine very slightly browned, minor chipping to spine ends and corners, 2 very short closed tears to head and foot, short tape repair to head of spine verso, still an excellent copy, 8vo, 1936.*

£600 - 800





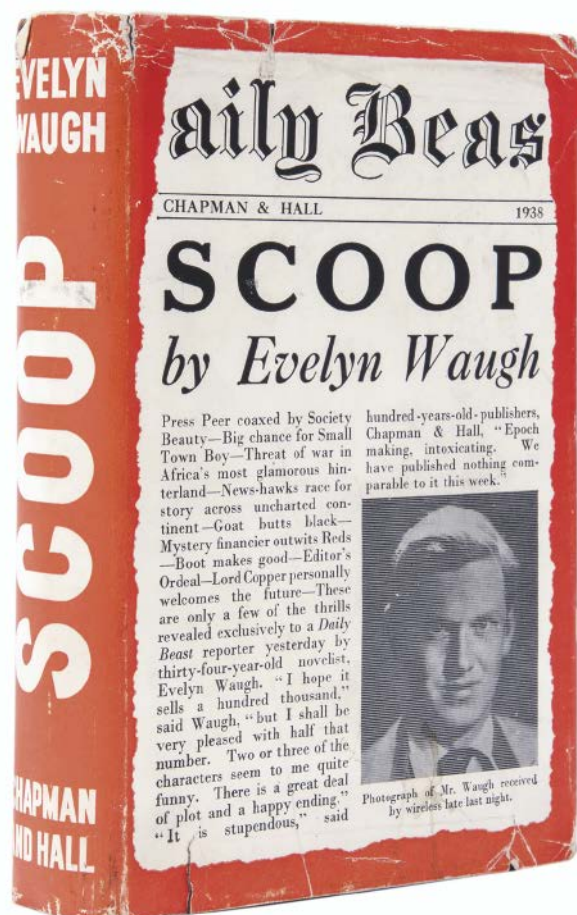
38

Waugh (Evelyn) WAUGH IN ABYSSINIA, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARY HERBERT DATED OCTOBER 1936 to front free endpaper, some scattered spotting to endpapers, original cloth, slight shelf-lean, slight discolouration to spine, spine ends and corners a little bumped, preserved in custom slip-case, 8vo, 1936.

♣ A GOOD COPY, INSCRIBED TO AN INTERESTING FIGURE IN WAUGH'S PERSONAL LIFE.

Mary Herbert, wife of Aubrey Herbert and mother-in-law to Evelyn Waugh through his marriage to her daughter Laura. Mary appears to have been a domineering figure in the household at Pixton, the Herbert family house in Somerset, and relations between her and Evelyn were often strained. In his autobiography *Will This Do?* Auberon Waugh recalled that on his father's first visit to Pixton, following his recent separation with Evelyn Gardner, Mary Herbert's niece, Mary "drove him from the house by pelting him with hard Italian buns" (p.14). The date of this inscription, October 1936, comes two months after Waugh's marriage to Evelyn had been annulled and he became engaged to Laura, a development that was met by further opprobrium from Mary. It is interesting to note that another copy of this work came up at auction (Sotheby's 19th May 1977) inscribed to Auberon Herbert, another member of the family who strongly opposed the union between Waugh and Laura. Did Waugh perhaps prepare these two volumes as part of a (largely unsuccessful) campaign to mollify his two principal detractors in the Herbert family?

£600 - 800

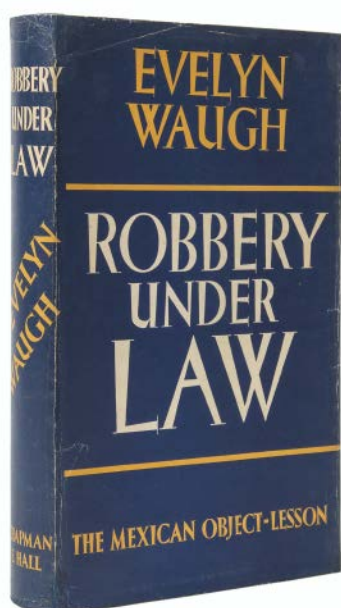


39

Waugh (Evelyn) SCOOP, FIRST EDITION, FIRST ISSUE with 'as' in last line of p.88, very faint creasing to prelims, light browning to endpapers, original cloth, spine faded, spine ends and corners a little bumped, first issue dust-jacket, price-clipped, spine very slightly faded, spine ends and corners a little chipped, a few short closed tears to head and foot with accompanying creasing, a very good copy overall, preserved in custom slip-case, 8vo, 1938.

♣ Waugh's classic satire on Fleet Street journalism, born in part out of a trip he made to Abyssinia in 1935 on behalf of the *Daily Mail*. This copy with the scarce first issue dust-jacket, changed after Lord Beaverbrook famously threatened to sue due to the likeness to the *Daily Express* masthead.

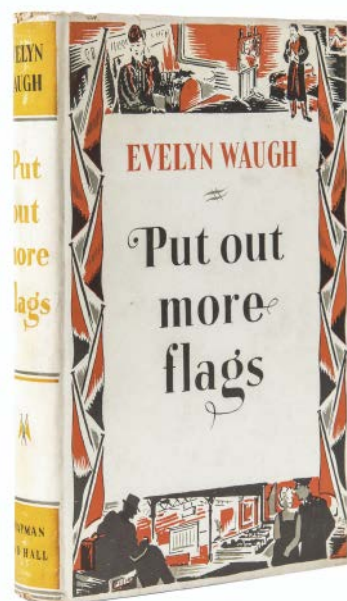
£1,500 - 2,000



40

Waugh (Evelyn) ROBBERY UNDER LAW: THE MEXICAN OBJECT-LESSON, FIRST EDITION, *light browning to endpapers, original cloth, some minor bumping and fading to spine ends, dust-jacket, minor repairs and restorations to spine ends and corners, some rubbing and creasing to extremities, faint browning to lower panel, 8vo, 1939.*

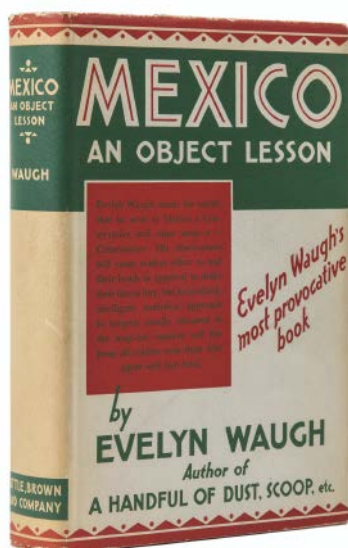
£300 - 400



42

Waugh (Evelyn) PUT OUT MORE FLAGS, FIRST EDITION, *original cloth, very slight browning to spine ends, dust-jacket, usual fading to spine, minor chipping to spine ends and corners, still an excellent copy overall, 8vo, 1942.*

£300 - 400

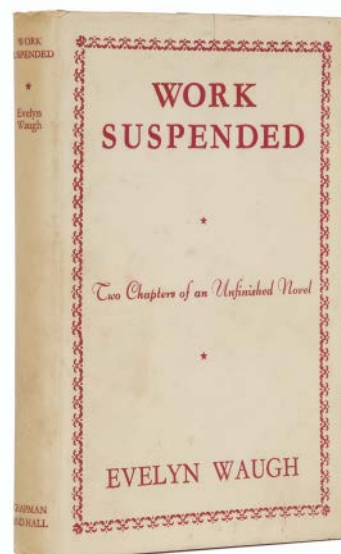


41

Waugh (Evelyn) MEXICO: AN OBJECT LESSON, FIRST AMERICAN EDITION, CUT PRESENTATION INSCRIPTION FROM THE AUTHOR TO H.A. Rappaport *tipped-in on front free endpaper, browning to endpapers, original cloth, fine, dust-jacket, spine lightly browned, minor chipping to head of spine and corners, near-fine otherwise, preserved in custom slip-case, 8vo, Boston, 1939.*

❖ There is not a great deal of information available concerning H.A. Rappaport, though he does appear to have been an early and avid fan of Waugh's. In a letter dated 9th January 1954, Waugh writes to a Mr Rappaport declining his offer of a first edition of *Mr. Loveday* and mentioning that he is unable to send the recipient a photograph of him: "I am afraid I don't possess one. I can assure you that it will be no 'decoration' to your house. I am dead plain."

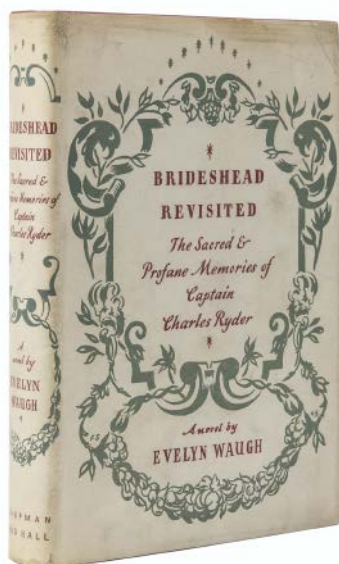
£200 - 300



43

Waugh (Evelyn) WORK SUSPENDED, FIRST EDITION, ONE OF 500 COPIES, *original cloth, slight shelf-lean, dust-jacket, very slight darkening to spine, minor chipping to spine ends, short closed tear to head of upper panel, some light surface soiling, still an excellent example, 8vo, 1942.*

£500 - 700

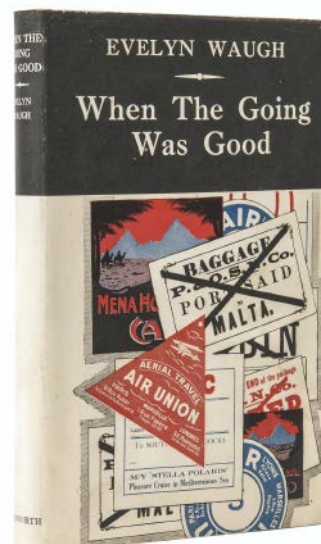


44

Waugh (Evelyn) BRIDESHEAD REVISITED, THE SACRED AND PROFANE MEMORIES OF CAPTAIN CHARLES RYDER. A NOVEL, FIRST EDITION, *original cloth, minor bumping to spine, near-fine otherwise, dust-jacket, minor repairs and restorations to spine ends and corners, repaired closed tear to foot of upper fore-edge, light toning to spine and margins of panels, creasing to lower panel, light surface-soiling, still a very good example, preserved in custom slip-case, 8vo, 1945.*

♣ Waugh's superb lament to the end of the English aristocracy and the tradition of the great English country houses. Its selection as Book of the Month in the United States gave Waugh a new-found transatlantic fame, as well as a substantially higher income.

£800 - 1,200

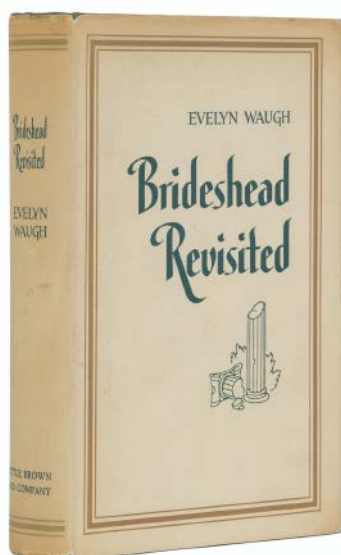


46

Waugh (Evelyn) WHEN THE GOING WAS GOOD, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO THOMAS ELLWOOD "WITH EVERY GOOD WISH FOR CHRISTMAS 1946 AND FOR THE NEW YEAR" to *front free endpaper, portrait frontispiece, folding map, creasing to title, original cloth, a little browned at spine and margins of boards, spine ends a little bumped, light surface soiling, dust-jacket, minor repairs and restorations to spine ends and corners, small repaired internal tear to spine, a few repaired short closed tears to head, in effect an excellent example, preserved in custom slip-case, 1946.*

♣ Thomas Ellwood was butler to Waugh at Piers Court, as well as being his batman during the war.

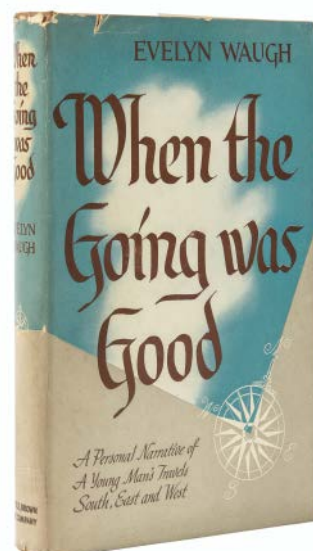
£600 - 800



45

Waugh (Evelyn) BRIDESHEAD REVISITED, FIRST AMERICAN EDITION, ONE OF 600 COPIES, *original cloth, dust-jacket, price-clipped, faint browning to spine and margins of panels, minor chipping to spine ends and corners, closed tear to head of lower joint, still a near-fine copy overall, 8vo, Boston, 1945.*

£400 - 600

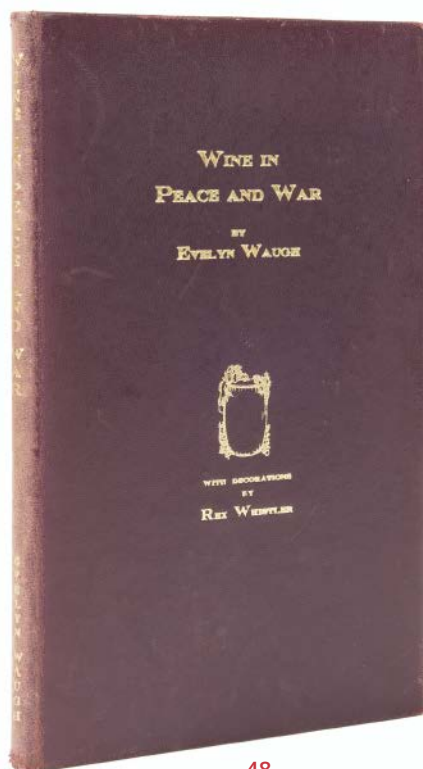


47

Waugh (Evelyn) WHEN THE GOING WAS GOOD, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HELEN SAMUELS to *front free endpaper, portrait frontispiece, original cloth, spine slightly faded, dust-jacket, spine ends and corners a little chipped, internal closed tear to spine, 2 shorts closed tears with accompanying creasing to head, still and excellent copy, preserved in custom slip-case, 8vo, Boston, 1947.*

♣ In an inlaid note, Sir Theodore speculates that Helen Samuels may in fact be Waugh's forgetful misnomer for his American agent Helen Strauss.

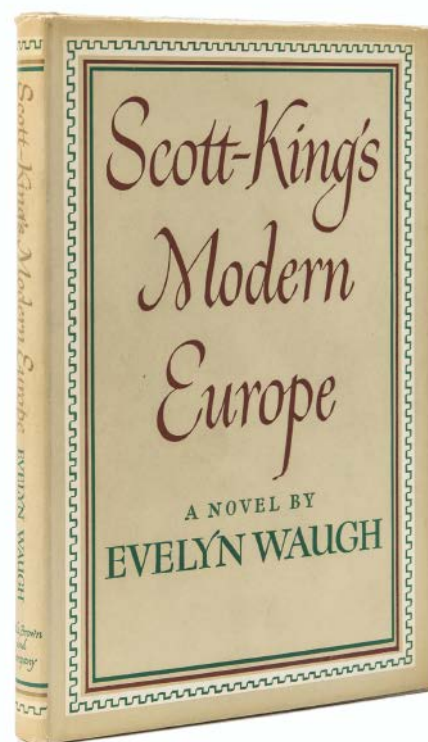
£300 - 400



48



49



50

48

Waugh (Evelyn) WINE IN PEACE AND WAR, NUMBER 19 OF 100 COPIES SIGNED BY THE AUTHOR, 2 colour illustrations by Rex Whistler, original claret sheep lettered in gilt with gilt design after Whistler to upper cover, usual fading to spine and light rubbing to extremities, but overall an excellent copy and better than usually found, preserved in custom slip-case, 8vo, Saccone & Speed Ltd., [1947].

♣ Waugh was commissioned to write a piece on wine by H.H. Prince Vsevolode of Russia (the dedicatee of the work) to promote the wine merchant Saccone & Speed, of which Vsevolode was then managing director. Coming so soon after the success of *Brideshead Revisited* and the increased revenues this brought (see lot 44), Waugh knew that any income was now likely to be taxed at 80%. He therefore arranged to be paid at the rate of 12 bottles of champagne per 1,000 words. The sheep binding used for this work is easily scuffed and chipped, it is therefore unusual to find copies in as good condition as this volume.

£400 - 600

49

Waugh (Evelyn) SCOTT-KING'S MODERN EUROPE, FIRST EDITION, SIGNED INSCRIPTION FROM THE AUTHOR to front endpaper, title in red and black, frontispiece, endpapers a little browned, bookplate of Hugh Trevor-Roper to pastedown, dust-jacket, spine slightly browned and with minor creasing to foot, lower panel and flaps a little spotted, a near-fine copy overall, preserved in custom slip-case, 8vo, 1947.

♣ A SUPERB COPY OF THIS TITLE WITH AN INTERESTING ASSOCIATION.

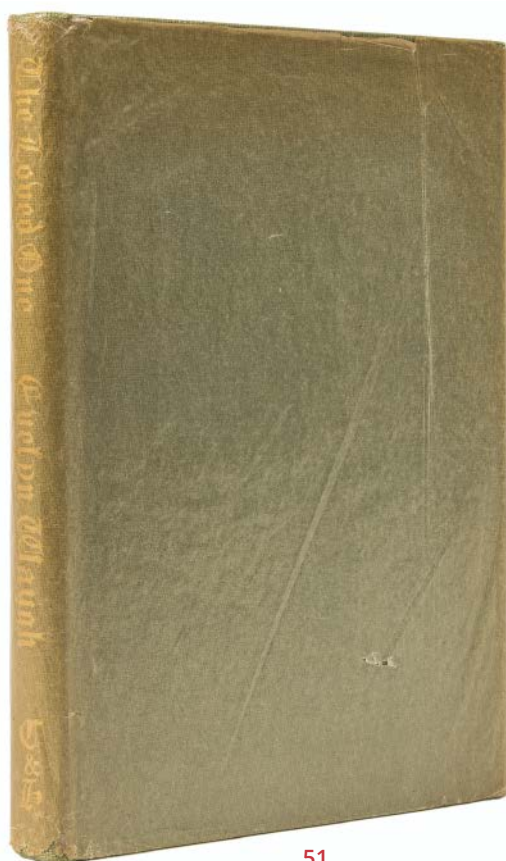
Hugh Trevor-Roper (1914-2003), historian and occasional *bête noire* of Waugh. Waugh seems to have developed a dim view of Trevor-Roper quite quickly, referring to him variously as "that blackguard" and "the demon don". Their most famous public spat was in the pages of the *New Statesman* in 1954 over relatively obscure points concerning the history of the Roman Catholic church in England. Although Waugh does not name the recipient of the inscription, it is nevertheless interesting to speculate as to whether Waugh presented a copy of this work to a figure for whom he held a particular dislike. See also lot 59.

£300 - 400

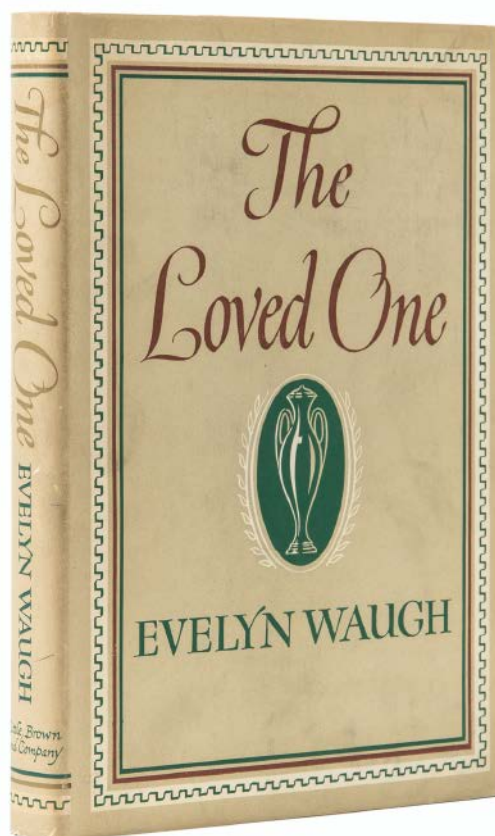
50

Waugh (Evelyn) SCOTT-KING'S MODERN EUROPE, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR on title, frontispiece, original cloth, very light fading to spine and extremities of boards, dust-jacket, spine a little sunned, very minor chipping to head of spine, near-fine otherwise, preserved in custom slip-case, Boston, 1949.

£300 - 400



51



52

51

Waugh (Evelyn) *THE LOVED ONE*, NUMBER 149 OF 250 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, *illustrations by Stuart Boyle, original green buckram, ORIGINAL PRINTED GLACINE DUST-JACKET, light browning to spine and margins of panels, some very minor chipping to head and foot, small internal chip to upper panel, but overall a near fine example of an extremely fragile jacket, t.e.g., others uncut, [1948]; and a copy of Pictorial Forest Lawn, 8vo & folio (2)*

✱ *Pictorial Forest Lawn* is the brochure for Forest Lawn Cemetery, the inspiration for *Whispering Glades* in *The Loved One*. A quick glance through the brochure amply demonstrates why Waugh felt it was ripe for satire.

£400 - 600

52

Waugh (Evelyn) *THE LOVED ONE*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *in red pencil to front free endpaper, light browning to rear pastedown, original cloth, light fading to spine and margins of boards, dust-jacket, spine a little dulled, near-fine otherwise, preserved in custom slip-case, 8vo, Boston, 1948.*

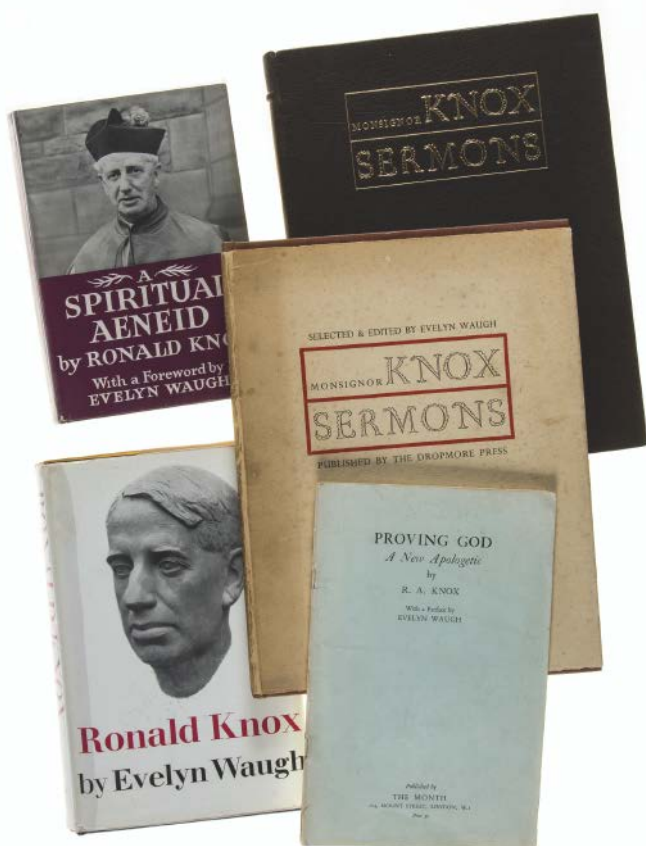
✱ Preceded the first English edition.

£300 - 400

53

Knox (Ronald Arbuthnott) *A SELECTION FROM THE OCCASIONAL SERMONS*, EDITED BY EVELYN WAUGH, NUMBER 14 OF 50 COPIES SPECIALLY BOUND AND SIGNED BY THE AUTHOR, *title in red and black, ink ownership inscription to limitation p., upper joint starting, original brown morocco, gilt, fine, dust-jacket, 2" portion of loss to foot of spine, upper joint broken, minor chipping to head and foot, spotted, Dropmore Press, 1949; and 4 others, Knox, including a copy of the first mentioned from the 550 limitation and Waugh's biography of Knox, 4to & 8vo (5)*

£200 - 300



53



54

Waugh (Evelyn) HELENA, FIRST EDITION, LARGE PAPER COPY [ONE OF 250 COPIES], SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO CHRISTOPHER [SYKES], WITH LOVE" to front free endpaper, some scattered foxing to endpapers, original white cloth, spine very slightly darkened, minor bumping to spine ends and corners, small spot to upper joint, some light finger-soiling to covers, but overall a remarkably bright and fine example, preserved in custom slip-case, large 8vo, 1950.

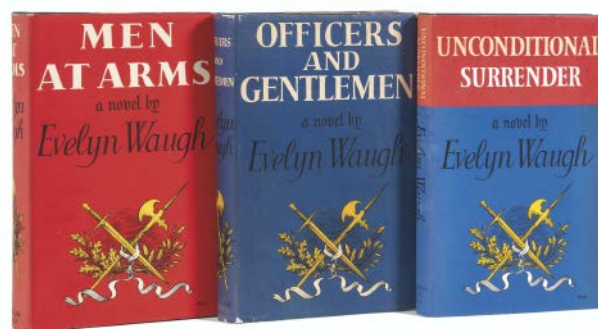
♣ One of an unspecified number of large paper copies that Waugh kept for private distribution.

Christopher Sykes (1907-86), writer, traveller and lifelong friend and biographer of Evelyn Waugh. After studying at Oxford, Sykes travelled to Central Asia with Robert Byron, a trip that formed the basis of Byron's *Road to Oxiana*. Upon their return to England, Byron and Sykes together wrote *Innocence and Design* under the pseudonym of Richard Waughburton (Waugh allegedly found the book unreadable). Waugh and Sykes remained in contact for much of their lives (their mutual Roman Catholicism one of the many links that held them together). They travelled together to the Holy Land in 1951 and kept up a lively correspondence. Sykes allegedly formed the basis for the character Roger Stillingfleet in *Work Suspended*. After Evelyn's death, Auberon Waugh selected Sykes as his father's first official biographer, "because he was the only one of Waugh's obituarists "who caught something of the gaiety, as well as the recklessness of the man." - *D.N.B.*

See also lots 60, 64 and 67.

Provenance: The Anthony Hobson Sale, Sotheby's 28th June, 1996

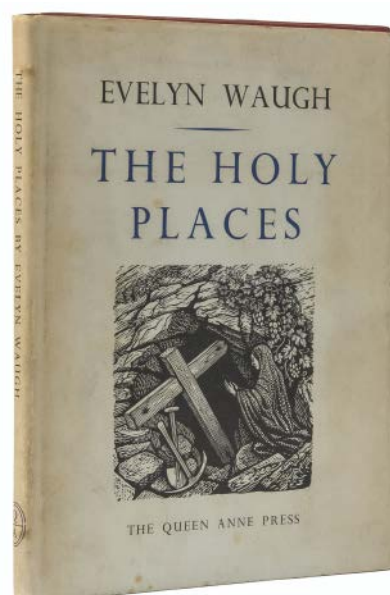
£1,000 - 1,500



55

Waugh (Evelyn) [THE SWORD OF HONOUR TRILOGY], 3 VOL., FIRST EDITIONS comprising *Men at Arms*, jacket price-clipped, spine slightly faded, small damp-stain to foot of rear panel, 1952; *Officers and Gentleman*, jacket with minor chipping to spine ends and corners, light marking to rear panel, 1955; *Unconditional Surrender*, minor browning to margins of text, erased name to front endpaper, jacket with light browning to spine and margins of panels, 1955, original boards, dust-jackets, near-fine overall, preserved in custom slip-case, 8vo.

£200 - 300

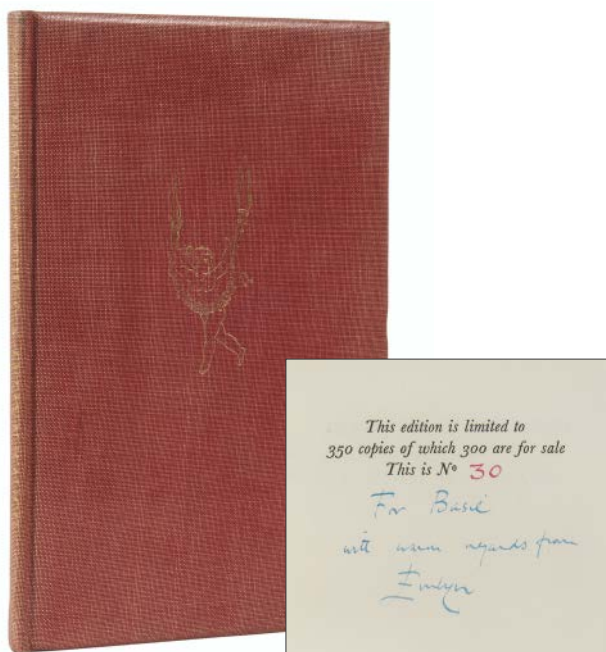


56

Waugh (Evelyn) THE HOLY PLACES, NUMBER 27 OF 50 SPECIALLY-BOUND COPIES SIGNED BY THE AUTHOR AND ARTIST, wood-engraved illustrations by Reynold Stone, some minor tanning to head of pp., original red niger, spine slightly discoloured, very small stain to head, near-fine otherwise, dust-jacket, light browning to spine and panel margins, light finger-soiling to lower panel, a near-fine copy, preserved in custom slip-case, 4to, The Queen Anne Press, 1952.

♣ The only product of the collaboration between Waugh and the Ian Fleming-managed Queen Anne Press. The press was set up by Lord Kemsley in 1951 and Fleming was made director in 1952. Fleming's wife Ann, a long-time friend and correspondent of Waugh, contacted a number of her literary friends including Waugh to drum up support for the press. For Waugh however it was not a happy collaboration - there were a number of errors to the text and Waugh was not keen on Reynold Stone's illustrations. Moreover, he was horrified to learn that a number of copies he had specially inscribed to be sent by the press to friends of his never arrived.

£1,000 - 1,500



57

Waugh (Evelyn) LOVE AMONG THE RUINS, NUMBER 30 OF 50 COPIES FOR PRESENTATION FROM AN EDITION LIMITED TO 350 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO BASIL [BENNETT] to limitation p., illustrations, light foxing to endpapers, original red buckram, gilt, spine slightly faded, generally fine overall, t.e.g., others uncut, preserved in custom slip-case, 8vo, 1953.

✱ Colonel Basil Bennett (1894-1966) was a lifelong friend of Waugh's after they shared digs whilst stationed at Sherborne during the war. Bennett's father was the owner of the Hyde Park Hotel and when, after the war, Bennett became manager there, Waugh frequently brought his family to stay. The convenient central London location and the possibility of cheap alcohol at the hotel bar meant that both men continued a convivial friendship (with only the occasional rupture) for much of their lives.

£600 - 800

58

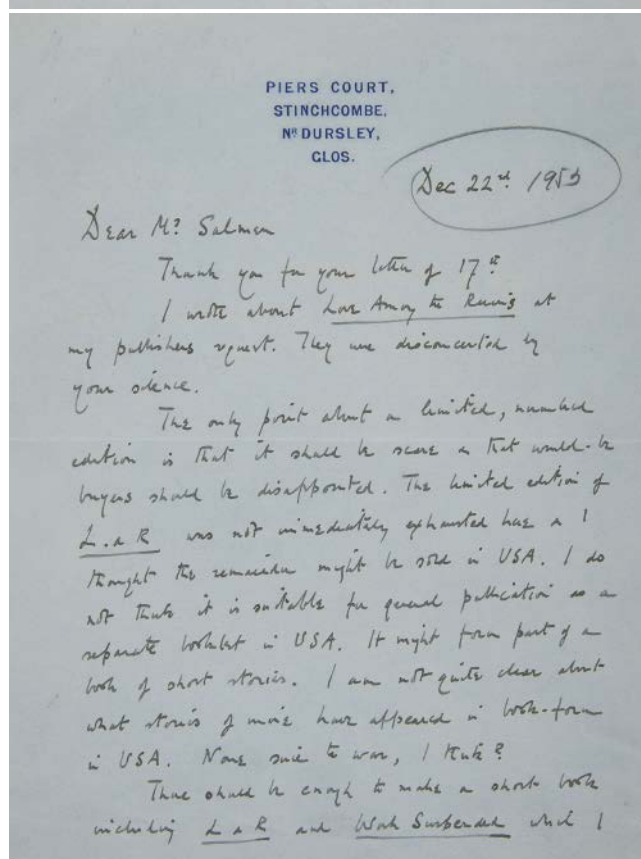
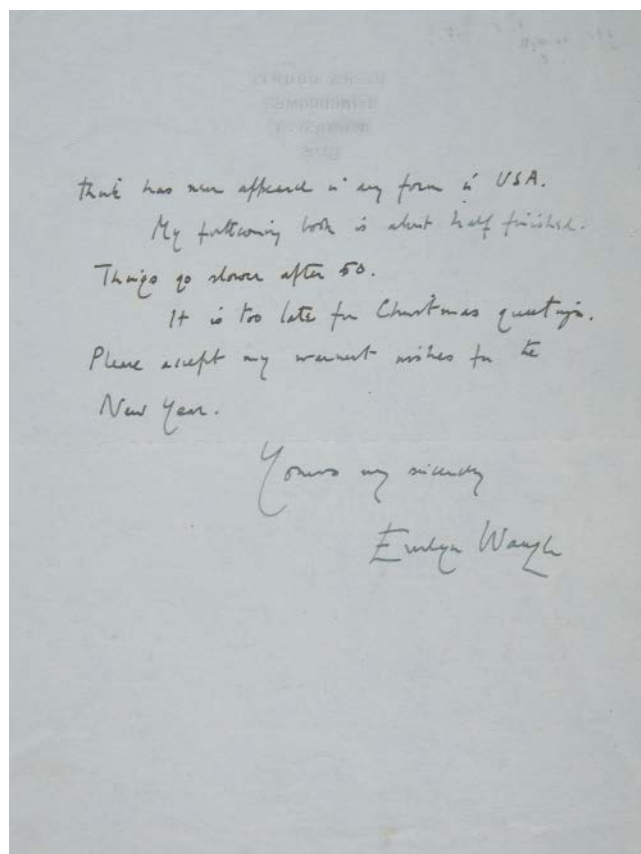
Waugh (Evelyn) AUTOGRAPH LETTER SIGNED TO STANLEY SALMEN, 2pp., 200 x 152mm., on paper headed Piers Court, Stinchcombe, Nr. Dursley, Glos., 22nd December, 1953, discussing limited editions and the American publication of *Love Among the Ruins*, one horizontal fold.

✱ AN UNPUBLISHED LETTER FROM WAUGH TO HIS AMERICAN PUBLISHER.

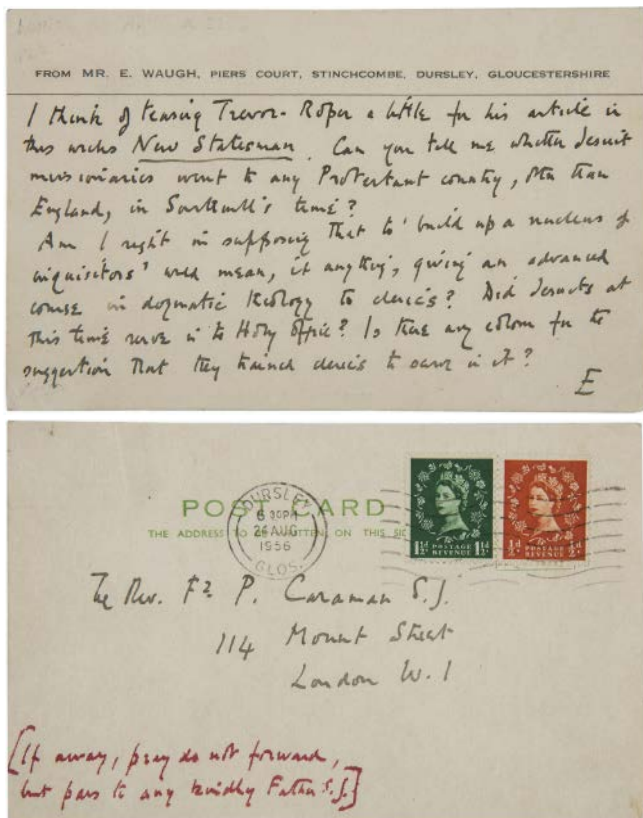
Waugh began work on *Love Among the Ruins* in 1950, publishing it in the UK in 1953 after a rewrite brought about by a poor initial reaction from publishers. The UK edition comprised a limited edition of 350 copies (see previous lot) and a general trade edition. The book was poorly received by critics and Waugh would later write in a letter to Graham Greene in June 1953 that it "was a bit of nonsense begun 3 years ago & hastily finished & injudiciously published." This could explain Waugh's reticence in this letter in pursuing a separate American publication for the work, either as a limited edition: "The only point about a limited, numbered edition is that it should be scarce & that would-be buyers should be disappointed," or as a more general publication, commenting instead that "It might form part of a book of short stories..." *Love Among the Ruins* was never separately published in the US, but appeared in *Tactical Exercise*, a collection of short fiction by Waugh, in 1954.

Stanley Salmen was the managing director of Little Brown & Co., Waugh's American publisher at the time.

£400 - 600



58



59

Waugh (Evelyn) AUTOGRAPH POSTCARD INITIALED "E" TO FATHER PHILIP CARAMAN, 87 x 140mm., on card headed Piers Court, Stinchcombe, Dursley, Gloucestershire, postmarked 24th August, 1956, seeking assistance in a debate with Hugh Trevor-Roper.

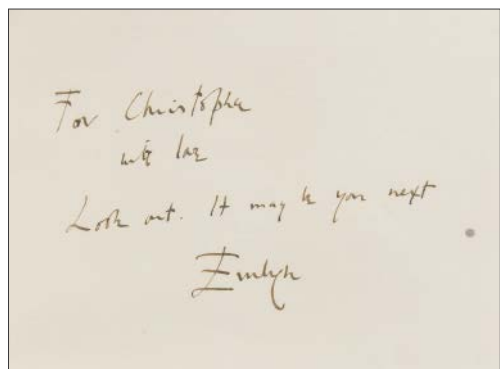
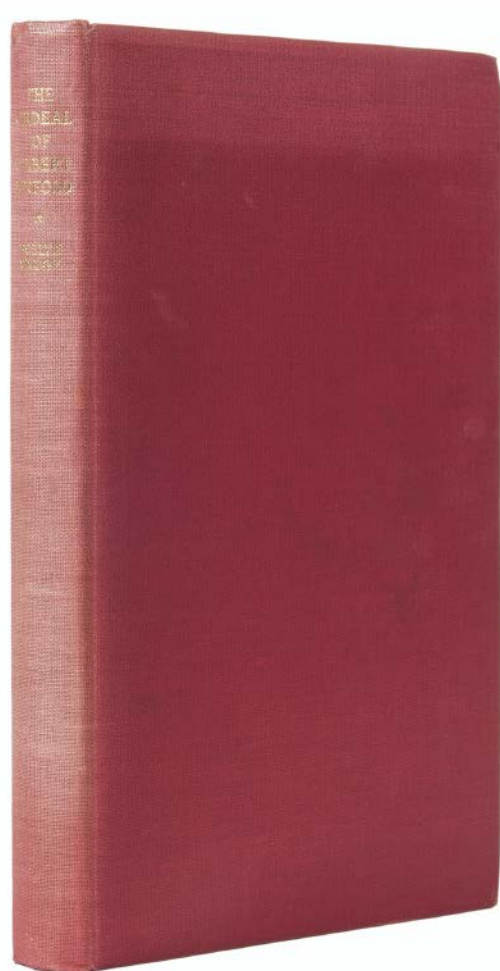
❖ "I THINK OF TEASING TREVOR-ROPER A LITTLE FOR HIS ARTICLE IN THIS WEEK'S NEW STATESMAN."

AN UNPUBLISHED CARD FROM WAUGH THAT DEMONSTRATES THE AUTHOR INTRICATELY RESEARCHING ARGUMENTS FOR HIS LONG-RUNNING FEUD WITH HUGH TREVOR-ROPER.

For more on the public spats between Waugh and Trevor-Roper, see lot 49.

Father Caraman (1911-98), Jesuit priest, author and editor of the Catholic journal *The Month*, to which Waugh occasionally contributed. Waugh and Caraman were friends for much of their lives; Caraman assisted the author in his detailed research for *Helena* and was staying with Waugh at Combe Florey when he died, administering Conditional Absolution and subsequently conducting his funeral and giving the address at his Requiem Mass.

£300 - 400



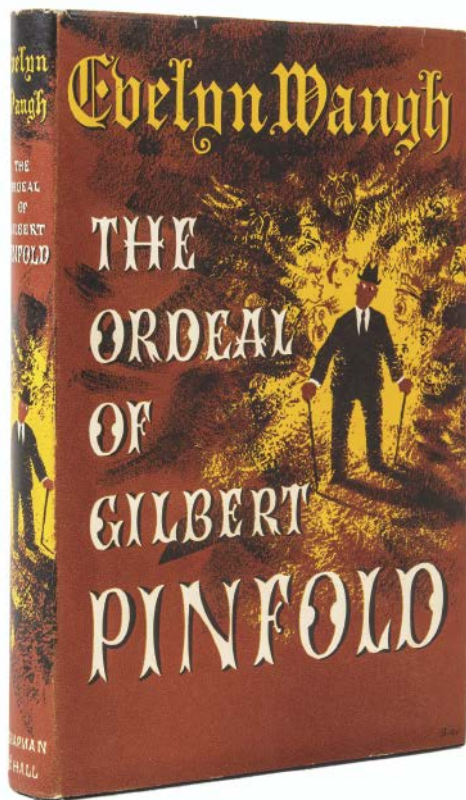
60

Waugh (Evelyn) THE ORDEAL OF GILBERT PINFOLD, A CONVERSATION PIECE, FIRST EDITION, LARGE PAPER COPY [ONE OF 750 COPIES], SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO CHRISTOPHER [SYKES], WITH LOVE. LOOK OUT. IT MAY BE YOU NEXT" to front free endpaper, slight shelf-lean, spine faded, light fading to head of boards, uncut, preserved in custom slip-case, large 8vo, 1957.

❖ One of an unspecified number of large paper copies that Waugh kept for private distribution. For more information on Christopher Sykes, see lot 54, see also lots 64 and 67.

Provenance: The Anthony Hobson Sale, Sotheby's 28th June, 1996.

£1,500 - 2,000



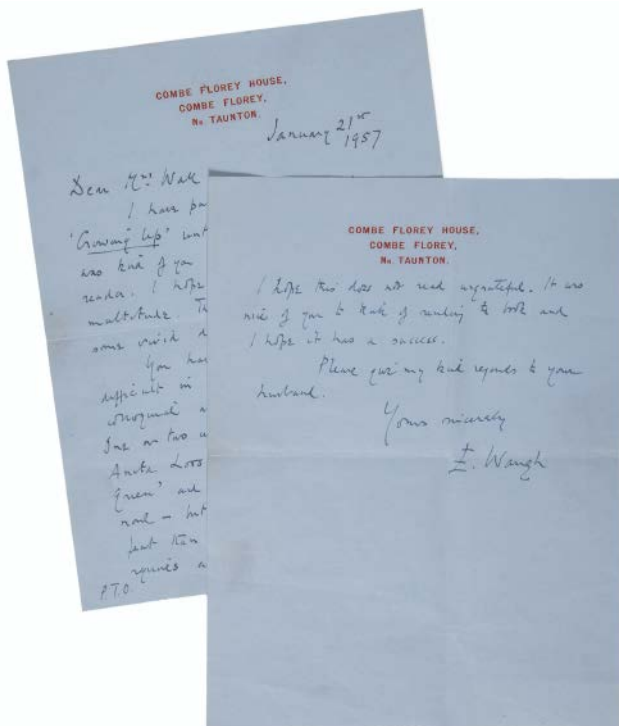
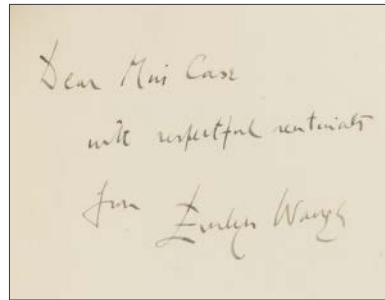
61

Waugh (Evelyn) THE ORDEAL OF GILBERT PINFOLD, A CONVERSATION PIECE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MISS [MARGARET] CASE *to front free endpaper, original cloth, spine a little darkened, dust-jacket, a few very short closed tears to head, minor rubbing to head and foot, still a fine copy overall, preserved in custom slip-case, 8vo, 1957.*

** "A lady called Miss Case is in love with me - unreciprocated" - Evelyn Waugh in a letter to Nancy Mitford, November, 1948.

Margaret Case worked at Vogue for around 40 years, mostly as an editor. She appears to have met Waugh whilst they were on board the Queen Elizabeth. In 1971 she was unceremoniously fired from the magazine and tragically killed herself a few days later.

£600 - 800



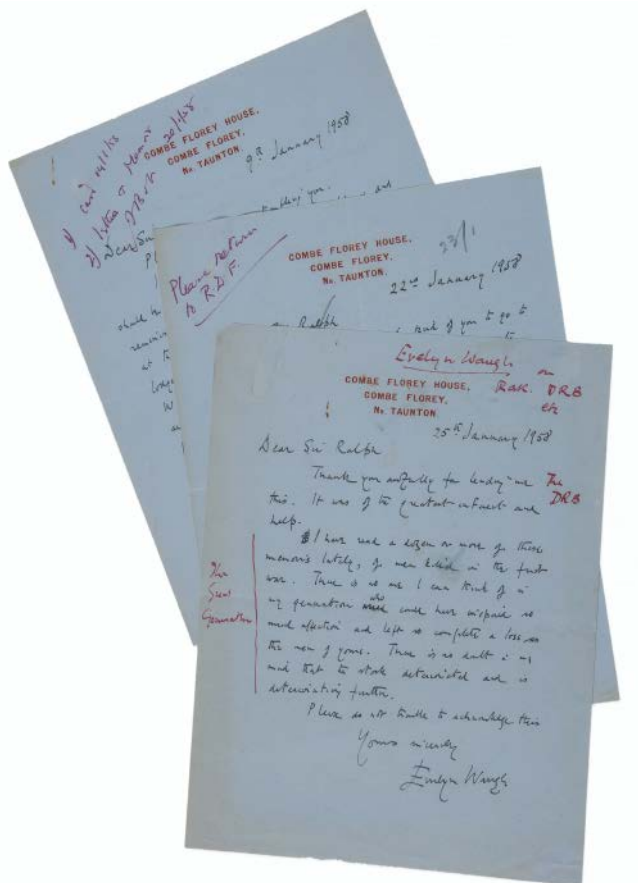
62

Waugh (Evelyn) AUTOGRAPH LETTER SIGNED TO MRS [BERNARD] WALL, 2 ½ pp., each 200 x 152mm., on paper headed *Combe Florey House, Combe Florey, Nr. Taunton*, 21st January, 1957, critiquing her book "Growing Up", addressing difficulty of writing colloquially and mentioning which contemporaries are successful in doing so, *fold*s.

** AN INTRIGUING AND UNPUBLISHED LETTER FROM WAUGH IN WHICH HE GIVES POINTERS TO ANOTHER WRITER AND SINGLES OUT CONTEMPORARIES FOR PRAISE.

Mrs Bernard Wall was the writer Barbara Lucas. Her husband Bernard edited *Colosseum* and *Changing World*, two Catholic magazines popular with religious-minded intellectuals at the time, and was an acquaintance of Waugh's. *Growing Up* was published in 1956 and Barbara sent Waugh a copy to get his opinion. Waugh begins in a relatively complimentary tone: "The book has humour and some vivid descriptive passages." However, he becomes more critical when addressing her attempt at writing colloquial language: "TO ME YOUR LANGUAGE WAS A HOTCHPOTCH OF AMERICANISMS, GIRLS'-SCHOOL SLANG, ARMY JARGON ETC. WHICH LACKED THE SKILL OF THE MASTERS". He does note though that only "one or two writers have brought this off - ANITA LOOS, P.G. WODEHOUSE, 'HENRY GREEN' AND ROSE MACALAY IN HER LAST NOVEL". The papers of Bernard and Barbara Wall are held at Georgetown University.

£400 - 600



63

Waugh (Evelyn) 3 AUTOGRAPH LETTERS SIGNED TO MAJOR SIR RALPH DOLIGNON FURSE, 5pp., each 200 x 152mm., on paper headed *Combe Florey House, Combe Florey, Nr. Taunton*, 9th, 22nd and 25th January, 1958, soliciting information for his forthcoming biography of Ronald Knox, discussing a possible memorial to Knox and Waugh's admiration for the generation that fought in First World War, annotations in red ink by the recipient, paperclip indents and faint rust marks, one word smudged, folds.

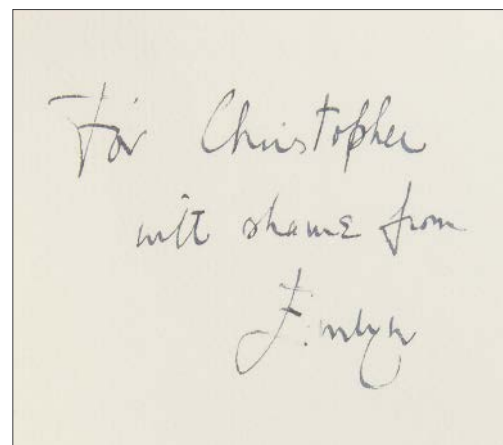
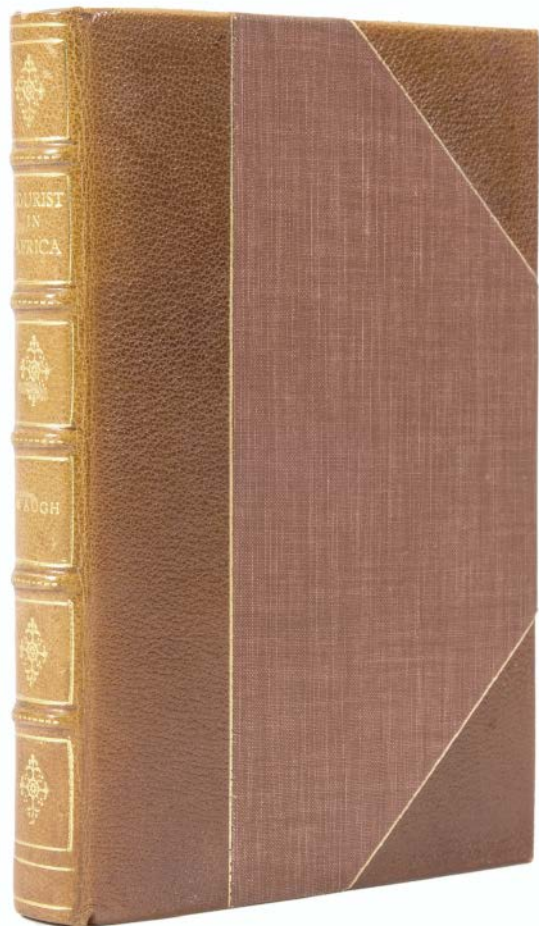
♣ 3 UNPUBLISHED LETTERS FROM WAUGH RESEARCHING HIS BIOGRAPHY OF RONALD KNOX AND EXPRESSING HIS ADMIRATION FOR THE LOST GENERATION.

"THERE IS NO ONE I CAN THINK OF IN MY GENERATION WHO COULD HAVE INSPIRED SO MUCH AFFECTION AND LEFT SO COMPLETE A LOSS AS THE MEN OF YOURS."

Waugh began researching his biography of Ronald Knox in 1957, after his subject's death in August of that year. The book would occupy him almost entirely for the next two years. In these letters Waugh is largely focusing on a single year of Knox's life; given that the information gleaned here occupies a very small section of the biography, it can be assumed that Waugh must have engaged in a vast correspondence in researching his subject. Major Furse lent Waugh his copy of the memoir of D.R. Brandt, a lodger along with Furse, Knox and others at the Old Parsonage. Brandt was killed in the First World War, the consideration of which prompts Waugh to express the sentiments of the above quote. It is followed however with a rather more caustic observation of post-war English society, typical of the older Waugh: "THERE IS NO DOUBT IN MY MIND THAT THE STOCK DETERIORATED AND IS DETERIORATING FURTHER".

Major Sir Ralph Furse (1887-1973) civil servant, instrumental in setting up and professionalising the Colonial Service. Lived with Ronald Knox for a year at the Old Parsonage, St.Giles, while both were studying at Oxford. The papers of Major Sir Ralph Furse are held at the Bodleian.

£600 - 800



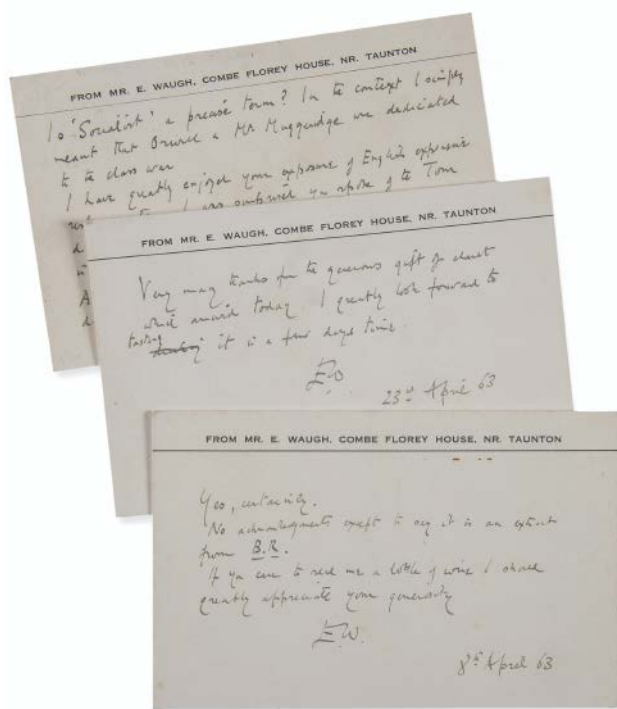
64

Waugh (Evelyn) *TOURIST IN AFRICA*, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR CHRISTOPHER [SYKES] WITH SHAME" to front free endpaper, title page with ink inscription "A Pot Boiler by" in Waugh's hand inserted below printed title, photographic plates, contemporary half morocco, spine faded, preserved in custom slip-case, 8vo, Boston & Toronto, 1960.

♣ For more information on Christopher Sykes, see lot 54, see also lots 60 and 67.

Provenance: The Anthony Hobson Sale, Sotheby's 28th June, 1996.

£300 - 400



65

Waugh (Evelyn) 3 AUTOGRAPH POSTCARDS INITIALED "E.W." TO CYRIL RAY, 89 x 140mm., on cards headed Combe Florey House, Nr. Taunton, 24th July, 1961, 8th and 23rd April, 1963, discussing the use of the term "Socialism" in relation of George Orwell and Malcolm Muggeridge, Ray's restaurant reviews, giving permission for Ray to quote from *Brideshead Revisited* and thanking Ray for sending a bottle of wine, preserved in custom folding chemise with morocco label to upper cover.

* "I SIMPLY MEANT THAT ORWELL AND MR MUGGERIDGE WERE DEDICATED TO THE CLASS WAR."

UNPUBLISHED CARDS FROM WAUGH BEING PREDICTABLY DISMISSIVE OF LEFT-WING CONTEMPORARIES AND MOURNING THE CURRENT DÉCOR OF THE TOUR D'ARGENT: "WHEN I LAST VISITED IT I FOUND A HELL OF AMERICANS AMONG CHROMIUM PLATING AND A MAÎTRE D'HÔTEL IN A PLUM COLOURED DINNER JACKET."

Cyril Ray (1908-91) author and journalist. In later years Ray became known principally as a food and especially a wine critic, explaining why Waugh would have so readily accepted the offer of a bottle of wine. A committed socialist, Ray is unlikely to have appreciated Waugh's flippant tone towards the term in his first card, possibly explaining the almost two-year gap between the first and second missives.

£600 - 800

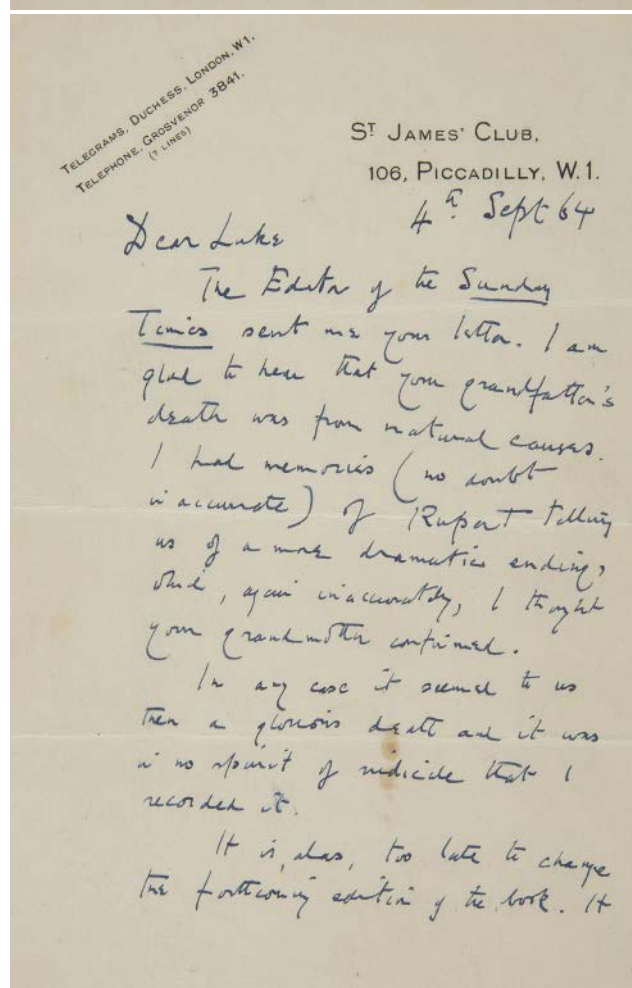
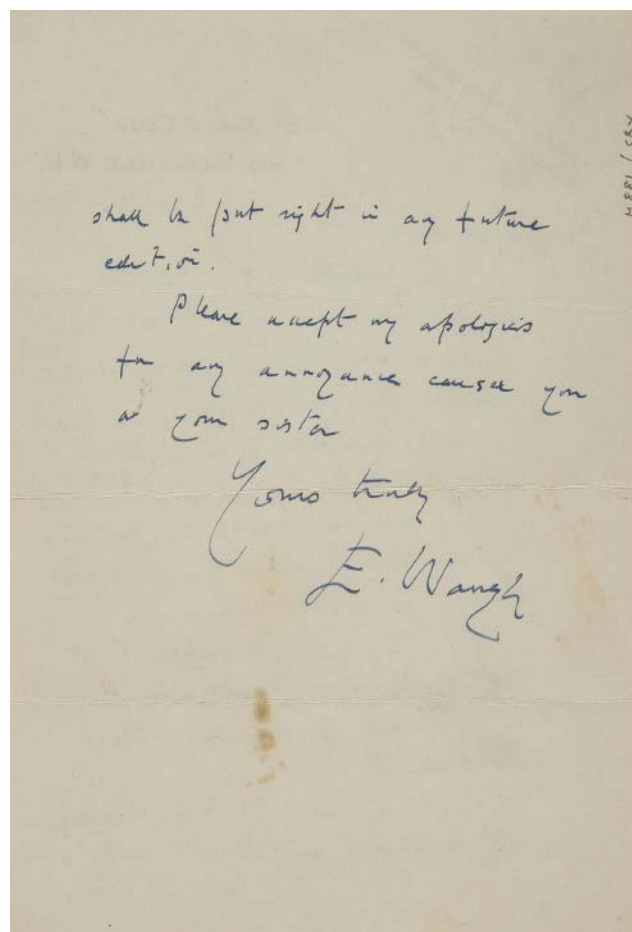
66

Waugh (Evelyn) AUTOGRAPH LETTER SIGNED TO PETER LUKE, 2pp., 177 x 114mm., on paper headed St. James' Club, 106 Piccadilly, 4th September, 1964, apologising for inaccurately stating in *A Little Learning* that Luke's father had been eaten by a tiger in India and offering to correct the error in future editions, folds.

* AN UNPUBLISHED LETTER FROM A REPENTANT WAUGH, PROMISING TO MAKE AMENDS FOR AN ERROR IN HIS AUTOBIOGRAPHY.

It appears that Peter Luke wrote first to *The Sunday Times* with his complaint, which then forwarded the letter on to Waugh. Luke's father in fact died of natural causes, Waugh seems perhaps a little saddened that he met a rather more quotidian end: "it seemed to us then a glorious death", however the correction was duly made in the 1973 edition.

£400 - 600



66

67

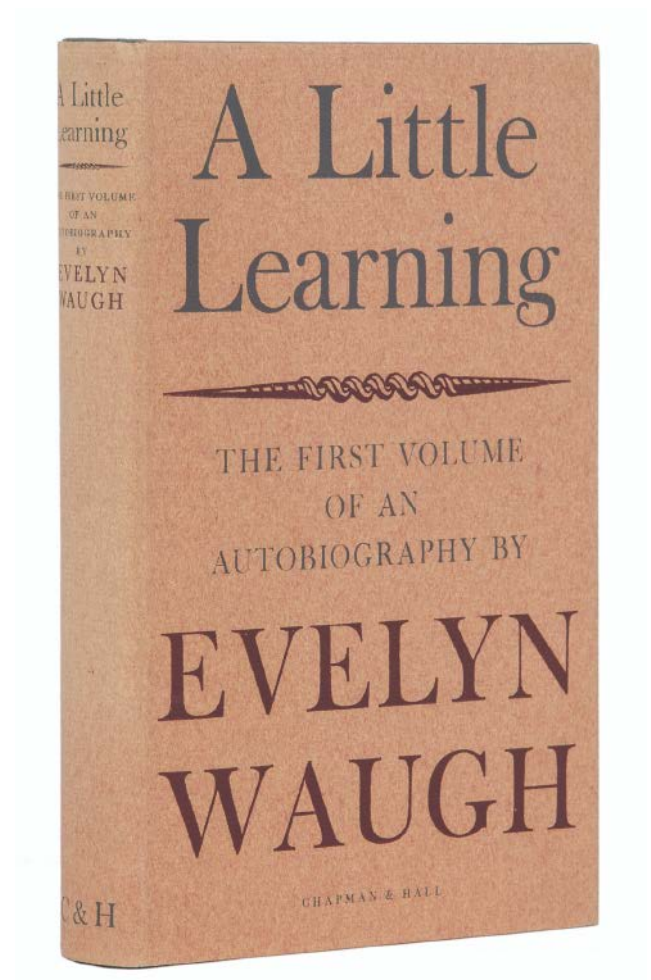
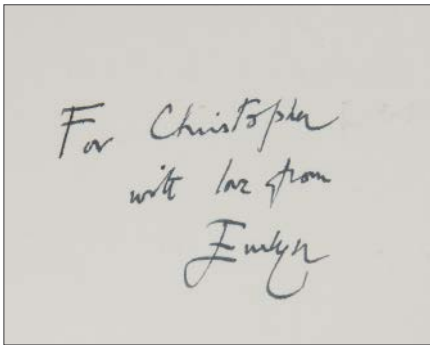
Waugh (Evelyn) A LITTLE LEARNING, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO CHRISTOPHER [SYKES] *to front free endpaper, plates, original cloth, a little faded at spine and head of upper cover, small patch of marking to head of upper cover, dust-jacket, spine very slightly faded, fine otherwise, preserved in custom slip-case, 8vo, 1964.*

❖ A WONDERFUL INSCRIBED COPY OF WAUGH'S AUTOBIOGRAPHY TO THE MAN WHO WOULD, A DECADE LATER, WRITE THE FIRST COMPLETE BIOGRAPHY OF THE AUTHOR.

For more information on Christopher Sykes, see lot 54, see also lots 60 and 64.

Provenance: The Anthony Hobson Sale, Sotheby's 28th June, 1996.

£1,500 - 2,000



68

Waugh (Evelyn) AUTOGRAPH LETTER SIGNED TO A.J.P.TAYLOR, 2pp., 253 x 203mm., on paper headed Combe Florey House, Taunton, 28th October, 1965, sending a copy of *Sword of Honour*, discussing the fate of one of the characters after the end of the novel and Lord Beaverbrook's attitude towards Waugh and his novels, folds.

❖ "TRIMMER MARRIED A JOHANNESBURG JEWESS AND IS NOW GREATLY SCARED ABOUT HIS SAFETY & FORTUNE."

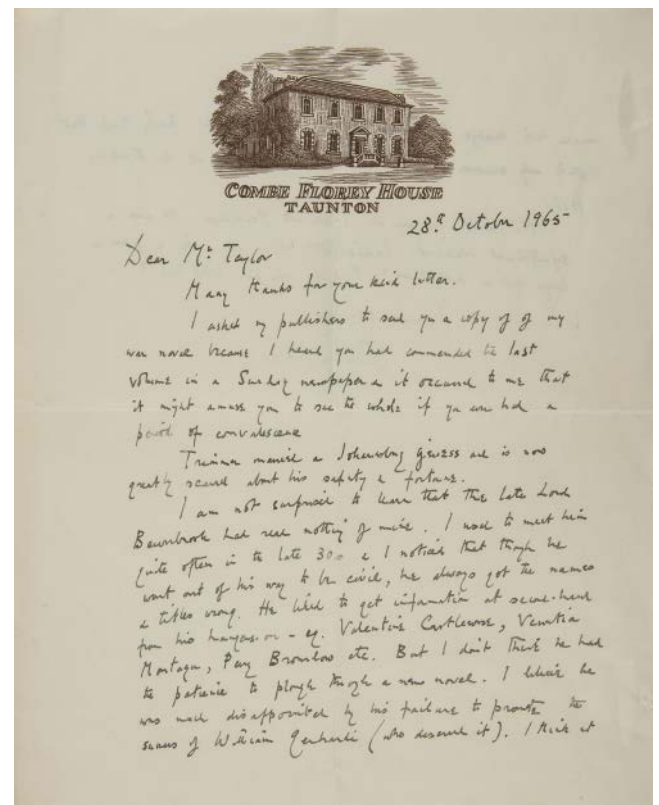
As A.J.P.Taylor explains in an accompanying note, Waugh sent him a copy of *Sword of Honour* in gratitude for Taylor naming *Unconditional Surrender* as his book of the year. Taylor wrote to thank Waugh, enquired as to the eventual fate of the dreadful Trimmer and mentioned that Lord Beaverbrook professed never to have read one of Waugh's books. This prompted Waugh's own recollections of the magnate: "I AM NOT SURPRISED THAT THE LATE LORD BEAVERBROOK HAD READ NOTHING OF MINE. I USED TO MEET HIM QUITE OFTEN IN THE LATE 30s & I NOTICED THAT THOUGH HE WENT OUT OF HIS WAY TO BE CIVIL, HE ALWAYS GOT THE NAMES & TITLES WRONG." Intriguingly, Taylor notes that Beaverbrook actually showed a surprising awareness of the contents of Waugh's novel, even quoting the famous "Up to a point, Lord Copper" line from *Scoop* (Beaverbrook, along with Lord Northcliffe, was the basis for Lord Copper in the novel, see lot 39). It seems possible then that Beaverbrook's getting wrong of the names and titles in Waugh's presence could have been an (apparently successful) attempt to needle the author.

Published in *The Letters*, ed. Mark Amory, 1980, p.634.

A.J.P.Taylor (1906-90) journalist, author, historian and author of the biography of Lord Beaverbrook.

Provenance: Sotheby's, 21st February, 1978.

£400 - 600





72

Waugh (Evelyn) BASIL SEAL RIDES AGAIN, LIMITED EDITION, SIGNED BY THE AUTHOR, *frontispiece, spine slightly faded, jacket chipped at rear panel*, 1958; *The Holy Places*, *limited edition, wood engravings by Reynolds Stone, jacket browned at spine and margins of panels*, *The Queen Anne Press*, 1952; *Wine in Peace and War*, first edition, decorations by Rex Whistler, endpapers spotted, spotting to upper cover, jacket a little browned, [1947]; *Helena*, FIRST EDITION, *browning to endpapers, jacket head of spine with tape repair to verso, spine chipped at foot, chip to head of lower panel*, 1950; *Helena*, FIRST CANADIAN EDITION, *jacket spine a little discoloured, spine ends and corners a little chipped*, 1950, *original cloth, dust-jackets, generally excellent copies*; and 3 others, first editions by the same, 8vo (8)

£200 - 300



73

Waugh (Evelyn) BRIDESHEAD REVISITED, NUMBER 96 OF 100 COPIES SIGNED BY THE ILLUSTRATOR, *illustrations by Leonard Rosoman, original niger-backed boards, slip-case*, Folio Society, 1995; *Vile Bodies*, *pocket edition, light spotting, ink ownership inscription, original cloth, dust-jacket, browned at spine and margins of panels, spine ends and corners a little chipped*, 1932; *P.R.B.*, *limited edition, illustrations, original cloth*, Dalrymple Press, 1982; and 30 others, later editions of works by Waugh, 8vo (33)

£150 - 200



74

Waugh (Evelyn, contributor).- Belloc (Hilaire) *ADVICE*, *original boards, slight warping, dust-jacket, spine ends and corners a little chipped with tape repairs to verso, closed tear to head of upper panel with tape repair to verso*, Harvill Press, 1960 § De Chimay (Jacqueline) *The Life and Times of Madame Veuve Clicquot-Ponsardin, illustrations by Drian, Curwen Press Library bookplate to pastedown, original stiff wrappers, glazine dust-jacket, a little browned at spine*, Curwen Press, Reims, 1961 § Mitford (Nancy, editor) *Noblesse Oblige, illustrations by Osbert Lancaster, browning to endpapers, original cloth, dust-jacket*, 1956 § Little Innocents, *Childhood Reminiscences, original cloth, some fading, dust-jacket, spotting, closed tear to foot of spine*, 1932, FIRST EDITIONS; and 26 others with contributions by Waugh, v.s. (30)

✱ All contain introductions, prefaces, essays, short stories or other written contributions by Waugh.

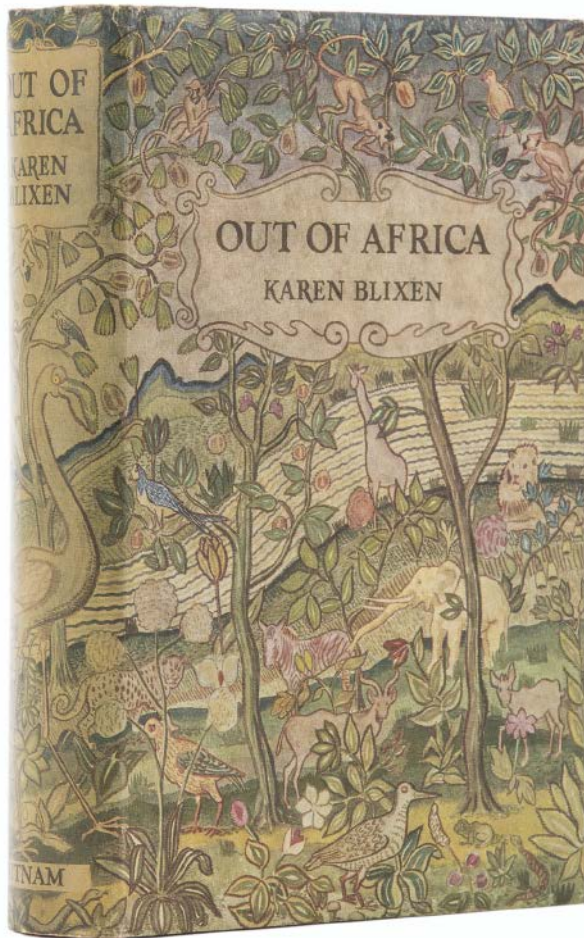
£100 - 150



75

Waugh (Evelyn) [THE DIARIES] in *The Observer*, 8 vol., 25 March - 13 May, 1973, *illustrations, original wrappers, minor rubbing and creasing to extremities, preserved in custom slip-case with morocco label*, 1973 § David (Rupert Murray) et al. *A Bibliography of Evelyn Waugh, original cloth*, New York, 1986 § St. John (John) *To War With War, limited edition, signed by the author, illustrations, prospectus loosely inserted, original decorative buckram with paper label to upper cover*, *The Whittington Press*, 1973; and 22 others, bibliographies, biographies, letters and diaries of Waugh, 4to & 8vo (32)

£150 - 200

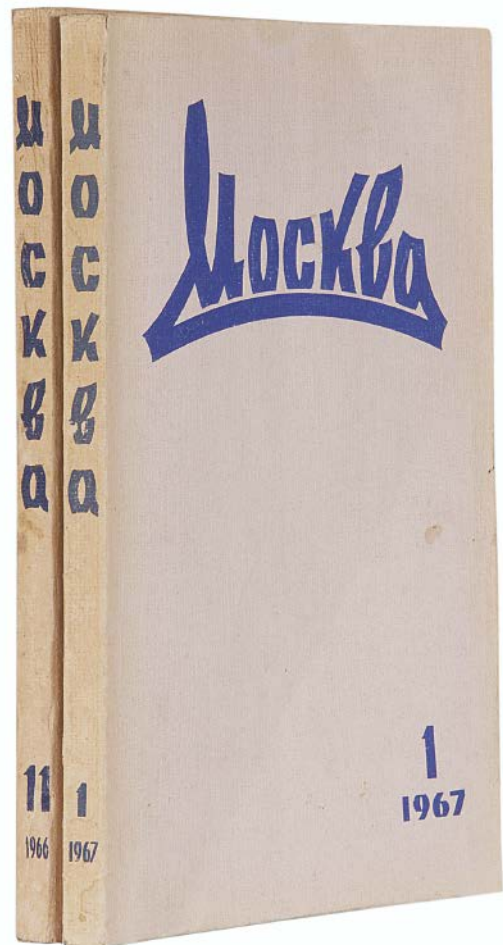


76

Blixen (Karen) OUT OF AFRICA, FIRST EDITION, *some minor edge-spotting, original cloth, near-fine, dust-jacket, price-clipped, a little browned at head of lower panel and spine, some minor rubbing to head and foot, but a near-fine example overall, 8vo, 1937.*

⌘ AN EXCELLENT COPY OF BLIXEN'S SECOND BOOK AND HER MOST FAMOUS WORK.

£2,000 - 3,000



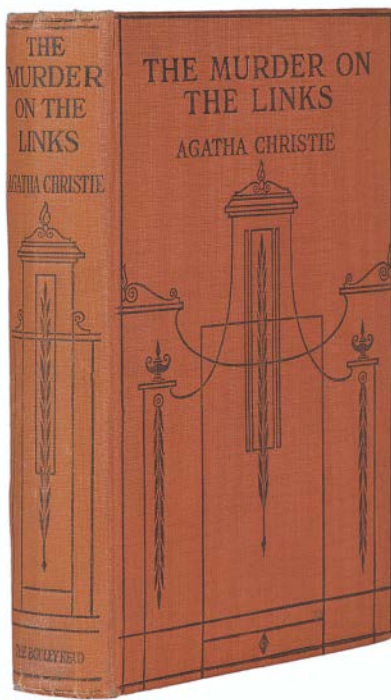
77

Bulgakov (Mikhail) MASTER I MARGARITA [THE MASTER AND MARGARITA], 2VOL., FIRST PUBLISHED EDITION, *in Moskva magazine no. 11 1966 & no. 1 1967, titles in red and black, illustrations (unrelated), original printed wrappers, vol. 2 with slight shelf-lean, spines very slightly creased and browned, light creasing to covers, a little rubbed, preserved in custom drop-back box, 8vo, Moscow, 1966-67.*

⌘ THE RARE FIRST PUBLICATION OF BULGAKOV'S UPROARIOUS, ANARCHIC MASTERPIECE.

The Master and Margarita remained unpublished until over 15 years after Bulgakov's death. Even so when published a number of passages were deemed too controversial by Soviet authorities, leading to around 12% of the novel being excised. The cut passages along with details of their original locations within the book were secretly printed and distributed by hand (a process known as samizdat).

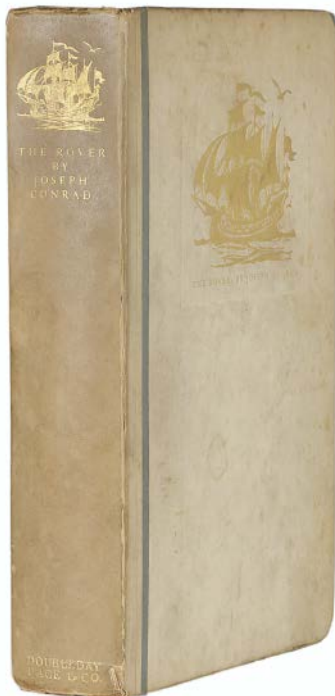
£2,000 - 3,000



78

Christie (Agatha) *THE MURDER ON THE LINKS*, second edition, light foxing and browning to endpapers, original cloth, spine very slightly faded, slight rubbing to spine ends and corners, A NEAR-FINE COPY, 1923; and 4 others, including an ex-library FIRST EDITION OF THE SAME, 2 others by Christie and another, 8vo (5)

£400 - 600



79

Conrad (Joseph) *THE ROVER*, NUMBER 51 OF 375 COPIES SIGNED BY THE AUTHOR, portrait frontispiece, captioned tissue-guard, endpapers foxed, original parchment-backed boards with gilt design to upper cover, spine darkened, a little rubbed and bumped at extremities, some overall spotting and soiling, Garden City, 1923.

£200 - 300

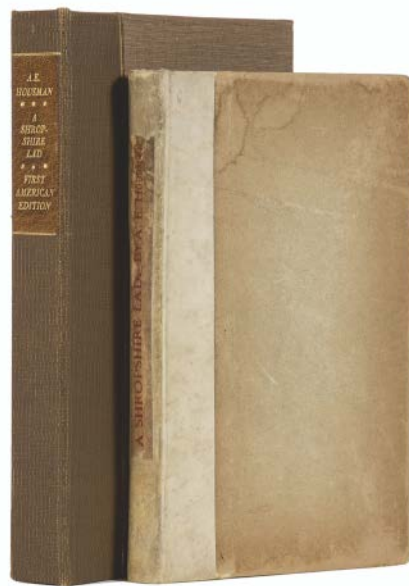


80

Housman (A.E.) *A SHROPSHIRE LAD*, FIRST EDITION [ONE OF 350 COPIES], title printed in red and black, light browning to margins of text, bookplate, original parchment-backed boards, with paper label to spine (variant A), browning to spine and margins of boards, corners a little bumped, some minor chipping to extremities, a little rubbed, preserved in folding chemise and custom morocco slip-case, gilt, [Carter, Sparrow & White 2], 8vo, 1896.

✱ Printed at the author's own expense. 500 sets of sheets were printed, of which 350 were for the UK and 150 for the US (see next lot).

£500 - 700

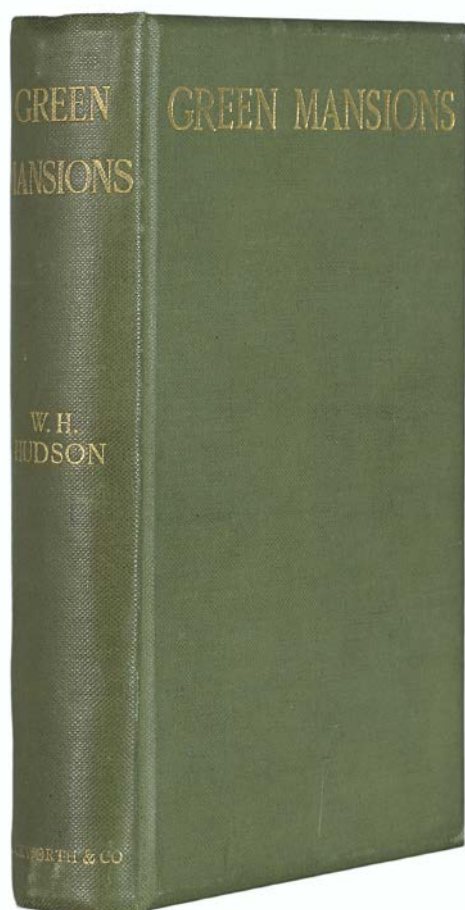


81

Housman (A.E.) *A SHROPSHIRE LAD*, FIRST AMERICAN EDITION [ONE OF 150 COPIES], title printed in red and black, light browning to text margins, ink ownership inscription, endpapers browned, original parchment-backed boards, with paper label to spine (variant B) browned and with small chip to head, spine and margins of boards browned, small patched of water-staining, corners a little bumped, rubbed, preserved in custom morocco-backed drop-back box, [Carter, Sparrow & White 2], 8vo, New York, 1897.

✱ Using English sheets from the first edition with a cancel title (see previous lot).

£400 - 600

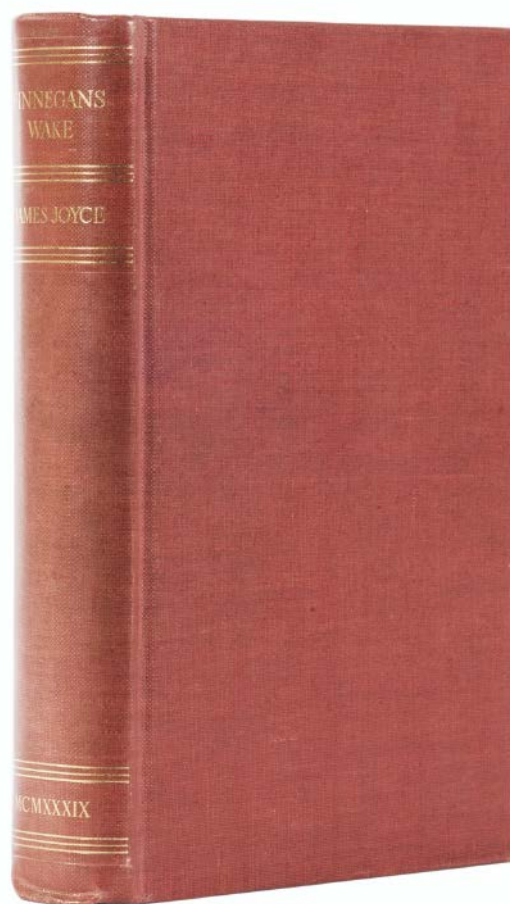


82

82

Hudson (W.H.) GREEN MANSIONS, FIRST EDITION, *light spotting to endpapers, original first issue cloth without publisher's mark in blind to lower cover, spine darkened, general surface soiling, 8vo, 1904.*

£200 - 300



83

83

Joyce (James) FINNEGANS WAKE, NUMBER 185 OF 425 COPIES SIGNED BY THE AUTHOR, *title mounted on stub, original cloth, spine slightly discoloured, minor rubbing to spine ends and corners, a near-fine copy otherwise, original slip-case, rubbed and scuffed at extremities, ink numbering "185" at foot, folio, 1939.*

✧ A SUPERB EXAMPLE OF JOYCE'S MASTERPIECE AND HIS FINAL COMPLETE WORK.

£6,000 - 8,000

84

Kafka (Franz) DIE VERWANDLUNG [METAMORPHOSIS], FIRST EDITION, *original pictorial wrappers printed in red and black, some very minor creasing to spine, small damp-stain to lower left-hand corner, but a REMARKABLY SHARP AND NEAR-FINE EXAMPLE OVERALL, preserved in custom drop-back box, Leipzig, Kurt Wolff, 1916 [but 1915].*

✧ A SUPERB EXAMPLE OF ONE OF THE MOST IMPORTANT AND INFLUENTIAL NOVELLAS OF THE 20TH CENTURY.

Die Verwandlung was one of the few works by Kafka published within his own lifetime. Kafka took a close interest in Ottomar Starke's illustration for the cover, specifying that "The insect itself must not be illustrated by a drawing. It cannot be shown at all, not even from a distance."

£3,000 - 4,000



84



85

Kipling (Rudyard) SONGS OF THE SEA, FIRST AMERICAN EDITION, NUMBER 47 OF 150 COPIES SIGNED BY THE AUTHOR, *plates and illustrations by Donald Maxwell, original vellum-backed boards, darkened at head and foot, 4to, Garden City & New York, 1927*

♣ The English edition of the same ran to 500 copies, making this by far the scarcer.

£150 - 200

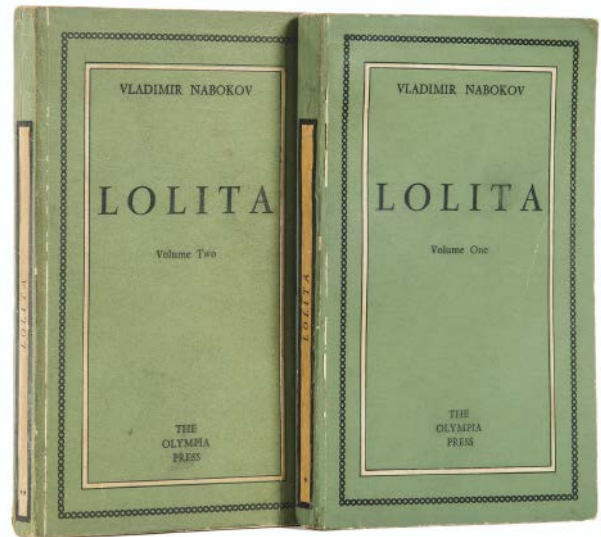
86

Milne (A.A.) [THE WINNIE-THE-POOH BOOKS], 4 VOL., FIRST EDITIONS, comprising *When We Were Very Young, first printing with p.ix unnumbered, 1924; Winnie the Pooh, 1926; Now We Are Six, ink ownership inscription to half-title, 1927; The House at Pooh Corner, 1928, illustrations by E.H.Shepard, light browning to endpapers, original pictorial cloth, spines a little discoloured, spine ends and corners a little rubbed, an excellent set otherwise, preserved in custom slip-case, 8vo.*

£500 - 700



86



87

Nabokov (Vladimir) LOLITA, 2 VOL., FIRST EDITION, FIRST ISSUE *with covers priced at 900F, ink ownership inscription to inside upper wrapper of both vol., spines creased and a little browned, creasing to covers, very short closed tears to head of vol.1 lower wrapper and vol.2 upper fore-edge, rubbing to extremities, light finger-soiling, still a very good set, preserved in custom drop-back box, 8vo, Paris, 1955.*

♣ A VERY GOOD SET OF NABOKOV'S MASTERPIECE, DIFFICULT TO FIND IN GOOD CONDITION.

Due to the controversy surrounding Lolita's content, the book underwent a troubled publication process. After the manuscript was rejected by a number of mainstream publishers, *Lolita* was eventually published by the Olympia Press in Paris. The novel was subsequently subject to a French ban and a seizure order from British customs, its eventual publication in the UK by Weidenfeld & Nicholson in 1959 ended the political career of Nigel Nicholson, a partner at the firm.

£750 - 1,000

Nabokov (Vladimir) AUTOGRAPH MANUSCRIPT OF THE ORIGINAL OF LAURA, written in pencil on recto of 135 index cards, each 105 x 147mm., and 3 uniformly sized pieces of graph paper, each 146 x 105mm., 45 cards with pencil 'X' on verso, numerous authorial corrections, deletions and emendations throughout, window-mounted in custom album with upper cover replicating design of the published book, preserved in custom drop-back box, also replicating same design on spine, [Montreux, c.Dec. 1974 - June 1977]; and a first English edition of the published work, 4to & 8vo (2)

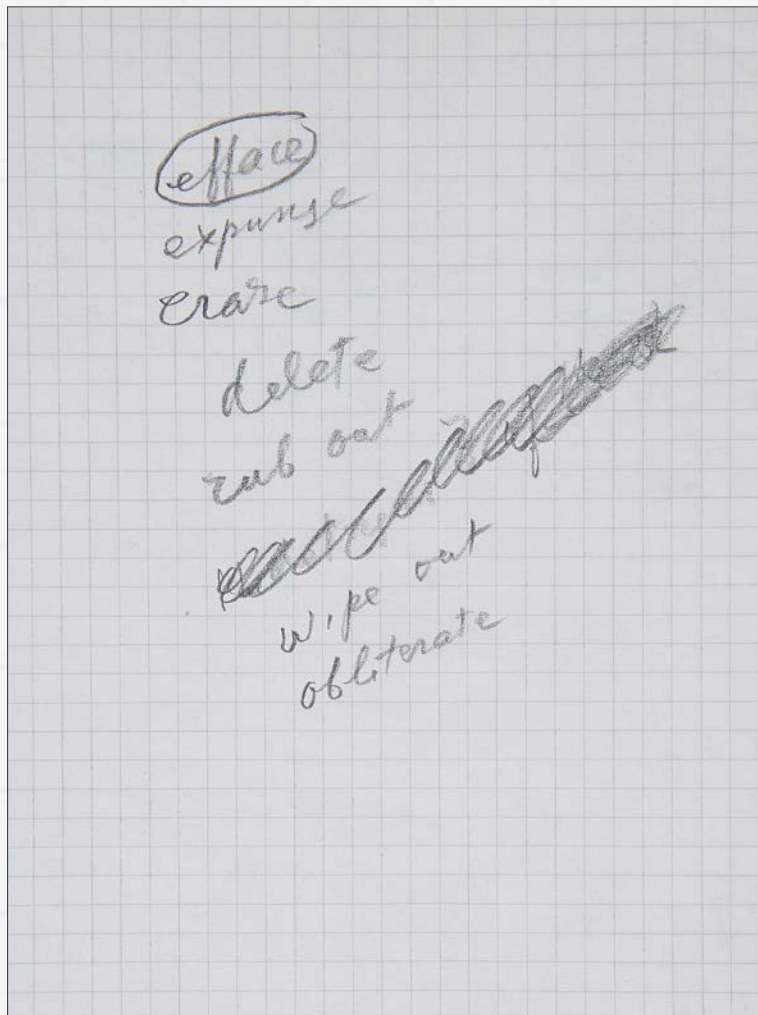
✱ VLADIMIR NABOKOV'S FINAL, UNFINISHED NOVEL: 'THE ORIGINAL OF LAURA'

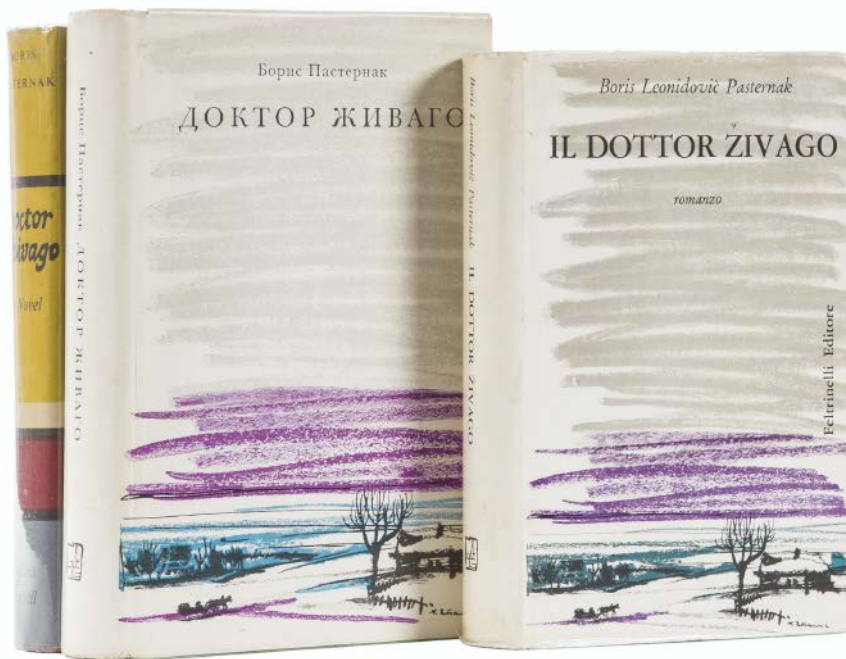
The first reference to the work that would become *The Original of Laura* appears in Nabokov's diaries on 1st December, 1974, referred to there as *Dying is Fun* (this would eventually be used for the subheading of the published work). In January 1976 it was reported that Nabokov had "completed his next novel in his head" and had begun the process of writing out the novel in full.

Nabokov had long used index cards as his preferred method of composing a novel; this allowed him the freedom to move around sections of the novel at will as well as start at a point of his choosing. These cards were then typed up into the complete novel. By 1976 however Nabokov's health was failing rapidly and, despite concerted efforts on the author's part, it became apparent to him that he was unlikely to complete his final work before his death. He therefore left instruction with his wife Vera to destroy the manuscript upon his death, a decision that led to decades of introspection for both her and their only son Dimitri. In 2009 however Dimitri took the decision to share his father's final work with the world at large, reproducing the index cards in a book published by Knopf and offering the manuscript at auction.

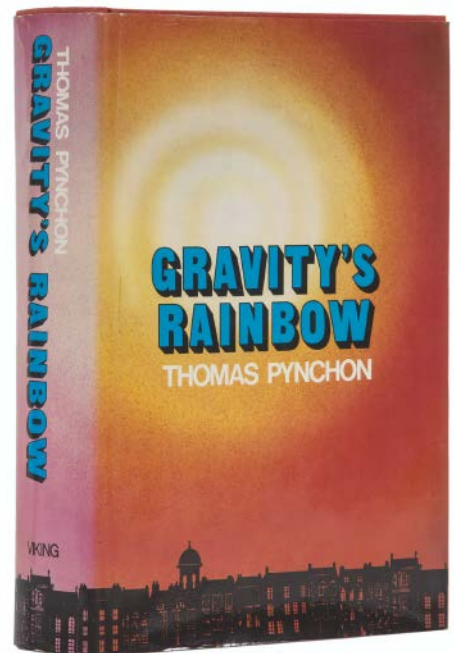
While *The Original of Laura* is clearly incomplete, it nevertheless provides evidence that Nabokov's genius wit remained largely undimmed even towards the end of his life, and its interest in exploring death or obliteration intriguingly foreshadowed the internal debate that took place for Dimitri and Vera Nabokov whilst they were deciding on the fate of the manuscript. Nabokov donated many of his papers and manuscripts to the Library of Congress and the majority of the remaining archive was acquired by a number of American institutions. To date, we can trace no other significant manuscript by the author appearing at auction. The *Original of Laura* therefore represents AN EXTREMELY RARE OPPORTUNITY TO ACQUIRE AN IMPORTANT WORK BY VLADIMIR NABOKOV.

£60,000 - 80,000





89



92

89

Pasternak (Boris) *IL DOTTOR ŽIVAGO*, FIRST EDITION, *hinges tender, jacket with minor chipping to spine ends and corners, original publisher's wraparound band (torn and broken) loosely inserted, Milan, 1957; Doktor Zhivago, FIRST AUTHORISED RUSSIAN LANGUAGE EDITION, minor bumping to spine ends, jacket with some very light wear to spine ends and corners, Milan, [1957]; Doctor Zhivago, FIRST ENGLISH EDITION, spotting and ink ownership inscriptions to endpapers, jacket price-clipped, spine slightly darkened, minor wear to spine ends and corners, 1958, original cloth or boards, dust-jackets, EXCELLENT OR NEAR-FINE COPIES, 8vo (3)*

✱ A SUPERB SELECTION OF THE FIRST EDITIONS OF PASTERNAK'S MASTERPIECE THAT CHART THE TROUBLED STORY OF ITS PUBLICATION. COPIES OF EITHER MILAN EDITIONS ARE SCARCE IN THE DUST-JACKET, THE TRUE FIRST EDITION EXCESSIVELY SO.

Doctor Zhivago was deemed unfit for publication within the Soviet Union due to certain passages that were perceived as anti-Soviet. However, a young journalist from the Italian Communist Party, Sergio d'Angelo, read the manuscript and, with Pasternak's agreement, passed it on to a Milan publisher, communist Giangiacomo Feltrinelli. Pasternak knew he was taking a significant risk as no Russian author had dealt with a Western publisher since the 1920s, he hoped however that Feltrinelli's politics would ensure publication and might even result in publication within his homeland. The Russian authorities tried to block the publication numerous times, even forcing Pasternak to telegram the publisher demanding cessation of the printing (this was then counteracted by Pasternak's sending of secret letters to Feltrinelli telling him to continue). The first English edition was hastily published the following year to capitalise on the attention the book received, it topped the bestseller charts for 26 weeks and remained the only edition available for more than fifty years.

£3,000 - 4,000

90

Peake (Mervyn) [GORMENGHAST TRILOGY], 3 VOL., FIRST EDITIONS, *comprising Titus Groan, signed by the author on front free endpaper, jacket browned, spine ends and corners a little chipped, 1946; Gormenghast, browning to endpapers, jacket with 18/- price label to front flap, spine very slightly browned, 1950; Titus Alone, top edge spotted, short closed tear to head of spine and small patch of fading to upper cover, jacket spine slightly browned, small chip and closed tear to head of upper joint, 1959, title vignettes and frontispiece by the author, original cloth, dust-jackets designed by the author, excellent or near-fine copies, 8vo.*

✱ AN EXCELLENT SET OF PEAKE'S CLASSIC CHILDREN'S SERIES, DIFFICULT TO FIND SIGNED AND IN SUCH GOOD CONDITION.

£1,500 - 2,000

91

Powell (Anthony) *A DANCE TO THE MUSIC OF TIME*, 12 VOL., FIRST EDITIONS, *comprising A Question of Upbringing, FIRST STATE, jacket spine a lower panel a little browned, spine ends and corners a little chipped, small chip to head of lower panel, light rubbing to extremities; A Buyer's Market, jacket spine a little browned, spine ends and corners a little chipped; The Acceptance World, jacket spine slightly faded, spine ends and corners a little chipped; At Lady Molly's; Casanova's Chinese Restaurant, jacket spine slightly browned; The Kindly Ones; The Valley of Bones, jacket spine slightly browned; The Soldier's Art, jacket spine slightly faded; The Military Philosophers SIGNED BY THE AUTHOR, jacket spine slightly faded; Books Do Furnish a Room, jacket spine lightly browned; Temporary Kings; Hearing Secret Harmonies; original cloth, dust-jackets, generally excellent or near-fine copies, 8vo, 1951-77.*

✱ A BRIGHT AND SHARP SET, MUCH BETTER THAN USUALLY FOUND.

£1,500 - 2,000

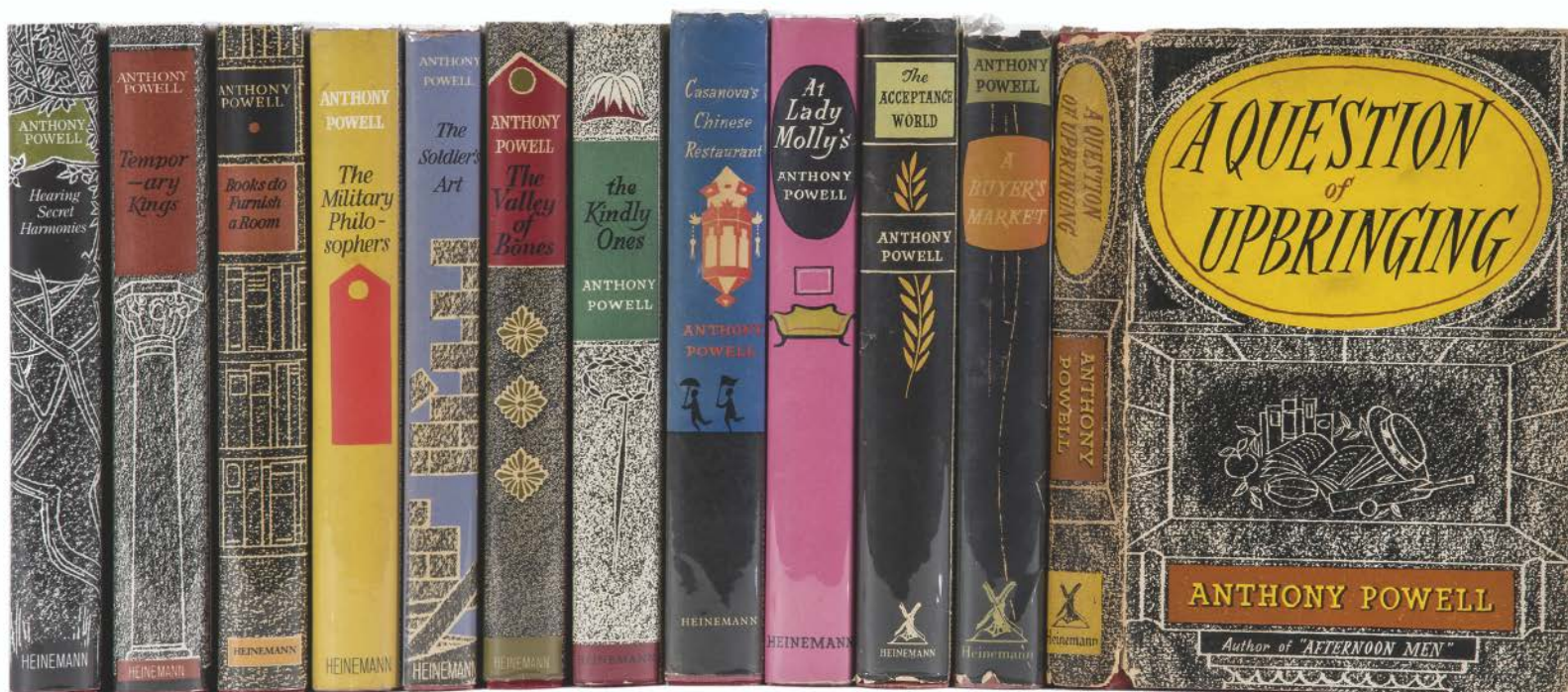
92

Pynchon (Thomas) *GRAVITY'S RAINBOW*, FIRST EDITION, *pictorial title, faint tape mark to front endpaper, original cloth, dust-jacket, spine slightly faded, minor rubbing to head and foot, near-fine otherwise, New York, 1973.*

£400 - 600



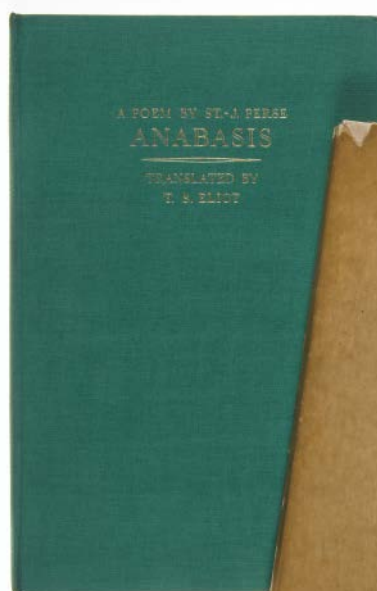
90



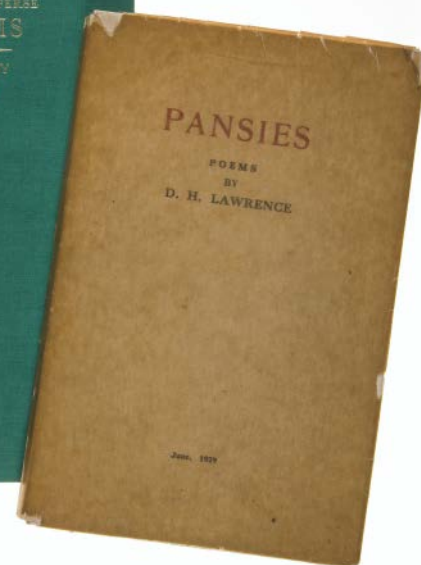
91



93



94



93

Sitwell (Sir Osbert) LEFT HAND, RIGHT HAND, 5 vol., FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR TO "MORGAN" [E.M.FORSTER] to titles, illustrations, book-label of E.M.Forster to pastedowns, original cloth, dust-jackets, spines a little faded, vol.1 a little chipped and worn, vol. 3 spine a little chipped at head and foot, otherwise excellent copies, 1949-50; and a first edition of A Passage to India, 8vo (6)

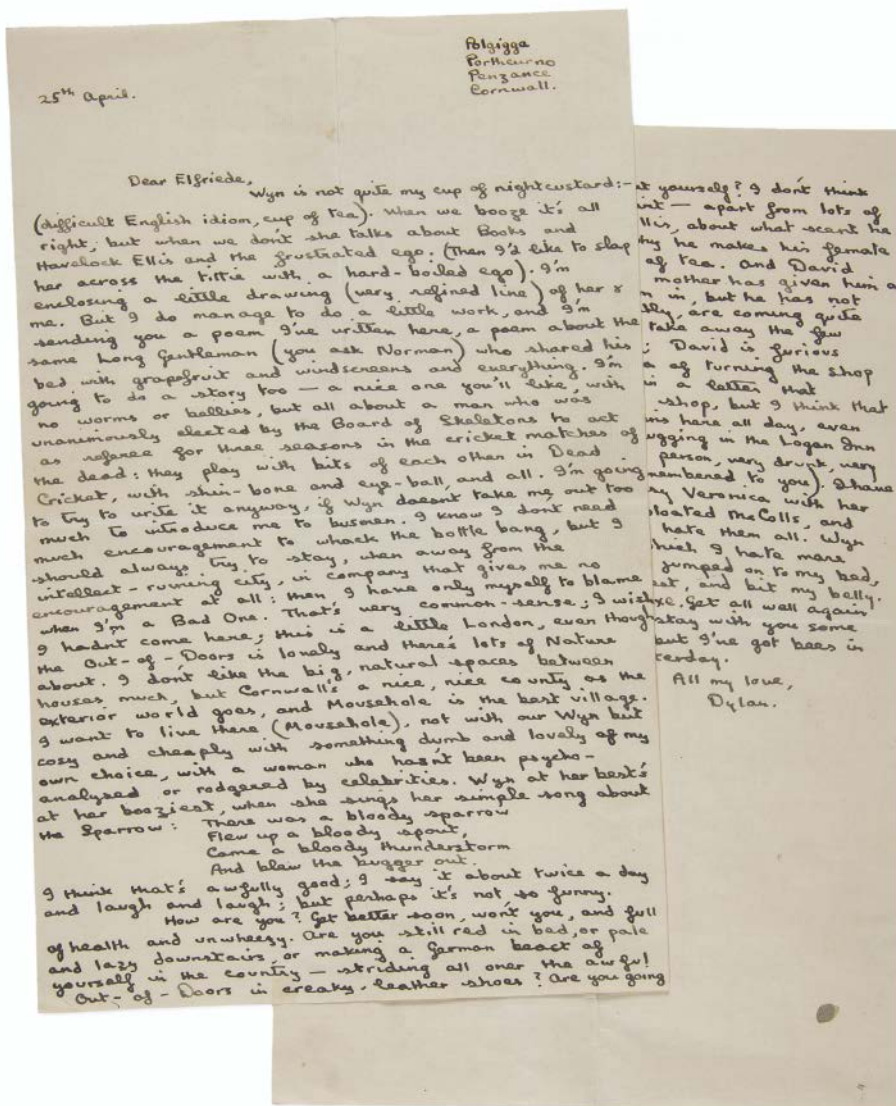
✱ In a 1954 letter to William Plomer, Forster wrote: "I have been reading Osbert's autobiography, and greatly envy his energy and his willingness to control the course of events, also admire his geniality and excellent values".

£300 - 400

94

Eliot (T.S.)- Perse (St. John) ANABASIS, TRANSLATED BY T.S.ELIOT, original cloth, glacié dust-jacket, chipped and a little browned, original slip-case (rubbed and chipped), 1930
§ Lawrence (D.H.) Pansies, portrait frontispiece, original stiff wrappers, glacié dust-jacket, chipped and browned, 1929, BOTH LIMITED EDITIONS SIGNED BY THE AUTHOR, 8vo (2)

£150 - 200



95

95

Thomas (Dylan) AUTOGRAPH LETTER SIGNED TO ELFRIEDE CAMERON, 2pp., 260 x 165mm., Polgigga, Porthcurno, Penzance, 25th April, [1936], discussing staying with Wyn Henderson, writing a short story, drinking, Cornwall and being plagued by Wyn's dog, folds, preserved in custom folding chemise with morocco label to upper cover.

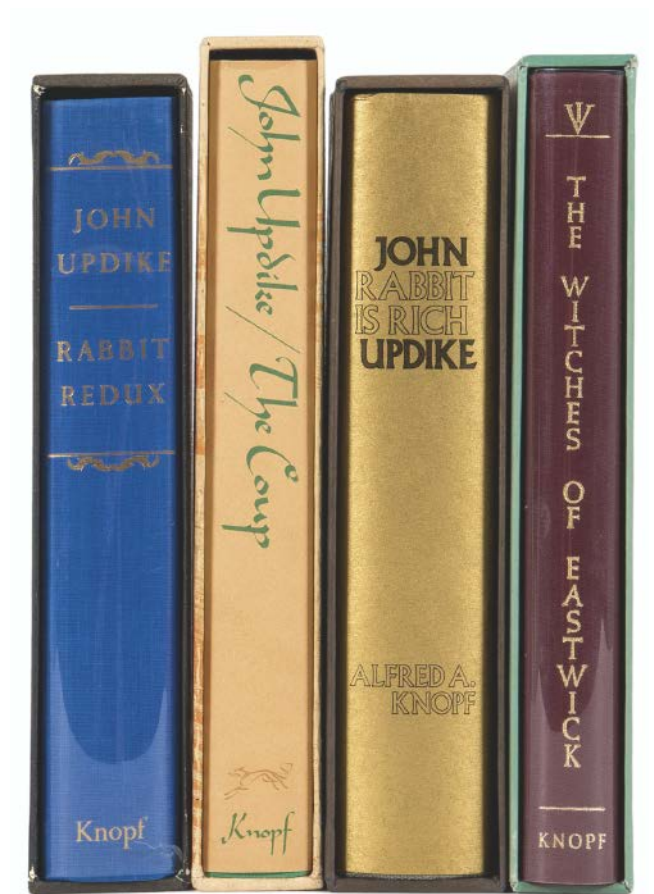
✱ A WONDERFULLY LIVELY LETTER FROM THE YOUNG POET, COVERING HIS BATTLES WITH ALCOHOLISM, HIS WRITING AND HIS MIXED FEELINGS TOWARDS CORNWALL.

"I KNOW I DON'T NEED MUCH ENCOURAGEMENT TO WHACK THE BOTTLE BANG, BUT I SHOULD ALWAYS TRY TO STAY, WHEN AWAY FROM THE INTELLECT-RUINING CITY, IN COMPANY THAT GIVES ME NO ENCOURAGEMENT AT ALL: THEN I HAVE ONLY MYSELF TO BLAME WHEN I'M A BAD ONE."

Elfriede Cameron's husband Norman had introduced Dylan Thomas to his friend Wyn Henderson earlier that year. Wyn Henderson allegedly had a weakness when it came to poets and Norman suggested to Thomas that he go to stay with her in Cornwall in order to gain some respite from London life. Judging by this letter, neither Wyn nor Cornwall seem to have suited Thomas initially: "Wyn is not quite my cup of nightcustard... I wish I hadn't come here; this is a little London...", he nevertheless concedes that "MOUSEHOLE IS THE BEST VILLAGE. I WANT TO LIVE THERE." This rather grumbling though humorous tone continues for much of the letter, although his confession towards the end that "I've got bees in the brain because I was Bad yesterday" helps to explain his irritable outlook. Thomas had also met Caitlin Macnamara, his future wife, shortly before he came to Cornwall, and it could also therefore be that thoughts of her were stopping his enjoyment of his current situation. Ultimately he had a brief affair with Wyn sometime around this period and would marry Caitlin in the Mousehole registry office (a ceremony that Wyn provided the necessary £3 funds for) in July of the next year, spending his honeymoon in the same town.

Elsewhere Thomas discusses his writing, sending a poem with the letter (not included here) and mentions that he is composing a short story based on "the cricket matches of the dead". He moves on to discuss gossip he has obtained from Wyn regarding Havelock Ellis ("why he makes his female visitors drink so many cups of tea") and David Archer (of the Parton Bookshop), as well as meeting "whimsy Veronica [Sibthorp] with her lame leg called Gilbert" (another woman with whom Dylan would soon begin an affair). He finishes the letter with an amusing anecdote about Wyn's new puppy: "LAST NIGHT LATE, IT JUMPED ON TO MY BED, SAT ON MY FACE, PISSED ON MY CHEST, AND BIT MY BELLY. I AM GOING TO KILL IT WITH A LITTLE AXE."

£2,500 - 3,500



96

96

Updike (John) RABBIT REDUX, glacié dust-jacket, New York, 1971; The Coup, dust-jacket, New York, 1978; Rabbit is Rich, dust-jacket, New York, 1981; The Witches of Eastwick, New York, 1984, EACH ONE OF 350 COPIES SIGNED BY THE AUTHOR, book-labels, original cloth or boards, fine copies, slip-cases (some with light rubbing or fading), 8vo (4)

£200 - 300

PRIVATE PRESS, MODERN ILLUSTRATED BOOKS AND WORKS ON PAPER

The Property of Anthony Dowd

Anthony Dowd was born in Cheshire in 1927. He started collecting private press books in 1965, and later modern bookbindings, and served as a Director for Gwasg Gregynog for several years. His superb collection of 100 modern British bindings is on loan to the John Rylands University Library in Manchester.



97

97

Gill (Eric) THE ENGRAVINGS..., 3 vol. including portfolio, NUMBER 15 OF 85 SPECIAL COPIES WITH AN ADDITIONAL SUITE OF 8 WOOD-ENGRAVINGS PRINTED FROM THE ORIGINAL BLOCKS, *from an edition limited to 1435, text with illustrations, a few in red and black, some folding, original morocco-backed cloth, spines a little browned and spotted, additional plates mounted and loose as issued with prospectus and other related ephemera in cloth portfolio, together in slip-case, 4to, Wellingborough, Christopher Skelton, 1983.*

£600 - 800

98

Golden Cockerel Press.- Keats (John) LAMIA, ISABELLA, THE EVE OF ST.AGNES & OTHER POEMS, *number 238 of 500 copies, title in red and black with decorative wood-engraved border, initials in red and blue, wood-engraved illustrations by Robert Gibbings, ink signature to corner of front free endpaper, original sharkskin-backed buckram, by Sangorski & Sutcliffe, t.e.g., others uncut, spine slightly faded, small folio, Waltham St.Lawrence, Golden Cockerel Press, 1928.*

£300 - 400

99

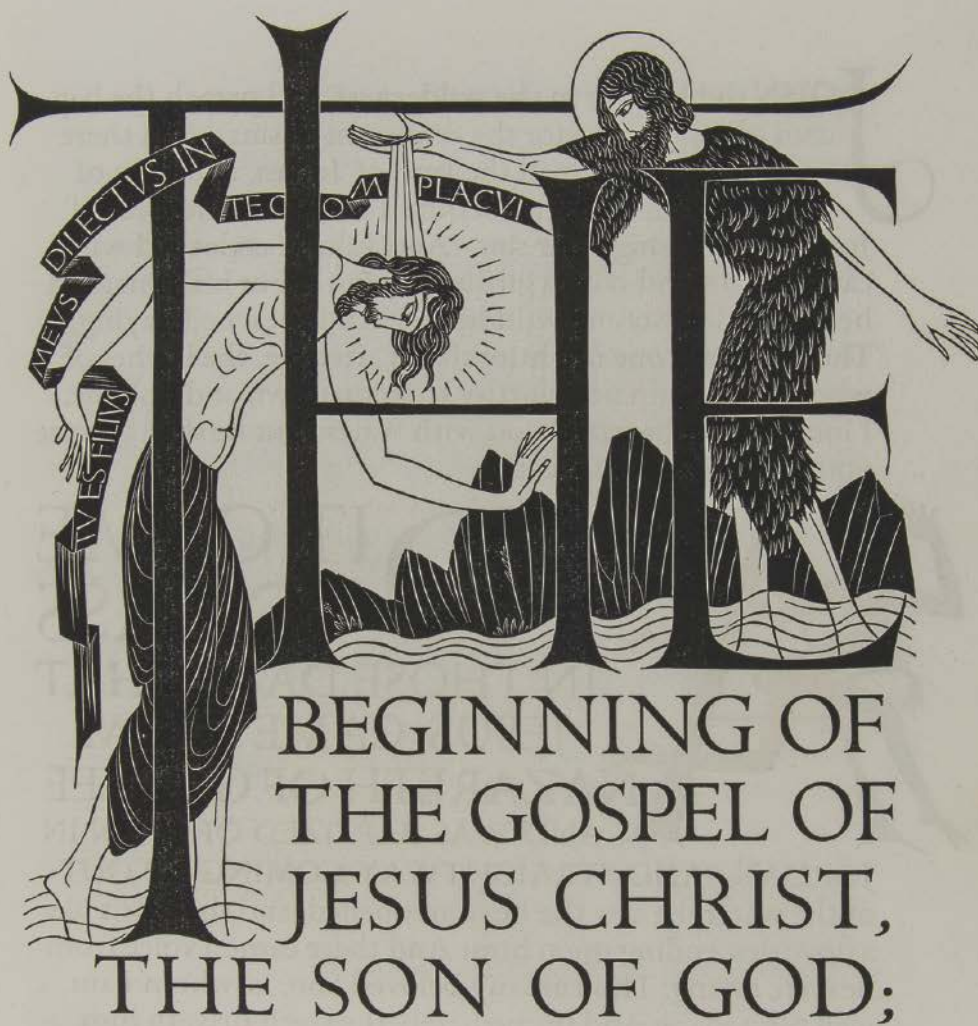
Golden Cockerel Press.- FOUR GOSPELS OF THE LORD JESUS CHRIST (THE), according to the Authorized Version of King James I, *number 300 of 500 copies, wood-engraved illustrations and initials by Eric Gill, some full-page, original half pigskin, by Sangorski & Sutcliffe, t.e.g., others uncut, very slight rubbing to spine, buckram boards a little spotted as usual, 4to, Waltham St. Lawrence, Golden Cockerel Press, 1931.*

♣ Gill's typographical masterpiece.

£3,500 - 4,500

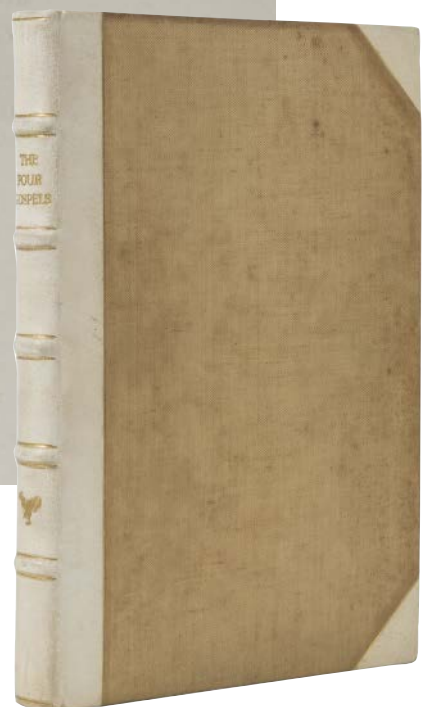


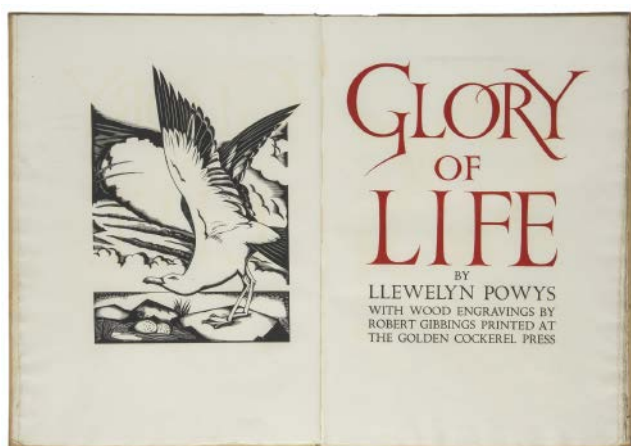
98



AS IT IS WRITTEN IN THE PROPHETS,

Behold, I send my messenger before thy face,
Which shall prepare thy way before thee.
The voice of one crying in the wilderness,
Prepare ye the way of the Lord,
Make his paths straight.



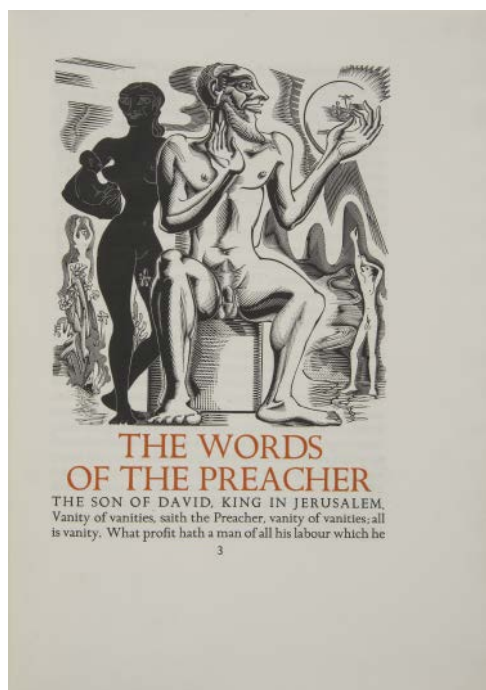


100

Golden Cockerel Press.- Powys (Llewelyn) GLORY OF LIFE, number 51 of 277 copies, wood-engraved frontispiece, title, initials and illustrations by Robert Gibbings, title and initials printed in red, very light browning to frontispiece, original vellum-backed cloth, 1934 § Quennell (Nancy, editor) A Lovers Progress: Seventeenth Century Lyrics, number 10 of 215 copies, title printed in black & gold with wood-engraved cockerel by John Buckland Wright, initials in red, ONE OF A FEW SPECIALLY-BOUND COPIES IN ORIGINAL PICTORIAL CREAM MOROCCO, GILT, by Sangorski & Sutcliffe, slip-case (rubbed), 1938, both t.e.g., others uncut, very slightly rubbed and soiled, small folio, Golden Cockerel Press (2)

✱ Christopher Sandford notes in *Chanticleer* that the first is "probably the finest example of Robert Gibbings' book illustration. His magnificent title-page engraved in wood was an innovation, and titles of this kind would enhance the beauty of many publishers' books."

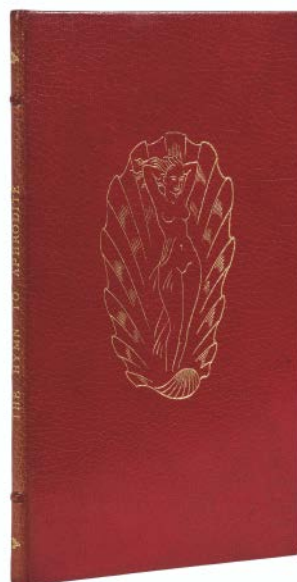
£300 - 500



101

Golden Cockerel Press.- Ecclesiastes or the Preacher, number 52 of 250 copies, printed in orange and black, wood-engraved title and illustrations by Blair Hughes-Stanton, original vellum-backed orange cloth, t.e.g., others uncut, boards a little rubbed and soiled, small rust-spots to spine, folio, Golden Cockerel Press, 1934.

£400 - 600



102

Golden Cockerel Press.- HOMERIC HYMN TO APHRODITE (THE), translated by F.L. Lucas, NUMBER 8 OF 100 SPECIALLY-BOUND COPIES SIGNED BY THE TRANSLATOR, from an edition limited to 750, wood-engraved frontispiece, pictorial title and illustrations by Mark Severin, title in red and black, original pictorial red morocco, gilt, by Sangorski & Sutcliffe, t.e.g., others uncut, very slight fading to spine and spotting to lower outer of upper cover, small folio, Golden Cockerel Press, 1948.

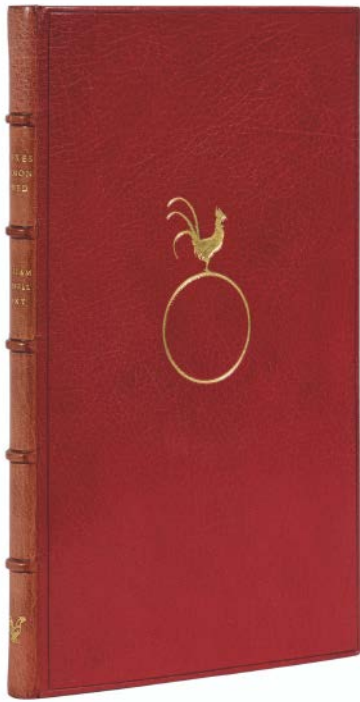
£350 - 450



103

Golden Cockerel Press.- SIR GAWAIN AND THE GREEN KNIGHT, translated by Gwyn Jones, NUMBER 11 OF 60 SPECIALLY-BOUND COPIES SIGNED BY THE TRANSLATOR AND ARTIST, from an edition limited to 360, original pictorial turquoise and pink morocco, gilt, by Sangorski & Sutcliffe, t.e.g., others uncut, 1952 § Ninety-First Psalm (The), number 6 of 350 copies, original cream morocco with onlaid panel of green morocco and gilt cockerel on upper cover, green morocco spine label, 1944 § Jones (Glyn, editor) The Saga of Llywarch the Old, NUMBER 30 OF 60 SPECIALLY-BOUND COPIES, from an edition limited to 200, original pictorial morocco, gilt, 1955, all with wood-engraved frontispiece, title-vignette and plates by Dorothea Braby, some printed in colours, t.e.g., others uncut, spines a little faded or browned, slip-cases (rubbed), small folio, Golden Cockerel Press (3)

£300 - 400



104

Golden Cockerel Press.- Flint (Sir William Russell) MINXES
ADMONISHED or Beauty Reproved, NUMBER 147 OF 150 COPIES,
original scarlet morocco, spine slightly faded, 1955 & Herrick
(Robert) One Hundred and Eleven Poems, NUMBER 97 OF 105
COPIES, *original pictorial alum-tanned sheepskin, spine a little
yellowed, 1956*, BOTH SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST AND
WITH AN ADDITIONAL SUITE OF 8 PLATES, *from editions limited to 550,
printed in black and colours, plates and illustrations by Sir William
Russell Flint, some colour, bound by Sangorski & Sutcliffe, device in
gilt on upper covers, t.e.g., others uncut, additional plates loose as
issued in envelopes, together in slip-cases (a little rubbed), 4to,
Golden Cockerel Press (2)*

£400 - 600



105

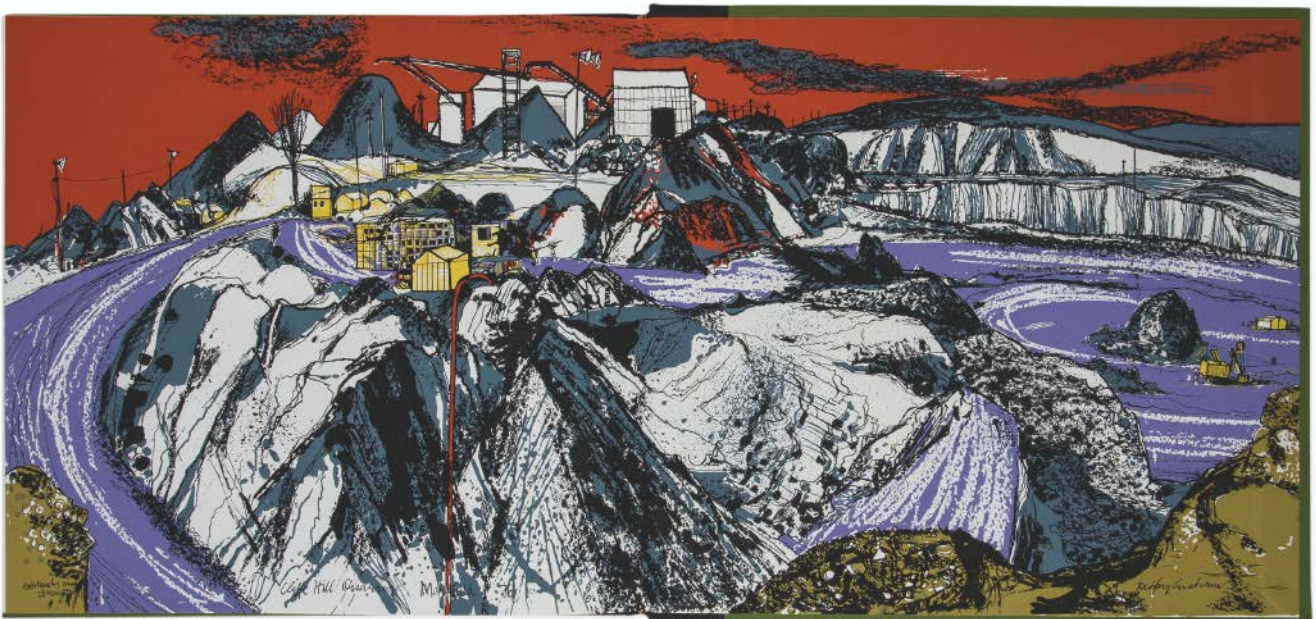
Gooden (Stephen).- Aesop.- FABLES, translated by Sir Roger
l'Estrange, *number 402 of 525 copies signed by the artist, copper-
engraved title and plates by Stephen Gooden, also decorative
initials, light offsetting, original pictorial vellum, gilt, by Leighton-
Straker, with fox in gilt on upper cover and bunches of grapes in
corners, t.e.g., others uncut, boards very slightly splayed, modern
cloth slip-case, small 4to, 1936.*

£300 - 400

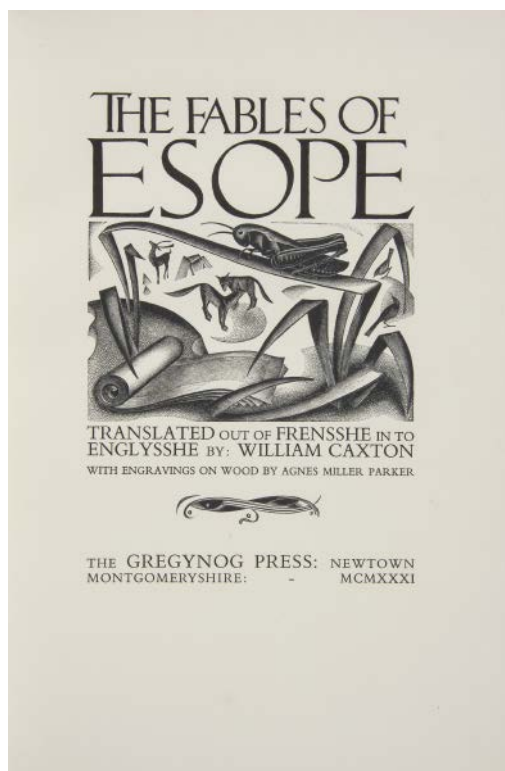
106

Graham (Rigby) LEICESTERSHIRE, *number 15 of 150 copies signed by
the author, numerous illustrations by Graham, many colour, some
full-page and tipped in, pictorial endpapers, original morocco-
backed cloth, cloth slip-case, folio, Leicester, Gadsby Gallery, 1980.*

£300 - 400



106



107

107

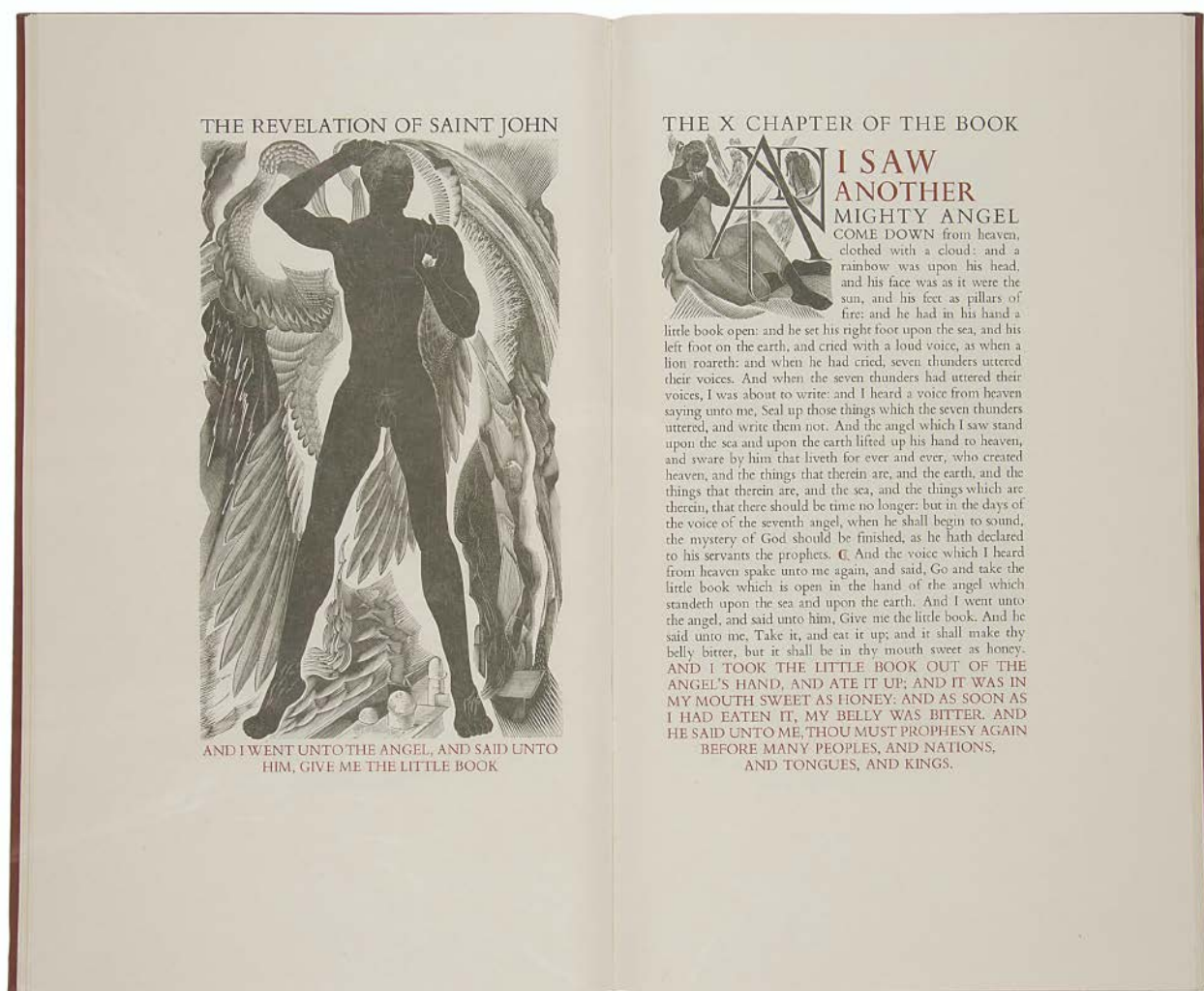
Gregynog Press.- Aesop. THE FABLES OF ESOPE, Translated out of Frensshe into Englysshe by William Caxton, number 191 of 250 copies, wood-engraved title and numerous illustrations by Agnes Miller Parker, original natural sheep, by the Gregynog Press Bindery, uncut, rubbed, spine a little faded and nicked at foot with slight worm damage to lower joint, light stain to lower edge of rear board, 4to, Newport, Gregynog Press, 1931.

£600 - 800

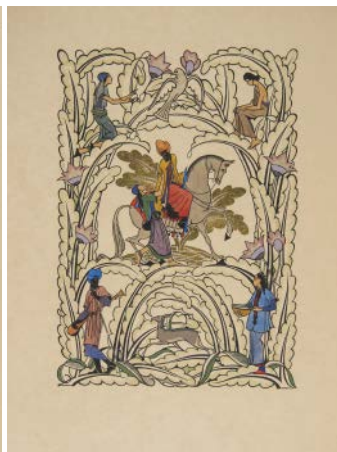
108

Gregynog Press.- REVELATION OF SAINT JOHN THE DIVINE (THE), number 72 of 250 copies on Japanese vellum, printed in red and black, wood-engraved illustrations by Blair Hughes-Stanton, several full-page, small ink inscription to corner of front free endpaper, original red calf, title and device in blind on upper cover, spine a little faded, corners slightly rubbed, folio, Newtown, Gregynog Press, 1932.

£1,000 - 1,500



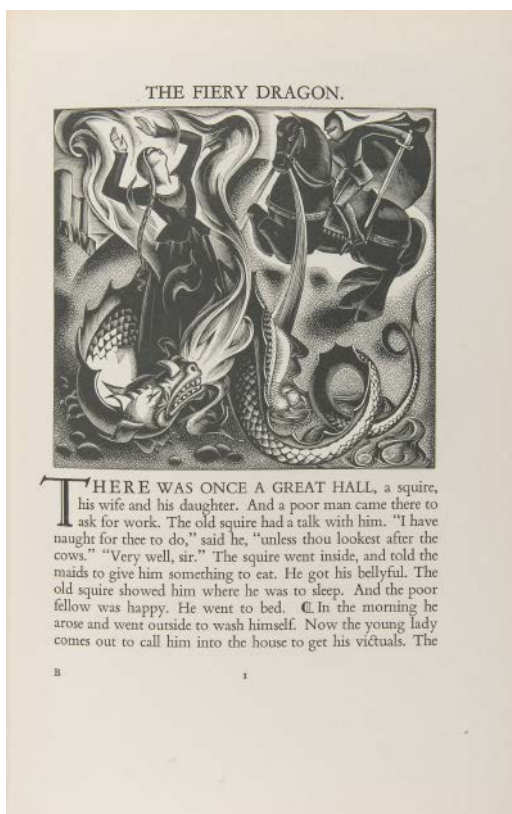
108



109

Gregynog Press.- Milton (John) FOUR POEMS: L'ALLEGRO, IL PENSEROSO, ARCADES, LYCIDAS, number 19 of 250 copies on Japanese vellum, title-vignette and illustrations by Blair Hughes-Stanton, 4 full-page, a few leaves with small spot to fore-edge, original red calf with title-vignette of Euphrosyne stamped in blind on upper cover, by the Gregynog Bindery, uncut, 1933 & Blunt (Lady Anne and Wilfred Scawen) The Celebrated Romance of the Stealing of the Mare, number 261 of 275 copies on Japanese vellum, hand-coloured and gold-illuminated illustrations and initials, bookplate of C.F.J.Beausire, original calf-backed patterned-paper boards, uncut, spine slightly browned and spotted, 1930, both a little rubbed, 8vo & 4to, Newtown, Gregynog Press (2)

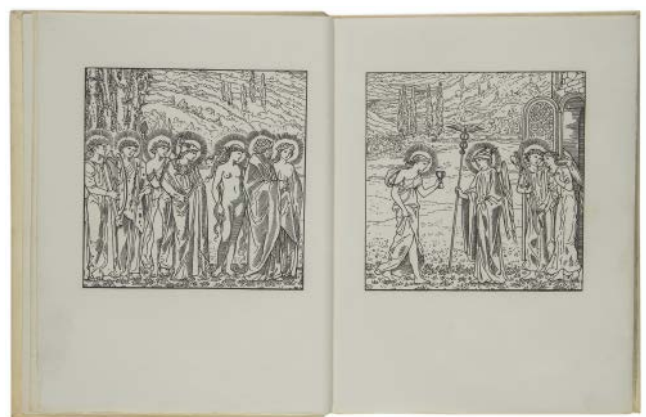
£300 - 500



110

Gregynog Press.- Sampson (John, editor) XXI WELSH GYPSY FOLK-TALES, number 56 of 250 copies, wood-engraved title-vignette and illustrations by Agnes Miller Parker, original citron sheepskin, gilt, by the Gregynog Press Bindery, uncut, a little rubbed and scuffed, 4to, Newtown, Gregynog Press, 1933.

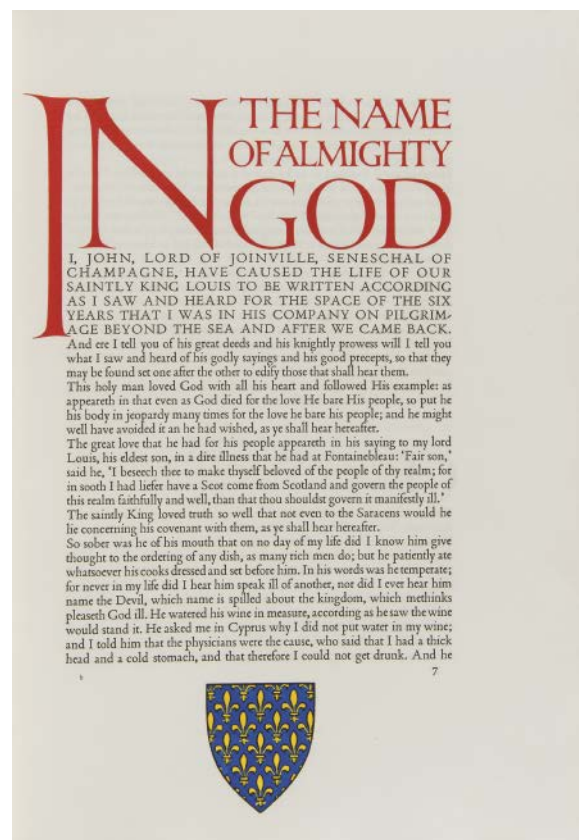
£400 - 600



111

Gregynog Press.- Bridges (Robert) EROS AND PSYCHE: A Pome in XII Measures, one of 300 copies, printed in red and black, initials designed by Graily Hewitt and printed in green, woodcut title-vignette, plates and illustrations by Loyd Habery and R.John Beedham after Edward Burne-Jones, original white pigskin, device in gilt on upper cover, t.e.g., others uncut, very lightly soiled, with the original cream cloth tray and slip-case (soiled), 4to, Newtown, Gregynog Press, 1935.

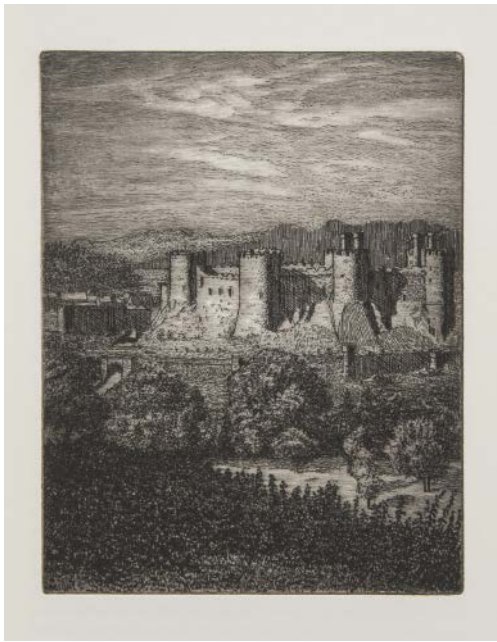
£300 - 500



112

Gregynog Press.- Joinville (Jean, Sieur de, Seneschal de Champagne) THE HISTORY OF SAINT LOUIS, translated by Joan Evans, number 177 of 200 copies on hand-made paper, initials designed by Alfred Fairbank and printed in red and blue, 17 hand-coloured wood-engraved coats-of-arms by Reynolds Stone, 2 maps, genealogical tables, original brown morocco with arms of St.Louis in gilt on upper cover, by the Gregynog Press Bindery, t.e.g., others uncut, very slight rubbing at edges, a few small scuffs to lower cover, folio, Newtown, Gregynog Press, 1937.

£500 - 700



113



114



115

113

Gwasg Gregynog.- Taylor (Arnold) FOUR GREAT CASTLES, number 9 of 150 copies, etched plates by David Woodford, original boards, slip-case, 1983 & Pleasant History of Lazarillo de Tornos (The), NUMBER LXXIX OF 80 SPECIALLY-BOUND COPIES, from an edition limited to 300, woodcut illustrations by Frank Martin, original morocco-backed pictorial boards, slip-case, 1991 & Book of Ruth (The), number 65 of 200 copies, wood-engravings by Anna Ravenscroft, original cloth-backed patterned-paper boards, 2003 & Crane (Stephen) The Red Badge of Courage, number 62 of 140 copies, collotype illustrations, original cloth, slip-case, printed at Gwasg Gregynog, 1988, all uncut, Newtown, Gwasg Gregynog (4)

£300 - 400

114

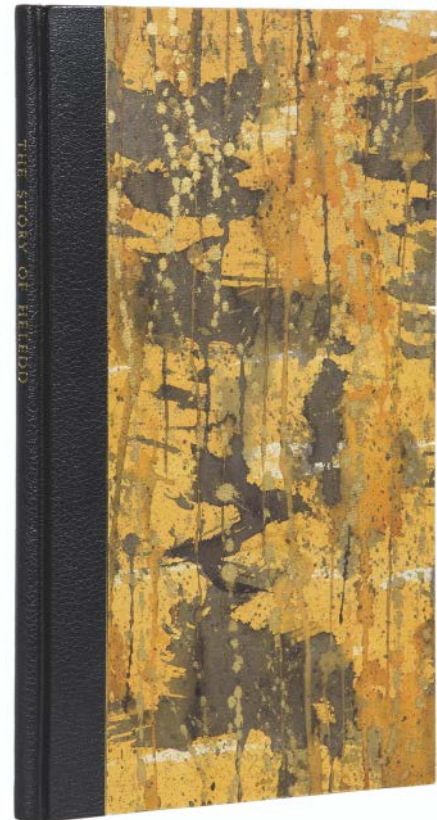
Gwasg Gregynog.- LLYFER JONAS, one of 250 copies, wood-engraved illustrations by Colin Paynton, printed in blue and black, original blue morocco-backed raw silk, uncut, slip-case, 1988 & Hughes (G.T.) The Twelve; Y Deuddeg, one of 250 copies, wood-engravings by John Elwyn, original cloth-backed boards, uncut, 2000 & Gregynog Poets, 12 parts, each one of 400 copies with a wood-engraving, original wrappers, uncut, together in original cloth drop-back box, 1987-1990 & [Places], 12 parts, each one of 400 or 250 copies with an illustration, original wrappers, uncut, together in original cloth drop-back box, 1996-98; and 6 Welsh booklets by the press, small folio & 8vo, Newtown, Gwasg Gregynog (32)

£100 - 150

115

Gwasg Gregynog.- Ryder (John) INTIMATE LEAVES FROM A DESIGNER'S NOTEBOOK, NUMBER 43 OF 80 SPECIALLY-BOUND COPIES, from an edition limited to 400, illustrations, original morocco-backed patterned-paper boards, 1993 & Lewis (Alun) Inwards Where the Battle Is, edited by Jeremy Hooker, NUMBER XXIII OF 100 SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST, from an edition limited to 300, illustrations by David Gentleman, original morocco-backed pictorial cloth, 1997 & Blayney (Arthur) Directions for my Funeral, NUMBER VI OF XXV COPIES ON HAND-MADE PAPER AND SIGNED BY THE ARTIST, from an edition limited to 300, folded sheet loose in original pictorial wrappers by Peter Reddick, 1980, uncut, the first two with slip-cases; and 16 others by the press, many pamphlets or ephemera, v.s., Newtown, Gwasg Gregynog (19)

£300 - 500



116

Gwasg Gregynog.- Jones (Glyn) & T.J.Morgan. THE STORY OF HELEDD, edited by Jenny Rowland, ONE OF ONLY 7 SPECIALLY-BOUND COPIES BY ANTONIA KING, from an edition limited to 400, wood-engraved plates by Harry Brockway printed in red and black, accompanying T.L.s. from the press controller David Esslemont loosely inserted, original black morocco-backed hand-coloured boards, uncut, slip-case, small narrow folio, Newtown, Gwasg Gregynog, 1994.

✱ Esslemont's note states that only 7 copies of this binding were for sale, for which the board papers were specially hand-coloured by Antonia King.

£200 - 300



117

Gwasg Gregynog.- Roberts (Kate) TWO OLD MEN AND OTHER STORIES, number 123 of 265 copies, linocut plates and illustrations by Kyffin Williams printed in black and grey direct from the blocks, original black morocco-backed grey cloth, pictorial panel after a Williams linocut mounted on upper cover, uncut, glacine wrapper (spine a little browned), slip-case, 1981 5 [Mabinogion] Pryderi, [translated by Llewelyn Wyn Griffith], number 20 of 350 copies signed by the artist, linocuts by Kyffin Williams, original cloth, illustration mounted on upper cover, uncut, 1998, 8vo & folio, Newtown, Gwasg Gregynog (2)

£300 - 400



118

Gwasg Gregynog.- Williams (Kyffin) CUTTING IMAGES: A Selection of Linocuts, NUMBER III of XX SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST AND BINDER AND WITH AN ADDITIONAL SUITE OF LINOCUTS, from an edition limited to 295, numerous illustrations by Kyffin Williams, many full-page, some printed with colours, a few folding and tipped in, ORIGINAL BLACK MOROCCO, BY ALAN WOOD AFTER A DESIGN BY WILLIAMS, each cover with inlaid pictorial panel of white calf blocked in black with a design from a linocut by Williams, a farmer with his dog on upper cover and running sheepdog on lower, grey suede doublures, pictorial endpapers printed in grey, uncut, the additional 9 linocuts all numbered 3/85 & initialled in pencil and loosely inserted in folder, together in original cloth drop-back box with internal divider and hinged lid, the latter with self-portrait of the artist in gilt from title image, oblong 4to, Newtown, Gwasg Gregynog, 2002.

♣ Sir Kyffin Williams (1918-2006) was a staunch supporter of the press and these charming linocuts reflect his love of Wales, the landscape and the people from farmers to miners.

£3,000 - 4,000



118



119

Nash (Paul).- GENESIS, number 341 of 375 copies, printed in Rudolf Koch's Neuland type, 12 woodcut plates by Paul Nash, original black boards, gilt, uncut, very slight wear to spine ends, WITH THE RARE ORANGE DUST-JACKET, lightly soiled, spine faded, rather frayed at edges, 4to, printed by the Curwen Press for the Nonesuch Press, 1924.

✱ Nash's superb woodcuts make this one of the most collected of Nonesuch Press items, particularly scarce with the notoriously fragile dust-jacket.

£1,000 - 1,500

120

Nash (Paul).- Browne (Sir Thomas) URNE BURIALL AND THE GARDEN OF CYRUS, edited by John Carter, number 182 of 215 copies, 32 pochoir plates and illustrations by Paul Nash, original vellum and brown morocco, by Sangorski & Sutcliffe after a design by Nash, covers with quincunx design in gilt and vellum or brown morocco inlays, in reverse on lower cover, g.e., brown cloth slip-case, 4to, printed by the Curwen Press for Cassell and Co. Ltd and La Belle Sauvage, 1932.

✱ THE MASTERPIECE OF THE CURWEN PRESS AND NASH'S MAGNUM OPUS; an exquisite combination of the delicately-coloured illustrations and magnificent Cubist binding.

£3,000 - 5,000

121

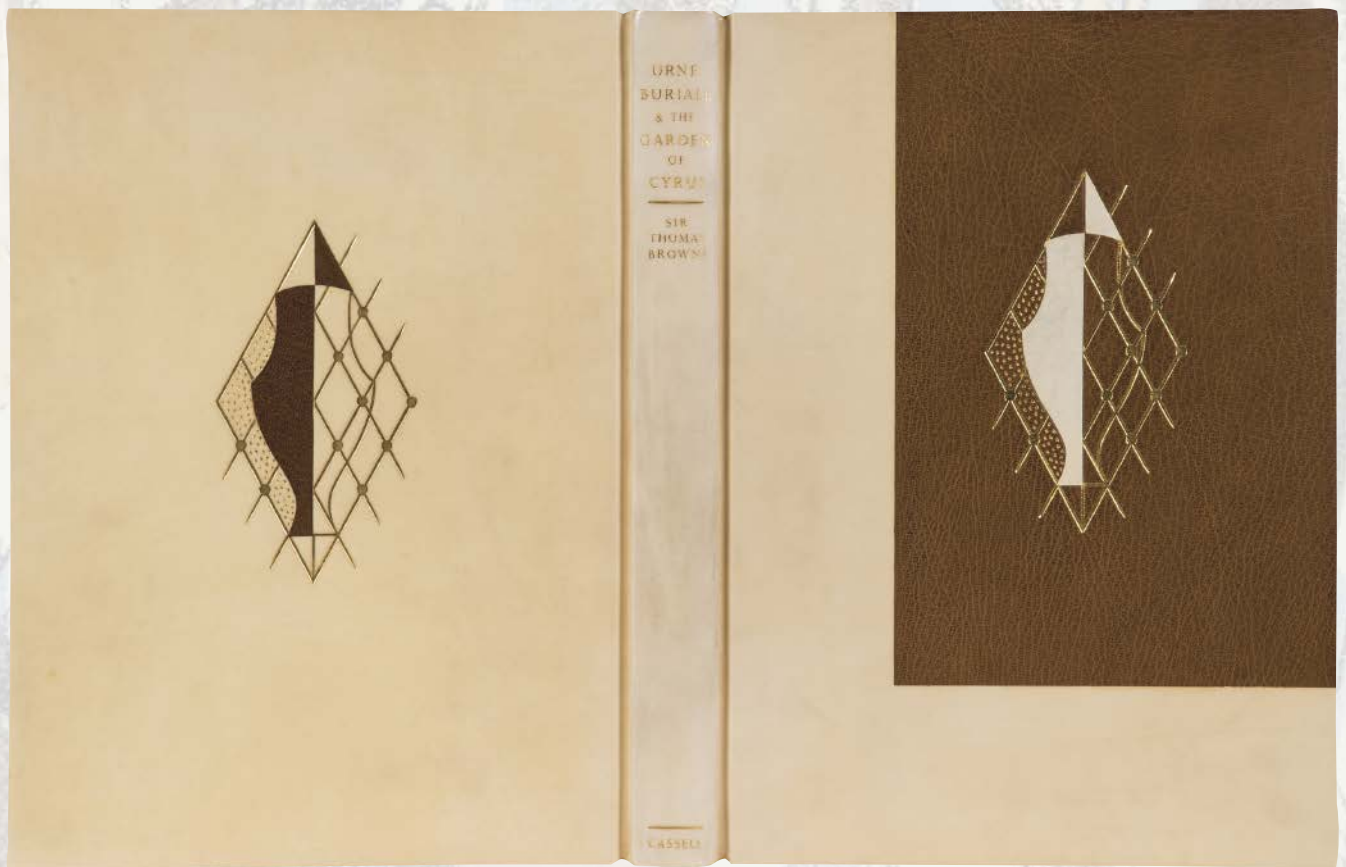
Ravilious (Eric) ORIGINAL WOODBLOCK OF ENGRAVING OF COCKEREL, for the Golden Cockerel Press Spring prospectus for 1931, boxwood, 3 blocks joined together, inscribed "Eric Ravilious" and with stamp of T.Lawrence on verso, 165 x 178mm., [c.1931]; with 4 impressions of the block and 5 impressions of Ravilious's block for the GCP Autumn list for 1931, all on Japon and printed by John Randle of the Whittington Press (10)

✱ VERY RARE; WE HAVE BEEN UNABLE TO FIND ANY ORIGINAL WOODBLOCK BY RAVILIOUS TO HAVE APPEARED AT AUCTION. Ravilious was known to use boxwood blocks from the famous blockmakers T.N.Lawrence & Son Ltd. of Bleeding Heart Yard in London.

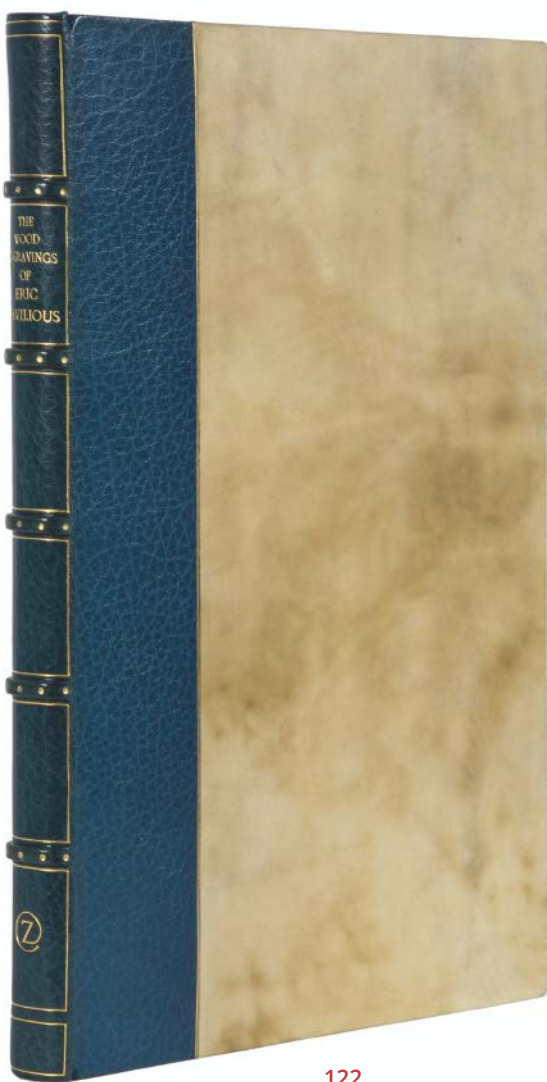
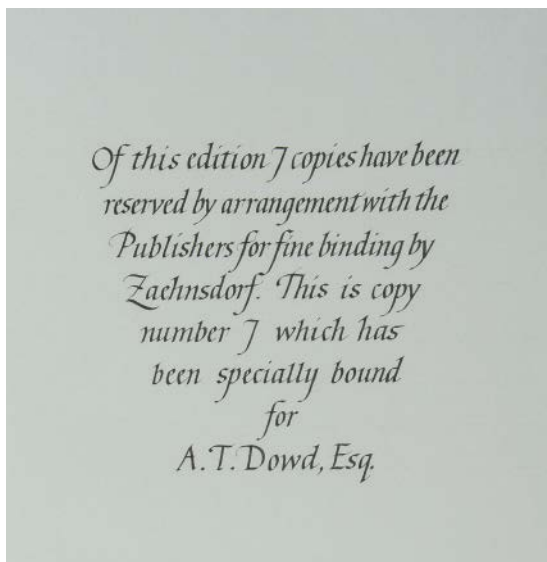
£1,500 - 2,000



121



120

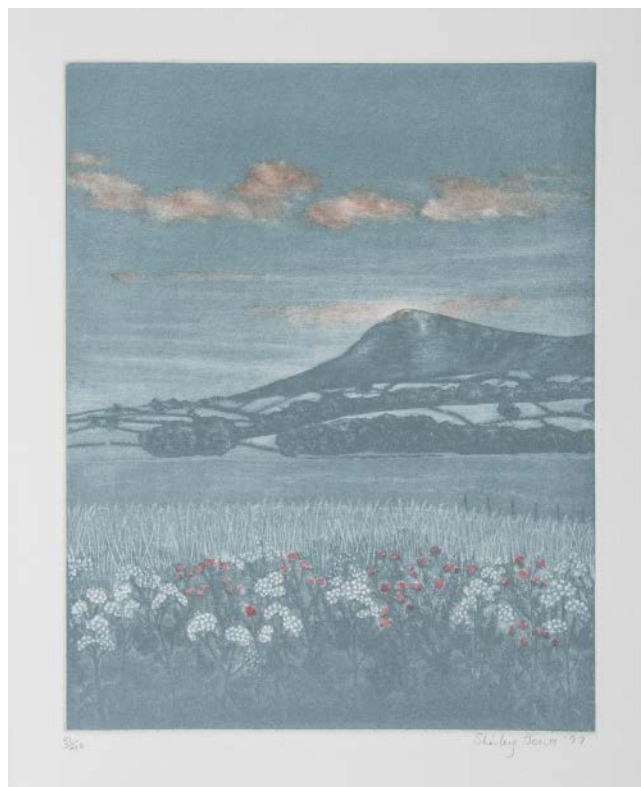


122

122

Ravilious (Eric) THE WOOD ENGRAVINGS..., Introduction by J.M.Richards, COPY E OF 7 SPECIALLY-BOUND COPIES, *from an edition limited to 500*, THIS COPY INSCRIBED "FOR A.T.DOWD ESQ." AND SIGNED BY J.M.RICHARDS, *text printed on pale grey paper, plates and illustrations, 3 folding, bound in turquoise morocco-backed vellum, by Zaehnsdorf, spine gilt in compartments, g.e., spine very slightly sunned, cloth slip-case, folio, Lion and Unicorn Press, 1972.*

£800 - 1,200



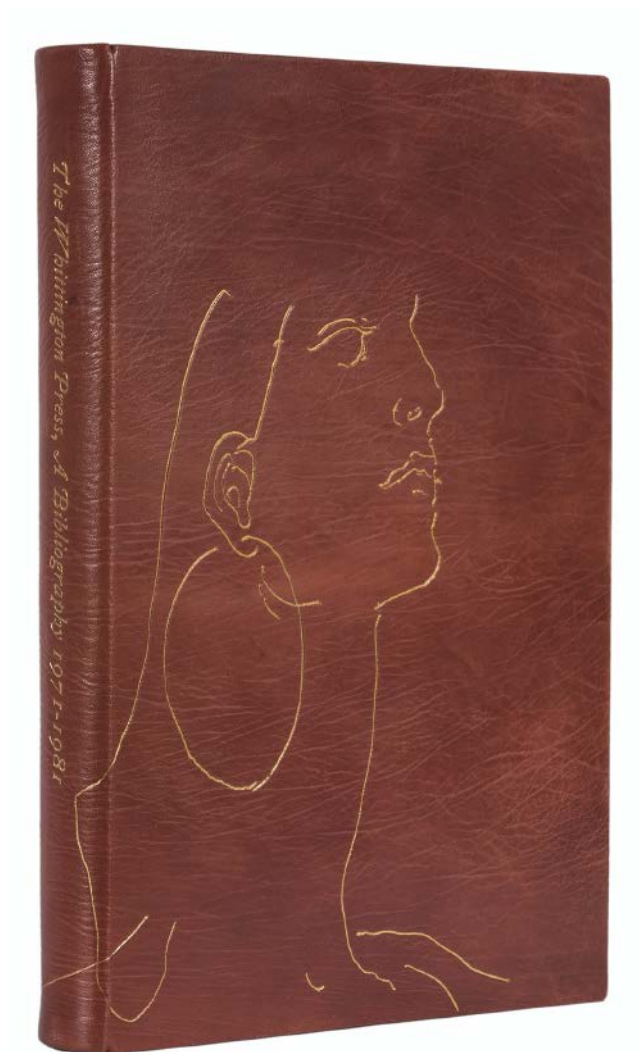
123

Red Hen Press.- Jones (Shirley) ETCHED IN AUTUMN, NUMBER 31 OF 40 COPIES SIGNED BY THE AUTHOR/ARTIST, *printed in brown, 5 etched plates with aquatint and mezzotint, each numbered, signed and dated in pencil, with text printed on Japanese tissue guards and folders embossed with blind etchings of local flora and fauna, bound in brown morocco-backed thick Japanese paper wrappers, spine with visible cords, upper cover with small onlaid panel of blind-stamped brown morocco, uncut, original cloth drop-back box, morocco label on spine, [Llanhamlach], Red Hen Press., 1997.*

* The colophon states, "Etched in Autumn is a response to the landscapes of Breconshire, where Shirley Jones came back to live in the autumn of her life."

Unusually this copy is bound rather than loose sheets and the drop-back box is not pictorial.

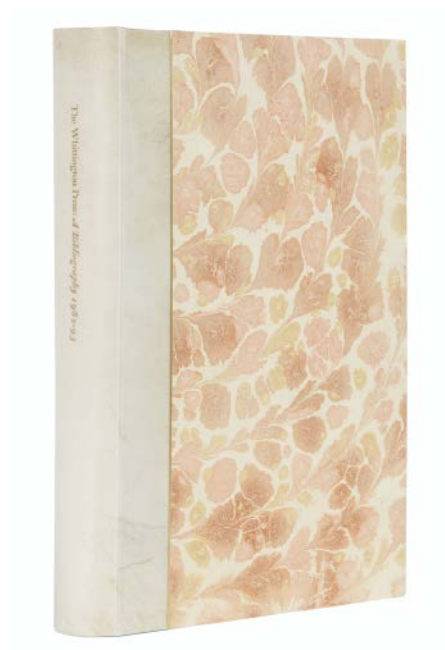
£300 - 400



124

Whittington Press.- Butcher (David) THE WHITTINGTON PRESS: A BIBLIOGRAPHY 1971-1981, with an introduction and notes by John Randle, 2 vol., NUMBER II OF XX DELUXE SPECIALLY-BOUND COPIES WITH A SET OF TIPPED-IN SPECIMEN PAGES AND AN ADDITIONAL PORTFOLIO OF EPHEMERA, *from an edition limited to 320, printed in brown and black, specimens, plates and illustrations, some folding, a few printed with colours, original russet morocco with outline of woman's head with large earring in gilt on upper cover, by Paul Collet after Richard Kennedy, t.e.g., others uncut, small scuff to lower cover, ephemera loose in original cloth drop-back box, together in another original cloth drop-back box, folio, Andoversford, Whittington Press, 1982.*

£1,000 - 1,500



125

Whittington Press.- Butcher (David) THE WHITTINGTON PRESS: A BIBLIOGRAPHY 1982-93, with an introduction and notes by John Randle, 2 vol., NUMBER 69 OF 80 SPECIALLY-BOUND COPIES WITH A SET OF TIPPED-IN SPECIMEN PAGES, *from an edition limited to 380, printed in ochre and black, specimens, plates and illustrations, some folding, a few printed with colours, original vellum-backed marbled-paper boards, uncut, original slip-case, folio, Risbury, Whittington Press, 1996.*

£300 - 400



126

Whittington Press.- MATRIX 24: A Review for Printers & Bibliophiles, 2 vol., NUMBER LX OF LXXX DELUXE COPIES WITH ADDITIONAL MATERIAL, *from an edition limited to 800, plates and illustrations, some colour, many tipped in, notice for Matrix 25 loosely inserted, dust-jacket for ordinary edition in pocket at end, original green morocco-backed marbled boards, uncut, additional booklet 'Typefounders at the Old Bailey' in original yellow wrappers, together in slip-case, 4to, Risbury, Whittington Press, 2004.*

£150 - 200



127



128

127

Natural History.- Coles (Charles) GAME BIRDS, number 47 of 250 copies signed by the author and artist, tipped-in colour plates by Maurice Pledger, original morocco-backed cloth, gilt, t.e.g., slip-case, 1981 & Forshaw (J.M.) & William T.Cooper. Parrots of the World, broken, Melbourne, 1973; The Birds of Paradise and Bower Birds, Sydney & London, 1977, the last two with colour plates by William T.Cooper, original cloth, dust-jackets, the last with slip-case, folio (3)

£300 - 500

128

Natural History.- Sitwell (Sacheverell), Handasyde Buchanan & James Fisher. FINE BIRD BOOKS 1700-1900, designed by George Rainbird & Ruari McLean, DELUXE PRESENTATION COPY NUMBER B SIGNED BY ALL FIVE AUTHORS AND DESIGNERS, THIS COPY FOR JOHN A.FORD, from a specially-bound edition of 295 on mould-made paper, 38 plates including 16 colour (1 folding), tissue guards, original half morocco, initials of J.A.Ford at foot of spine, marbled board slip-case (a little rubbed), folio, 1953.

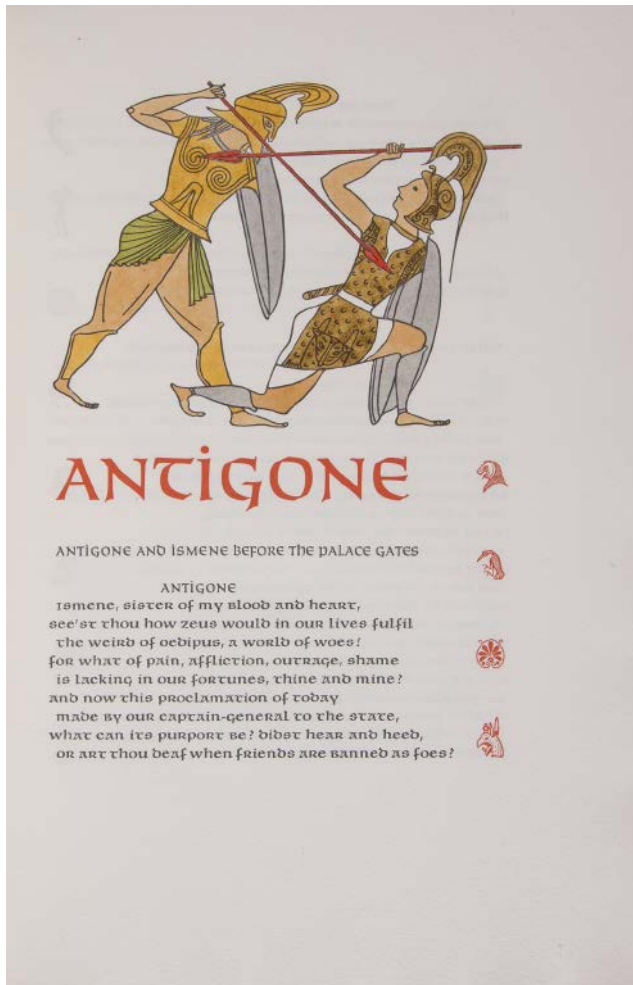
£250 - 350



129

Natural History.- Sitwell (Sacheverell) & Wilfrid Blunt. GREAT FLOWER BOOKS 1700-1900, 1956 & Sitwell (S.) & James Russell. Old Garden Roses, 2 vol., colour plates after Charles Raymond, 1955-57 & Sitwell (S.) & Roger Madol., Album de Redouté, 1954 & Cameron (Elizabeth A Book of White Flowers: Twenty Four Paintings, number 141 of 250 copies signed by the artist, Frenich, K.Duval, 1980, limited editions, colour plates, original cloth or boards, the last with slip-case, the rest with dust-jackets (a little rubbed), folio (5)

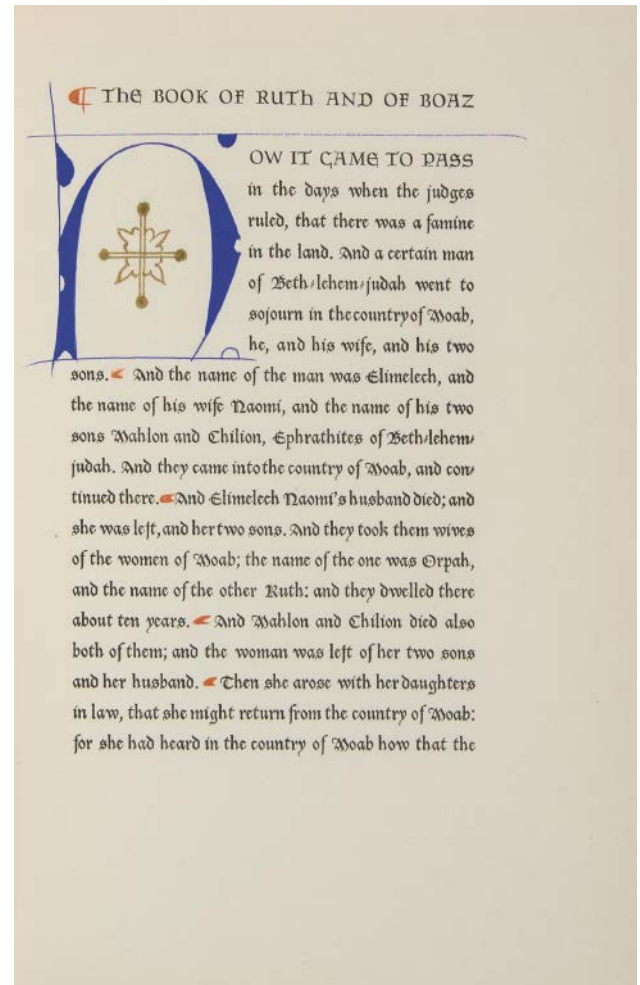
£300 - 500



130

Allen Press.- Sophocles. *ANTIGONE*, one of 130 copies, 1978 § Barlaam and Josaphat: A Christian Legend of the Buddha, one of 140 copies, prospectus loosely inserted, 1986 § Flaubert (Gustave) *The Temptation of Saint Anthony*, translated by Lafcadio Hearn, one of 140 copies, 1974 § Allen Press Bibliography (The), one of 750 facsimile reprints of 1981 edition, San Francisco, Book Club of California, 1985, printed in black and colours, illustrations, the first two with illustrations/initials hand-coloured by Dorothy Allen, original cloth or boards, transparent wrappers, 4to, the first three Greenbrae, Ca., Allen Press (4)

£300 - 400



131

VALENTI ANGELO: AUTHOR, ILLUSTRATOR, PRINTER, one of 400 copies signed by Angelo, printed by Andrew Hoyem, some illustrations hand-coloured and heightened in gold by Angelo himself, Book Club of California, 1976 § Book of Ruth and Boaz (The)..., number 69 of 150 copies signed by the artist, designed and illuminated by hand by Valenti Angelo, New York, 1949 § Elkus (Richard J.) *Alamos: A Philosophy in Living; Photographs & the Written Word*, number 140 of 487 copies signed by the photographer and printers, tipped-in photographic plates, original suede-backed striped cloth, very slight fraying at edge of cloth on upper cover, Grabhorn Press, 1965 § Catalogue of Some Five Hundred Examples of the Printing of Edwin and Robert Grabhorn 1917-1960, one of 250 copies, David Magee, [1961] § Wentz (Roby) *The Grabhorn Press: A Biography*, one of 750 copies, prospectus loosely inserted, Book Club of California, 1981, illustrations, all but the third original boards or cloth-backed boards, uncut, the fourth preserved in wrapper (soiled), all but the second San Francisco; and another printed by the Grabhorn Press, v.s. (6)

£300 - 400

Blessed art thou in the firmament of heaven:
 And above all to be praised & glorified for ever.
 O ALL YEE WORKES of the LORDE,
 blesse ye the Lord:
 Praise and exalt him above all for ever.
 O ye heavens, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O yee Angels of the Lord, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O all ye waters that be above the heaven,
 blesse yee the Lord:
 Praise and exalt him above all for ever.
 O all ye powers of the Lord, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O yee Sunne & Moone, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O ye starres of heaven, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O every showre & dew, blesse ye the Lord:
 Praise and exalt him above all for ever.

58

O all ye windes, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O yee fire and heat, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O yee Winter & Summer, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O ye dewes and stormes of snow,
 blesse ye the Lord:
 Praise and exalt him above all for ever.
 O ye nightes & dayes, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O ye light & darkenesse, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O yee yce and colde, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O ye frost and snow, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O ye lightnings & clouds, blesse ye the Lord:
 Praise and exalt him above all for ever.
 O let the Earth blesse the Lord:
 Praise and exalt him above all for ever.

59

133

OUR LADY

I

GODDESS azure-mantled & aureoled
 That standing barefoot upon the moon
 Or throned as a Queen of the earth
 Tranquilly smilest to hold
 The Child-god in thine arms:
 Whence thy glory? Art not she
 The country maiden of Galilee
 Simple in dowerless poverty
 Who from humble cradle to grave
 Hadst no thought of this wonder?

When to man dull of heart
 Dawn'd at length graciously
 Thy might of Motherhood
 The starry Truth beam'd on his home:
 Then with insight exalted he gave thee
 The trappings—Lady—wherewith his art
 Delighteth to picture his spirit to sense
 And that grace is immortal.

10

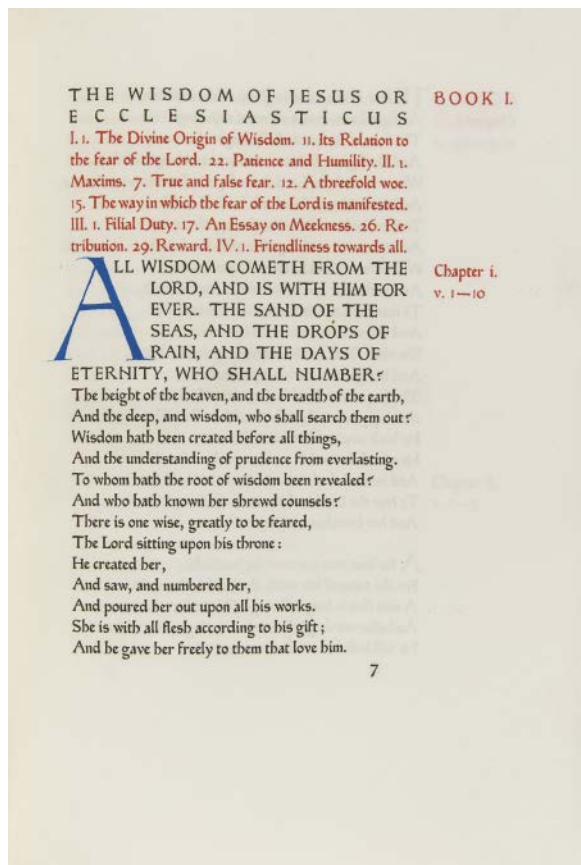
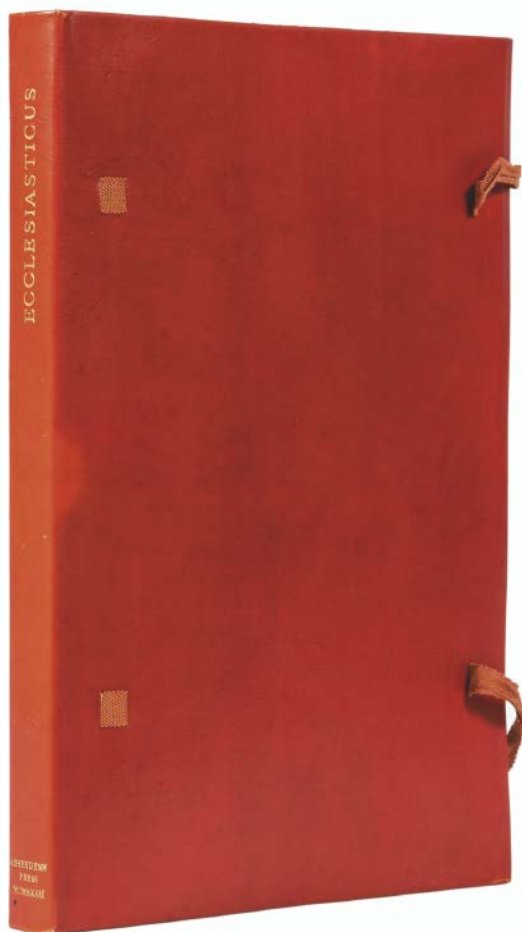
Fount of creative Love
 Mother of the Word eternal
 Atoning man with God:
 Who set thee apart as a garden enclosed
 From nature's all-producing wilds
 To rear the richest fruit o' the LIFE
 Ever continuing out from Him
 Urgent since the beginning.

II

BEHOLD! Man setteth thine image i' the
 height of Heaven
 And hallowing his untemper'd love
 Crowneth and throneth thee ador'd
 (Tranquilly joyous to hold
 The man-child in his arms)
 God-like apart from conflict to save thee
 To guard thy weak caressive beauty
 With incontaminate jewels of soul
 Courage patience and self-devotion:
 All this glory he gave thee.

11

134



136

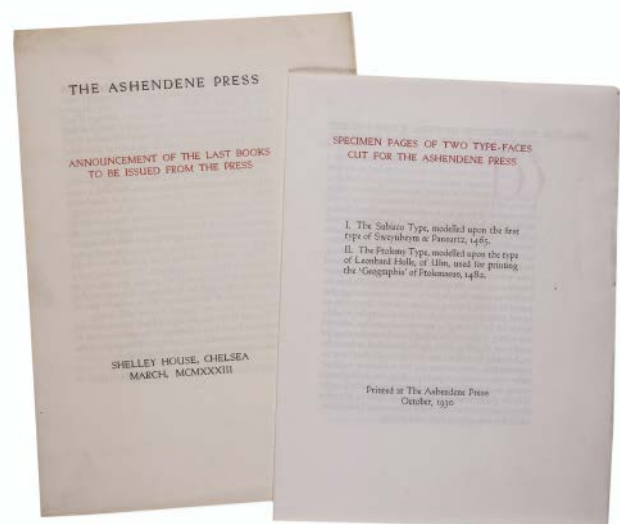
136

Ashendene Press.- WISDOM OF JESUS THE SON OF SIRACH (THE) COMMONLY CALLED ECCLESIASTICUS, *one of 328 copies on paper, printed in red and black with initials supplied by hand in blue and green by Graily Hewitt and assistants, with prospectus & order form for the Ashendene Bibliography and another piece of Ashendene ephemera with accompanying note from Rosamund Holland-Martin (daughter of St. John Hornby) and explanatory note all loosely inserted, original orange-stained vellum with ties, by Douglas Cockerell of the W.H. Smith bindery, uncut, spine a little faded as usual, Cockerell marbled board slip-case (slightly rubbed), 4to, Ashendene Press, 1932.*

✱ CONSIDERED BY MANY TO BE THE FINEST BOOK OF THE ASHENDENE PRESS.

The explanatory note concerns the purchase of a copy of the Ashendene Dante by the American Haven O'More in 1979. O'More particularly wanted the printer's copy of one of the few copies on vellum, which was tracked down to Rosamund Holland-Martin who was St. John Hornby's youngest child. O'More travelled up to her house Bell's Castle in Tewkesbury and the deal was done, "...this was how Haven O'More came to acquire the finest copy of the finest book printed by the finest English private press...". At the same time she gave away several pieces of Ashendene ephemera to commemorate the visit, some of those being the items inserted here.

£1,000 - 1,500

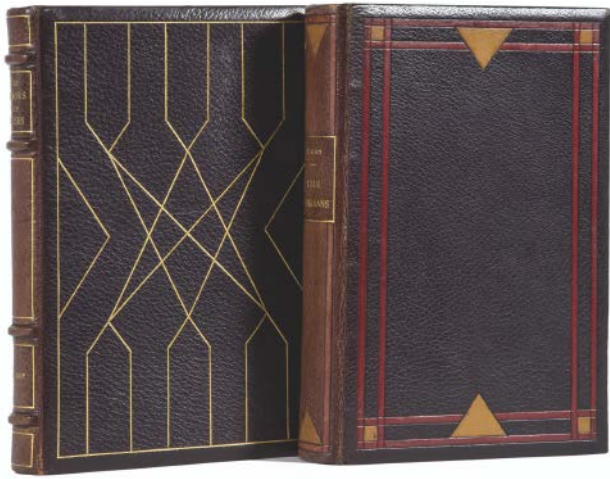


137

Ashendene Press.- SPECIMEN PAGES OF TWO TYPE-FACES CUT FOR THE ASHENDENE PRESS, *4pp., large pressmark in red on final leaf, [1930]; Announcement of the Last Books to be Issued from the Press, 4pp., very light browning at edges, small marginal stain to first page, preserved in old card folder with stamp of Will Ransom Library Record and manuscript note in his hand, 1933, both printed in red and black, 4to & small folio, Ashendene Press (2)*

✱ The first gives samples of the Subiaco type, modelled upon the first type of Sweynheym & Pannartz of 1465, and the Ptolemy type, modelled upon that of Leonhard Holle of Ulm and used for printing the *Geographia* of Ptolemaeus in 1482.

£300 - 500



138

Bindings.- [Roy (Pierre Georges) and others.] OLD MANORS OLD HOUSES, bound in deep purple morocco, covers ruled in gilt in a geometric pattern, 1927; île d'Orléans, bound in deep purple morocco, covers with border of inlaid strips of red morocco and squares and triangles of tan morocco, 1928, plates and illustrations, some colour, BOTH FROM THE LIBRARY OF MARIE WILLINGDON with her bookplate, bound by Le Soleil of Quebec, inner gilt dentelles, t.e.g., others uncut, original wrappers bound in, spines a little faded, preserved in modern slip-cases, 8vo, Quebec (2)

♣ Marie Willingdon, wife of the Marquess of Willingdon, Governor-General of Canada and Viceroy of India.

£300 - 500



139

Bird & Bull Press.- Weimann (Christopher) MARBLED PAPERS: being a Collection of Twenty-Two Contemporary Hand-Marbled Papers..., number 119 of 200 copies signed by the author/papermaker, tipped-in marbled paper samples, contemporary half morocco, uncut, transparent dust-jacket, Los Angeles, printed at the Bird & Bull Press, 1978 & Wolfe (Richard J., editor) Jacob Bigelow's American Medical Botany 1817-21, one of c.300 copies, 1979 & Gordon Craig's Paris Diary 1932-1933, edited by Colin Franklin, one of 350 copies, tipped-in illustrations, 1982, the last two original morocco-backed boards, uncut, North Hills, Pa., Bird & Bull Press, 4to & 8vo (3)

£200 - 300

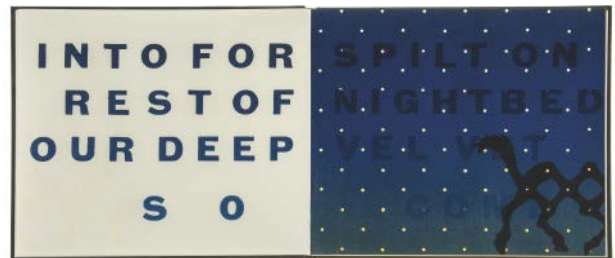


140

Campbell (Ken) HORSE, NUMBER 15 OF 25 COPIES SIGNED BY THE ARTIST/PRINTER TWICE (at each end as the book is reversible), titles printed in blue or beige, text in red and black, one or two small stains (mostly light offsetting), original boards, uncut, spine slightly faded, slip-case, folio, n.p., 1985.

♣ Based on a Sanskrit song to the horse.

£300 - 500



141

Campbell (Ken) NIGHT FEET ON EARTH, NUMBER 25 OF 50 COPIES SIGNED AND DATED BY THE ARTIST/PRINTER, printed in four colours, some sheets coloured blue with yellow dots to simulate the night sky with a comet in the form of a horse, prospectus loosely inserted, original decorated cloth, slip-case (split along one edge), 1986; In the Door Stands a Jar, NUMBER 35 OF 40 COPIES SIGNED AND DATED BY THE ARTIST/PRINTER, printed in colours, prospectus loosely inserted (lightly creased), original morocco-backed decorated boards, spine faded, slip-case, 1987, both slightly rubbed, 4to, n.p. (2)

£500 - 700



142

Cheloniidae Press.- Robinson (Alan James) CETACEA: The Great Whales, NUMBER 34 OF 100 COPIES SIGNED BY THE ARTIST, PRINTER, BINDER AND CASE-MAKER, printed in red and black, wood-engraved title illustration and 7 etchings by Alan James Robinson, each signed and dated in pencil, loose as issued in original black morocco and cloth folder, upper cover with sculpted head of a whale in low relief beneath the morocco, by David Bourbeau at the Thistle Bindery, uncut, prospectus loosely inserted, black cloth morocco-backed drop-back box, large oblong folio, Easthampton, Mass., Cheloniidae Press, [1981].

£600 - 800



143



144

143

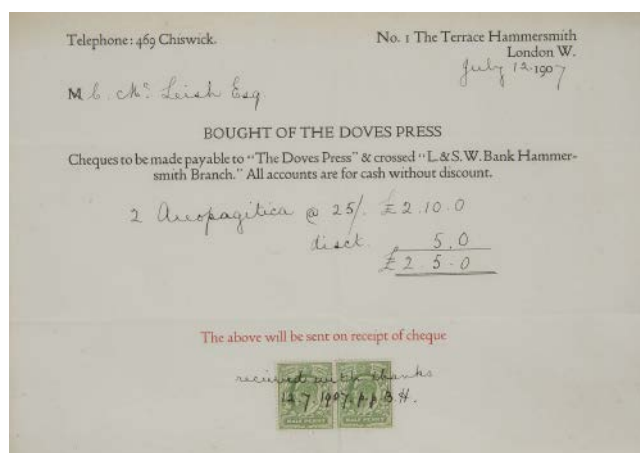
Chimaera Press.- Wain (John) THINKING ABOUT MR PERSON, NUMBER XII OF 15 SPECIAL COPIES WITH 2 ADDITIONAL PLATES AND SIGNED BY THE AUTHOR AND ARTIST, *from an edition limited to 100, 2 colour etched plates by Bartolomeu Dos Santos, tissue guards, original vellum-backed silk, t.e.g., others uncut, with 2 additional mounted copies of the plates numbered and signed in pencil, with prospectus and other related ephemera all together in cloth drop-back box, Beckenham, Chimaera Press, 1980; and a copy of the ordinary edition, 4to (2)*

£200 - 300

144

Cranach Press.- CANTICUM CANTICORUM SALOMONIS..., number 161 of 200 copies on Maillol handmade paper, *from an edition limited to 268, designed by Harry Kessler, printed in red and black in Jenson Antiqua, 18 wood-engraved initials and 11 illustrations by Eric Gill, 7 full-page, bookplate of James L.Thielman, original vellum-backed boards, t.e.g., others uncut, a little spotting to fore-edge (as usual), with the original dust-jacket and slip-case (jacket with spine browned and slightly rubbed at edges, case a little browned), tall narrow 8vo, [Weimar, Cranach Press], 1931.*

£750 - 1,000



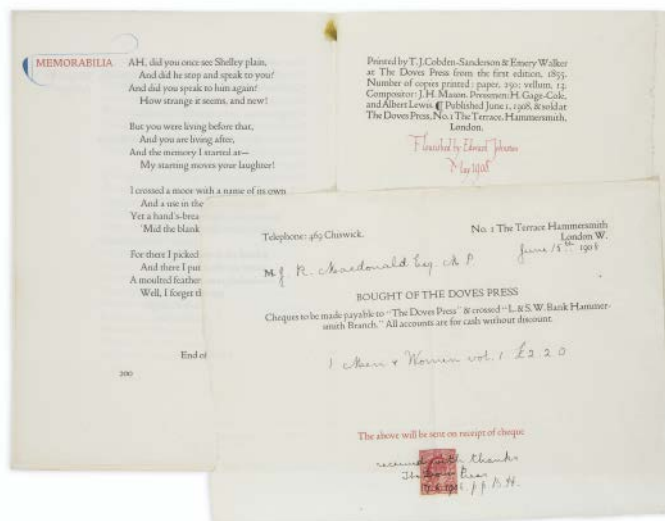
145

Doves Press.- Milton (John) AREOPAGITICA; a Speech...for the Liberty of Unlicenc'd Printing, to the Parliament of England, *one of 300 copies on paper, a few leaves rather browned, FROM THE LIBRARY OF RADCLYFFE HALL AND UNA TROUBRIDGE with their engraved book-label on front pastedown, WITH ORIGINAL DOVES PRESS RECEIPT FOR 2 COPIES OF THE BOOK MADE OUT TO "C.MCLEISH ESQ." loosely inserted, original limp vellum, by the Doves Bindery, 4to, Doves Press, 1907.*

✱ Interesting association copy of a work opposing censorship. Radclyffe Hall (1880-1983) was the author of *The Well of Loneliness*, her famous novel concerning lesbianism which was published in 1928 and subsequently banned in Britain on grounds of obscenity. She lived for most of her life with the sculptor Una Troubridge (1887-1963).

Charles McLeish the Elder (1859-1949), bookbinder who worked at the Doves Bindery as a finisher for Thomas Cobden-Sanderson from 1893 to 1909, and then went into partnership with his sons as C. & C.McLeish from 1909 to 1949.

£500 - 700



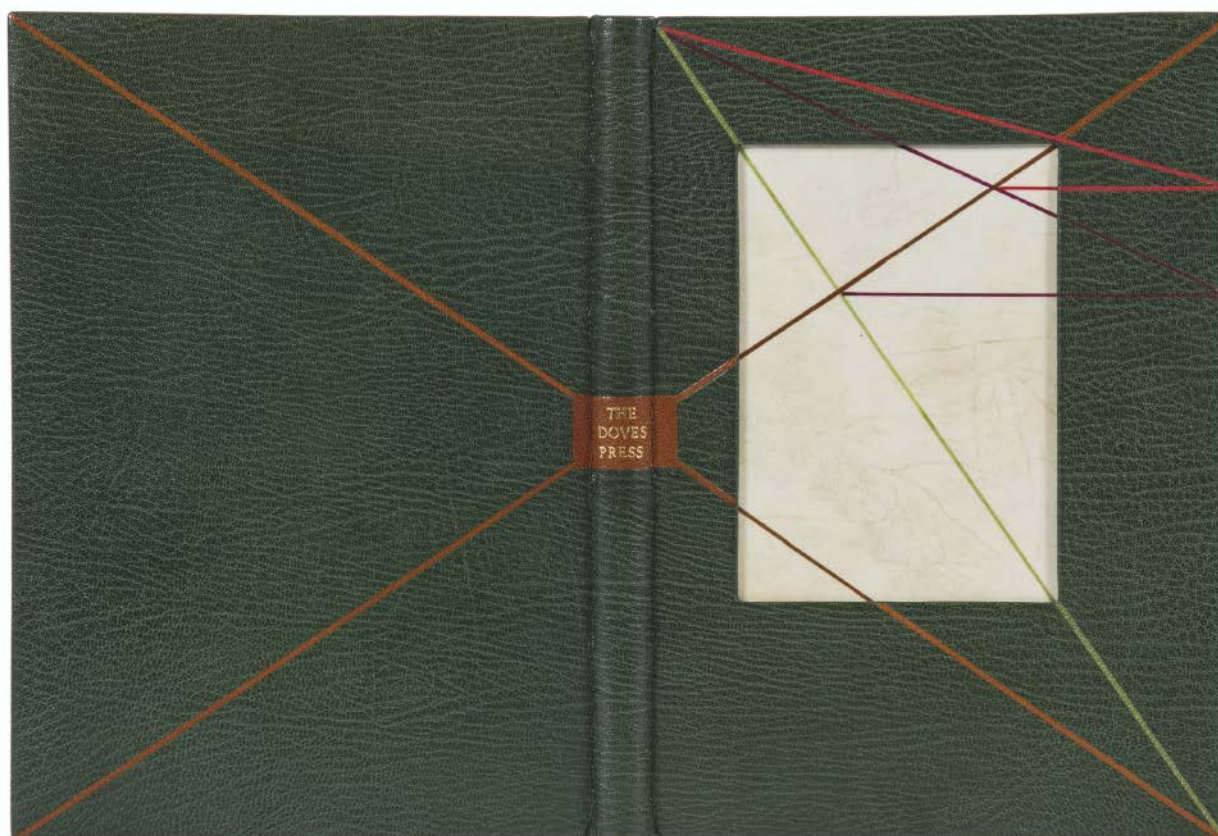
146

Doves Press.- Browning (Robert) MEN & WOMEN, 2 vol., one of 250 copies on paper, printed in red and black, initials supplied by hand in blue and green by Edward Johnston and signed by him in red ink "Flourished by Edward Johnston May [Decr.] 1908" respectively at end of each volume, RAMSAY MACDONALD'S COPY WITH ORIGINAL DOVES PRESS RECEIPT made out to "J.R. Macdonald Esq. M.P." loosely inserted in each vol., original limp vellum, by the Doves Bindery, uncut, together in modern cloth drop-back box with morocco labels on spine, 4to, Doves Press, 1908.

✱ Edward Johnston's flourishes make this one of the finest Doves Press publications. He taught calligraphy at the London County Council Central School of Arts and Crafts and the Royal College of Arts, including Eric Gill, Graily Hewitt, Anna Simons and Jan van Krimpen among his pupils.

James Ramsay MacDonald (1866-1937), Britain's first Labour Prime Minister.

£750 - 1,000



147

Doves Press.- Capon (Lester, binder).- [Cobden-Sanderson (T.J.)] CATALOGUE RAISONNÉ OF BOOKS, PRINTED AND PUBLISHED AT THE DOVES PRESS, 1900-1916, one of 150 copies on paper, printed in red and black, tipped-in portrait frontispiece of Cobden-Sanderson by A. Legros (slightly spotted), bound in green goatskin, BY LESTER CAPON, tan goatskin label titled in gilt on spine with thin onlaid strips of tan goatskin radiating to corners across boards, upper cover with additional strips of red, green and burgundy goatskin continuing as painted lines across recessed vellum panel, vellum doublures, t.e.g., others uncut but gilded, signed with tan goatskin label dated 1992 at foot of rear pastedown, modern cloth drop-back box with black morocco label on spine, 4to, Doves Press, 1916.

✱ The designer binding was commissioned by Sir Theodore Brinckman in 1991. Loosely inserted are several letters between Brinckman and Lester Capon concerning the binding. Brinckman suggested an imitation Doves binding as one option but Capon "...decided on a modern design for the book, rather than a sort of pastiche of a Doves binding [which I'm not sure I could do anyway!]. A fairly reserved design seemed the most relevant. It is based on an architectural canon which is used in printing to divide up the page, producing the area for the text." Having received the book Brinckman writes, "I am delighted with it. I have never not liked one of your bindings but I find this one especially appealing. You were quite right to work to a modern design and it was silly of me even to suggest anything lese [sic]...".

£1,500 - 2,000



148

148

Dufy (Raoul).- Apollinaire (Guillaume) LE POÈTE ASSASSINÉ, number 245 of 380 copies, from an edition limited to 450, lithographed plates and illustrations by Raoul Dufy, a little foxed affecting text and plates, original printed wrappers, uncut, original board folder with ties and woodcut by Dufy printed in red on upper cover, a little worn at edges, splits to joints, glacine wrapper frayed and defective, 4to, Paris, 1926.

* Published to commemorate the eighth anniversary of Apollinaire's death. The cover design is adapted from Dufy's woodcut 'Le Cheval' from Apollinaire's *Bestiaire* of 1911.

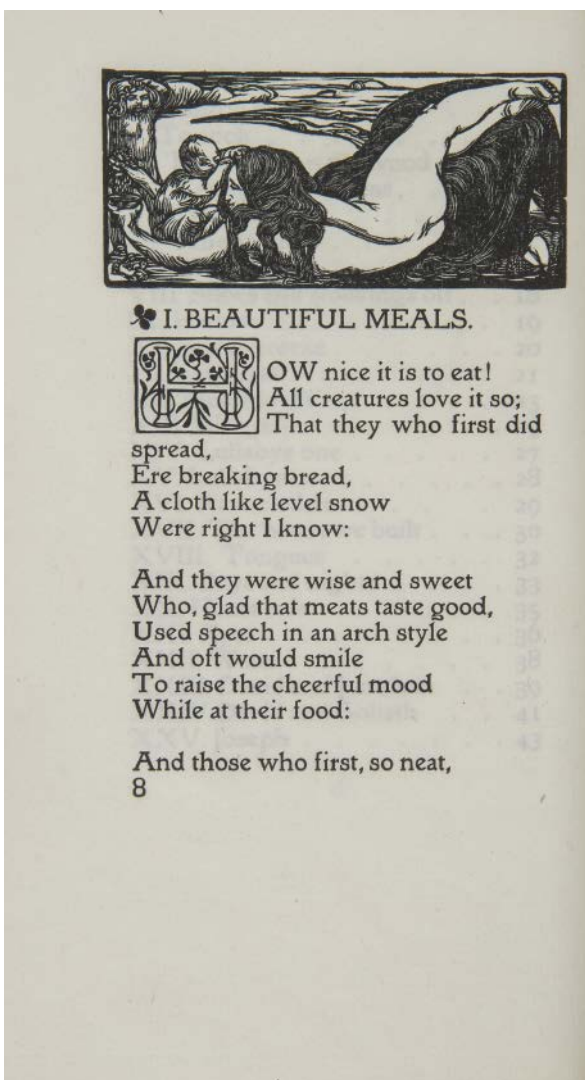
£500 - 700

149

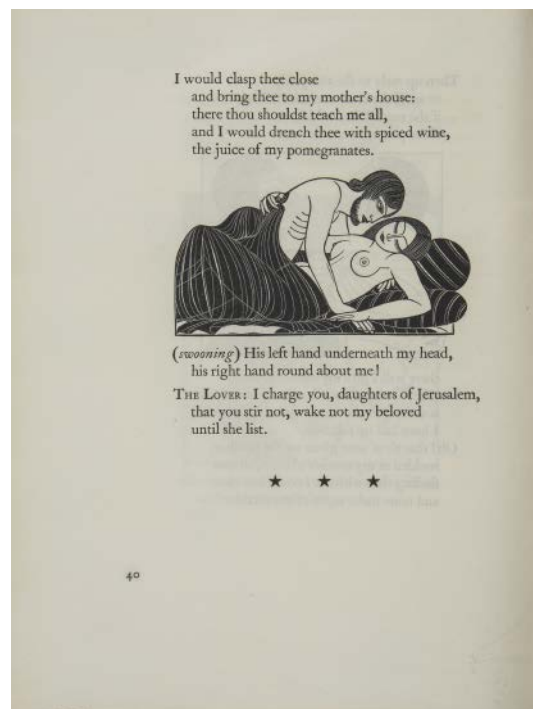
Eragny Press.- Moore (T.Sturge) THE LITTLE SCHOOL, A POSY OF RHYMES, one of 175 copies on paper (150 for sale), from an edition limited to 185, woodcut title-vignette, 2 head-pieces & tail-piece by the author, initials by Lucien Pissarro, original green and yellow daffodil patterned-paper boards, rebaked in grey-green suede by Lester Capon and with gilt-stamped morocco label on upper cover, uncut, preserved in modern cloth drop-back box with morocco label on spine, 8vo, Eragny Press, 1905.

* Charming book dedicated to the bookbinder Sybil Pye "the mistress of the little school, who wished these poems made for, and brought them home to children...". Loosely inserted is a letter from Lester Capon explaining his repair and an extra piece of the daffodil paper which he found underneath the paper on the rear board. It is clear that the paper was made specially for the binding as the decorative edge forms the turn-ins on the pastedown.

£200 - 300



149

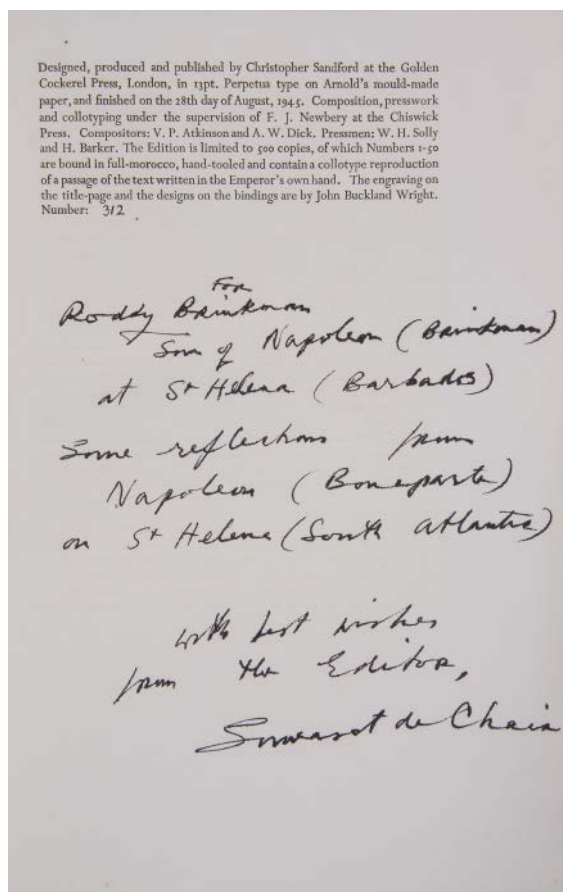


150

Golden Cockerel Press.- SONG OF SONGS (THE), CALLED BY MANY THE CANTICLE OF CANTICLES, number 539 of 750 copies, printed in red and black, wood-engraved plates and illustrations by Eric Gill, a few small tape marks to endpapers, otherwise an excellent copy in the original cream buckram, uncut, 4to, Waltham St. Lawrence, Golden Cockerel Press, 1925.

* One of Gill's finest books but controversial due to the explicit illustrations.

£600 - 800



151

Golden Cockerel Press.- Chair (Somerse de, editor/ translator) NAPOLEON'S MEMOIRS, 2 vol., number 312 of 500 copies, THIS COPY SIGNED BY THE EDITOR WITH LONG INSCRIPTION ON COLOPHON, wood-engraved title-vignette by John Buckland Wright, frontispieces, map endpapers, original green cloth, gilt, t.e.g., others uncut, vol. 1 very slightly mottled, together in board slip-case (slightly rubbed at edges), small folio, Golden Cockerel Press, 1945.

£300 - 400

152

Golden Cockerel Press.- Swinburne (Algernon Charles) LAUS VENERIS, NUMBER 8 OF 100 SPECIALLY-BOUND COPIES WITH AN EXTRA ENGRAVING, from an edition limited to 750, wood-engraved title, plates and illustrations by John Buckland Wright, original russet morocco with onlaid black calf panel blocked with image of woman and kneeling man in gilt on upper cover, t.e.g., others uncut, a few marks to lower cover, 8vo, Golden Cockerel Press, 1948.

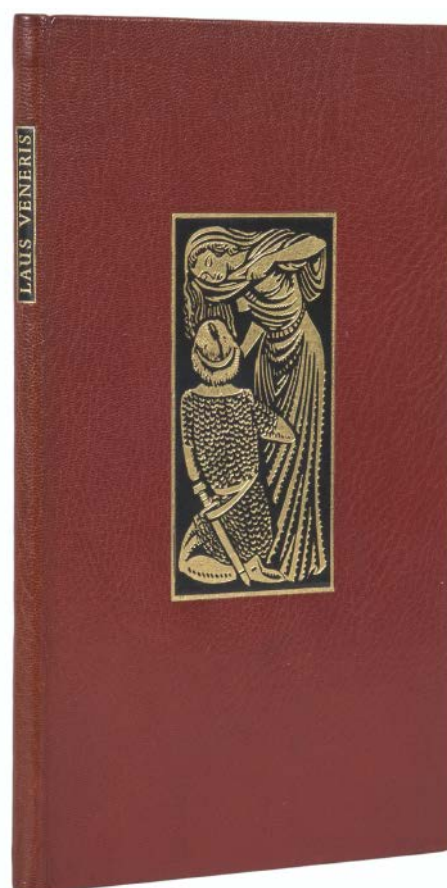
£400 - 600

153

GRAPES AND GRAPE VINES OF CALIFORNIA: A Facsimile of the Original Edition of 1877, with an introduction by Kevin Starr, NUMBER 113 OF 300 COPIES (BUT ACTUALLY ONLY 65), 10 colour plates, loose as issued in original burgundy cloth portfolio, folio, San Francisco, John Windle, 1980.

♣ Superb facsimile of the very rare first Californian ampelography, published in San Francisco by Edward Bosqui in 1877, with oleographic plates after water-colours by Hannah Millard, the first Californian imprint with coloured plates. Despite the intention to issue 310 copies only 65 were produced, 25 bound in morocco and the rest loose in portfolios as this copy.

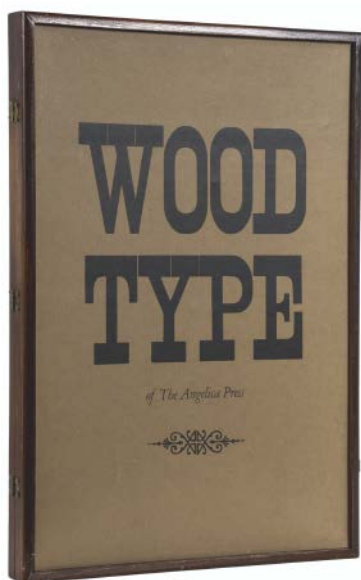
£500 - 700



152



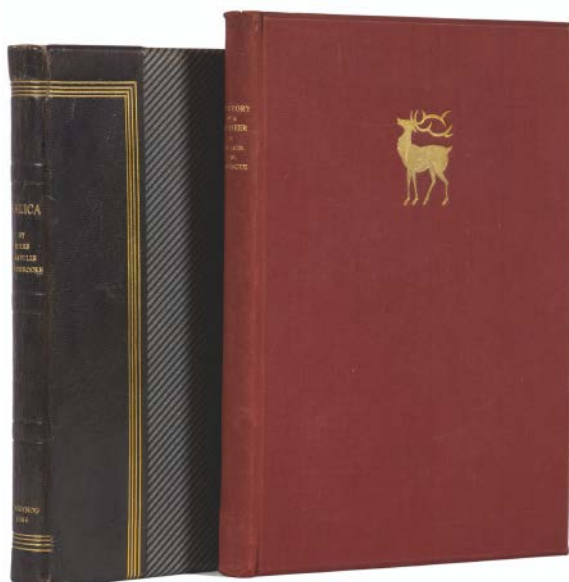
153



154

Grastorf (Dennis J.) WOOD TYPE OF THE ANGELICA PRESS, title and 4 parts, one of 220 copies, specimens, illustrations, loose as issued in original wrappers, uncut, together in hinged wooden box with catches in style of old type case, printed paper title on lid, Brooklyn, Angelica Press, 1975 § Fine (R.E.), William Matheson and W.Thomas Taylor. Printers' Choice: A Selection of American Press Books, 1968-1978. Catalogue of an Exhibition held at the Grolier Club..., one of 325 copies, 2 copies of the prospectus loosely inserted, original cloth, Austin, 1983 § Chayt (S. & M., editors) Collotype: Being a History-Practicum-Bibliography, NUMBER 38 OF 85 COPIES SIGNED BY THE EDITORS, 1983; A Ludlow Anthology, NUMBER 66 OF 100 COPIES SIGNED BY THE EDITORS, 1986, plates and illustrations, some colour, some tipped in, the last two original cloth-backed boards, uncut, both Florida, White Haven, Anachronic Press, folio & 4to (4)

£300 - 500



155

Gregynog Press.- Fortescue (Hon. J.W.) THE STORY OF A RED-DEER, number 182 of 250 copies, colour illustrations by Dorothy Burroughs, one or two leaves badly spotted, prospectus loosely inserted, original pictorial red cloth, gilt, 1935 § Greville (Fulke, Lord Brooke) Caelica, edited by Una Ellis-Fermor, number 65 of 225 copies, original morocco-backed boards, gilt, very slightly rubbed, 1936, both printed in red and black, 4to & 8vo, Newtown, Gregynog Press (2)

£200 - 300



156

Gwasg Gregynog.- Roberts (Kate) TWO OLD MEN AND OTHER STORIES, number 113 of 265 copies, linocut plates and illustrations by Kyffin Williams printed in black and grey direct from the blocks, original black morocco-backed grey cloth, pictorial panel after a Williams linocut mounted on upper cover, uncut, glacine wrapper (very slightly rubbed), slip-case, 1981 § Parry (Robert Williams) Cerddi, number 152 of 215 copies, wood-engraved plates by Peter Reddick, original morocco-backed cloth, title in blind on upper cover, uncut, 1980, 8vo & small folio, Newtown, Gwasg Gregynog (2)

£250 - 350



157

Hudson (W.H.) A SHEPHERD'S LIFE, NUMBER 12 OF 100 SPECIAL COPIES WITH 10 ARTIST'S PROOFS, wood-engraved illustrations by Reynolds Stone, proofs all numbered and initialled by the artist in pencil and tipped in at end, original morocco-backed marbled boards, t.e.g., spine slightly faded, slip-case, Tisbury, Compton Press, 1977 § Defoe (Daniel) The Life & Strange Surprising Adventures of Robinson Crusoe of York, number 47 of 515 copies with an original wood-engraving on Japan paper, tipped-in frontispiece, illustrations by Edward Gordon Craig, original morocco-backed cloth, slip-case, Basilisk Press, 1979 § McGrandle (Leith) Europe: The Quest for Unity, one of 475 copies, original etched frontispiece by Pietro Annigoni, numbered and signed by him in pencil, original red morocco, gilt, press mark by Reynolds Stone on title and upper cover, t.e.g., others uncut, slip-case, designed by Giovanni & Martino Mardersteig at the Officina Bodoni and printed by the Stamperia Valdovena in Verona, for Ranelagh Editions, 1975, v.s. (3)

£300 - 400



158

158

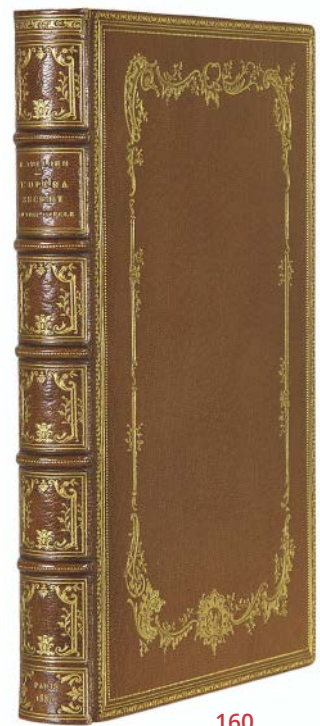
Jacobson (Oscar Brousse, editor) KIOWA INDIAN ART: Watercolor Paintings in Color by the Indians of Oklahoma, number 100 of 750 copies signed by the publisher, text in double column in English and French, 30 fine pochoir plates on thick coloured paper, tissue guards, half-title lightly browned, guards a little spotted and frayed at edges but plates very clean and bright, loose as issued in original cloth-backed board portfolio with ties, another pochoir plate mounted on upper cover, rather rubbed, [Hiler 473], folio, Nice, C.Szwedzicki, 1929.

♣ Scarce ground-breaking work containing superb reproductions of paintings by five young Native Americans: Monroe Tsa-to-ke, Steve Mopope, Jack Hokeah, Spencer Asah and Miss Bou-ge-tah Smokey, chosen from the collection of Oscar Brousse Jacobson. Jacobson stood almost alone at the time in asserting that such painting should be examined as real art, rather than merely tourist pieces. In addition to drawing attention to a generation of emerging artists the plates also provide detailed studies of a lifestyle and costumes that had already been under threat for more than half a century.

£400 - 600



159



160

159

Jones (Shirley) BACKGROUNDS, NUMBER 12 OF 25 COPIES SIGNED BY THE ARTIST AND BINDER, printed in brown, 10 colour etchings by Jones, original morocco-backed cloth, by Mary French "using the design and hand-marbled papers by Shirley Jones", uncut, marbled endpapers and board slip-case, [South Croydon, Red Hen Press], [1979] § Shakespeare (William) Macbeth, NUMBER 11 OF 150 COPIES SIGNED BY THE ARTIST, 10 colour silkscreen prints by Ronald King, each titled and initialled by him in pencil, loose as issued in original cloth folder, uncut, cloth slip-case (slightly rubbed), Guildford, Circle Press, 1970 § Aesop: Four Fables, NUMBER 22 OF 50 COPIES SIGNED BY THE ARTIST, 8 etchings by Ann Brunskill, most printed in colours, each titled and signed in pencil, loose as issued in original batik cloth portfolio, spine a little browned, n.p., World's End Press, 1972, folio (3)

£300 - 400

160

Jullien (Adolphe) L'OPÉRA SECRET AU XVIII^E SIÈCLE, NUMBER 6 OF 12 COPIES ON JAPON, from an edition limited to 100, printed in red and black, etched frontispiece, head- & tail-piece to foreword by Malval, all with 2 additional states before letters (one in sanguine, one bistre), illustrations, bound in TAN CRUSHED MOROCCO WITH ROCOCO GILT FRAME BORDERS, BY CHAMBOLLE-DURU, spine gilt, inner gilt dentelles, floral silk endpapers, t.e.g., uncut, original printed wrappers bound in, signed at foot of front turn-in, board slip-case (a little rubbed), 8vo, Paris, 1880.

£300 - 400



161

Natural History.- Amuchastegui (Axel).- Line (Les) SOME BIRDS AND ANIMALS OF NORTH AMERICA, number 395 of 505 copies signed by the artist, 16 coloured plates reproducing paintings by Axel Amuchastegui, original morocco-backed marbled boards, t.e.g., spine a little faded, slip-case, slightly rubbed, Tryon Gallery, 1971 § Lansdowne (J.F.) Birds of the West Coast, vol.1 only (of 2), NUMBER 211 OF 300 DELUXE COPIES SIGNED BY THE ARTIST AND WITH AN ORIGINAL LITHOGRAPH, illustrations by Lansdowne, many colour, colour lithograph of 'Varied Thrush' numbered & signed in pencil and loosely inserted, original morocco, t.e.g., cloth slip-case, Toronto, 1976, folio & 4to (2)

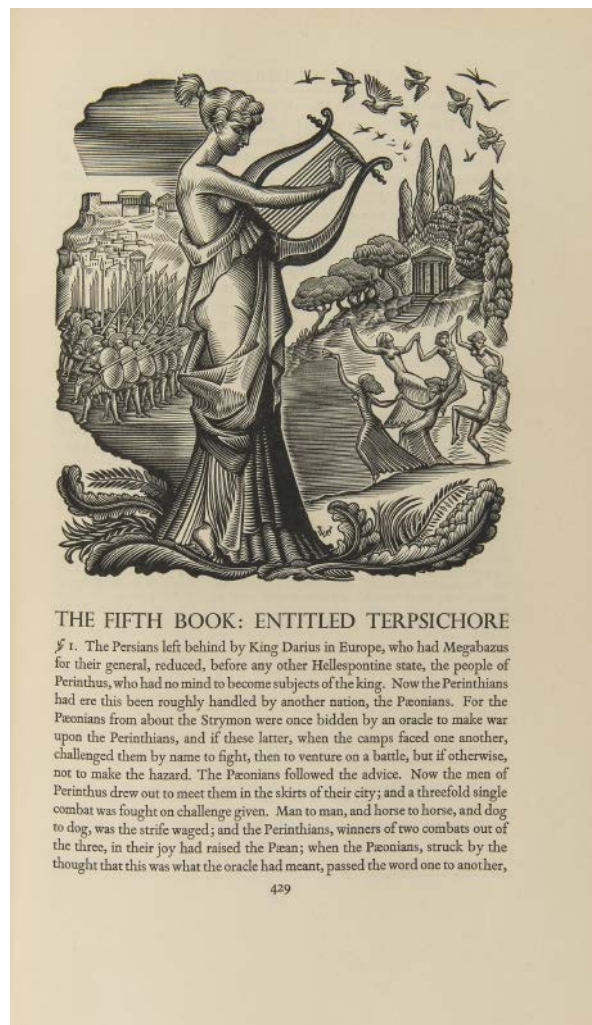
£200 - 300



162

Neruda (Pablo) [LAS PIEDRAS DEL CIELO] SKYSTONES..., translated by Ben Belitt, NUMBER 19 OF 60 COPIES SIGNED BY THE TRANSLATOR AND PRINTERS, printed in blue and black on coloured papers, colour etchings by Debra Weier, some moveable parts and flaps, original boards edged in morocco, by Gray Parrot, uncut, original cloth drop-back box, Easthampton, Mass., Emanon Press, 1981 § Aragon (Louis) The Blue Dream: A poem written for Man Ray, NUMBER 15 OF 15 COPIES SIGNED BY THE ARTIST/PRINTER, printed in black and colours, woodcut illustrations by Michael C.Caine, loose as issued in original cloth folder, slip-case, Nancy, Michael C.Caine, 1981, 4to & oblong 4to (2)

£300 - 500



163

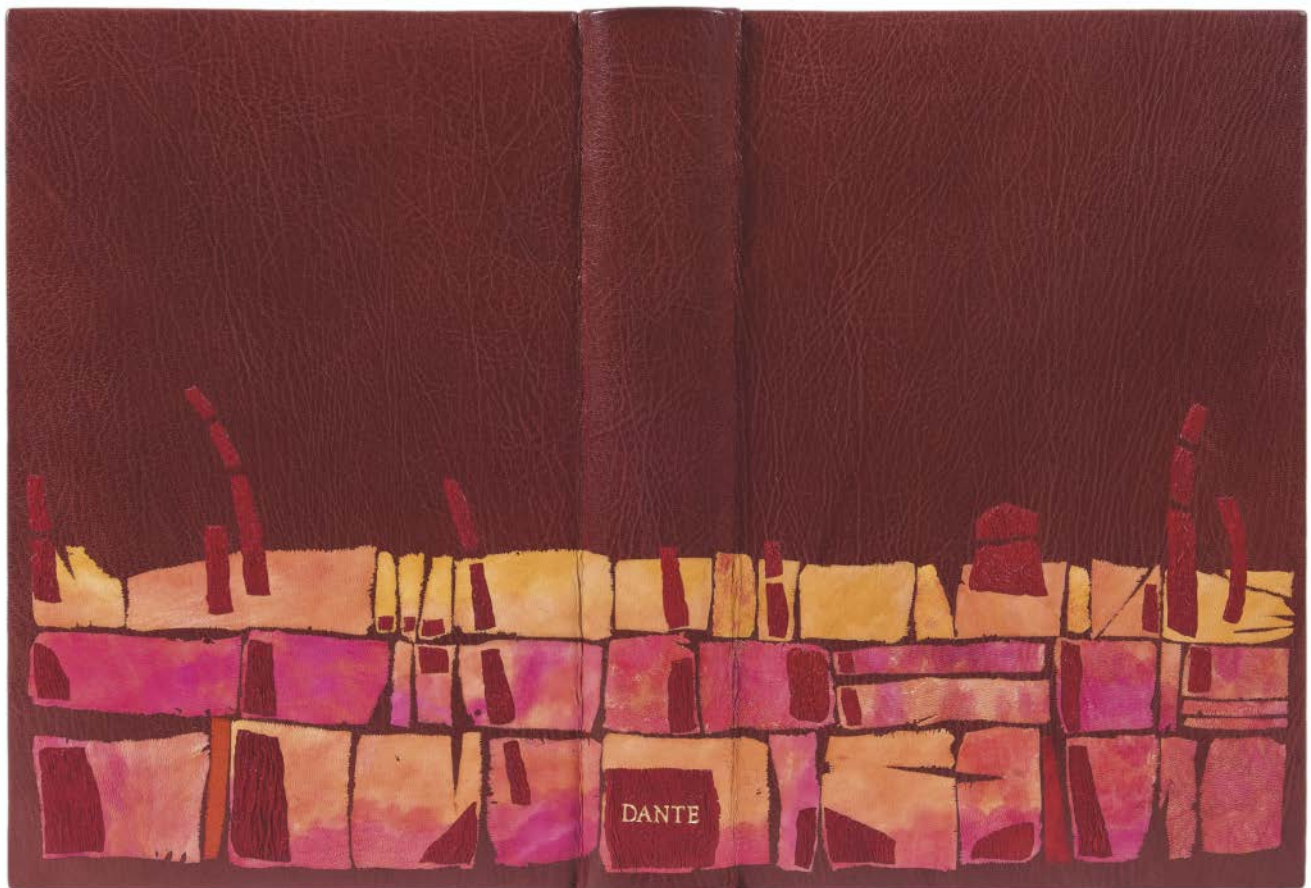
Nonesuch Press.- Herodotus. THE HISTORY..., translated by G.Rawlinson, edited by A.W.Lawrence, number 189 of 675 copies, half-title with wood-engraved vignette, title in red and black, wood-engraved illustrations by V. Le Campion, 9 maps at end, most double-page, light spotting to half-title, prospectus with trial pages loosely inserted, original blue-stained vellum-backed cloth, gilt, t.e.g., others uncut, spine a little as usual, boards slightly rubbed and marked, 1935 § [Burton (Robert)], "Democritus Junior". The Anatomy of Melancholy, 2 vol., number 41 of 750 copies, portrait, decorative titles and illustrations by E.McKnight Kauffer, original vellum-backed patterned-paper boards, uncut and unopened, slight fading and wear to upper cover of vol.2, 1925, small folio, Nonesuch Press (3)

£300 - 500

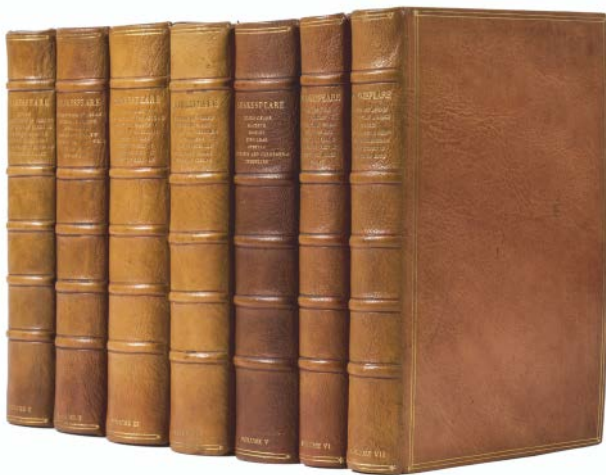
164

Nonesuch Press.- Capon (Lester, binder).- Dante Alighieri. LA DIVINA COMMEDIA..., translated by H.F.Cary, number 65 of 1475 copies, text in Italian and English, double-page plates from drawings by Sandro Botticelli, bound in russet goatskin, BY LESTER CAPON, covers with "wall" of three rows of onlaid patches of goatskin hand-stained in yellow, orange & pink and with superimposed smaller onlaid strips of puckered red goatskin across lower portion of both boards and spine, author's name in gilt across foot of spine, multicoloured headbands, t.e.g., others uncut but gilded, signed with label and dated 1988 at foot of rear pastedown, modern cloth drop-back box with black morocco label on spine, folio, Nonesuch Press, 1928.

£2,000 - 3,000



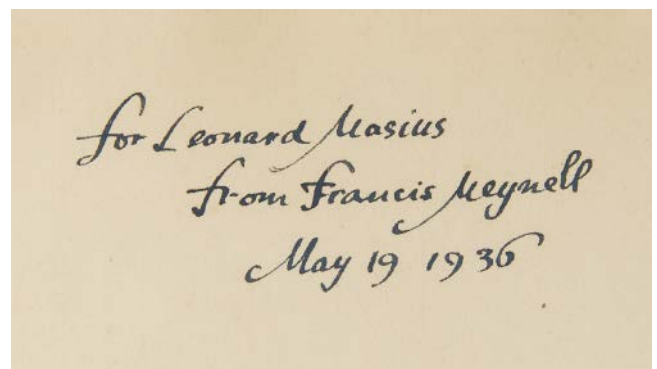
164



165

Nonesuch Press.- Shakespeare (William) *THE WORKS*, edited by Herbert Farjeon, 7 vol., one of 1600 sets, original russet morocco, gilt, t.e.g., others uncut, covers of vol.4 a little mottled, vol.5. slightly darker than other vol., the rest with slight fading to spines especially vol.1-4 but otherwise an excellent set and much better than usual, 8vo, printed by Walter Lewis at the Cambridge University Press for the Nonesuch Press, 1929-33.

£600 - 800

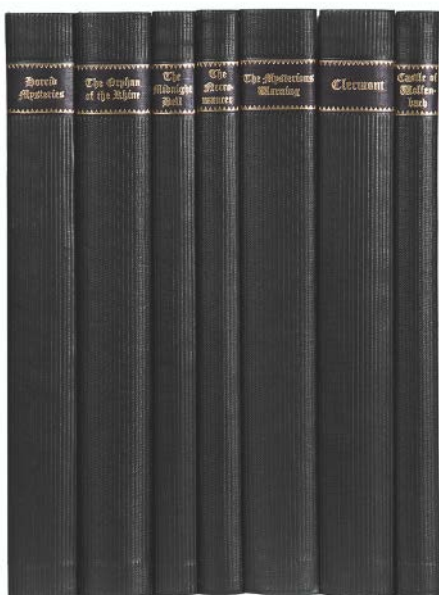


166

Nonesuch Press.- Symons (A.J.A), Desmond Flower and Francis Meynell. *THE NONESUCH CENTURY: An Appraisal...and a Bibliography...* 1923-1934, number 716 of 750 copies, signed PRESENTATION COPY FROM FRANCIS MEYNELL TO LEONARD MASIOUS with explanatory note concerning Masius loosely inserted, tipped-in samples, plates and illustrations, original green buckram, roan label, uncut, spine faded, label rubbed, small folio, Nonesuch Press, 1936.

✱ The loosely-inserted note explains that L.M. "Mike" Masius was an American advertising man working in London, who possibly employed Meynell for some typographic work. It continues, "Mike Masius died in 1963...[he] would rather have been a good golfer than a successful advertising man, but he was never any good at golf because he was too highly strung. [Apparently] he died in a bunker at Sunningdale. After the sixth stroke at his ball in the bunker he picked it up and screamed 'Even the golf balls are anti-Semitic at this club' - and died."

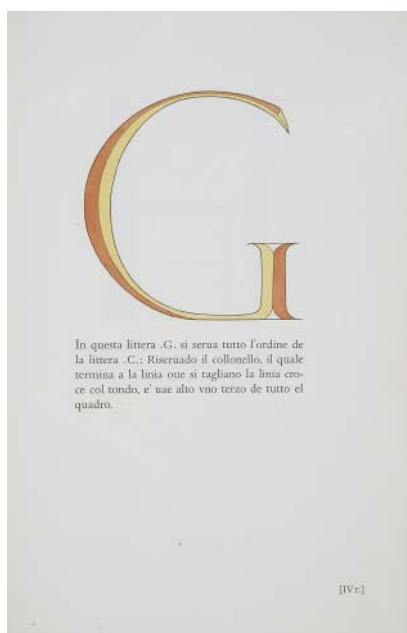
£200 - 300



167

NORTHANGER SET OF JANE AUSTEN HORRID NOVELS (THE), edited by Devendra P. Varma, 7 vol., original black cloth, gilt, glazine wrappers, one or two slightly chipped or frayed, together in original board slip-case (a little rubbed), Folio Press, 1968 & Gibbon (Edward) The History of the Decline and Fall of the Roman Empire, edited by Betty Radice, 9 vol. including 'Memoirs...' and Atlas, illustrations, original cloth, slip-cases, Folio Society, 1983-91, 8vo (17)

£200 - 300

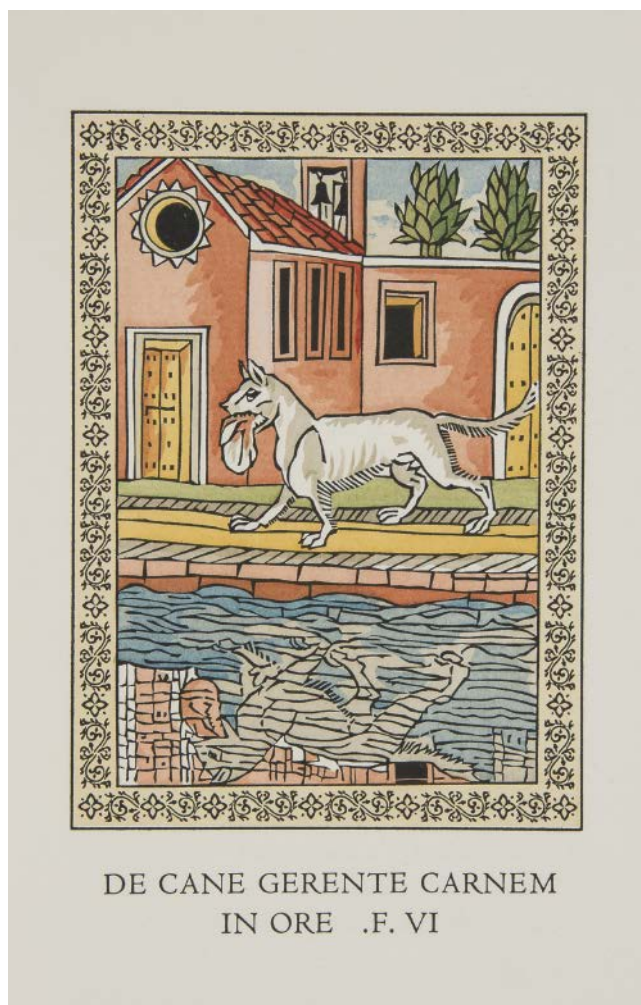


168

Officina Bodoni.- Feliciano (Felice, of Verona) ALPHABETUM ROMANUM, printed by Giovanni Mardersteig, NUMBER 9 OF 50 SPECIALLY-BOUND COPIES, from an edition in English limited to 400, THIS COPY SIGNED BY THE PRINTER, 25 hand-coloured letters, each in two colours, illustrations, prospectus and T.L.s. from Mardersteig to Clay McKinney loosely inserted, original brown morocco, gilt, t.e.g., others uncut, transparent dust-jacket (slightly defective at lower edge), board slip-case, 8vo, Verona, Officina Bodoni, 1960.

✱ In his letter Mardersteig states that he signed the book as requested and therefore "this will be the only copy of this book which I have signed".

£400 - 600



169

Officina Bodoni.- -. Aesop. THE FABLES...printed from the Veronese Edition of MCCCCLXXIX in Latin Verses and the Italian Version by Accio Zucco..., 2 vol. including Caxton's translation, NUMBER 107 OF 160 SETS, text in Latin, Italian and English, woodcut illustrations by Anna Bramanti after Liberale da Verona, ALL HAND-COLOURED AFTER A COPY OF THE 1479 EDITION IN THE BRITISH MUSEUM by the Atelier Daniel Jacomet of Paris, prospectus and list of woodcuts loosely inserted, original morocco-backed vellum, gilt, t.e.g., others uncut, boards very slightly splayed, transparent wrappers, together in slip-case, 8vo, Verona, Officina Bodoni, 1973.

£1,500 - 2,000



170

Pendomer Press.- Bliss (Douglas Percy) EDWARD BAWDEN, NUMBER 103 OF 200 SPECIAL COPIES *with an original four-colour lithograph 'Nekayah, the Prince and Imlac in Cairo'*, original morocco-backed patterned-paper boards, t.e.g., lithograph numbered, signed & titled in pencil and loose in paper folder, together in board slipcase, [1979]; another copy, ordinary edition, SIGNED BY BAWDEN ON HALF-TITLE AND WITH A.L.S. FROM HIM TO SIR THEODORE BRINCKMAN *loosely inserted*, BOUND IN TAN MOROCCO, *spine with red, blue and green onlays titled in gilt*, [1979] § Lewis (John) John Nash: The Painter as Illustrator, *out-of-series copy from an edition limited to 150 with a portfolio of 6 engravings*, THIS COPY SIGNED BY THE AUTHOR AND INSCRIBED "TO RODERICK BRINCKMAN WITH BEST WISHES" *on colophon*, BOUND IN HALF GREEN MOROCCO, *engravings loose as issued in portofolio, together with prospectus in cloth-backed board folder*, 1978, *illustrations*, THE LAST TWO SPECIALLY-BOUND FOR SIR THEODORE BRINCKMAN BY MICHAEL WILCOX, *spines gilt, t.e.g., preserved in cloth drop-back boxes, 4to, Godalming, Pendomer Press (3)*

£300 - 400



171

Perishable Press.- Wakoski (Diane) MAKING A SACHER TORTE, number 90 of 225 copies, *illustrations by Ellen Lanyon, 1981* § Derleth (August) Last Light, number 55 of 150 copies, *illustrations by Frank Utpatel, 1978, both printed on coloured papers, original morocco-backed or vellum-backed paste-paper boards respectively, uncut, the first with slightly faded spine, corners a little rubbed, Mount Horeb, Perishable Press; and 9 others from the press, v.s. (11)*

✱ An excellent collection from this charming private press.

£200 - 300



172

Prevert (Jacques) LE JOUR DES TEMPS, NUMBER 72 OF 100 COPIES SIGNED BY THE AUTHOR AND ARTIST AND WITH AN UNUSED SIGNED ENGRAVING, *from an edition limited to 145, 12 colour etchings by Max Papert (10 full-page), each signed by the artist in pencil, loose as issued in original pictorial embossed folder, uncut, glacine wrapper, original pictorial cloth folder, slip-case (spine lightly stained), folio, Paris, Galerie Bosquet & Jacques Goutal Darly, 1975.*

£400 - 600



173

Quintus Press.- Silcox (David P.) & Merike Weiler. CHRISTOPHER PRATT, NUMBER HAWKE BAY HC III OF 12 HORS COMMERCE COPIES SIGNED BY THE AUTHORS AND ARTIST, *from an edition limited to 279, with an original colour silkscreen print of 'Hawke Bay' by Christopher Pratt (numbered, titled, signed and dated in pencil) loosely inserted, illustrations, many colour and tipped in, prospectus loosely inserted, original morocco-backed cloth, spine slightly faded, cloth slip-case, oblong 4to, Toronto, Quintus Press, 1981.*

✱ This tribute to the Canadian realist painter Christopher Pratt was published in a total edition of 297 copies, for which the artist created three prints on the theme of "Land Across the Water", each in an edition of 93 copies. There were also 12 hors commerce copies of the book for each of the three prints.

£600 - 800



174



175

174

Rosengarten (Morton).- LINES OF THE POET (THE), edited by D.G.Jones, NUMBER 5 OF 100 COPIES (PLUS 30 HORS COMMERCE COPIES) SIGNED BY THE ARTIST AND EDITOR, 14 lithographed portraits of the poets by Morton Rosengarten, each numbered and signed by the artist in pencil and with the poems signed by the poets (except A.J.M.Smith who died prior to completion), loose as issued in original cloth drop-back box (splits to corners), prospectus loosely inserted, large folio, Toronto, Monk Bretton Books, 1981.

** A Canadian livre d'artiste featuring the work of the Montreal artist Morton Rosengarten and including poems by Margaret Atwood, Leonard Cohen and Michael Ondaatje amongst others.

£300 - 400

175

Schmied (François-Louis).- LA LIVRE DE LA VERITÉ DE PAROLE, translated by Dr.J.C.Mardrus, NUMBER 106 OF 150 COPIES SIGNED BY THE ARTIST, printed in browns, reds and black, wood-engraved plates, illustrations and decorations by F.-L.Schmied, all printed in colours, the plates all numbered and signed in pencil, with 11 plates only (of 12, lacking plate 3 and seemingly some text leaves from part 3), loose as issued in original printed wrappers, uncut, original cloth-backed board folder with paper labels on spine (very slightly chipped), slip-case (a little rubbed and faded), 4to, Paris, F.L.Schmied, 1929; sold not subject to return

£400 - 600



176

Rackham (Arthur).- Shakespeare (William) THE TEMPEST, FIRST EDITION, illustrations and 20 tipped-in colour plates by Arthur Rackham, later red straight-grain morocco, gilt, spine gilt in compartments, g.e., 1926; and 4 first editions by Edmund Gorey, v.s. (5)

£150 - 200



177

Stanbrook Abbey Press.- Sassoon (Siegfried) *THE PATH TO PEACE*, number 189 of 500 copies, presentation copy signed by the author on front free endpaper, printed in blue and black, initials in red, one initial and title-vignette in gold, additional poem "Awaitment" on Barcham Green paper loosely inserted (often missing), original vellum-backed decorative boards, 4to, Worcester, Stanbrook Abbey Press, 1960.

✱ The colophon states that the initials are by Wendy Westover and the gilding by Margaret Adams. The inscription, in Sassoon's distinctive hand, reads: "Inscribed for John Willoughby, Siegfried Sassoon."

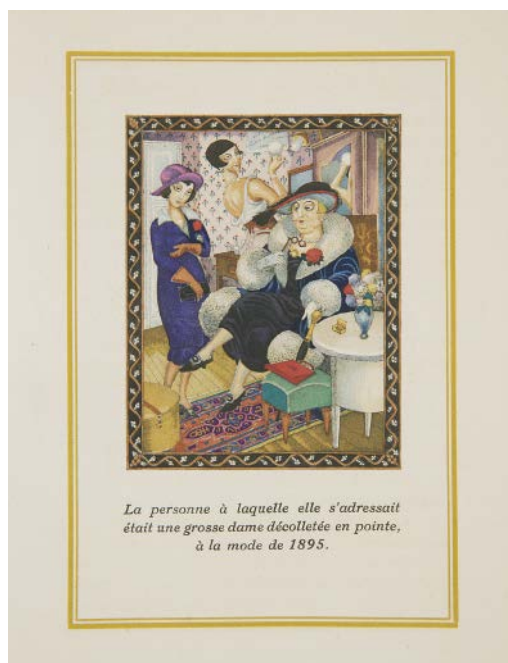
£150 - 200



178

Stanbrook Abbey Press.- Maritain (Raissa) *PATRIARCH TREE*, number 343 of 550 copies, printed in red and black, portrait, original black morocco-backed decorative boards, t.e.g., Worcester, Stanbrook Abbey Press, 1965 & Gant (Roland) Stubble Burning, number 114 of 175 copies signed by the poet and illustrator, wood-engraved illustrations by Howard Phipps, order card loosely inserted, original flax canvas by Smith Settle, upper cover partially sunned, Andoversford, Whittington Press, 1982, 4to (2)

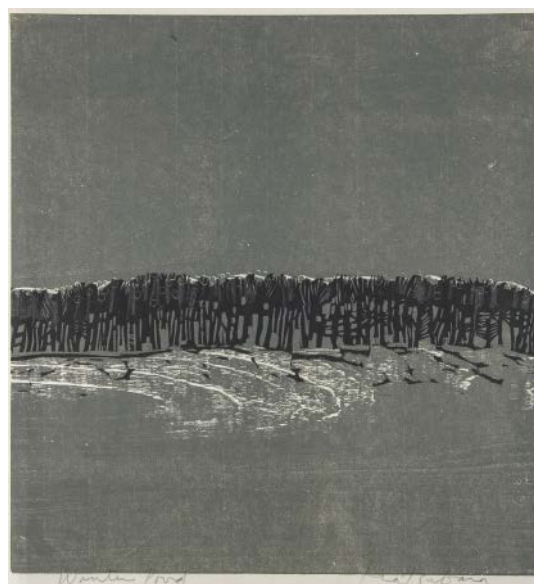
£120 - 180



179

Szyk (Arthur).- Benoit (Pierre) *LE Puits de Jacob*, number 193 of 300 copies, from an edition limited to 327, title-vignette, 12 plates and pictorial initials by Arthur Szyk, all hand-coloured by J.Saudé, a little foxed and browned, plates mostly protected by tissue guards, original printed wrappers, uncut, glazine wrapper, slightly spotted and marked, original board folder and slip-case (a little rubbed), small 4to, Paris, 1927.

£400 - 600



180

Thoreau (Henry David) *SOLITUDE: An Essay from Walden*, number 91 of 200 copies signed by the artist, 11 woodcut plates on Hosho mulberry paper by Naoko Matsubara, one signed in pencil, loose as issued with text booklet in original pictorial board drop-back box with ties, joints rubbed, Baltimore, Aquarius Press, 1971 & Melville (Herman) Rock Rodondo: Sketches Third & Fourth of "The Encantadas", number 38 of 100 copies signed by the ARTIST/PRINTER, folding woodcut plate by Ronald Keller, front endpaper moulded to resemble the rock, prospectus loosely inserted, original pictorial cloth, uncut, New York, Red Angel Press, 1981; and 5 others, American private press, 4to & 8vo (7)

£300 - 500



181

Town (Harold) ENIGMAS, number 47 of 175 copies signed by the artist and WITH AN ORIGINAL SIGNED LITHOGRAPH NUMBERED, SIGNED AND DATED IN PENCIL, text in Spanish, English and French, plates, original pictorial cloth, slip-case (slightly rubbed), Toronto & Montreal, 1964 § [Nelligan (Emile) Je sens voler...], NUMBER 16 OF 35 SETS SIGNED BY THE ARTIST, 10 etchings by Louis Pelletier, each numbered, titled and signed in pencil and with accompanying poem loose in card folder, together in original cloth drop-back box, Montreal, 1977 § Duval (Paul) Ken Danby, number 193 of 275 copies signed by the author and artist and WITH AN ORIGINAL SIGNED SERIGRAPH BY DANBY, illustrations, many colour, original morocco-backed boards, spine very slightly faded, print loose in original board folder, together in board slip-case, Toronto, 1974, folio & 4to (3)

✱ The first is a vitriolic attack on Canada and Canadian society.

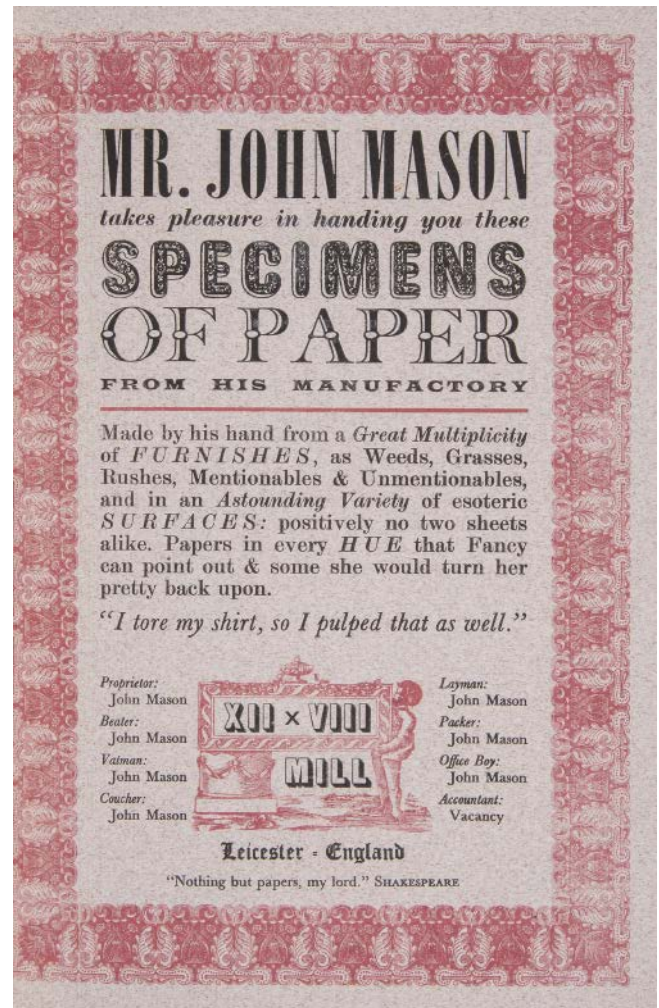
£250 - 350



182

Turner (D.), Colin Franklin & others. THE MYSTIQUE OF VELLUM, number 149 of 225 copies, specimen sheet of parchment printed in 3 colours, illustrations, original vellum-backed boards, uncut, original cloth drop-back box, Boston, 1984 § Booth (Stephen) The Book Called Holinshed's Chronicles: An account..., one of 500 copies WITH AN ORIGINAL LEAF tipped in (concerning Henry VIII), original cloth-backed boards, slightly faded, San Francisco, Book Club of California, 1968 § Meyers (W.H.) Sketches of California and Hawaii...1842-1843, edited by John Haskell Kemble, one of 450 copies printed by Robert Grabhorn & Andrew Hoyem, original cloth, [San Francisco], Book Club of California, 1970, 4to & folio (3)

£200 - 300

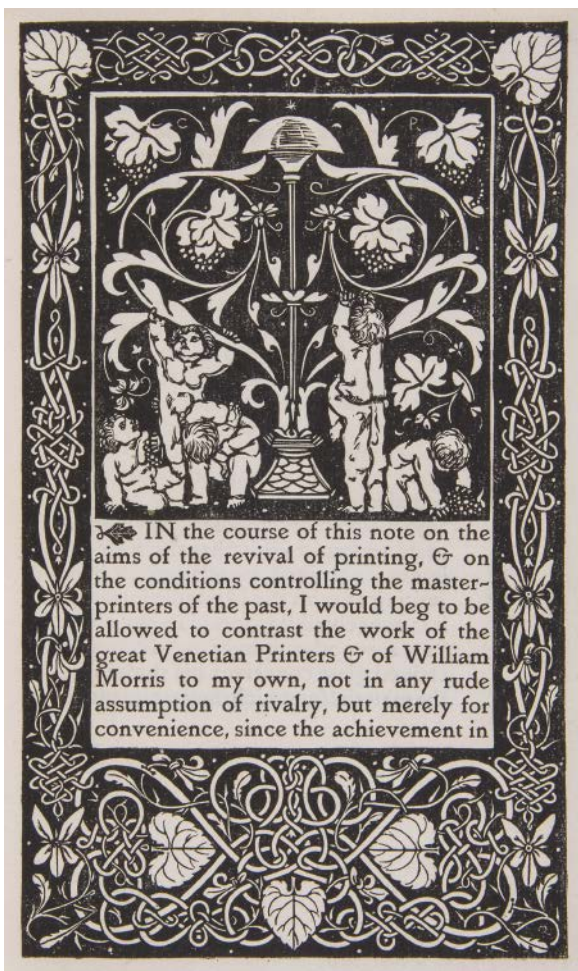


183

Twelve by Eight Press.- Mason (John) MORE PAPERS HANDMADE BY JOHN MASON, number "variant 31" of an unspecified limited edition [probably fewer than 200 copies] signed and dated by John Mason, title printed in gold, specimens of handmade paper, some tipped in, including 'A Song in Favour of Bundling' (one of 200 copies and illustrated by Rigby Graham) bound in at end, THIS COPY ALSO SIGNED AND INSCRIBED BY MASON dated 1978 and with A.L.s. from him saying that his health is forcing him to give up making books loosely inserted (plus a couple of photographs of Mason), original boards, gilt, uncut, transparent wrapper, Leicester, Twelve by Eight Press, 1960; and another copy of 'A Song in Favour of Bundling', small folio (2)

✱ A collection of 36 different papers hand-made by John Mason, each printed and illustrated by well-known craftsmen of the day including Blair Hughes-Stanton, Will Carter, Rigby Graham, and interleaved with Mason's type-written comments of papermaking. It is a true labour of love, having taken eight years to complete.

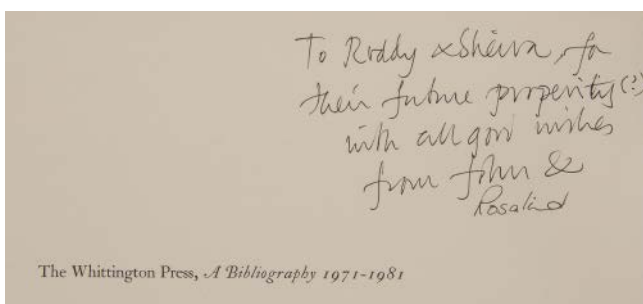
£300 - 500



184

Vale Press.- Ricketts (Charles) A DEFENCE OF THE REVIVAL OF PRINTING, one of 250 copies on paper, wood-engraved border, initial and device by Charles Ricketts, border very lightly offset, original boards with paper labels, uncut, glaucine wrapper, a very good copy, 8vo, printed at the Ballantyne Press for Hacon and Ricketts, 1899.

£200 - 300



185

Whittington Press.- Butcher (David) THE WHITTINGTON PRESS: A BIBLIOGRAPHY 1971-1981 [&] ...1982-93, with an introduction and notes by John Randle, together 2 vol., NUMBER 42 OF 95 AND 23 OF 80 SPECIALLY-BOUND COPIES RESPECTIVELY, each with a set of tipped-in specimen pages, the first signed by the author, also inscribed by the printers "...WITH ALL GOOD WISHES FROM JOHN & ROSALIND" on half-title and note on colophon "This copy specially bound in paper marbled by Lucinda Trehearne, John Randle", from editions limited to 320 and 380, printed in brown/ochre and black, specimens, plates and illustrations, some folding, a few printed with colours, original vellum-backed marbled-paper boards, uncut, slip-cases, folio, Andoversford or Risbury, Whittington Press, 1982-96.

£600 - 800



186

Whittington Press.- MATRIX 24: A Review for Printers & Bibliophiles, 2 vol., NUMBER LXXXIX OF CX DELUXE COPIES WITH ADDITIONAL MATERIAL, from an edition limited to 960, plates and illustrations, some colour, many tipped in, notice for Matrix 8 loosely inserted, dust-jacket for ordinary edition in pocket at end, original green morocco-backed marbled boards, uncut, with additional cassette of Stanley Morison speaking about Eric Gill in pocket inside original patterned-paper boards, spines very slightly faded, together in slip-case, 4to, Risbury, Whittington Press, 2004.

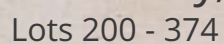
£200 - 300



187

Whittington Press.- Smith (Edwin) A VIEW OF THE COTSWOLDS: Photographs, 2 vol., NUMBER LIII OF 70 SPECIALLY-BOUND COPIES WITH 2 PRINTS MADE FROM THE ORIGINAL NEGATIVES, from an edition limited to 350, illustrations, original half morocco, uncut, 2 additional prints mounted and loose as issued in original cloth-backed board folder, together in slip-case, 2005 & Macgregor (Miriam) Diary of an Apple Tree, 2 vol., NUMBER XXVI OF 65 SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST AND WITH AN ADDITIONAL SUITE OF WOOD-ENGRAVINGS by Macgregor, original morocco-backed boards, additional prints loose as issued in original board folder, together in slip-case, 1997 & O'Connor (John) The English Scene, 2 vol., out-of-series specially-bound copy initialled by the artist and with a suite of artist's proofs, from an edition limited to 200 (55 specially-bound), wood-engravings by O'Connor, this copy with frontispiece crossed through (?cancelled as poorly printed), original half calf, additional suite loose as issued in original half cloth folder, together in slip-case, 2004, Risbury, Whittington Press; and 3 others from the press, v.s. (9)

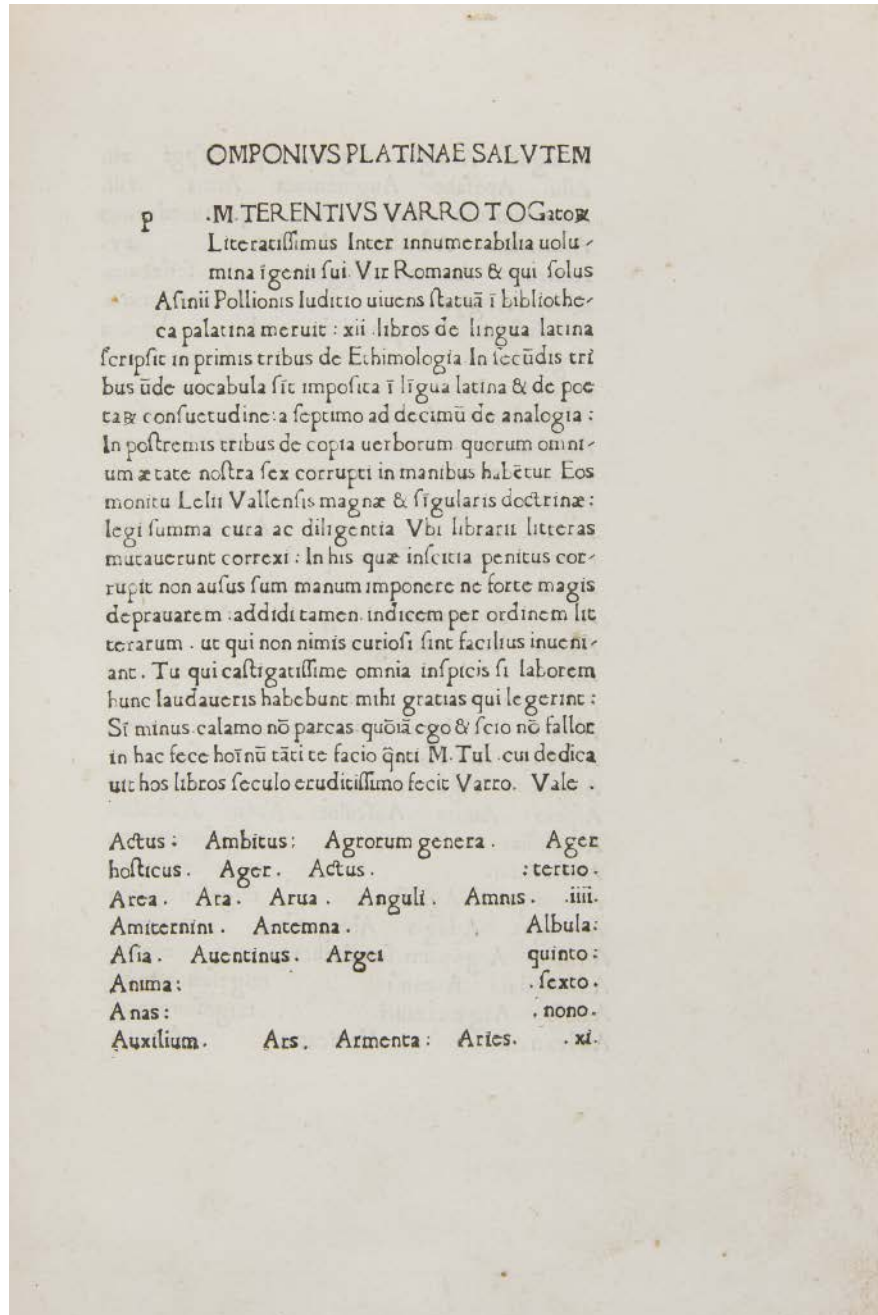
£400 - 600



CONTINENTAL LITERATURE AND HISTORY

The Property of a Gentleman

Lots 200 – 248



200

Varro (Marcus Terentius) DE LINGUA LATINA, edited by Giulio Pomponio Leto, FIRST EDITION, 83 ff., the first blank, 32 lines (variable), Roman type, initial spaces, the first with guide-letter, initial blank and some margins sympathetically repaired, occasional soiling or spotting, later vellum, [BMC V, 187; Goff V-95; HC 15857], [Venice], [Printer of Basilius, 'De vita solitaria'], [c.1471-1472].

⚠ A wide-margined copy of this rare philological work. Includes a prefatory letter from the editor to the Italian humanist and gastronomist Bartholomaeus Platina. Varro studied under the philologist Lucius Aelius Stilo Praeconinus and later under the philosopher Antiochus of Ascalon.

£10,000 - 15,000

Ergo ne sperare audire: Calisto, carum de q̄ molesta & rēponis iacta cōquerit Marci a
libri: eo loco: Audire toto saepe poeta die Hor. Hic (pōtū uocat hic audire scripta: relicti
oibus officiis. Nūq̄ ne reponā nō ē aliquādo scribēdo refectū hoc rēpus quod alius au-
diēdis cōtūpti: Ita. n. poete repōere dicit apd Hor. ut itea ē dicitū. Ergo ille hoc ē alius
retractat: mihi rogatus cōcedas quas scripser. Impudētiū q̄ uoluit. repete & ego nō re-
ponā. Nā ut itea ē dicitū: i-
pūe legere & ipūe recita-
re dicitūe poete cū palli
id agerent. Hic elegos:
repetere recitauer. & ego
non reponam. Dēiq̄ repe-
te & ego nō reponā utq̄
ad N. n. magis ut per in-
dignationē legas. Scri-
psim in tergo: ex uia an-
tiquorum hoc est: qui in
pugillanibus membran-
is scribebant: ita ut scripa
posset deleri tanq̄ ex ta-
bulis. Pugillares mem-
brati. apud Mar. Aleale
hoc diction habent
Elle puta ceras hoc hac
membrana uocetur: Delebis quotiens scripta notare uoles. Qui interiore pagina non
conueni in tergo scribebant: damna bantur tanq̄ loquaces & nuntii. Marialis: Scribit
aduersi p̄ciosi epigramata charta: Et dōlet aduerso quod facit illa. Ite. Nota magis dā
hac uerba p̄ios recte accipiunt a nō nullis: totius pen: satyra sc̄sus deprauatus ē. Nam ita
accipit quātū Iuuenalis dicit se sperē. desisse his fabulis cognoscēdis. Inde illa delira-
uerba accipio referenda ad multitudinē recitatorū quos audi uocat de his fabulis: quae sub-
sequuntur ut dicitur: Nulli magis domus nota est sua q̄ lucus maris mihi & p̄inde sit: ac si
diceret: Nulli scriptus aut a pluribus poetis hoc fabula recitare fuerunt q̄ mihi. Raro cor-
bus hic pauper fuit: quod fideat alibi Iuuenalis & Marialis: Plus credit nemo q̄ tota cor-
bus in urbe: Cū sit tam pauper quomodo dicitur amat. Eundē appellat Corbū: quod amazoni-
dē scripserat a tamulū amare nūq̄ cū Theseo. Theseo mō uerū Plurarchi & Diodori fati-
notus: eundē illud addit ex Pausania: se p̄pore gregio p̄stāntissimo Coryneū: qui proprio
noīe Periphonus uel ut ille scribit Periphatas dicebat a Theseo interfectū Vulcani filium
fuisse: quod fortasse ambigebat ubi Ouidius cū uulcanū p̄stē appellauit. Homerus the-
comedias in quibus insignē laudem alitū dicit. Raro: nuntii ad aliquid recitacōē. Togatus
i his amorē i p̄ciosi est fabulis. Præterea nō comēdā arellanica rebernare dicebat:
& Rhyntonica a Rhytone adare quo p̄lo loquā utitur Columella & Varro his uerbis:
Quis contra nunc Rhynton nō dicit sua nihil interesse utri his piscibus flagmū habeat
plenū ranis. Fidenius plagarius p̄ceptoris sui fraudē & p̄uicacitē secutus: cū hoc
urbis interpretatōis laudē nobis p̄tē p̄tē fūitū plane prodidit p̄r. Ignorantiam
nā Varonis uerba cū publice p̄tēre Iuuenalē nō dicitū audire uoluit: nec Fidenius
cū nūq̄ itea legisset in suis nūqs recitauer: modeste quidem ut fortasse uideri uoluit: ego
uero impetite sc̄dū sentio: & per ignorantiā. Quae de reponē & impune dixit: multos
fortasse mouebit: uerū quā opinio ibi sit: Sed uisū illud prius ut ne ita quidē
cōfūdū q̄ sique iūgnatē accipiat: & aliquos uisū q̄ obsecro uos p̄are p̄o sit: quod Tot-
tellus, quod cū lecti radierit. Impudētiū ē effectū ē exponēdū: q̄ cōmū habent hac

Iunii Iuuenalis Aquinatis Satyra Prima.

EMPER EGO AVDITOR TAN

tum: nunquam ne reponam

Vexatus toties ranti theleide codici

Impūe ego mihi recitauerit ille togatas

Hic elegos: impune diem consumpserit ingens

T elephus: aut summi plena iam margie libris

S criptus & in tergo nec dum finitus orestes

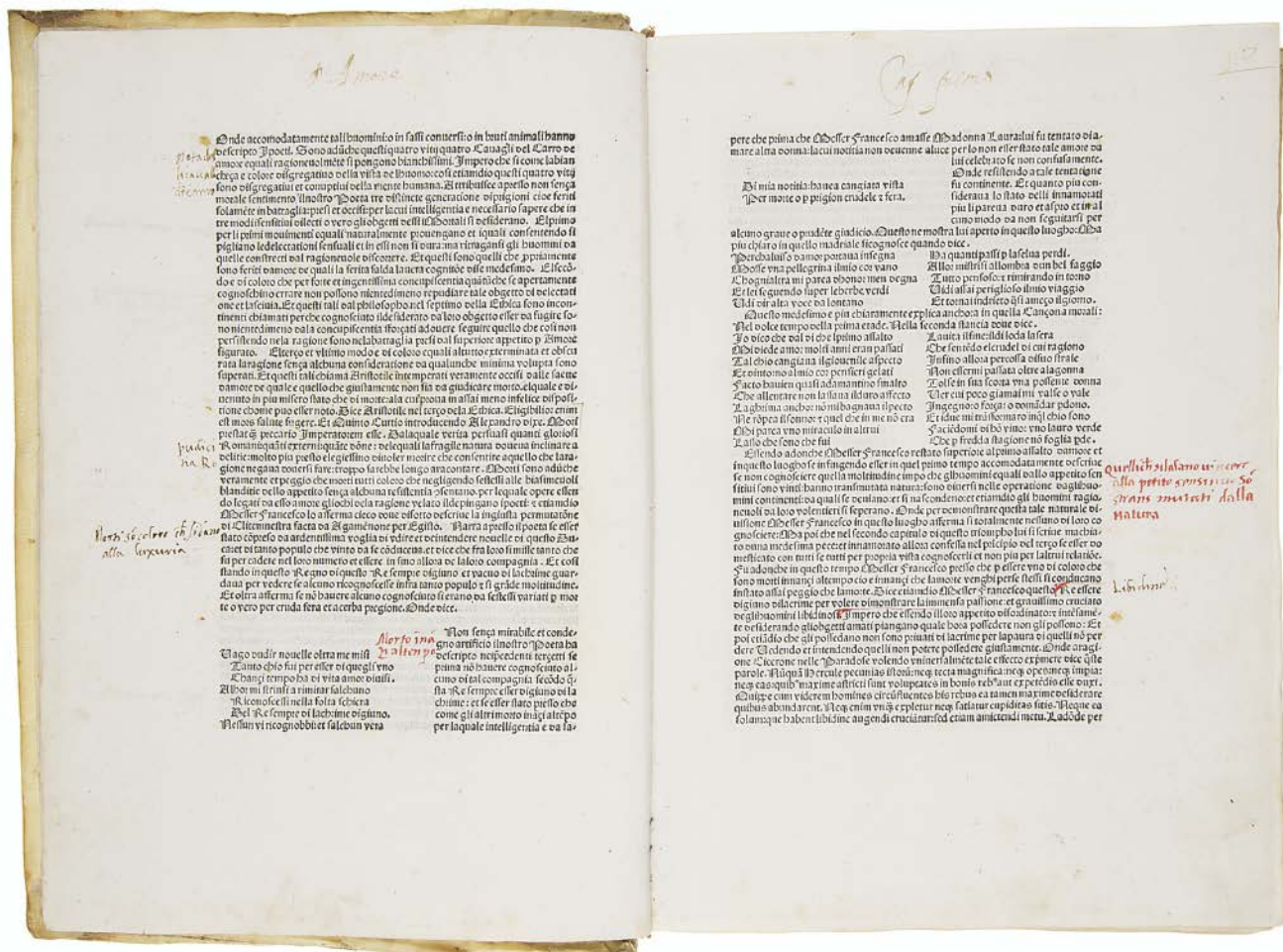
uerba Apulei a se uide nō tā antiquos usus imitauerit: suae. ut hoc opificē: papē. quē si de
eo ēt. discipatio: Impūe iter: itelligi facile dīmōstrat: postea: Sed Apulei dicit nō n. n.
q̄ ipse sit qd Hora & Iuue. dicit audis. Telephus: poetas rancios oēs sui rēponis no-
rat q̄lis fuit. Ballastū quē Mar. Colchida qd scribis: qd scribis amice Thyestē: Quid tibi cū
miobe. balte uel aduocet: Thelephū uero magis dā itea scripserat Actus: dē illi sit uer-
tus: Nam ita me regnum
atq̄ opes fortūa capere
quit & Ballastū nō quit
Telephi historia ab Bar-
lachio & Diodoro satis
perspicua est. Lucus
maris: hoc est historia de
origine urbis: nā in loco
Maris ad albam: ut Trop-
us & Dionysius Hali /
carnaleus scribit: Rhea
Ita peperit Romulum &
Remū urbis conditores.
Lucus item Maris arhe-
nis areopagus dicitur.
Lucus praeterea Maris i
pōto. ubi erat uellus au-
reū: quod scribit Diodo-
rus. Sed Fidenius cum
hoc ex scriptis nostris
accipiat negat lucum
Maris dicit i pōto igno-
rans nullum esse templū
sine lucō: & uersum Mar-
cubodem scribit fuisse
luci: i luci pōrie ad adem
Maris. Subduximus
manū. fenz. i. sub pedagogo triuiali gr̄maticen didicisti: ubi memi uerbes subduca-
mus & subrahēbimus manū: nō pedagogi triuales forula uerbarēb p̄cios. Columella:
Fenz. q̄ minaces. Marialis: Telle q̄ forula sepe pedagogos. Ingeniū ramen uapula-
tant pellicibus angustia: quod Plinius: Hoc autem querit dē ab oibus fabula recitē: i
doctis & indoctis scribant poemarum quoq̄ idonei possunt uideri ad scribendū: i
ritis didicisti & gr̄maticen & rhetorice. Et nos dedimus consiliū syllarū. rhetorice
didicimus: ex cuius p̄ceptis & exercitacione ficto themate declamauimus in grauissimis
quoq̄ & difficilissimis causis: qualis fuit declamatio cū iustitiam. Sylla: rur deponeret di-
clamaui in genere deliberratio uerfites. hic declamati mox rella. Quintilianus. Iste alibi
Vi pueris placeat & declamatio fias. Persius: Ten circarō: eundē dicitur. fuisse Pro mihio
pendas: fidenius uero cū p̄ceptore suo quo portenta: quae delirantia: quae fōna hic
narrant. Auspices mihi consulere uident nō Iuuenalē interpretari. Quid n. autē malum
poetam fuisse Sylla: rur deponeret dictaturā: Scribit ne hoc Cicero: quo uruntur auctores:
An Capitolinus an Manlius: Quod praeterea illud ad Satyra ordinē & sentū. Non ne tra-
dit Appianus Sylla ip̄ote nullo cogente dictaturā deposuisse: ita erat declamatio & fictū
thema ituli homines: At Caesar dicebat Sylla deposuisse dictaturam: quia nescit et sit
teras. Quid hoc ad sensum Iuuenalis: tan propterea eum peracerris: Vox ē erat Caesaris
qui imperi cupidus Sylla obuiagabat: q̄ in animū inducere potuisset: ut dictaturā
iam deponeret. Addidit tamen ex scriptis nostris Fidenius: A iunt poetam declamalle
ad mediū auctem: quod male probant. Credo eam uoluisse scribere quod iunior p̄bo i
Prius ut alium dormiret: hac erat ratio fustionis in declamatio. Prius
tus: depolito imperio. Dormiret alium: alludit ad historiam: nam ut Plinius scri-
bit: Pedicularum morbum: in quem incidit Sylla somno distimulabat: ne adiret.

201

Juvenalis (Decimus Junius) SATYRAE, commentary by Domizio Calderini, 96 ff., the first blank, 55 lines of commentary surround 25 lines of text, 36 lines in 'Aduersus Brotheum', Roman type, initial spaces, a few wormholes to outer margin at start, diminishing in number as text proceeds, a couple of wormholes to outer margin of last few ff., marginal water-staining, a few small stains elsewhere, occasional spotting, old vellum over new boards, [BMC V, 214; Goff J-642; HC 9688], folio, Venice, Jacobus Rubeus, 24 April, 1475.

♣ The rare first edition of Juvenal with a commentary. Calderini was an Italian humanist, secretary to Bessarion and later apostolic secretary under Pope Sixtus IV.

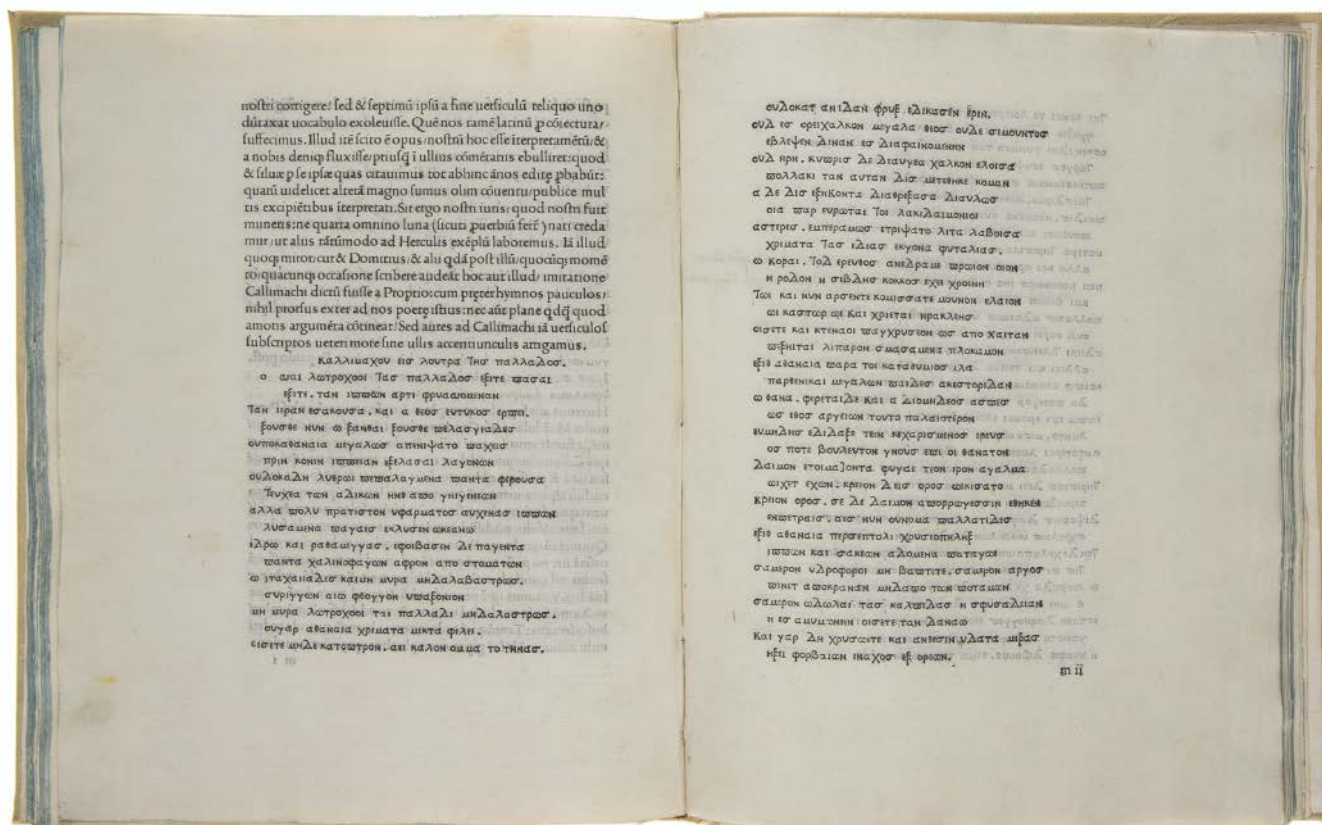
£3,000 - 4,000



202
Petrarca (Francesco) TRIONFI, commentary by Bernardo Lapini da Siena, 196 ff., the first blank, 51 lines of commentary surrounding text, Gothic letter, initial spaces with guide-letter, early ink marginalia (including a few fingerposts), some in red, verso of final f. and recto of endpaper with EARLY INK POETRY, single wormhole within text towards latter part of work, increasing to 2-3 holes in last few ff., a few short marginal tears, some staining, occasional spotting and finger-marking, 17th century limp vellum, stained, Venice, Reynaldus de Novimagio and Theodorus de Reynsburch, February, 1478; Canzoniere, commentary by Franciscus Philelphus, 90 ff., 50 lines of commentary surrounding text, Gothic type, initial spaces with guide-letter, ink ownership inscriptions to a1r and foot of a few ff., that on c7v obliterated, stained, some foxing, 18th century half calf, spine in compartments with later gilt and red morocco label, rubbed, Venice, Reynaldus de Novimagio and Theodorus de Reynsburch, March, 1478, [BMC V, 254; Goff P-381; HC 12767], folio (2)

✱ It is rare to unite both these volumes. The commentaries are considered to be the most influential of the early analyses. The poem depicts a triumphal procession, in which there are six allegorical figures - Love, Chastity, Death, Fame, Time, and Divinity, with Divinity triumphing above all.

£6,000 - 8,000



203

203

Politianus (Angelus) MISCELLANEORUM CENTURIA PRIMA, FIRST EDITION, 94 ff., 32 lines, Roman and Greek types, initial spaces with guide-letters, woodcut printer's device to foot of verso of p3, a few instances of early ink marginalia or interlinear marking, a few small stains and finger-marks, occasional spotting, modern vellum, [BMC VI, 638; Goff p-890; HC 13221], folio, Florence, Antonio di Bartolommeo Miscomini, 19 September, 1489.

✱ A rare copy of this key work in classical scholarship, which is dedicated to Lorenzo de' Medici. The work comments on 100 significant Latin and Greek texts and provides a clear index of authors consulted under subjects such as mathematics, medicine and philosophy.

£8,000 - 12,000

204

Johannes de Capua. DIRECTORUM HUMANAE VITAE ALIAS PARABOLE ANTIQVORVM SAPIENTVM, 82 ff., 50 lines plus headline, Gothic letter, initial spaces, some with guide-letters, full-page woodcut illustration to verso of title depicting the translator presenting the book to the king, 118 woodcuts in text (including 6 repeats), a couple of text ff. with repaired tears, some headlines trimmed close, slight staining to some upper margins, blue morocco by Duru dated 1853, inner gilt dentelles, g.e., [BMC I, 125; Goff J268; Hain Copinger 4411], small folio, [Strasbourg], [Johann Prüss], [c.1489].

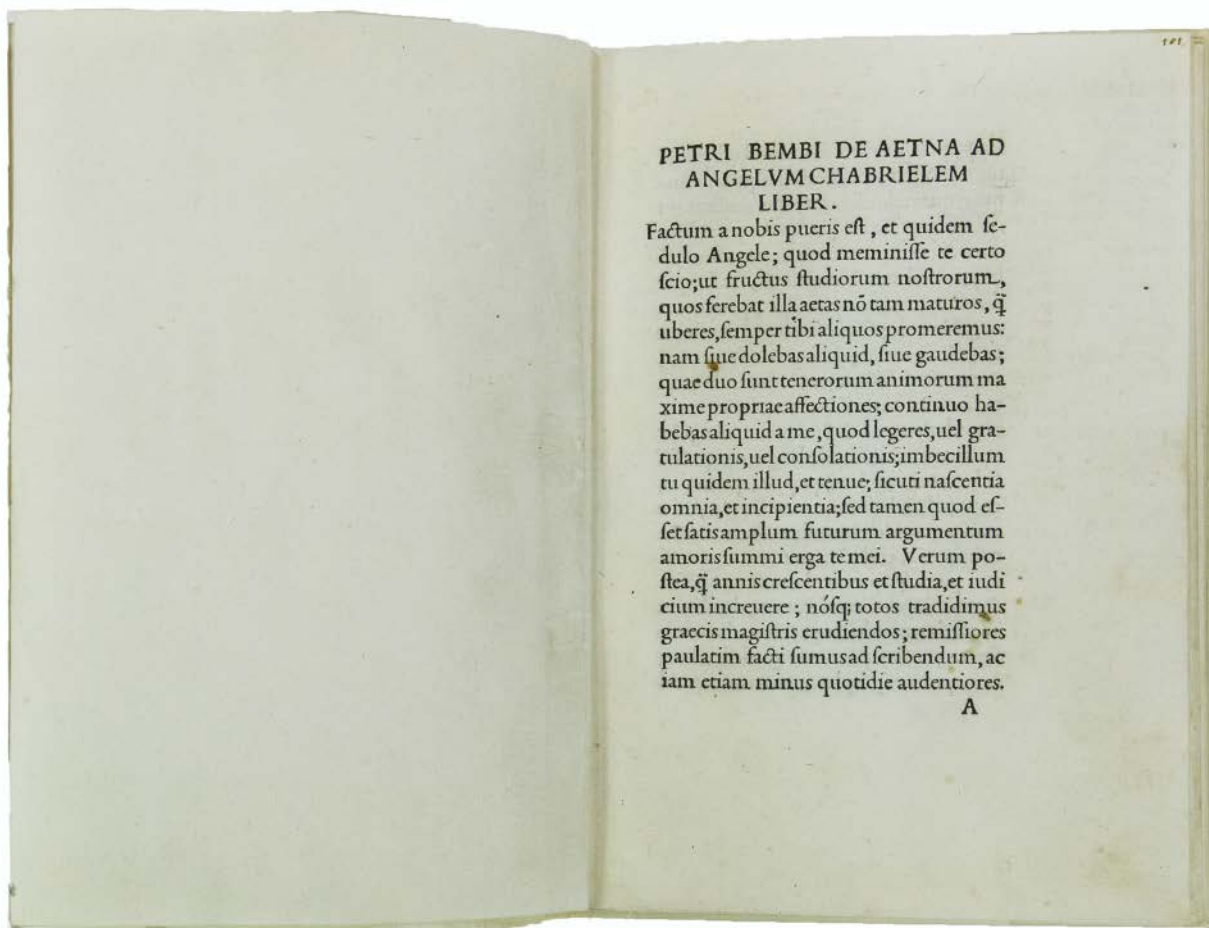
✱ A fine copy of Bidpai's fables, here translated into Latin for the first time, by John of Capua. The superb woodcuts by Conrad Fyner were first used in a German translation, which was printed at Urach c.1481.

Provenance: Ambroise Firmin Didot (bookplate); Lucien Dhuy (bookplate designed by Fr. Kupka).

£12,000 - 18,000



204



205

Bembo (Pietro) DE AETNA DIALOGUS, FIRST EDITION, second issue, 30ff., 22 lines plus headline, Roman type, initial spaces, leaf B2 with misprint 'qnia' corrected to 'quia', washed, modern vellum by Carmencho Arregui (not signed), small 4to, [BMC V, 554; HC *2765; Goff B-3004; Renouard, *Alde*, 7:4], small 4to, Venice, Aldus Manutius, February 1495/96.

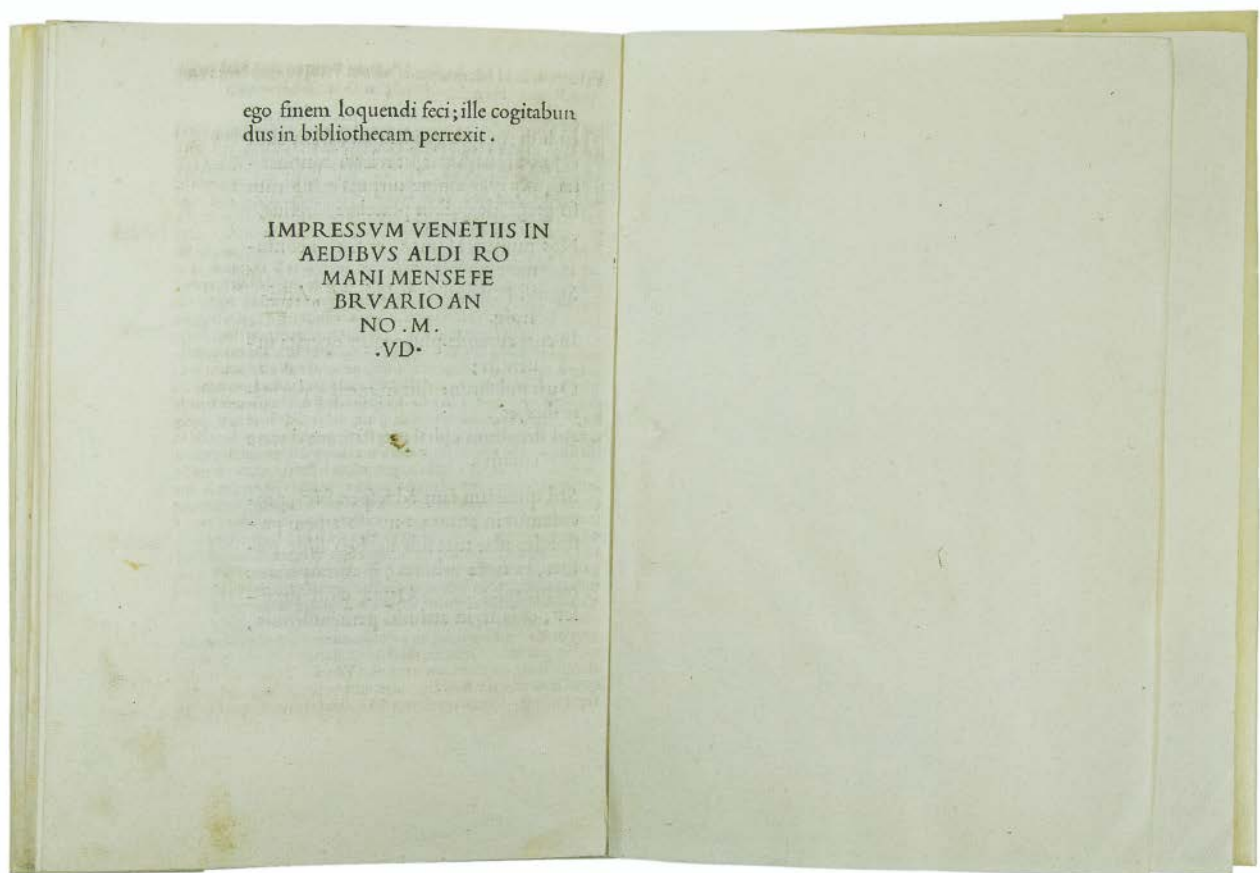
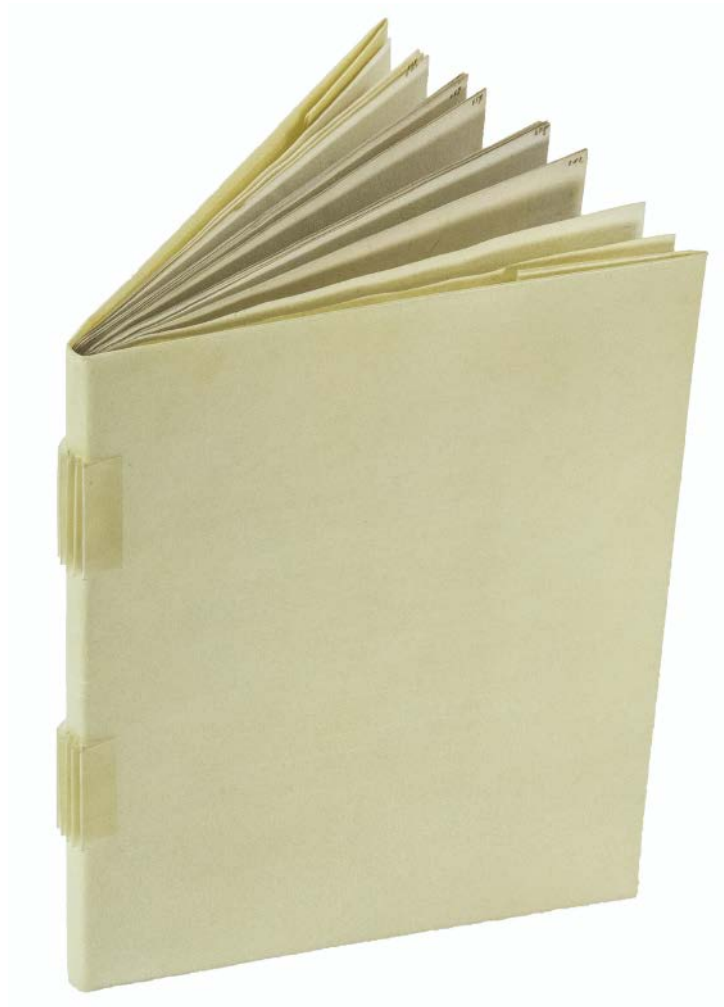
✱ The extremely rare first edition of Bembo's first published work. This typographic landmark was the first Aldine printed in Latin only, and is celebrated as the first appearance of the innovative and beautiful Roman type, cut by Francesco da Bologna, surnamed Griffo (1450-1518). Undoubtedly one of the most handsome roman typefaces ever produced, it was modelled on the handwriting of Bembo himself, and was possibly realised with the collaboration of the great copyist Bartolomeo Sanvito. According to Stanley Morison the 'R 114 type' hailed a new epoch in typography, and in its perfect simplicity 'became instantly popular. So famous did it become that it influenced typeface design for generations. Posterity has come to regard the Bembo type as Aldus' and Griffo's masterpiece [...] This face, which was modestly launched in a 60-page favour to a friend and became eminently popular in Italy, soon found its way to France. The design came to the attention of Garamond, the famous French type founder, and through his efforts to duplicate it the design eventually spread its influence to Germany, Holland and the rest of Europe. The Aldine roman was to become the foundation of new typeface designs for hundreds of years' (A. Haley, *Typographic Milestones*, p. 23).

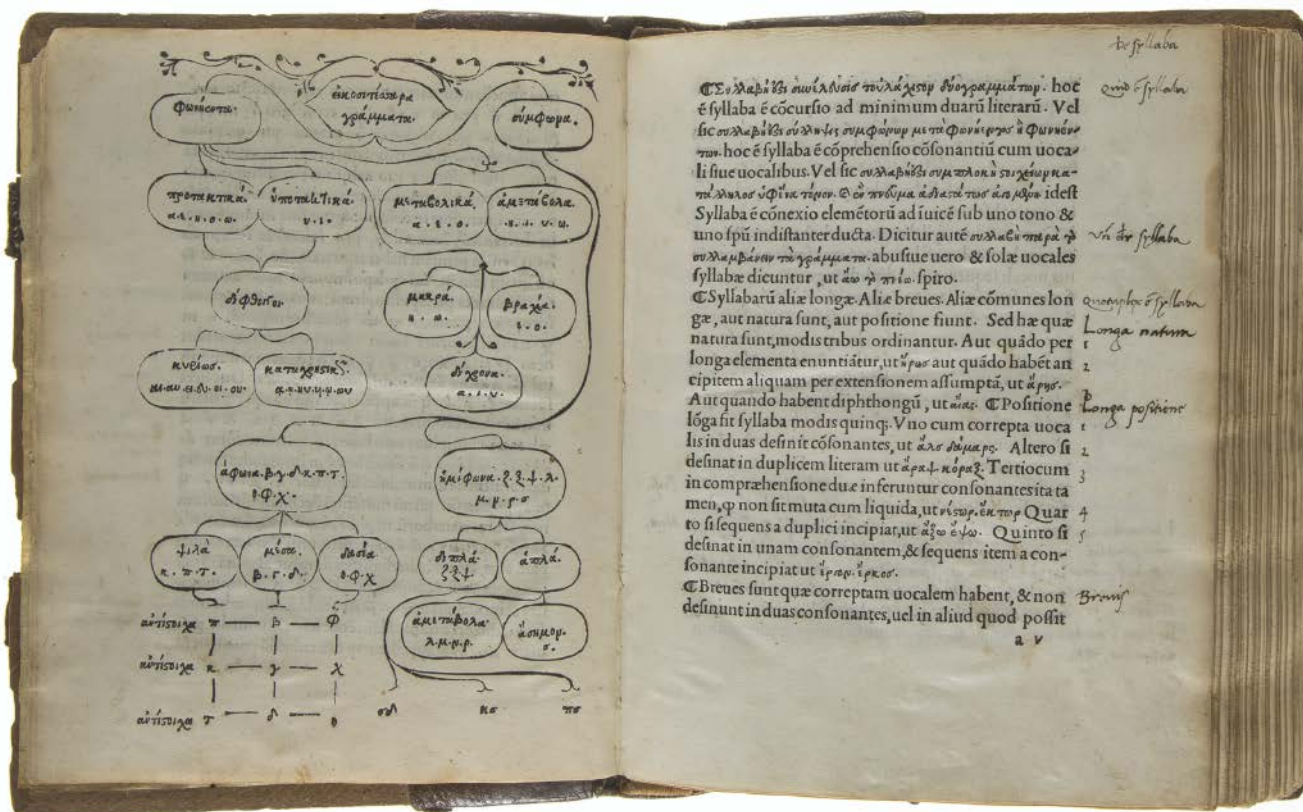
This dialogue, dedicated to the Venetian Agnolo Gabriele, the prominent humanist Bembo, a close friend of Aldus and one of his most important collaborators. It commemorates his youthful ascent of Mt Etna during the two-year period (1492-94) he spent in Sicily studying Greek with Constantine Lascaris, and during which he supplied the manuscript of Lascaris' Greek grammar, the *Erotemata*, the first book issued from the Aldine Press (*Erotemata*, see Goff-L68). Interlocutors of the dialogue, written on Bembo's return, are his father Bernardo - designated by the letters BP (*Bembus pater*) - and the author himself, indicated as BF (*Bembus filius*). In the description of Etna's *ignes* and *subcava montis natura*, the young humanist makes use of Lucretius, Virgil and Ovid, and stresses the contrast between the luscious and fertile Sicilian landscape and the dreadful power of the volcano. "*De Aetna* records his 1493 stay in Sicily and his ascent of Etna, prompted by the spirit of discovery that was even then directing Columbus across the Atlantic [...] The Mediterranean garden landscapes on the coast at Taormina are described in loving detail, and the richly fertile lower slopes of Etna claimed to be 'ever decorated with flowers and in continuous spring, so that it is easy for anyone to imagine that this indeed was the location of the rape of Persephone'. As Bembo ascends the mountain however, he leaves behind the fields of Ceres and approaches Pluto's lair. This is howling wilderness, a landscape of sulphurous origins, violent winds, fire and primal chaos: clefts and caverns in the mighty rocks. The remainder of the dialogue is devoted to speculation on the sources of volcanic fire and Etna's relationship to the whirlpools and tidal races of the Straits of Messina" (D. Cosgrove, *Geography and Vision*, p. 64).

A VERY TALL COPY MEASURING 200 x 144mm (the UCLA copy measures 195 x 123mm), with a distinguished provenance, of what Renouard calls a 'Livre extrêmement rare, et d'une grande beauté'. This copy without Aldus' corrections (see C.F. Bühler, *Manuscript Corrections in the Aldine Edition of Bembo's De Aetna*).

Provenance: The antiquarian bookseller Carlo Alberto Chiesa (1926-1998).

£100,000 - 150,000





206

Urbanus Bellunensis. INSTITUTIONES GRAECAE GRAMMATICAE, text in Latin and Greek, 214 ff., 27 lines, Greek and Roman type, a4v full-page woodcut diagram, woodcut decorative initials, initial spaces with guide-letter, errata in first state with 28 lines, but with 3 not 4 lines on final verso, early ink marginalia, 14th century theological manuscript used as endpapers, some staining and spotting, contemporary Italian tooled calf-backed wooden boards, 1 of 2 leather and metal clasps, skilfully and sympathetically rebaked, a few small wormholes, [BMC V, 558; Goff U-66; HC 2763; Renouard, Alde, 11:4; not in Ahmanson-Murphy], 4to, Venice, Aldus Manutius, January, 1497/1498.

✱ Editio princeps of the first Greek grammar in Latin, which Renouard calls 'extrêmement rare'. Indeed, he goes on to qualify this by relating how in a letter of 1499 Erasmus complained that it was impossible to find a copy. Aldus was aware that there was a market for a Greek grammar that was not solely in that language and so approached his friend Urbanus to write this bilingual edition, thereby increasing the accessibility of the language of Aristotle and Homer to a wider audience. Aldus had established his press in 1495 with the aim of increasing the availability of classical texts (particularly Greek) to scholars and students.

£10,000 - 15,000

91

Aesop. ESOPUS CON LA VITA SUA HISTORIALE VULGARE & LATINO, 2 parts in 1, 107 ff. (of 110, lacking e1&6 and final blank i8), varying number of lines, Gothic type, each part with woodcut pictorial title, woodcuts within decorative borders in text, woodcut decorative initials, stained, slight worming to inner margins of first four leaves (two touching title border), faded old ink notes to title verso, juvenile inking to illustration at f1v, ink outline of wolf to margin of leaf g6r, sepia ink illustration of a flower with pinhole tracing to fore-margin of h1r (pinholes affecting following three leaves), pinhole tracing to figures of woodcuts on g4r, g7v, h1r and h5r, yellow wash colouring to woodcut at i2v and sepia wash to three woodcut initials at i2v and i3r, small tears to lower inner margins of final ten leaves not affecting text, old ink doodling at foot of final page, marbled edges, old vellum, some wear to corners and leather spine label, [Not in BMC or Polain; HC 352; Gesamtkatalog der Wiegendrucke, vol. 1, no. 439: locating only one complete copy (Biblioteca Nazionale, Florence)], small 4to, Milan, Ulderico Scinzenzeler, 1497.

✱ Extremely rare; this is seemingly the only copy to appear at auction (last in 2004 at Dominic Winter).

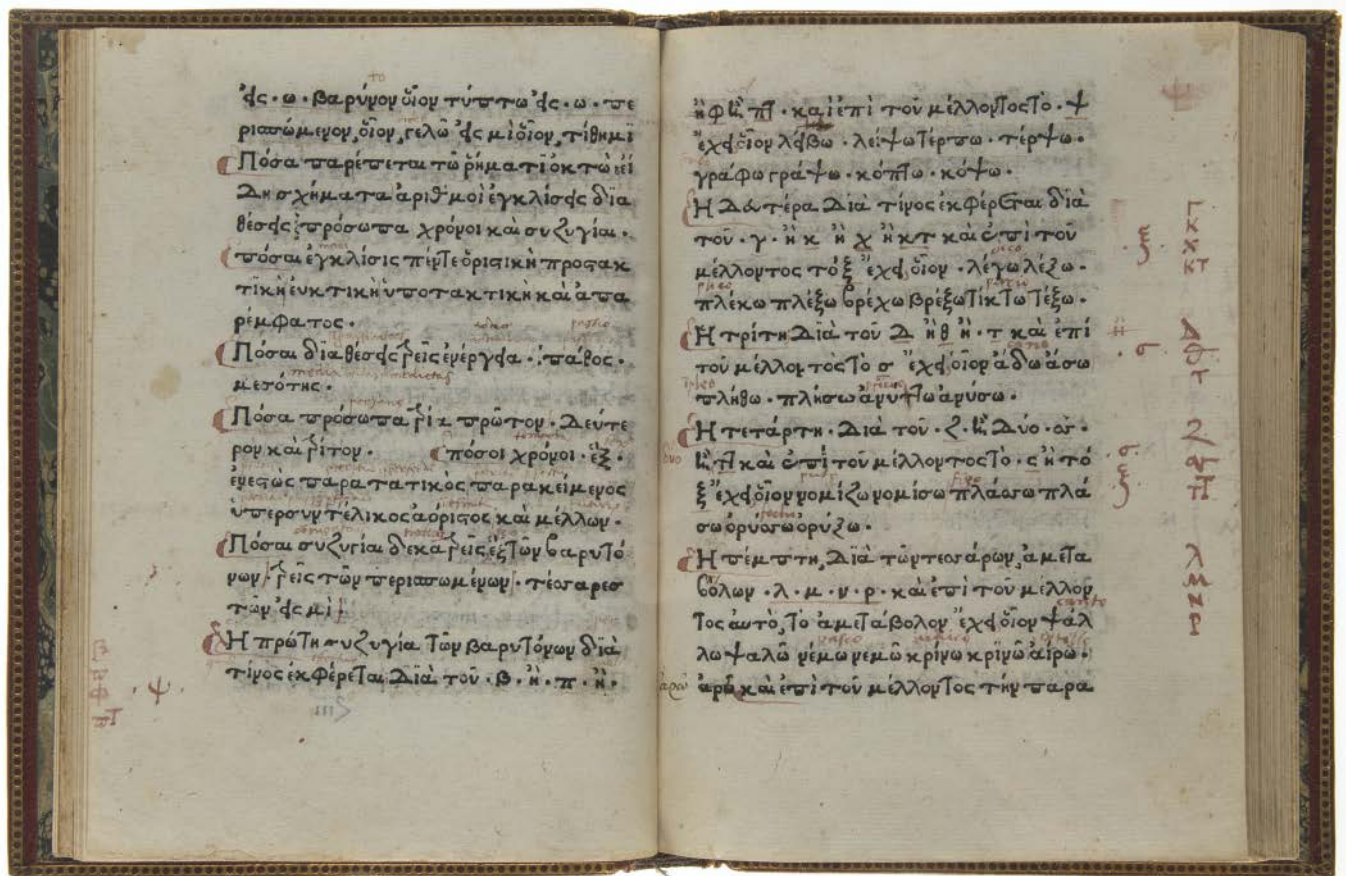
Provenance: Walter Crane (large bookplate) and pencil inscription of Winifred Crane (?his daughter-in-law).

£8,000 - 12,000



Laudis emes, summum vincere parua pudet,
 Sinece dignetur murem leo: nonne leoni
 Dedecus ⁊ muri ceperit esse decus.
 Si vincat minimum summus sic vincere vinci est.
 Vincere posse decet vincere crimen habet.
 Si tamen hoc decus est: ⁊ laus: hec vincere laus hec
 Et decus hec minimo fiet ab hoste minus
 De precio victi pendet victoria victor
 Tantis erit victi gloria quanta fuit.
 Mus abit ⁊ grates reddidit si reddere possit
 Spondet opem solus sit mora parua dies.
 Nam leo rete subit nec prodest viribus vti.
 Sed prodest querulo murmure damna loqui.
 Mus redit hunc reperit cernit loca vincula rodit
 Hac ope pensat ouem sic leo tutus abit.
 Rem potuit tantam minimi prudentia dentis.
 Cui leo dans veniam se dedit ipse sibi.
 Tu qui summa potes ne despicere parua potentem,
 Nam prodesse potest si quis obesse nequit.
 Soneto materiale.



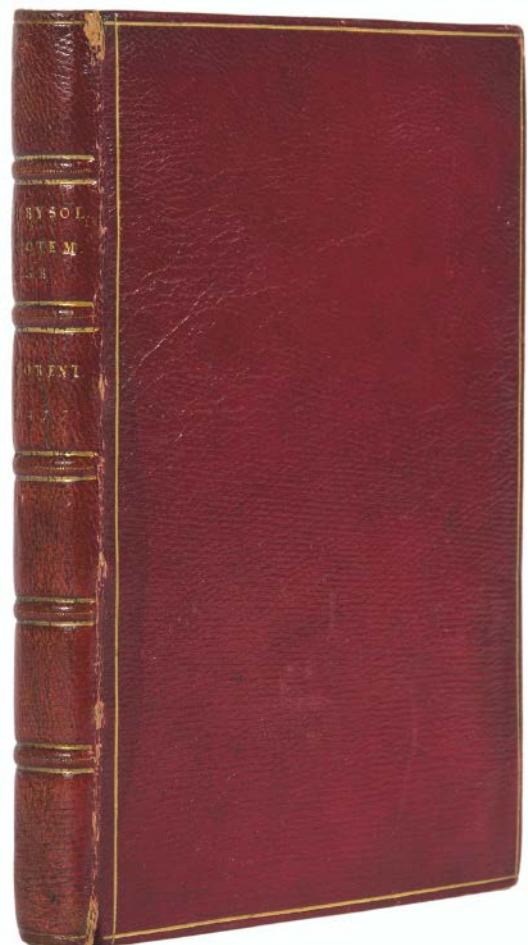


209

Chrysoloras (Manuel) *EROTEMATA* [GAECE], 86 ff. (of 88, lacking β1&4), 19 lines, Greek type, 3-line opening initial with marginal decoration, paragraph-marks, underlining, marginalia and interlinear annotations in red, χ1 lower corner repaired, χ4 (?from another copy) with lower third repaired with loss of text, some staining and spotting, 19th century red crushed morocco, gilt, spine very slightly faded, rubbed at extremities, g.e., [BMC VI, 690; Goff C-491; HC5015], 8vo, [Florence], [Bartolommeo di Libri], [c.1498-1500].

⚠ Rare. This is the only copy of this edition to have appeared at auction since 1965, last selling in 1999. The third edition of the complete text of the most important Greek grammar of the Italian Renaissance. Chrysoloras had been brought to Florence in 1397 by Coluccio Salutati to teach Greek. In 1400 the Visconti enticed him away to teach at the University of Pavia.

£10,000 - 15,000



IOANNIS BAPTISTE PII BONONIENSIS COMMENTARIUS
IN FVLGENTIVM.

Vamuis inefficax, fulgentius autor qui maxime nitidissimus eloquentia leuigati oris filo dicendi tereti: exacto: excusso: absolutissimo orsus auscultatione fabularum ex situ uetustatis erutae: enodatoria prolecat illiciter erogat & penitissimo uiculo conciliat auditorum libentiam scribens procellis bellicis undique uorsum detonantibus getti. Leniminiq; poetico supfunden-

FVLGENTII EPISCOPI CARTAGINENSIS MYTHOLOGICARVM AD CATVM PRESBITERVM
CARTHAGINENSEM LIBER PRIMVS

Incipit

Vamuis inefficax petat studium res quae carent effectu & ubi emolumentum deest & negotii causa

falso dixerit ille. Nunc poetas nisi podager, octo gaudet uirtutum omnium dulci seminario. hoc corpus aliis anis quoque pascitur & profecto ut plani dicam quod aequi uoluptificum gaudiale hilaribundum appetibile quod studioque tranquillitas quod litterarum malactia quod horum pabulorum saginarii: Laxamentumque grati diuerticuli meditatorum: Aios ueget uenus uoluptatibus priscus autor ingit. At ego herba dolescoque digitum si hac litteratori uoluerit: Sine qua te musca uidet & musca aliquid minus: cum qua porro caros transcendis premis sidera: calcas infera: & metis multiplici remigio uectus caelo sublime caput in sinuas. si tenebatur dolor: heu lacrimae multos irretit: ut uirtute uideant: intabescantque relictis: sublatique demum ex oculis. inuidi quaeant. Quae temporis inuitiles moras: & illicita segnicia censorie infectatur architrentus libro primo huius luculentissimis uersibus.

Vellificatur athos: dubio mare ponte ligatur.
Remus arat colles: pedibus subternitur unda.
Puppe meatur humus. pelagi thetis exult usum.
Salmoncus fulmen taculatur: Dædalus alas.
Induit: ingenti furor instat: & inuta praiceps
Rumpit: & artifices cedit natura labori.
Languida segnes ueneris nutritia tractat
Otia: dilatrix opum. dissuada laborum:
Venatiua morae uix inceptura: quod ipso
Principio rumpit hodiernos crastinat actus.
Et quod praeteritum nunc facit usque futurat.
Aulus attenuat aios premit illigat artus:
Contemptusque luto defædat aromate morum
Pectus odorandum: fama: secuta pudenda
Assuecit uitae: utriusque paludibus hærens
Sorde uoluitatur oculoque improvida caeco
Mentis ab excubiis expellit inhospita curas
Sollicitosque metus: currentibus urget habenas
Ingenuis: fixoque modo conamina sistit.
Tedia segnitie comitatur & inuida lætis
Tristitibus luxurisque uagant. Lasciua pomps
Et uenus & renu cinctus petulantia Soluens.
Cognatusque necis sopor & precursor inermis
Torpor egestatis & amara obprobria uultu
Mæsta uerecundo salibusque irritio mordens.
Et pudor & partes infamia nuda pudendas.

tibus sese gortibus inter
turbantibus & tumultu
tuatim diuexantibus
ais ad celestia phisicu
lada & indaganda natis
hec i utilitate publica
laboriose scriptitasse.
sunt. n. poetæ genus
ignauum quod lecto gau
det & umbra ex quorum
timore nihil nisi hila
ritus accipendum pro
uenit. In tunc oculi tua
dunt ut loculariter &

a iii

210

Fulgentius Placiades (Fabius) ENARRATIONES ALLEGORICAE FABULARUM, [edited and with commentary by Joannes Baptista Pius], FIRST EDITION, 47 ff., including blank f.42, 51 lines of commentary surrounding text, Roman and some Greek type, decorative woodcut initials, a few unobtrusive wormholes within text, some marginal soiling, mostly light, loose in later drab limp boards, spine ends little worn, lightly soiled, [BMC VI, 773; Goff F-326; HC 7392], folio, Milan, Ulderico Scinzenzeler, 23 April, 1498.

✱ A collection of myths and deeds of the gods. It is accompanied by the Voces antiquae of Fulgentius; a list of words and phrases, which had fallen into disuse by his age.

£2,000 - 3,000

[illegible]

ΤΕΛΟΣ ΤΟΥΤ' ΣΤΟΙΧΕΪΟΥ.

ἈΡΧὴ τοῦ ὕψους τοῦ στοιχείου.

[illegible]

211

Suidas. LEXICON GRAECUM [GRAECE], edited by Demetrius Chalcondylas, 516 ff., 45 lines, Greek type, capital spaces, some with guide-letter, woodcut printer's device to verso of Z25, a1 stained and with section torn away from lower margin and repaired, marginal water-staining, some spotting, 19th century panelled calf, gilt, rebaked, preserving original backstrip (chipped at end and with a few closed splits), corners repaired, rubbed at extremities, [BMC VI, 792; Goff S-829; HC 15135], folio, Milan, Johannes Bissolus and Benedictus Mangius, for Demetrius Chalcondylas, 15 November, 1499.

✱ Editio Princeps of this monumental Byzantine encyclopaedic dictionary, which is the largest incunable in Greek. It was the only book printed at the Milanese shop of Bissolus and Mangius, as it is likely that the production of this vast work seems to have put an end to their professional relationship. This is reflected on fol.1, which contains a dialogue by Stephani Negri (a pupil of Chalcondylas) between the bookseller and a student justifying the three ducats price for this hefty tome. Chalcondylas was professor of Greek at Milan, whose Isocrates of 1493 had sold so slowly that in 1535 it was re-issued with a new title-page.

£15,000 - 20,000

[Colonna (Francesco)] *HYPNEROTOMACHIA POLIPHILI*, FIRST EDITION, 234ff., 39 lines, Roman letter, 172 woodcut illustrations in the text, of which 11 full-page (including the famous triumph of Priapus, here uncensored), and 39 initials, last leaf with errata corrigé and the colophon, in this copy, at l. F3v, an old annotation suggests that the initial letters of the three-lines Epitaphium Poliae stand for F[ranciscus] C[olumna] I[n]venit], lines 4 and 5 of the title corrected to read 'sane/quam' as in most copies, none of the nine reset leaves is present in this copy (cf. N. Harris, *Nine Reset Sheets in the Aldine 'Hypnerotomachia Poliphili'* (1499), in *'Gutenberg-Jahrbuch'*, 2006, pp. 245-275), ruled throughout in red, title probably supplied from a shorter copy with an extension in the upper margin, leaves k4-5 inlaid and repaired, round wormhole in lower blank margin of the last leaves, but generally a crisp and wide-margined copy, French 18th-century red morocco, gilt triple fillets on covers, spine with six raised bands richly gilt with floral patterns and stars and with gilt title in the second compartment, marbled endpapers, gilt edges, inner gilt dentelles, [BMC, V, 561; Goff, C-767; HC 5501; Ahmanson-Murphy, 35; Renouard, Alde, 21:5; Sander, 2056; Essling, 1198], folio (311 x 205mm), Venice, Aldus Manutius for Leonardus Crassus, December 1499.

♣ First edition of the most famous illustrated book of the Renaissance, probably the pinnacle of Aldus' typographical production. Among the many allegorical illustrations is the dolphin with the anchor, which on Bembo's advice Aldus would later adopt as his printer's device, the subject being taken from a Roman coin of the period of the emperor Titus Vespasian. See the following lot for the first appearance of this printer's device.

Aldus as an editor of Greek and Latin classics for the academic world was hesitant to be involved in this project. Indeed, his name appears only in the small-type *colophon* printed at the end and is not present in all copies. Come what may, the final result was a volume of exceptional quality, a luxurious production (a copy cost one Venetian ducat), whose overall elegance of layout, fonts and illustrations are still greatly admired today.

The work is usually attributed to the Dominican friar Francesco Colonna, whose name is mentioned only in the acrostic formed by the thirty-eight initials that open each chapter: "Poliam frater Franciscus Columna peramavit" ('Brother Francesco Colonna intensely loved Polia'). Polia being not only the name of his beloved, but also meaning "all things" in Greek.

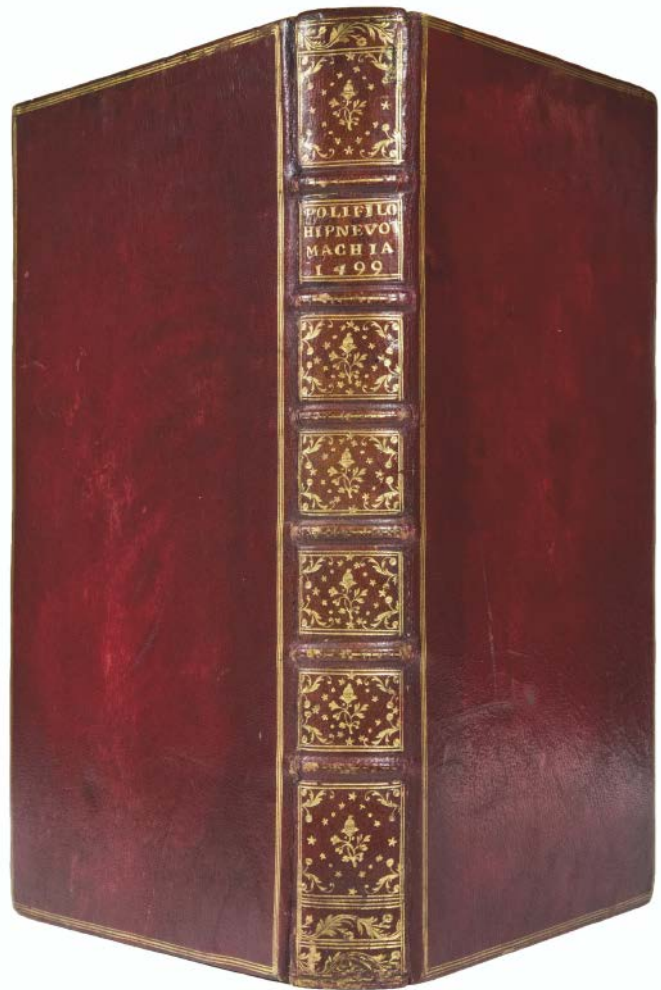
The 'Dream of Poliphilus' is considered one of the most bizarre and controversial works of world literature. Firstly, its language is a hybrid mixture of Latin and north Italian vernacular, which is interspersed with frequent Greek and Hebrew words. Secondly, the text is full of digressions and obscure allegories, all of which tell of the initiation of Poliphilus into the sensory and intellectual world. Of the three possible destinies (asceticism, worldly glory and pleasure of love) Poliphilus chooses the last. Introduced to the secrets of love, he marries the woman he loves (Polia) and reaches the island of Venus. The second part of the work, set in a transfigured town which is however recognisable as Treviso in the Veneto, holds the key to deciphering the enigma of the first part and reveals that everything was just a dream.

The final, and possibly most important, aspect that makes this work unique is its sumptuous iconography. The importance of the woodcut series, variously associated with the names of famous artists of the time, is demonstrated by the fact that the *Hypnerotomachia* exerted more influence in the history of art than in literary history. Renaissance and Baroque painters such as Giorgione, Tintoretto, Agostino Carracci and Pietro da Cortona drew great inspiration from the book.

Today most scholars agree on attributing the woodcuts to the miniaturist, copyist, woodcutter and designer Benedetto Bordon. The double frame, well-balanced layout, classical themes, use of shading with parallel lines and the clear influence of Mantegna are all unequivocally aspects related to the style of Bordon. Born in Venice Colonna entered the Dominican order at an early age, residing for some years (1462-1467) in Treviso. Later having moved to Padua he graduated in theology (1493). In the following years he lived mostly in Venice in the convent of SS. Giovanni e Paolo. Despite expulsion from Venice and various other charges for insubordination he was appointed in 1493 preacher at San Marco and in 1495 prior of the Scuola di San Marco. After the publication of what remained his only work, Colonna was allowed to live outside the convent. While continuing to carry out duties for his order, his impatience with religious discipline led him to clash with his superiors on many occasions. In 1516 he was accused of immorality and was confined to Treviso. Subsequently, he returned to Venice and received new charges, but the contrasts in personality persisted until his death aged 94 in 1527. Although the few sure facts of his tumultuous life are sparse, it seems that they may be reflected in the erotic-pagan character of the *Hypnerotomachia*.

Provenance: Marquis of Northampton (bookplate and shelfmark '2171'); Alan G. Thomas, English bookseller and bibliophile (book ticket).

£80,000 - 120,000





HYEMI AEOLIAES.

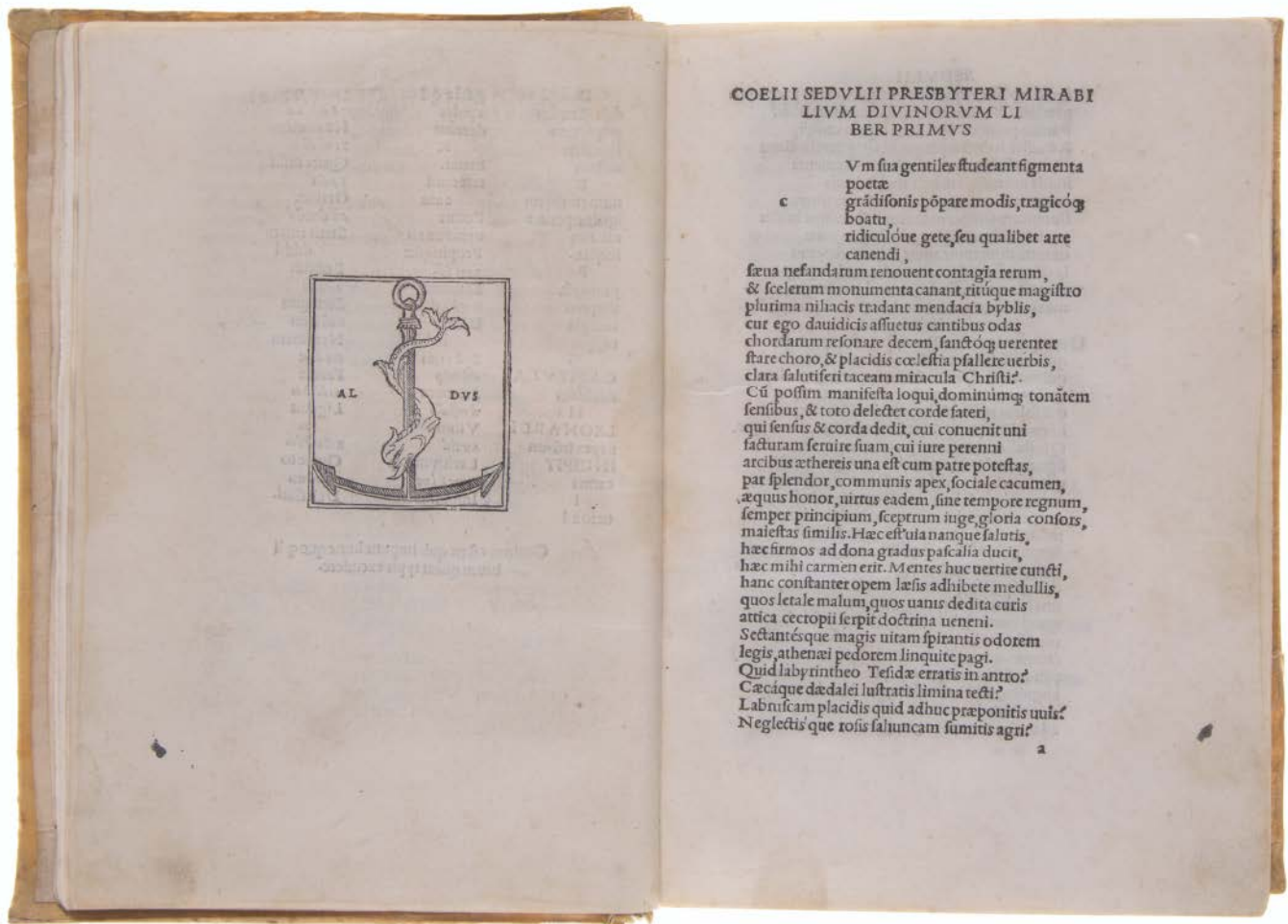
Ad questo nobile figmento el pra stan
te artifice, electo solertemente el marmo-
ro hauea, che oltra la candidezza sua era ue-
nato al requisto loco de nigro, ad expri-
mere el tenebroso aere illumino, & nebu-
loso cum cadente grandine. Sopra la pla-
na della dicta ueneranda Ara rigidamente
te rigoroso pmineua el rude simulacro
del horulano custode, cum tutti gli suide
centi & propriati insignii. Laquale myste-
rio la Ara tegena uno cupulato umbracu-
lo, sopra quattro pali nel solo infissi asse-
mato & sustentato. Gli quali pali dilige-
rentemente erano inuestiti di fructi, & fiori
frondatura, Et el culmo tutto intecto de
multiplici fiori, & tra ciascuno palo nel
lymbo della apertura, o uero hato del um-
braculo affixo pendeva una ardente lam-
pada, & in circuito ornatamente brach-
doro dalle fiesche & uerifere aure incon-
stante uexate, & cum metallici crepulis so-
nante, nelquale simulacro, cum maxi-
ma religione & prisco rito rurale & pastorale alcune amole, o uero ampul-
le uitree cum spumate cruore del immolato Afello & cum caldo lacte &
scintillante Mero spargendo rumpeuano, & cum fructi, fiori, fronde, fe-
sta, & gioie libauano, Hora dietro a questo glorioso Triumpho, conduce-
uano, cum antiqua & siluatica cerimonia illaqueato el seniculo la-
no, de reffe & trece intorte di multiplici fiori, cantanti cam-
ni ruralmete Talassii, Hymenoi, & Felcennii, & istru-
menti rursicrum suprema letitia & gloria, cele-
bremente exultanti, & cum solenni plausi sal-
tanti, & uoce femelle alisione, Per laquale
cola no manco piacere & diletto cum
stupore quiuitali solenni riti &
celebre festiue inuale, che
la admiratione de
gli preceden-
ti trium-
phi.
*



Finito che la nymph cum comitate blandissima hebbe il suo ben-
igno suato & multo acceptissima recordatioe, che la mia actrice ma Polia
propera & misfuitissima leuatoe cum gli sui felleuoli & facitissimi finiti
lachri, ouero sembianti, & cum punicante gene & rubete buccule da ho-
nesto & uenerate rubore suffuse aptauase di uolere per omni uia facillare
di natura prompta ad omni uirtute, & dare opera alla honesta petitione.
Non che prima peroele potesse exulare & dicio retinere alquanto che ella
intrinsecamente non suspirauasse. Ilquale dulcissimo suspirilo peneuoe
reflettendo nel intimo del mio, immo suo core, per la uniforme conue-
nientia. Quale aduene a dui parimente participati & concordati linui. Et
ciascuna cum diuio obtuto respecta inrepidulamente, cum quegli iudi-
bondi & micanti ochii, Da fare (Ome) gli adamaniti fiesi in mille fragme-
nticuli. Cum pie & summa uoce, & cum elegantissimi gesti decentemen-
te reuerita ogni una, ritornoe al suo solatio soledere supra il serpilaceo so-
lo. La inuitata opera sequendo fellularia. Cum accommodata pronunti
2100-

atione, primo facto uno pusillo dimoramento cusi limatissimamente
le pose, & enucleatamente comissima adnar-
rare.

FINIS DEL PRIMOLIBRO DILLA
HYPNEROTOMACHIA
DI POLIPHI
LO.
*
*

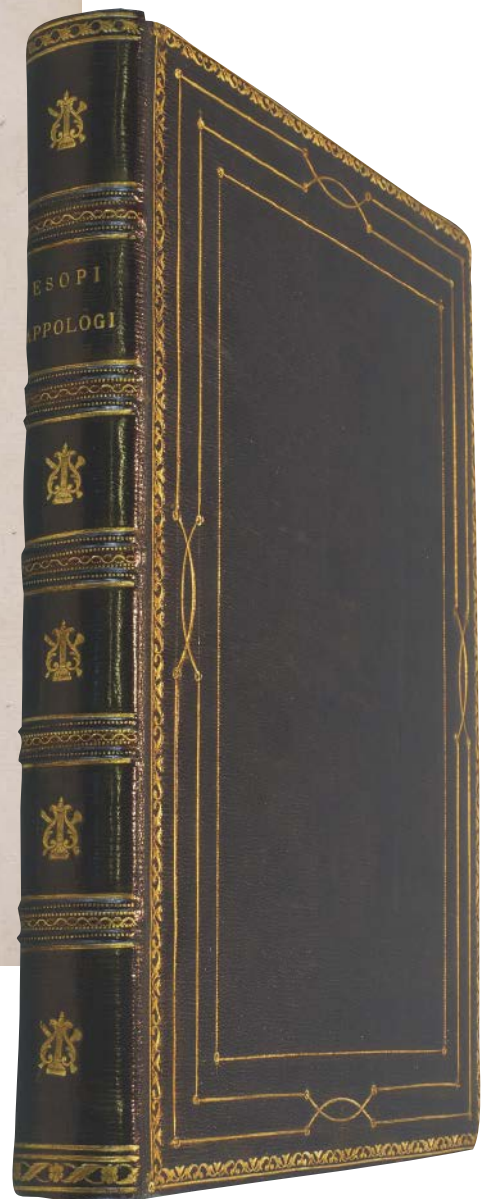


213

Poetae Christiani Veteres. 3 vol., [Vol. 1, Prudentius and others], some early ink marginalia, 2k6 blank, small worm traces / holes to margins of last few sigs., a few minor repairs to margins of last few ff., a few stains, occasional spotting, new endpapers, contemporary blind-stamped calf, metal clasps with new thongs, rebaked, preserving great part of original backstrip, corners repaired, [Venice], [Aldus Manutius], [January, 1501]; [Vol. 2, Sedulius and others] [*]8 verso small woodcut printer's device, lacking final blank, title lightly soiled, some water-staining, mostly marginal, later limp vellum, spine repaired, a few stains, [Venice], [Aldus Manutius], [January, 1501]; [Vol.3, Saint Gregory], Latin and Greek text interleaved, large woodcut printer's device to verso of 204, some spotting or foxing, marginal water-staining at foot towards end, new endpapers, bookplate of Aldine collection of Stelio Valentini, later limp vellum, stained, [Venice], [Aldus Manutius], [June, 1504], all vol. text in Latin & Greek, initial spaces with guide-letters, [Adams P1685 & G1142; Ahmanson-Murphy 38 & 84; Renouard, Alde, 24:1 & 46:4; EDIT 16 CNCE 36115], small 4to

* 'Collection infiniment rare et précieuse' (Renouard). Vol. 2 contains the first appearance in print of the Aldine anchor and dolphin device.

£6,000 - 8,000

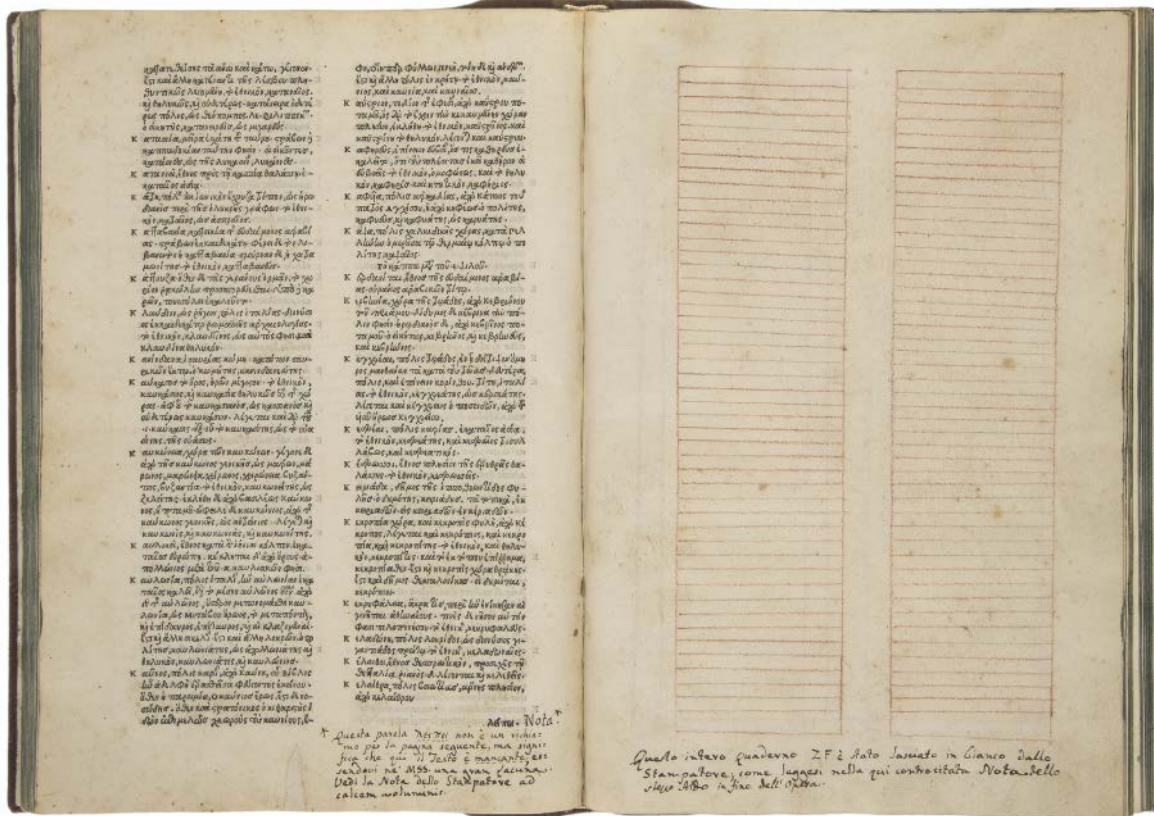


214

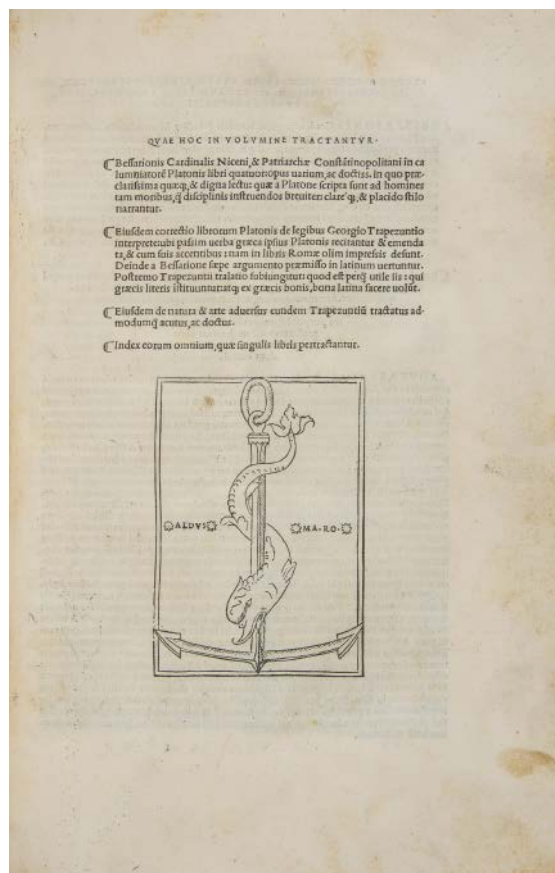
Aesop. ESOPVS APPOLOGI SIVE MYTHOLOGIA CUM QUIBUSDAM CARMINUM ET FABULARUM ADDITIONIBUS SEBASTIANI BRANT, 2 parts in 1 vol., woodcut portrait of Aesop to verso of first title, woodcut illustrations and initials, small portrait to verso of A1 in part 2, repairs to some leaves with occasional loss of text or image, a few leaves remargined, C4 with hole affecting woodcut to recto and text to verso, with the blank leaf s6 at end of part 1, but lacking final leaf M6 (?blank), good margins and apart from the faults and repaired leaves generally clean, 19th century blue straight-grain morocco, gilt, g.e., [Adams A291; Fairfax Murray German, 20], folio, Basel, Jacob Wolff de Pfortzheim, 1501.

✱ First edition with Brant's new section of 140 fables. The woodcuts which accompany Brant's part are richer and more sophisticated than the rather naïve illustrations to the first part, which were based on Zainer's cuts for the first illustrated edition (Ulm, c.1476).

£30,000 - 40,000



215



216

215

Stephanus Byzantius. DE URBIBUS [GAECE], edited by Aldus Manutius, text in Greek, double column, initials spaces with guide-letters, sig. F blank as called for, here ruled in red pencil, occasional early ink marginalia, a few later orange pencil fingerposts, lightly foxed, some staining, antique style blind-tooled calf with central gilt lettering, lightly stained, [Adams S-1717; Ahmanson Murphy 53; Renouard, Alde, 38: 15; EDIT 16 CNCE 36142, folio, Venice, Aldus Manutius, 1502.

✱ Editio princeps of this work on Italian cities. The manuscript that was worked from was incomplete and so Aldus indicated the lacuna by omitting the letter F in the collation and encouraged the reader to supply the missing text should it be rediscovered.

£2,500 - 3,500

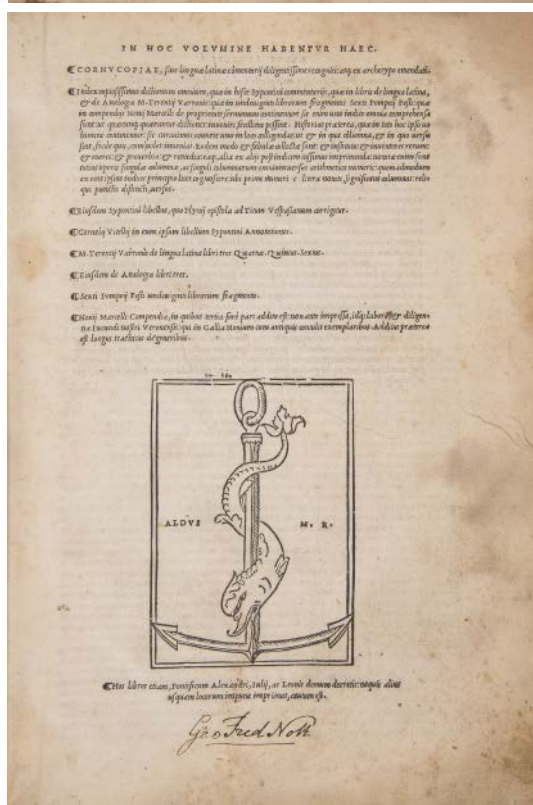
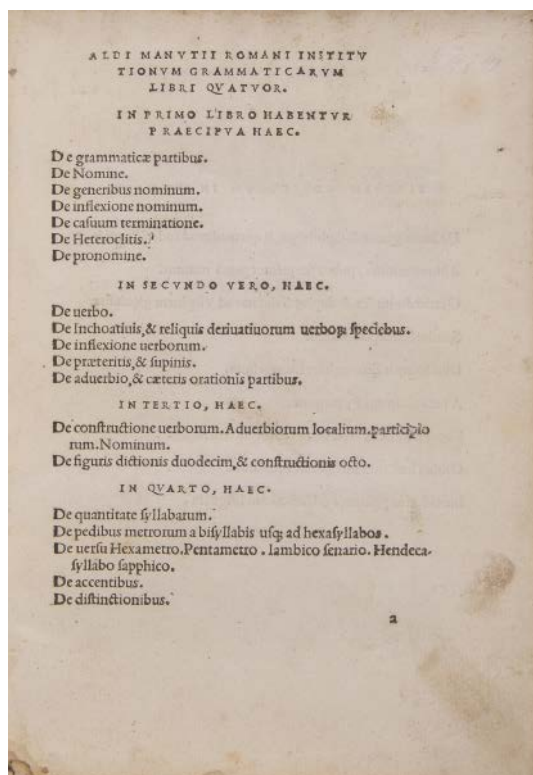
216

Bessarion (Cardinal Basilus) IN CALUMNIATOREM PLATONIS LIBRI QUATUOR [AND OTHER WORKS], woodcut printer's device to title, initial spaces with guide-letter, water-stained, [Adams B833; Ahmanson-Murphy 75; Renouard, Alde, 40:5; EDIT 16 CNCE 5644], Venice, Aldus Manutius, July, 1503 BOUND AFTER lamblichus. De Mysteriis Aegyptorum, Chaldaeorum, Assyriorum [and other works], edited and translated by Marsilio Ficino, woodcut printer's device to title and verso of otherwise blank final f, initial spaces with guide-letter, tear within text of l1 without loss, occasional staining or spotting, [Adams I1; Ahmanson-Murphy 150; Renouard, Alde, 77:8; EDIT 16 CNCE 37529], Venice, House of Aldus and Andrea Torresani, November, 1516, together 2 works in 1 vol., early ms. ff. used as endpapers, ornately blind-stamped calf over wooden boards, metal and leather clasps, spine ends and corners repaired, rubbed, both works with ample margins, folio

✱ The first Aldine edition (second overall) of the Bessarion, which was a reply to his adversary George of Trebizond's attack on Platonism in his Comparatio philosophorum Platonis et Aristotelis. Bessarion's treatise reconciles the compatibility of Platonism with Christianity. It is bound with a collection of classical platonic and neo-platonic works by authors, including Proclus, Porphyry, Pythagoras, Hermes Trismegistus, Asclepius and Ficino, as well as lamblichus.

Provenance: Count Dmitri Petrovich Boutourlin (large bookplate to front pastedown).

£4,000 - 6,000

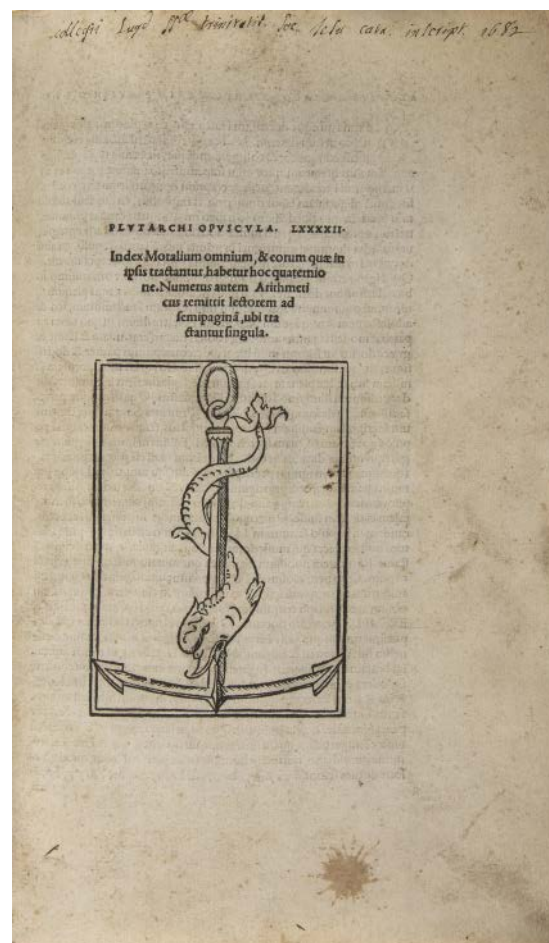


217

Manutius (Aldus) INSTITUTIONUM GRAMMATICARUM LIBRI QUATUOR, text in Latin, Greek and Hebrew, initial spaces with guide-letter, occasional staining, some spotting, recased in contemporary limp vellum, spine faded, [Not in Adams; Ahmanson-Murphy 97; Renouard, Alde, 52:1; EDIT 16 CNCE 36171], small 4to, [Venice], [Aldus Manutius], April, 1508.

♣ Second Aldine edition of this grammar.

£2,000 - 3,000



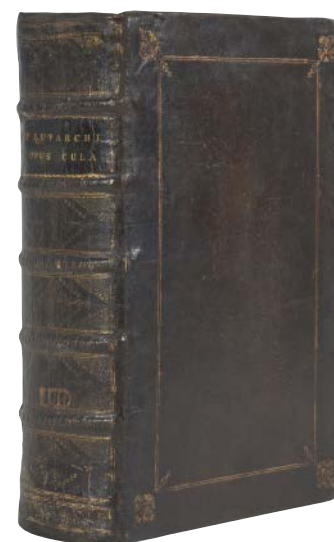
218

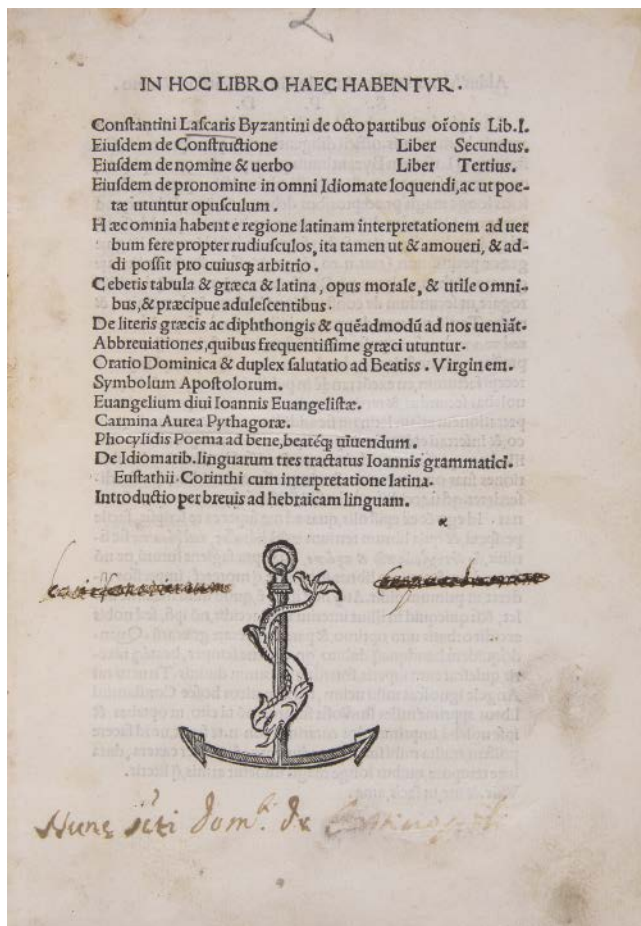
Plutarch. OPUSCULA LXXXII, [edited by Demetrios Doukas, assisted by Erasmus and Girolamo Aleandro], text in Greek, woodcut printer's device to title and verso of otherwise blank final f., initial spaces with guide-letter, title and final f. lightly stained and soiled, a few small stains or finger-marks, occasional spotting, but generally crisp and clean, 17th century calf, gilt, spine in compartments and with black morocco label, spine repaired, rubbed, [Adams P1634; Ahmanson-Murphy 84; Renouard, Alde, 55:1; EDIT 16 CNCE 37429], a wide-margined copy, 4to, Venice, Aldus and Andrea Torresani, March, 1509.

♣ The handsomely printed editio princeps of Plutarch's Moralia, which is the first edition of this work in any language. The text was taken from a 13th century manuscript now in the Biblioteca Ambrosiana, probably used alongside a second manuscript in order to establish the definitive text for this problematic text. Doukas commented that in some passages the Greek text is corrupt to the point of being unintelligible, and that he decided to leave them as they stood.

Provenance: Jesuit College of the Holy Trinity, Lyons (ink inscription to head of title dated 1682; Clogher Library 1823 (morocco label to front pastedown).

£8,000 - 12,000



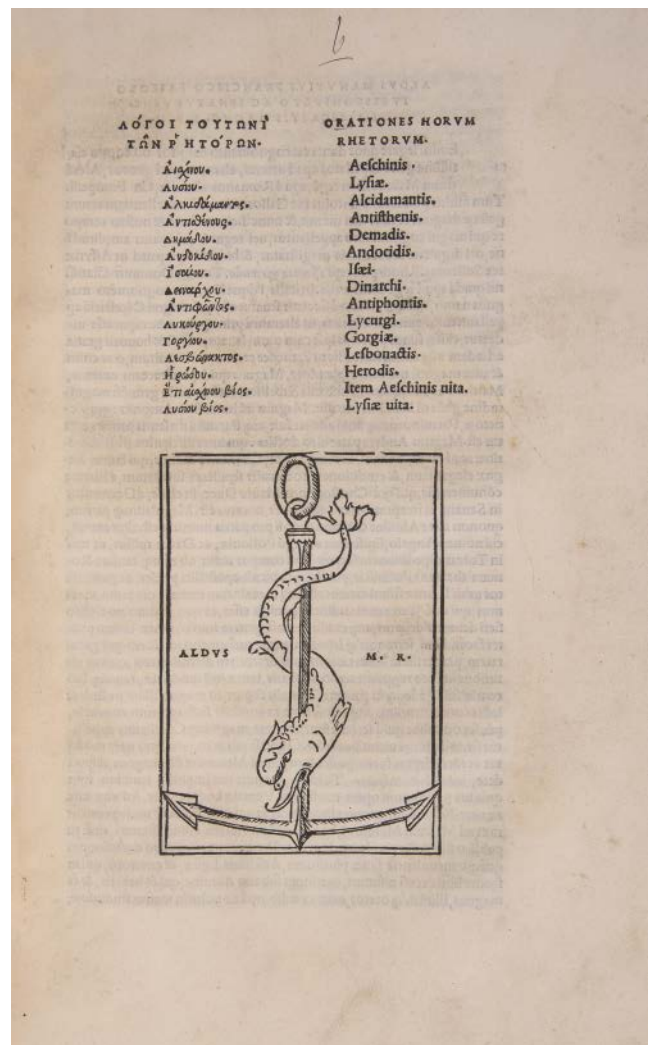


219

Lascaris (Constantinus) DE OCTO PARTIBUS ORONIS LIB. I., text in Latin and Greek with respective sheets inter-leaved, some Hebrew type at end, woodcut printer's device to title, initial spaces with guide-letter, early ink inscriptions to title (one obliterated), water-stained at head, occasional spotting, later vellum, spine worn, soiled, [Adams L228; Ahmanson-Murphy 105; Renouard, Alde, 58:1; EDIT 16 CNCE 36173], small 4to, [Venice], [Aldus Manutius], [October, 1512].

✱ Third edition of this compendium of Greek texts, Lascaris was a Greek scholar and grammarian and was one of the leaders in the revival of Greek learning in Italy.

£2,000 - 3,000



220

Oratores Graeci. ORATIONES HORUM RHETORVM, parts 1 & 2 (of 3), titles in Greek and Latin and with woodcut printer's device, initial spaces with guide-letters, n4 blank, part 2 marginal wormholes, some staining and light browning, [Adams 0244; Ahmanson-Murphy 112; Renouard, Alde, 60:1; EDIT 16 CNCE 37441], [Venice], [Aldus Manutius & Andrea Torresani], April, 1513 BOUND AFTER Rhetores Graeci. In Aphthonii Progymnasmata Commentarii Innominati auctoris..., part 2 (of 2), title and verso of otherwise blank final f. with woodcut printer's device, initial spaces with guide-letters, title with early ink names including 'Joannis Adolphi a Glauburg' and with erased ink stamp to foot of verso, a couple of marginal wormholes, [Adams R447; Ahmanson-Murphy 104; Renouard, Alde, 54:4; EDIT 16 CNCE 2146], Aldus Manutius, May, 1509, together 2 works in 1 vol. (3 parts in total), contemporary blind-stamped pigskin over wooden boards, metal clasps (lacking 1), repaired hole to head of joint of lower cover, corners bumped, soiled, folio

✱ Some of the most important publications of the Aldine press, which provided editiones principes of the Attic orators.

£5,000 - 7,000



221

221

Alexander, Aphrodisiensis. IN TOPICA ARISTOTELIS, commentarii, title in Greek and Latin, text in Greek, title and verso of otherwise blank f. with woodcut printer's device, initial spaces with guide-letter, blank A9 misbound, title with attempt to remove small stamped arms at foot causing obscuring of a few words verso and lightly soiled, occasional staining, spotting or light foxing, 19th century vellum, [Adams A665; Not in Ahmanson-Murphy; Renouard, Alde, 62:5; EDIT 16 CNCE 1034], folio, [Venice], [Aldus & Andrea Torresani], [September, 1513].

❖ Rare work by the most celebrated of Ancient Greek commentators on Aristotle.

£3,000 - 4,000

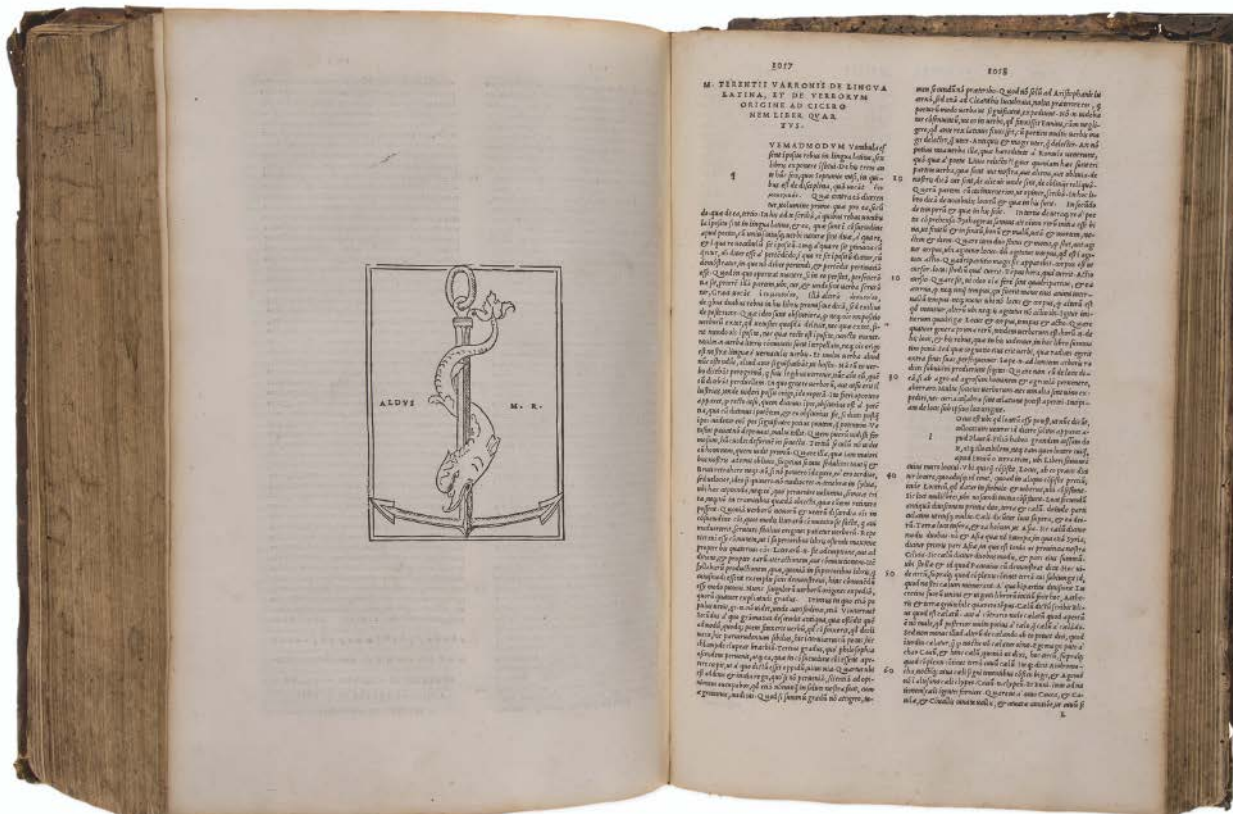
222

Perottus (Nicolaus) IN HOC VOLUMINE HABENTUR HAEC. CORNUCOPIAE, SIUE LINGUAE LATINAE COMMENTARIJ, 2 parts in 1, woodcut printer's device to title and final f. of each part, initial spaces with guide-letter, [10]8 blank, occasional early ink marginalia, title soiled, wormholes within text, some water-staining and mostly light foxing, lightly browned, a few short marginal tears, contemporary blind-stamped pigskin over wooden boards, remains of metal clasps, wormholes, head of spine and corners worn, [Adams P720; Ahmanson-Murphy 115; Renouard, Alde, 63:6; EDIT 16 CNCE 37444], folio, [Venice], [Aldus Manutius & Andrea Torresani], [November, 1513].

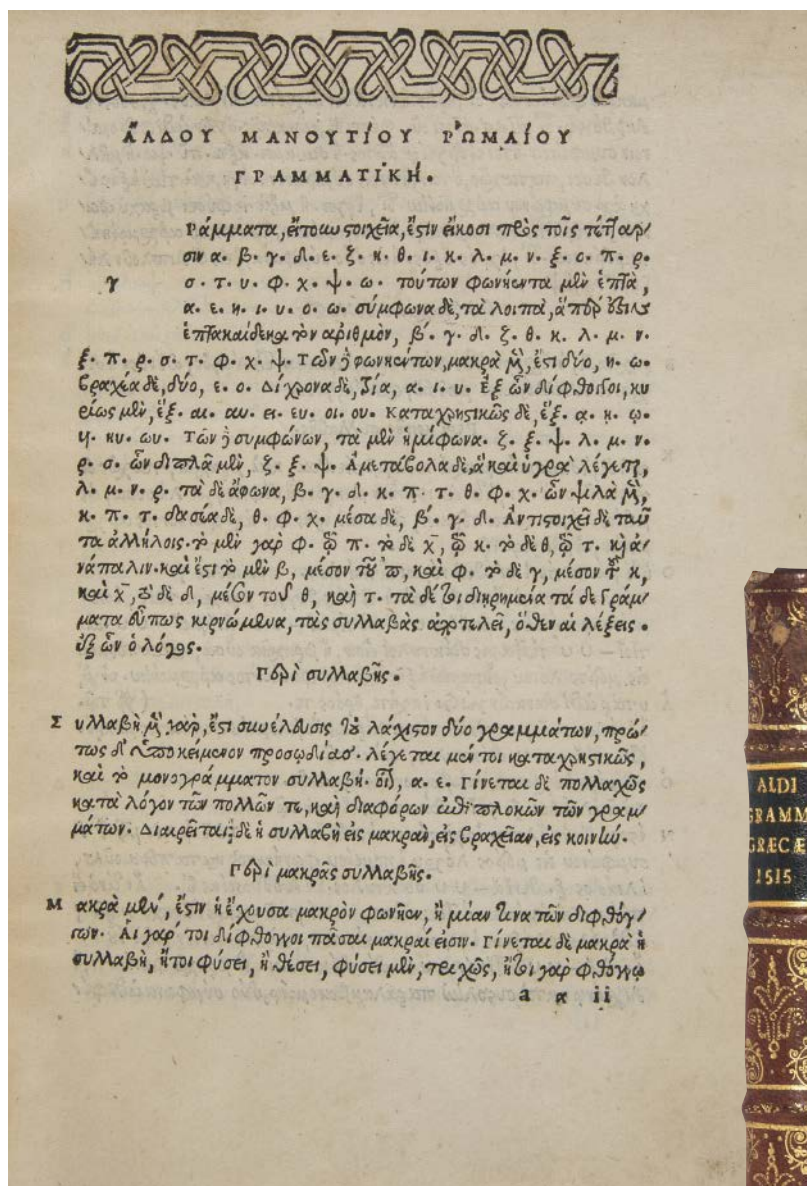
❖ Second Aldine edition of this exhaustive lexicographical commentary on the first book of Martial's Epigrams, which was consulted long after as a Latin dictionary.

Provenance: J.M. Perret (bookplate).

£600 - 800



222

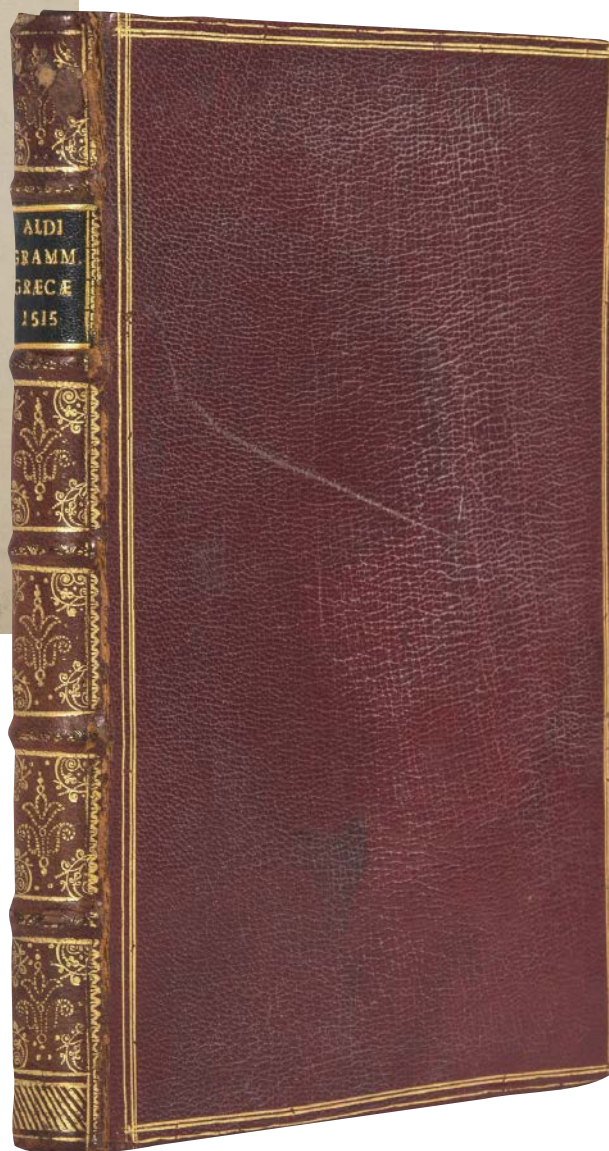


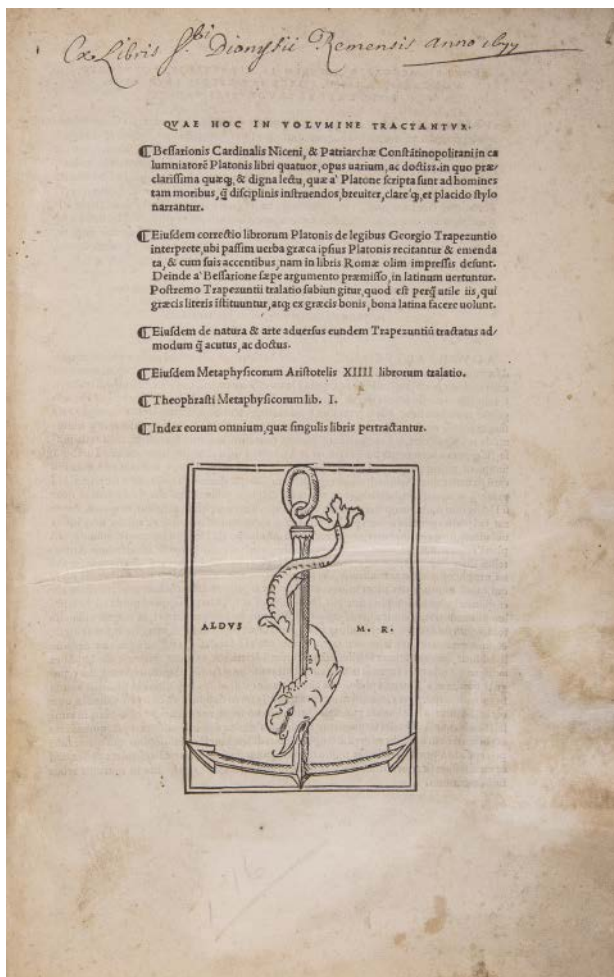
223

Manutius (Aldus) *GRAMMATICAE INSTITUTIONES GRAECAE*, edited by Marcus Musurus, text in Greek, title, dedication and colophon in Latin, woodcut printer's device to title and verso of otherwise blank final f., woodcut strapwork head-piece, initial spaces with guide-letter, title soiled, occasional staining or spotting, late 18th century red crushed morocco, gilt, spine in compartments and with a new black morocco label, chip to head of spine, some staining, rubbed and marked, [Adams M428; Ahmanson-Murphy 120; Renouard, *Alde*, 73:10 ('très rare'); *EDIT 16 CNCE 46703*], small 4to, Venice, [Andreas Torresani & sons], November, 1515.

✱ The rare posthumously published first and only edition of Aldus's Greek grammar. Only two copies have appeared at auction since 1965, of which this was one, selling previously in 2002. The work was edited by Marcus Musurus, who included a dedicatory address to the great French bibliophile Jean Grolier. The address mourns the premature death of Aldus and includes a desiderata for the successors of the press, which lists Old and New Testaments, commentaries on the poets and on Aristotle, Galen, Strabo, Pausanias, and Plutarch's *Lives*, amongst others.

£8,000 - 12,000





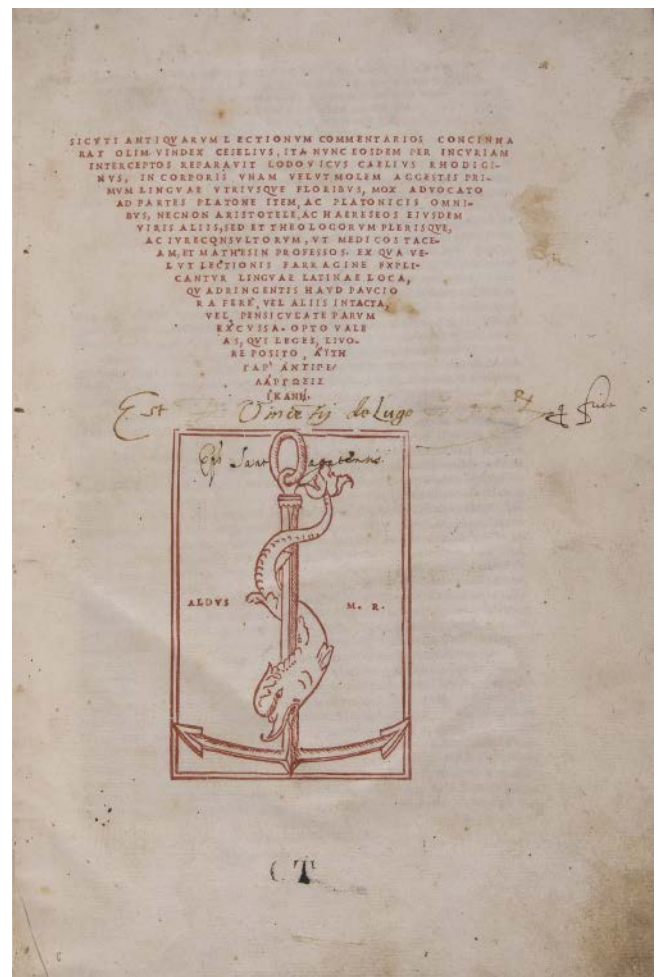
224

Bessarion (Johannes) IN CALUMNIATOREM PLATONIS, 2 parts in 1 vol., text in Greek and Latin, woodcut printer's device to title and verso of otherwise blank final f., initial spaces with guide-letter, title little soiled and with 2 marginal repairs, lower corners water-stained, some light marginal foxing, modern calf, [Adams B834; Ahmanson-Murphy 148; Renouard, Alde, 77:6; EDIT 16 CNCE 5645], folio, [Venice], [House of Aldus & Andrea Torresani], September, 1516.

✱ The second Aldine edition, which adds a second section containing corrected translations of Aristotle and Theophrastus.

Provenance: 'Ex libris Dionysii Remensis anno 1664' (ink inscription to head of title).

£1,500 - 2,000



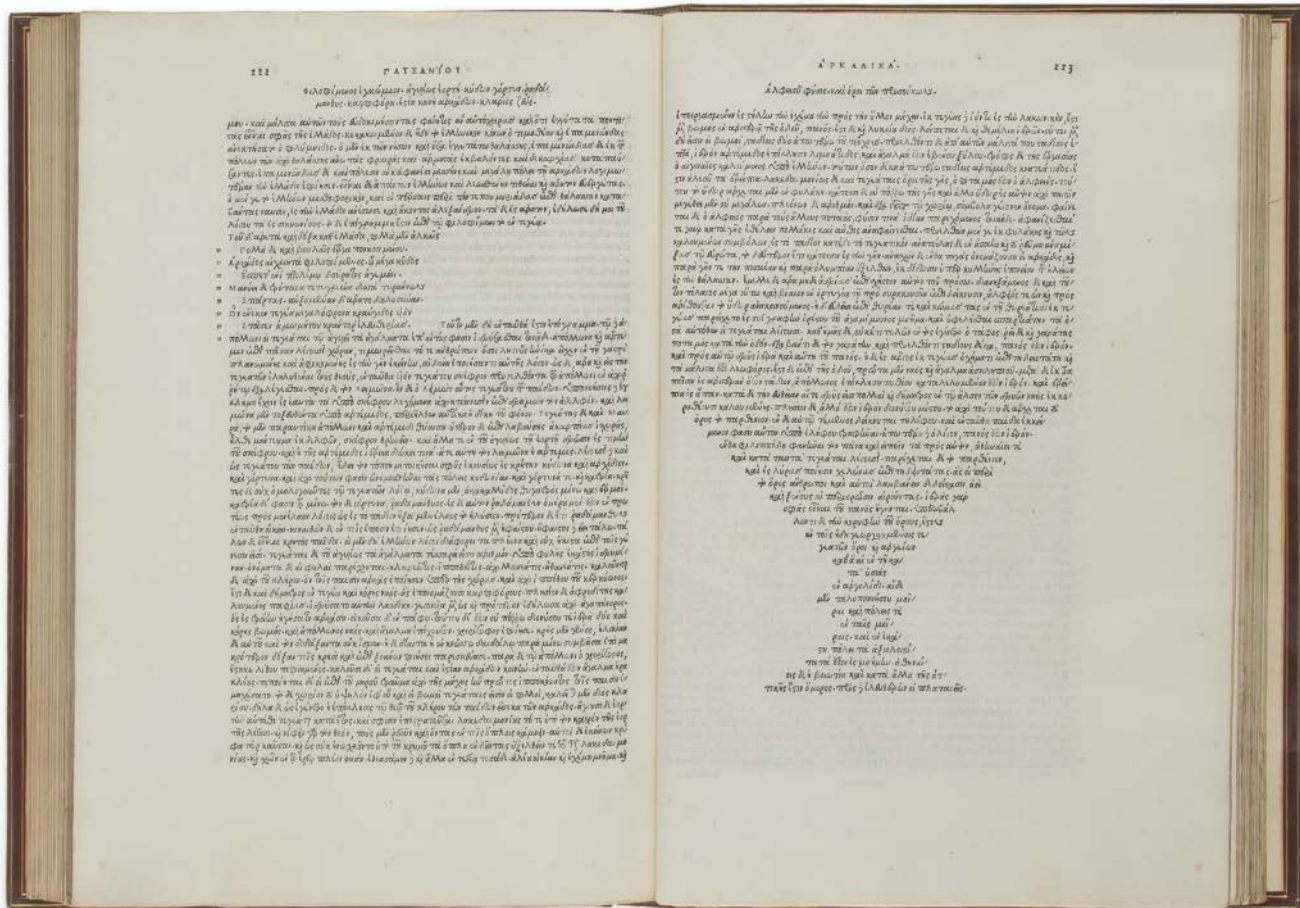
225

Richerius (Ludovicus Coelius) SICUTI ANTIQVARYME ECTIONVM COMMENTARIOS CONCINNAT OLIM VINDEX CESELIVS, title and woodcut anchor device printed in red, initial spaces with guide-letter, woodcut printer's device in black to verso of otherwise blank final f., first 7 ff. loose, 2A2 lower margin neatly trimmed away, a few ff. browned, marginal water-staining, occasional spotting, the odd ink spot, upper hinge cracked, 17th century vellum, soiled, [Adams R450; Ahmanson-Murphy 143; Renouard, Alde, 79:11; EDIT 16 CNCE 47593], folio, [Venice], [In the house of Aldus & Andrea Torresani], [February, 1516].

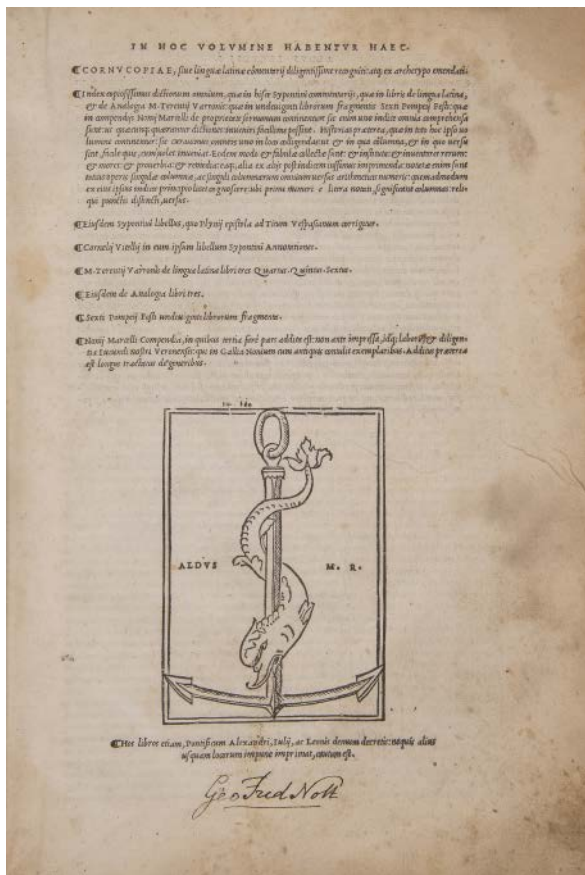
✱ Dedicated to Jean Grolier, to whom a copy was given. At the time Grolier was trésorier de guerre of the French army in Milan. In 1516 Richieri was appointed by François I to the chair of Greek at the University of Milan. This extensive 'encyclopedia' discusses the philological meanings of various passages from ancient literary and historical works. Rabelais was said to have made much use of it in his writings.

Provenance: Vincent de Lugo (early ink inscription to title).

£2,000 - 3,000



226



226

Pausanias. GRAECIAE DESCRIPTIO [GRAECE], edited by Marcus Musurus, text in Greek, woodcut printer's device to title and final verso, initial spaces with guide-letters, some spotting, a few small stains, panelled red crushed morocco, gilt, by Bedford, rubbed, g.e., [Ahmanson Murphy 146; Renouard, Alde, 76:3; EDIT 16 CNCE 37543], with wide margins, folio, Venice, House of Aldus & Andrea Torresani, July, 1516.

✱ The editio princeps of this historical and topographical description of Greece with a distinguished provenance. The manuscript employed for this edition was that of Johannes Calpurnius (professor of Rhetoric at Padua), who had been thanked for the loan by Aldus in 1502. The editor Musurus had worked with Aldus on a number of editions principes, of which this was to be the last.

Provenance: Robert Hoe III (first President of the Grolier Club); T.J. Coolidge, Jnr (bookplates).

£4,000 - 6,000

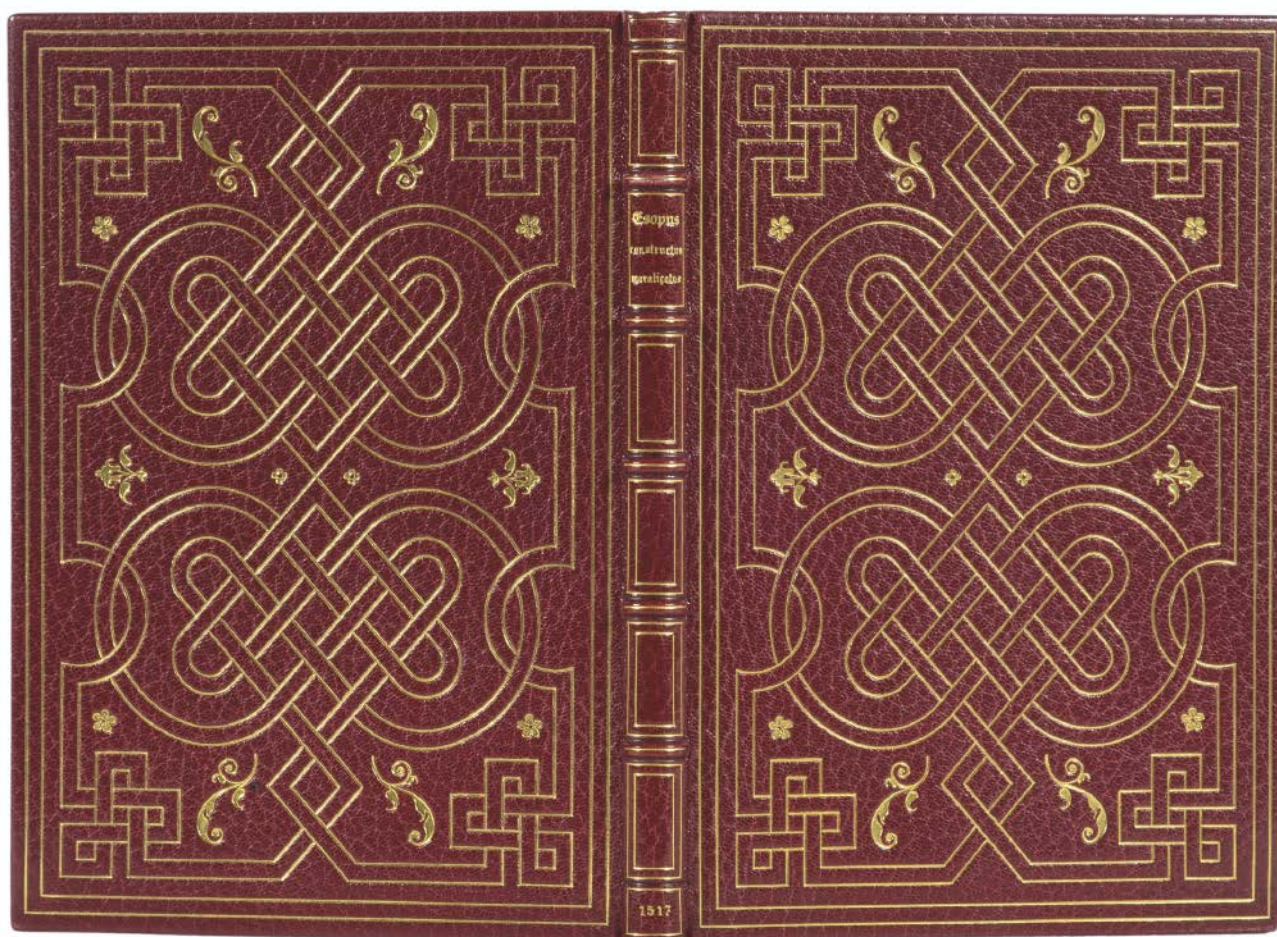
227

Perottus (Nicolaus) IN HOC VOLUMINE HABENTUR HAEC. CORNUCOPIAE, SIUE LINGUAE LATINAE COMMENTARIJ, double column, woodcut printer's device to title, verso of K8 and verso of otherwise blank final f., initial spaces with guide-letter, early ink fingerposts and underlining, lacking index f. 58 and blank f. 80, ff.2-7 loose, some staining and spotting, later vellum, spine gilt, short split to upper joint at head and foot, some staining, [Adams P721; Ahmanson-Murphy 151; Renouard, Alde, 81:10; EDIT 16 CNCE 37579], folio, Venice, [House of Aldus & Andrea Torresani], May, 1517.

✱ Third Aldine edition.

Provenance: J. Addington Symonds (ink inscription to front free endpaper); George Frederick Nott (ink signature to foot of title); Viscount Mersey, Bignor Park (book label to front pastedown).

£600 - 800



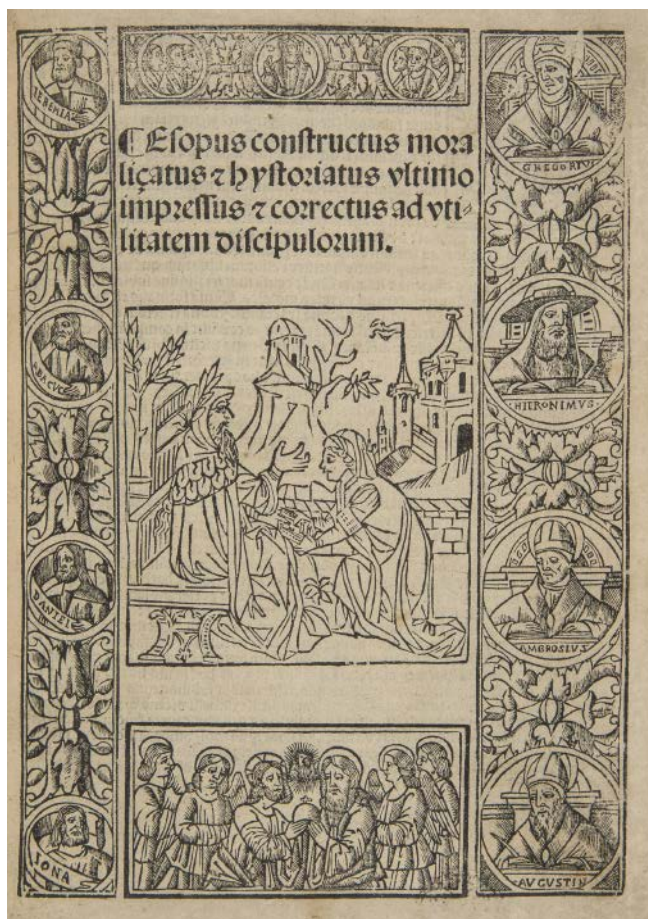
228

Aesop. ESOPUS CONSTRUCTUS MORALICATUS & HYSTORIATUS, fine woodcut title with border incorporating portraits of saints and biblical figures surrounding the printer presenting the book to the king, 66 woodcut illustrations in text and one woodcut initial to verso of title, 20th century red crushed morocco, gilt, by G. Mercier (dated 1923), doublures with strapwork design in different colour morocco onlays, g.e., [Not in Adams; EDIT 16 CNCE 346, locating only 5 copies], small 4to, Venice, Bernardinus Benalius, 1517.

✱ A very rare finely illustrated edition, with seemingly no auction records.

Provenance: Francois Ragazzoni (bookplate); "LM" (bookplate).

£4,000 - 6,000





229

229

Dioscorides (Pedanius) DE MATERIA MEDICA LIBRI SEX [GRAECE], edited by Girolamo Rossi and Francesco Torresani, text in Greek, woodcut printer's device to title and verso of final f., initial spaces with guide-letter, lacking blank *12, title lightly soiled, occasional staining, some spotting, 18th century red morocco gilt, spine in compartments, covers with wide floral and foliage scrolling borders, spine compartments with floral and foliage decoration, a few small wormholes to spine, corners worn, rubbed, g.e., [Adams D653; Ahmanson-Murphy 146; Renouard, Alde, 82:2; Norman 1786; Wellcome 1777; EDIT 16 CNCE 17257], 8vo, Venice, Andrea Toressani, June, 1518.

✱ The second edition of what Norman calls 'the authoritative source on the materia medica of antiquity', which was first published by Aldus in 1499. The work is an attempt to give a system of drugs, subdivided into remedies from the vegetable, animal, and mineral kingdoms.

Provenance: 'Henr: los: Rega Med; Doc:' (engraved armorial bookplate); 'C.Lloyd' (20th century pencil inscription to head of front free endpaper).

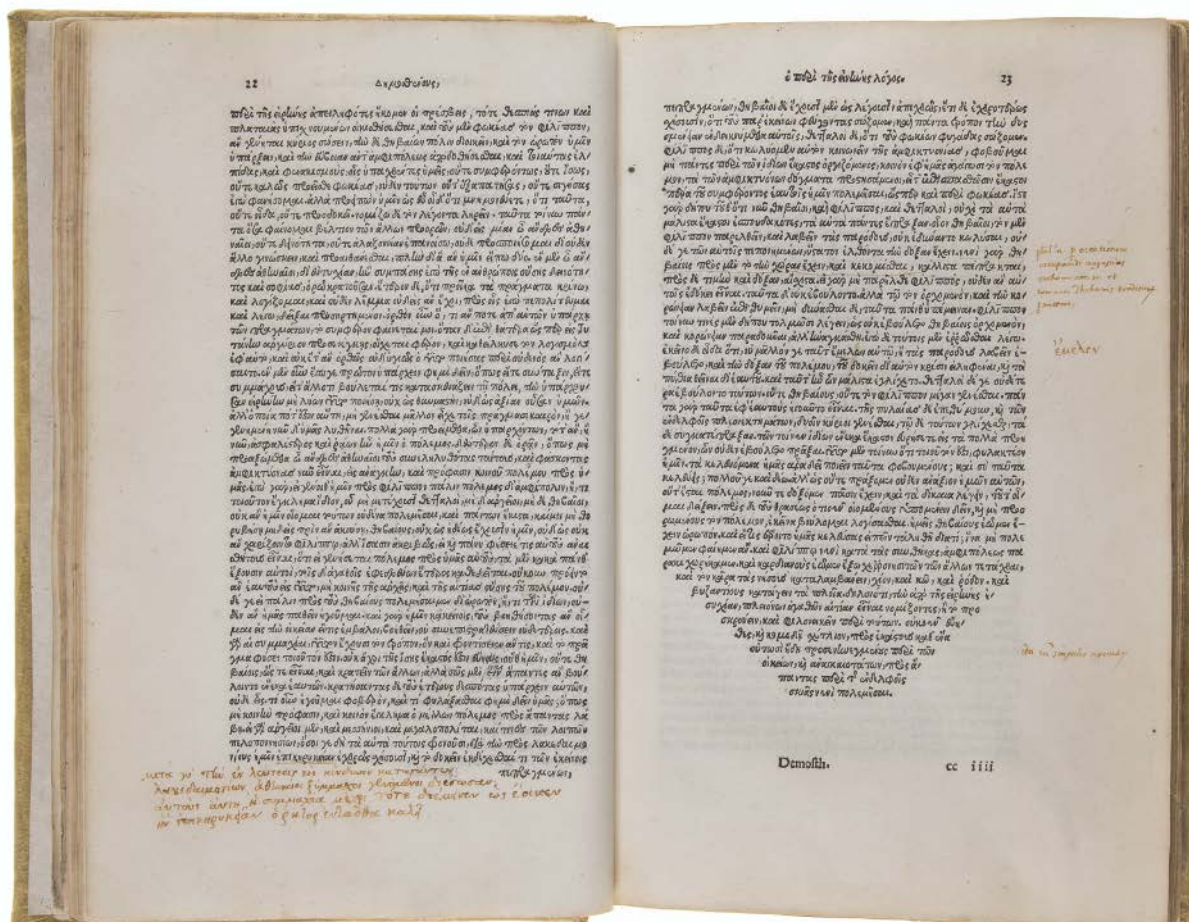
£3,000 - 4,000

230

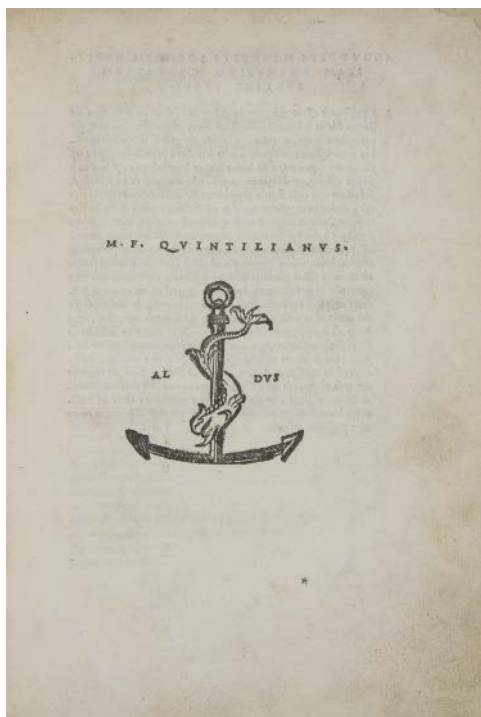
Demosthenes. ORATIONES DUAE & SEXAGINTA, 2 parts in 1 vol., woodcut printer's device to titles, initial spaces with guide-letter, with final blank, a few instances of early ink marginalia, occasional staining or light browning, sig.T at end repaired tear within text without loss, 20th century vellum, [Adams D260; Ahmanson-Murphy 191; Renouard, Alde, 47:7 (note); EDIT 16 CNCE 16733], folio, [Venice], [Aldus Manutius, but Andrea Torresani], [November] Orationes duae & Sexaginta, 1504, but c.1520.

✱ The reprint of the handsomely printed editio princeps of 1504. The greatest of the Athenian orators Demosthenes was studied by Cicero and also by Quintilian, who encouraged students of rhetoric not only to study his speeches, but to commit them to memory.

£2,500 - 3,500



230

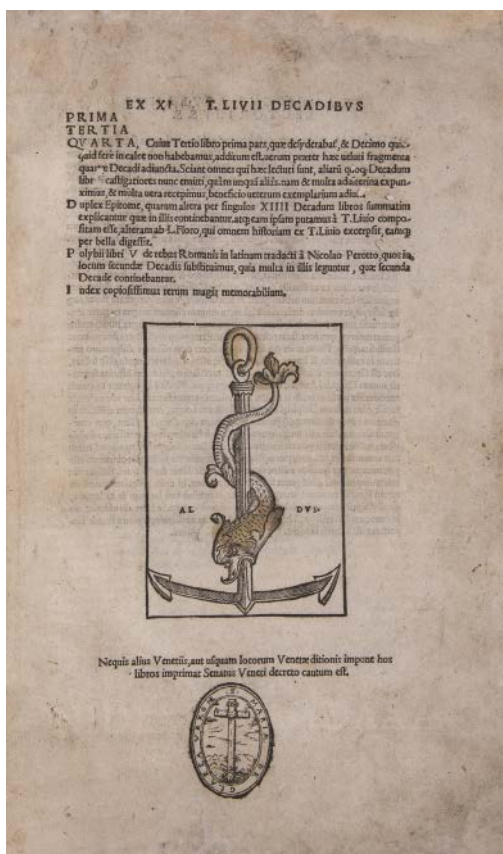


231

Quintilianus (Marcus Fabius) INSTITUTIONUM ORATORIARUM LIBRI XII, woodcut printer's device to title and verso of final f., initial spaces with guide-letter, some staining or spotting, contemporary limp vellum, a few stains, [Adams Q56; Renouard, Alde, 93:14 EDIT 16 54149], small 4to, [Venice], [House of Aldus & Andrea Torresani], January, 1521.

⌘ On the theory and practice of oratory.

£1,200 - 1,800



232

232

Livius (Titus) Ex XIII T. LIVII DECADIBUS PRIMA TERTIA QUARTA, 5 parts in 1, numerous woodcut printer's devices, including to title and verso of otherwise blank final f., that on title with a little hand-colouring, initial spaces with guide-letter, ink stamp to foot of title, first title soiled, occasional staining and spotting elsewhere, contemporary blind-stamped pigskin over wooden boards, metal clasps, joints splitting, but holding firm, soiled and rubbed, [Adams L1323; Renouard, Alde, 89:6; EDIT 16 CNCE 37644], folio, [Venice], [In the house of Aldus & Andrea Torresani], [January 1521, October 1520, November 1520, December 1520, February 1521].

⌘ 'elle est fort rare' (Renouard).

£1,500 - 2,000



233

Stephanus, Byzantinus. DE URBIBUS, Greek text, attractive woodcut initials, final f. with large woodcut printer's device verso otherwise blank, early ink notes to head of title, [Not in Adams; EDIT 16 CNCE 28765], [Florence], [Heirs of Filippo Giunta], 1521 bound with Pollux (Julius), of Naucratis. Onomastikon. Vocabularium, Greek text, A1 attractive intertwining vine head-piece and initials, woodcut decorative initials elsewhere, colophon f., a few instances of early ink marginalia and underlining in a bistre coloured pencil, C1v and mostly marginal ink smudge, [Adams P1788; EDIT 16 CNCE 27959], [Florence], [Bernardo Giunta], 1520, together 2 works in 1 vol, both works double column, occasional spotting or staining (mostly to inner lower gutter), but generally crisp and with good margins, 18th century speckled calf, gilt, spine in compartments, head of spine nicked, joints starting, but holding firm, corners little worn, rubbed, folio

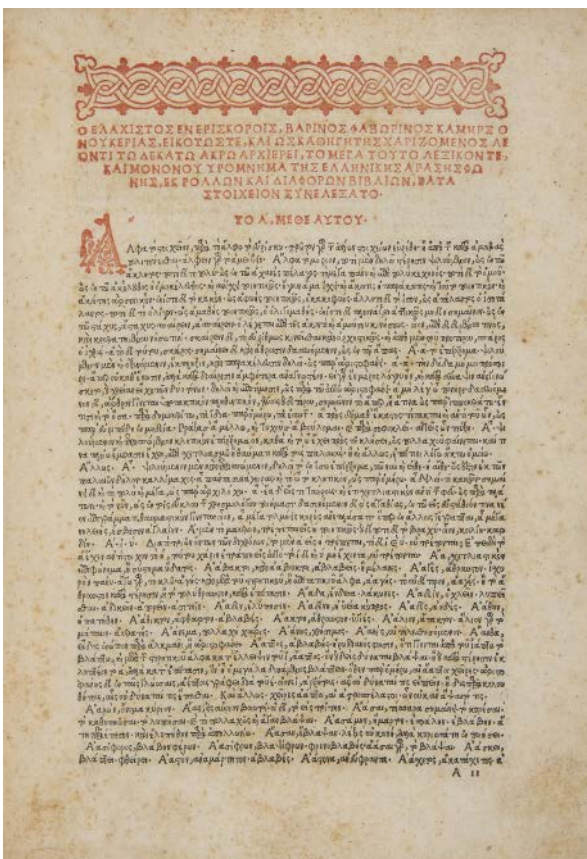
⌘ Often bound together both these handsomely printed works are rarer than their Aldine editions.

Provenance: Macclesfield copy with North Library bookplate to front pastedown and discreet blind-stamp to upper margin of a2&3.

£3,000 - 4,000



234



235

234

Budé (Guillaume) LIBRI V. DE ASSE, *title and verso of colophon f. with woodcut printer's device, initial spaces with guide-letter, some staining and spotting, 20th century vellum, lightly stained, [Adams B3101; Ahmanson-Murphy 212; Fock p.41; Renouard 94:3; EDIT 16 CNCÉ 7797]. 8vo, [Venice], [House of Aldus & Andrea Torresani], September, 1522.*

* On ancient coins and measures. Budé was held in high esteem by François I and was a frequent correspondent with Erasmus and Thomas More.

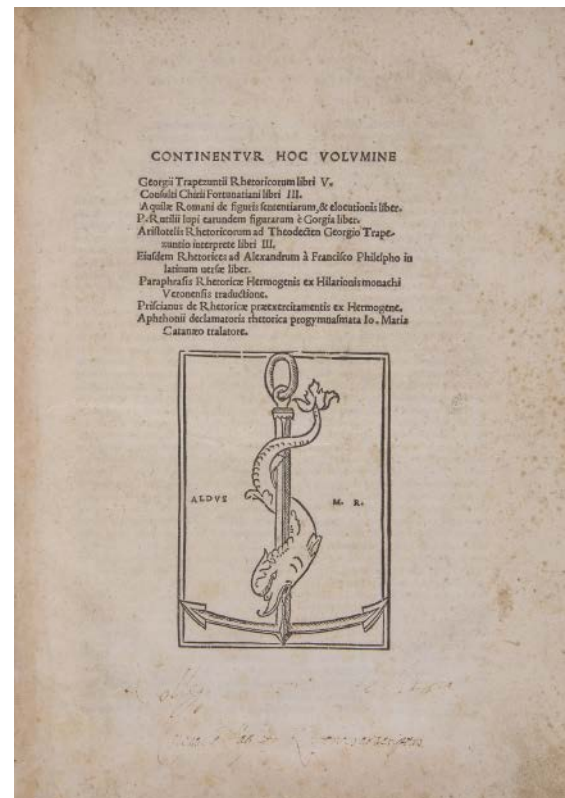
£1,000 - 1,500

235

Phavorinus (Varinus) MAGNUM AC PERUTILE DICTIONARIUM [GRAECE],
title in Greek and Latin, text in Greek, woodcut printer's device to
title, A2 printed in red and black with woodcut strapwork headpiece
and initial in red, initial spaces with guide-letter, small ink stamp to
title, some foxing and browning, occasional staining, contemporary
vellum, recased, soiled, [Adams P986: EDIT 16 CNCE 18656], folio,
[Rome], [Zacharias Kallierges], 1523.

* First edition of this Greek lexicon.

£800 - 1,200



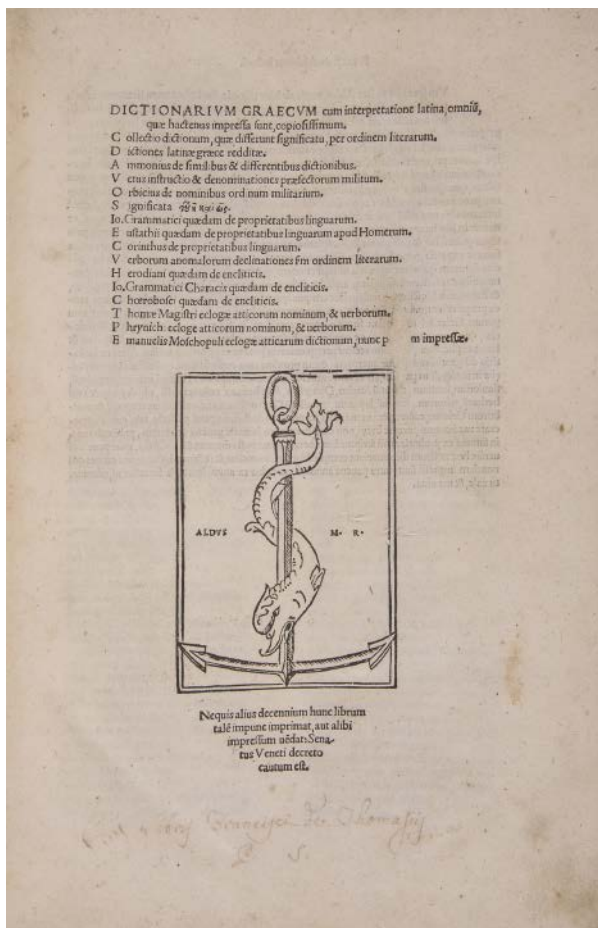
236

Trapezuntius (Georgius) CONTINENTUR HOC VOLUMINE...

RHETORICORUM LIBRI V., woodcut printer's device to title and verso of otherwise blank final f., initial spaces with guide-letter, *4 blank, some early ink marginalia, some staining and spotting, 19th century vellum, spine ends little worn, [Adams T907 (with erroneous collation); Ahmanson-Murphy 220; Renouard, Alde, 97:2; EDIT 16 CNCÉ 37700], folio, [Venice], [In the house of Aldus & Andrea Torresani, [April, 1523].

* Rare work by this Greek philosopher, humanist and scholar, best known for his teaching and translating of Aristotle and vitriolic attacks upon Plato.

£1,000 - 1,500

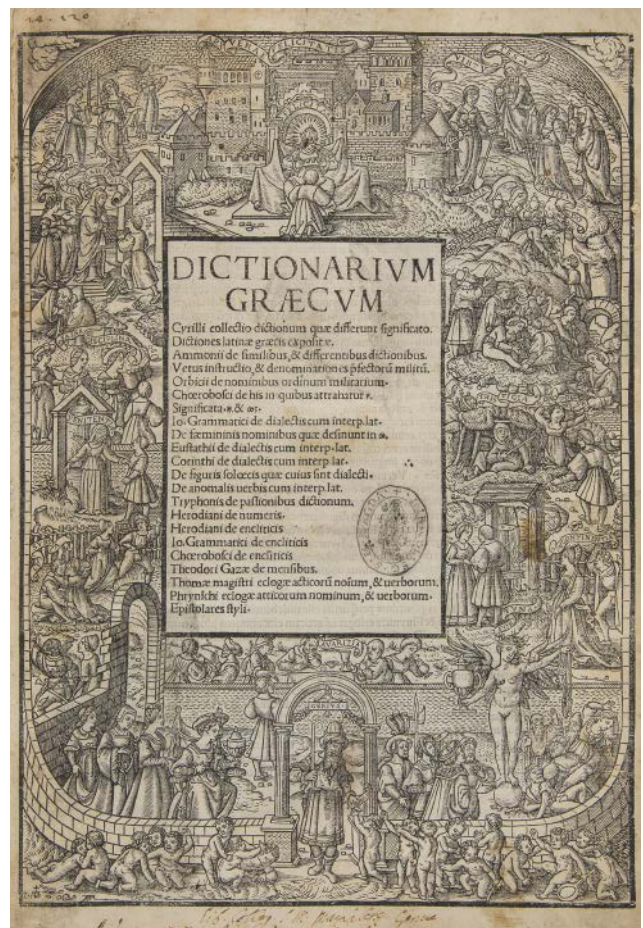


237

Crastonus (Joannes) DICTIONARIUM GRAECUM...CUM INTERPRETATIONE LATINA, mostly double column, title and verso of otherwise blank final f. with woodcut printer's device, with penultimate blank, initial spaces with guide-letters, early ink signature to foot of title 'Francisci de Thomasii', some staining, heavier at start, a few short marginal tears, occasional spotting, 19th century marbled boards, black morocco label to spine, head of spine slightly chipped, large chip out of foot of spine, rubbed, [Adams C2895; Ahmanson-Murphy 228; Renouard, Alde, 99:3; EDIT 16 CNCE 13682], folio, Venice, [In the house of Aldus & Andrea Torresani], [December, 1524].

♣ Second Aldine edition.

£2,000 - 3,000

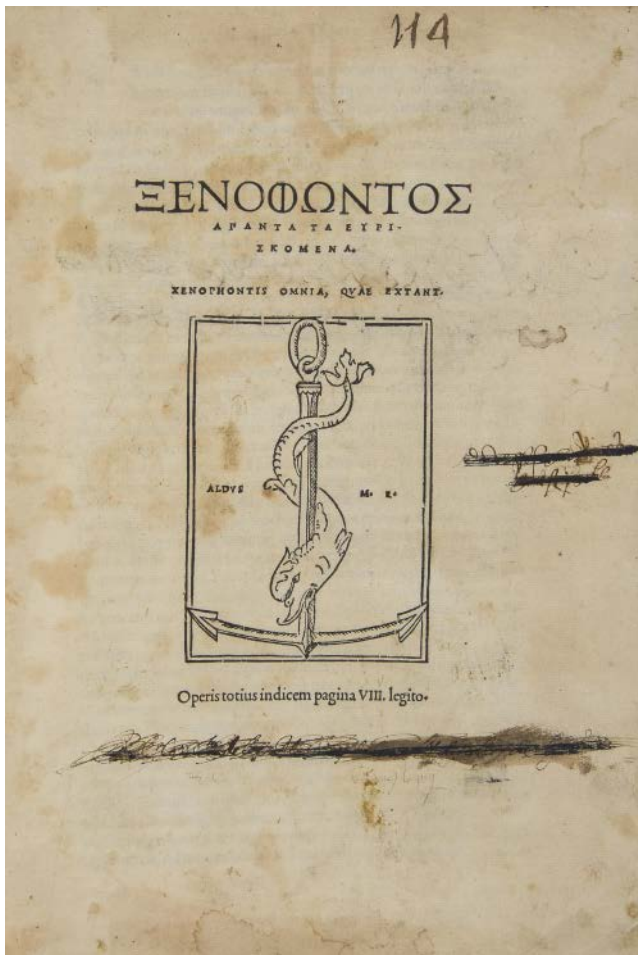


238

[Crastone (Giovanni)] DICTIONARIUM GRAECUM, first edition, text in Greek and Latin, title within handsome woodcut historiated border by Giovanni Andrea Vavassore after Hans Holbein's 'Table of Cebes', woodcut crible initials, woodcut printer's device at end, with final blank, ink stamp to title, some early ink marginalia, occasional staining, some mostly light foxing, contemporary limp vellum, a few small holes, soiled, [Not in Adams; EDIT 16 CNCE 13683], folio, [Venice], Melchior Sessa & Petrus de Ravanis, December, 1525.

♣ A handsomely printed Greek-Latin/Latin-Greek dictionary. Includes a 112-page appendix of philological and lexicographical tracts by ancient, Byzantine, and Renaissance grammarians.

£600 - 800



239



240

239

Xenophon. OMNIA, QUAE EXTANT, edited by Francesco d'Asola, *title in Greek and Latin, text in Greek, woodcut printer's device to title and verso of otherwise blank final f., initial spaces with guide-letter, L8 and a1 blank, title stained and with obliterated ink inscriptions, occasional staining and spotting, a few ff. lightly browned, upper hinge cracked, new endpapers, later vellum, yapp edges, head of spine chipped, foot of spine with large chip and short split, lightly soiled, [Adams X4; Ahmanson-Murphy 229; Renouard, Alde, 100:1; EDIT 16 CNCE 55989], folio, [Venice], [House of Aldus & Andrea Toressani], [April, 1525].*

✱ First complete edition of Xenophon. The editor in his preface makes disparaging remarks about the incomplete Giunta edition of 1516, which illustrates the rivalry between the two great printing houses.

£4,000 - 6,000

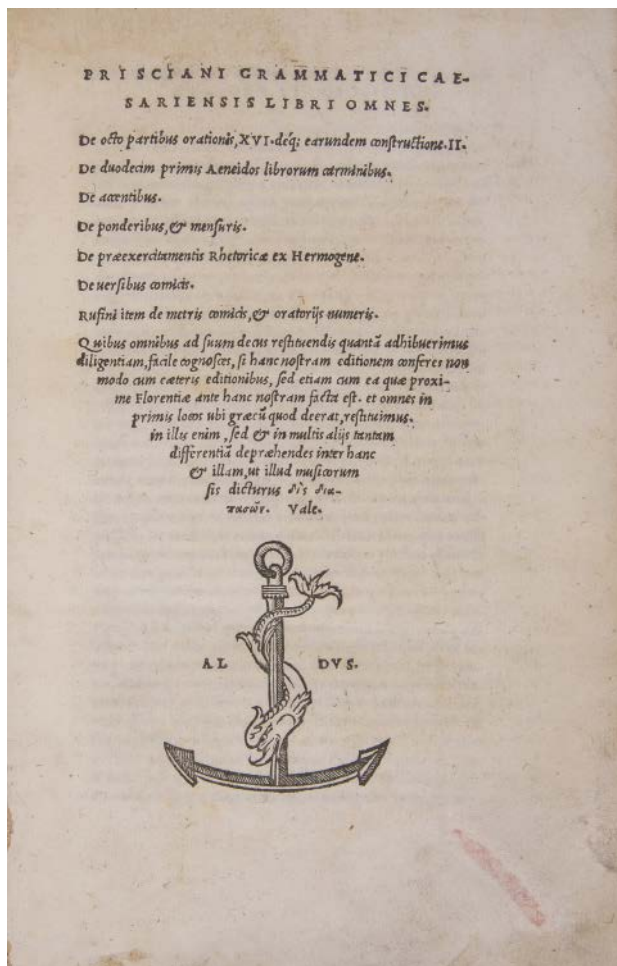
240

Simplicius. COMMENTARII IN OCTO ARISTOTELIS PHYSICAE AUSCULTATIONIS LIBROS, cum ipso Aristotelis textu [graece], *title and verso of final f. with woodcut printer's device, initial spaces with guide-letter, early ink marginalia and underlining, some staining and spotting, 20th century calf-backed marbled boards, [Adams S1207; Ahmanson-Murphy 238; Renouard, Alde, 102:2; EDIT 16 CNCE 48486], folio, [Venice], [House of Aldus & Andrea Toressani], October, 1526.*

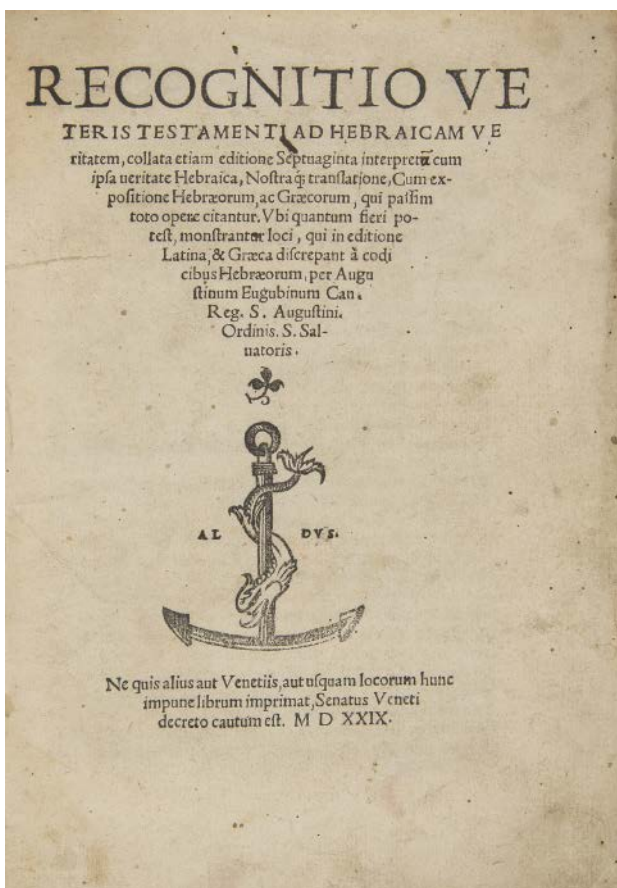
✱ First edition of these commentaries on Aristotle by one of the great Neoplatonists. The work is considered important for its inclusion of valuable fragments of pre-Socratic philosophical texts.

£1,500 - 2,000





241



242

241

Priscianus. LIBRI OMNES, woodcut printer's device to title and to verso of colophon f., with final blank, initial spaces with guide-letter, faded early ink marginalia, water-stained at head, occasional light foxing or spotting, 19th century half vellum, lightly soiled, [Adams P2113; Ahmanson-Murphy 243; Renouard, Alde, 103:2; EDIT 16 CNCE 47512], small 4to, [Venice], [House of Aldus & Andrea Torresani], May, 1527.

✱ Priscian's work was the standard Latin grammar in schools up to the sixteenth century. It is important for its preservation of numerous fragments from Cato, Varro, and Lucilius, amongst others, which otherwise would have been lost.

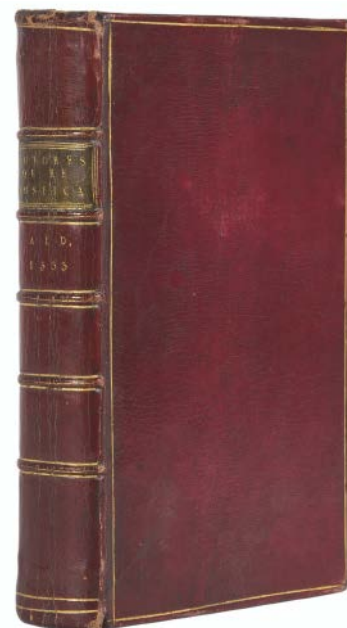
£750 - 1,000

242

Steuchus (Augustinus) RECOGNITIO VETERIS TESTAMENTI AD HEBRAICAM VERITATEM, woodcut printer's device to title, initial spaces with guide-letter, a few instances of early ink marginalia, some staining and spotting, later vellum, soiled, [Adams S1847; Ahmanson-Murphy 256; Renouard, Alde, 106:1; EDIT 16 CNCE 47876], 4to, Venice, [House of Aldus & Andrea Torresani], 1529.

✱ Rare work by this Italian humanist, Old Testament scholar, Counter Reformation polemicist and antiquarian, who wrote against Luther and Erasmus.

£1,000 - 1,500



243

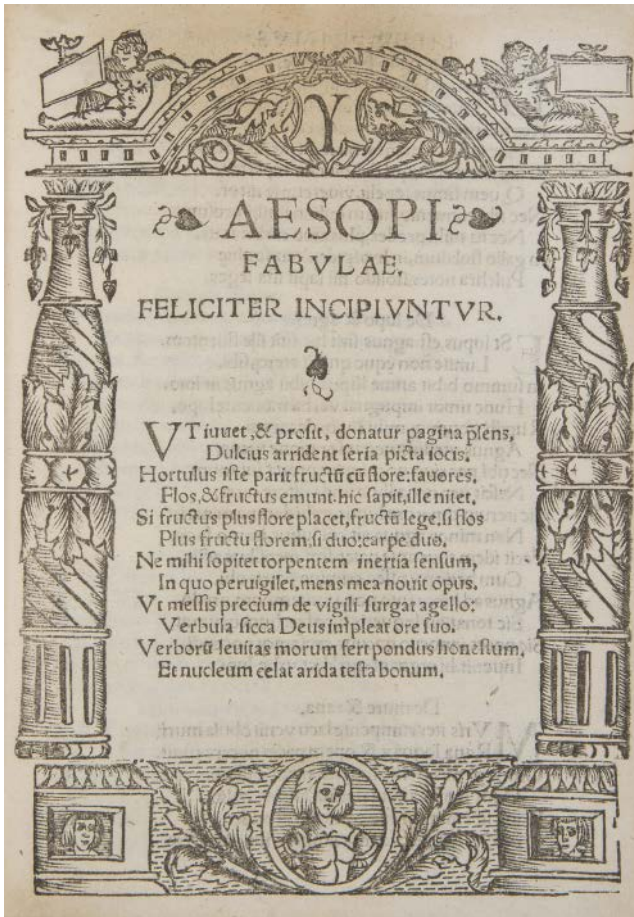
Agriculture.- Cato (Marcus Porcius), Marcus Terentius Varro, Junius Moderatus Columella and Rutilius Taurus Palladius.

LIBRI DE RE RUSTICA, woodcut printer's device to title, A1 and verso of otherwise blank final f., a few woodcut diagrams, initial spaces with guide-letter, some mostly light browning or foxing, heavier to preliminaries, 18th century red morocco, gilt, spine in compartments and with olive green morocco label, spine creased, rubbed at extremities, marked, [Adams S812; Ahmanson-Murphy 264; Renouard, Alde, 109:9; EDIT 16 CNCE 27203], small 4to, Venice, heirs of Aldus and Andrea Torresani, December, 1533.

✱ Second Aldine edition. With much on viticulture and the art of wine-making, including the choice of soil and aspect of vineyards, the planting and pruning and cultivation of vines and how to make and care for different sorts of wine

Provenance: N & A Papadopolis (engraved armorial bookplate).

£400 - 600



244
Aesop. FABULAE, FELICITER INCIPIUNTUR, title within woodcut architectural border, woodcut initial on verso of final leaf, lightly stained at head throughout, leaves washed and remargined, modern green morocco, [Not in Adams], 4to, Granada, "apud inclytam Granatam", 1553.

♣ Part of Catonis disticha moralia but complete in itself and this Spanish imprint rare at auction.

£1,000 - 1,500



245

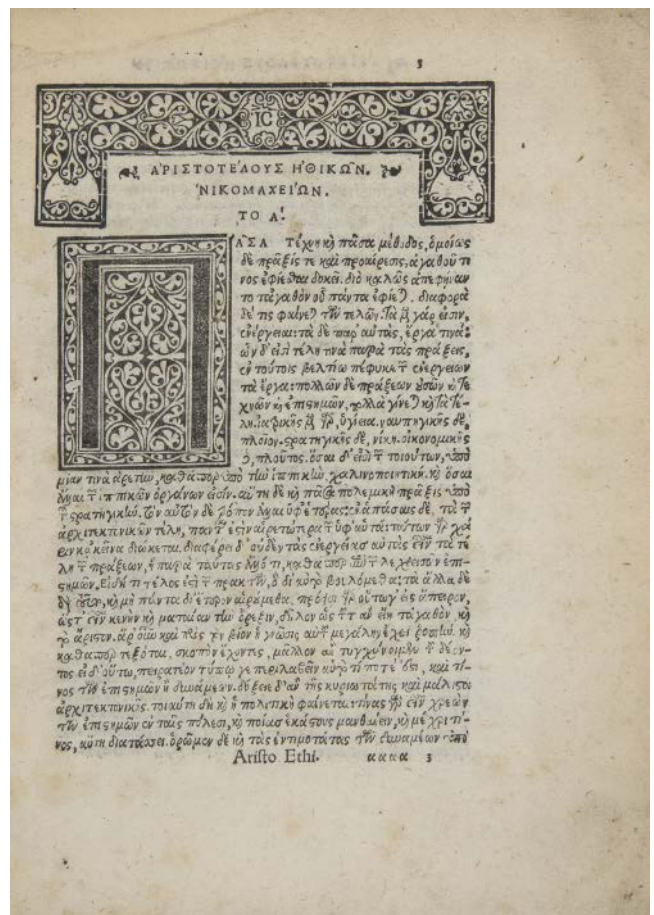
245

Dionysius Periegetes. ORBIS AMBITUS, Greek text, woodcut basilisk printer's device to title, final blank leaf present, [Adams D642] BOUND WITH Aratus of Soli. Phaenomena [graece], woodcut basilisk printer's device to title, [Adams A1515] BOUND WITH Aratus of Soli. Phaenomena, et prognostica, 2 parts in 1, 2 woodcut plates (often missing), here in their original conjoined/folding format, [Adams A1516], some foxing, light stain to upper margin throughout, 18th century morocco-backed calf, spine gilt, a little rubbed, 4to, Paris, Guillaume Morel, 1559.

♣ Sammelband of scarce Morel astronomical works with an impeccable provenance. The Greek version of Aratus' poem on planetary motion has commentary by Theon of Alexandria and a glossary by Leontius. The Latin versions are by Cicero, Avienus and Germanicus. Separately paginated at the end is Hyginus' Poeticon Astronomicum.

Provenance: THE CHATSWORTH COPY with bookplate and Devonshire device in top spine compartment.

£1,500 - 2,000

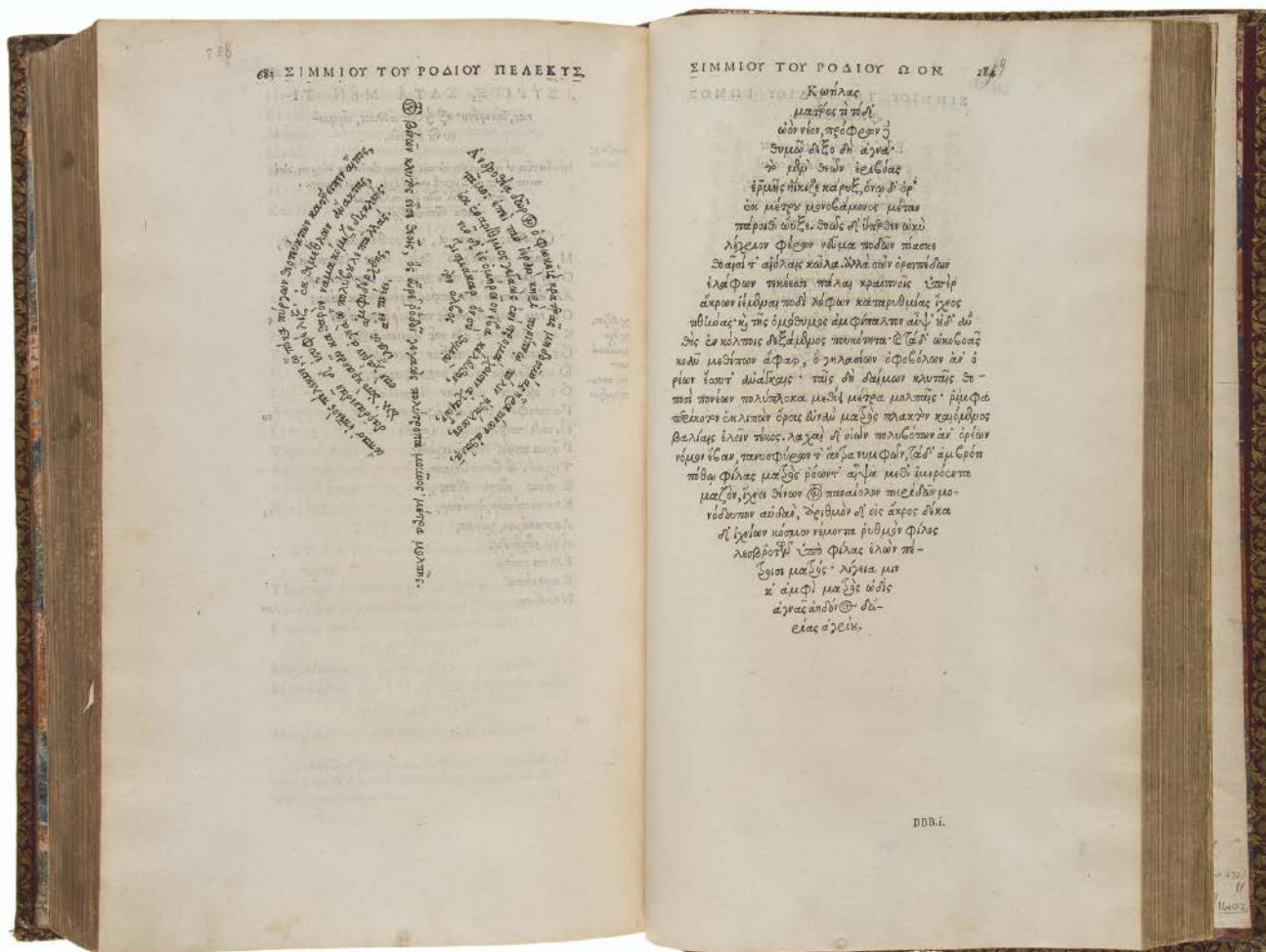


246

Aristotle. DE MORIBUS AD NICOMACHUM FILIUM LIBRI DECIM, woodcut printer's device to title, head-pieces and initials, wide margins, marginal repairs to title and a couple of other leaves, 19th century brown morocco, gilt, by Charles Lewis with his monogrammed leather ticket, rubbed, [Adams A1805; EDIT 16 CNCE 2954], 4to, Florence, apud Iuntas, 1560.

♣ Reprint of the 1547 Venice edition.

£400 - 600



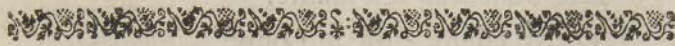
247

Estienne (Henri).- POETAE GRAECI PRINCIPES HEROICI CARMINIS, & ALII NONNULLI, 2 vol. in 1, Greek and Latin text, complete with blanks, occasional light foxing, 18th century red morocco, triple gilt fillets and floral corner-pieces to covers, rebaked, preserving original gilt spine in compartments, g.e., a little rubbed but still a very impressive tome, [Adams P1699; Renouard 126; Schreiber 160], folio, [Geneva], Henri Estienne, 1566.

✱ 'Unquestionably Henri Estienne's typographic masterpiece' (Schreiber). A superb copy of Estienne's monumental collection of the Greek poets, from Homer to Theocritus, printed in the two largest sizes of Garamond's grecs du roi. The first part is devoted to the Homeric poems, whose text Estienne established by collating 18 earlier editions and an ancient manuscript, producing a critical text which remained standard until the nineteenth century. The second part contains improved texts of Hesiod, Orpheus, Callimachus, Theocritus, Bion, Moschus, and other poets, Nicander, and the editio princeps of fragments of several early Greek poets. In this volume, as in his *Anthologia*, Estienne used his personal diacritical notation. Several celebrated examples of "concrete poetry" appear in the second part.

£4,000 - 6,000





FABLE NEUFIESME.

*Le Loup & la Cicogne.*

L Es Loups mangent gloutonnement.
 Un Loup donc estant de frairie,
 Se pressa, dit-on, tellement,
 Qu'il en pensa perdre la vie.
 Un os luy demeura bien avant au Gofier.
 De bon-heur pour ce Loup qui ne pouvoit crier,
 Prés de là passe une Cicogne ;
 Il luy fait signe, elle accourt.
 Voila l'Operatrice aussi-tost en besogne.
 Elle retira l'os ; puis pour un si bon tour

P iij

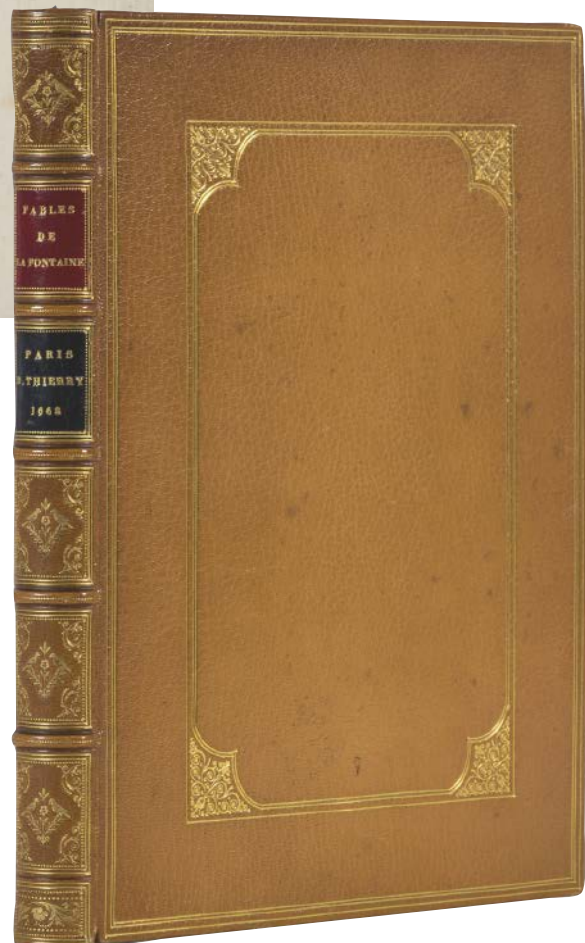
248

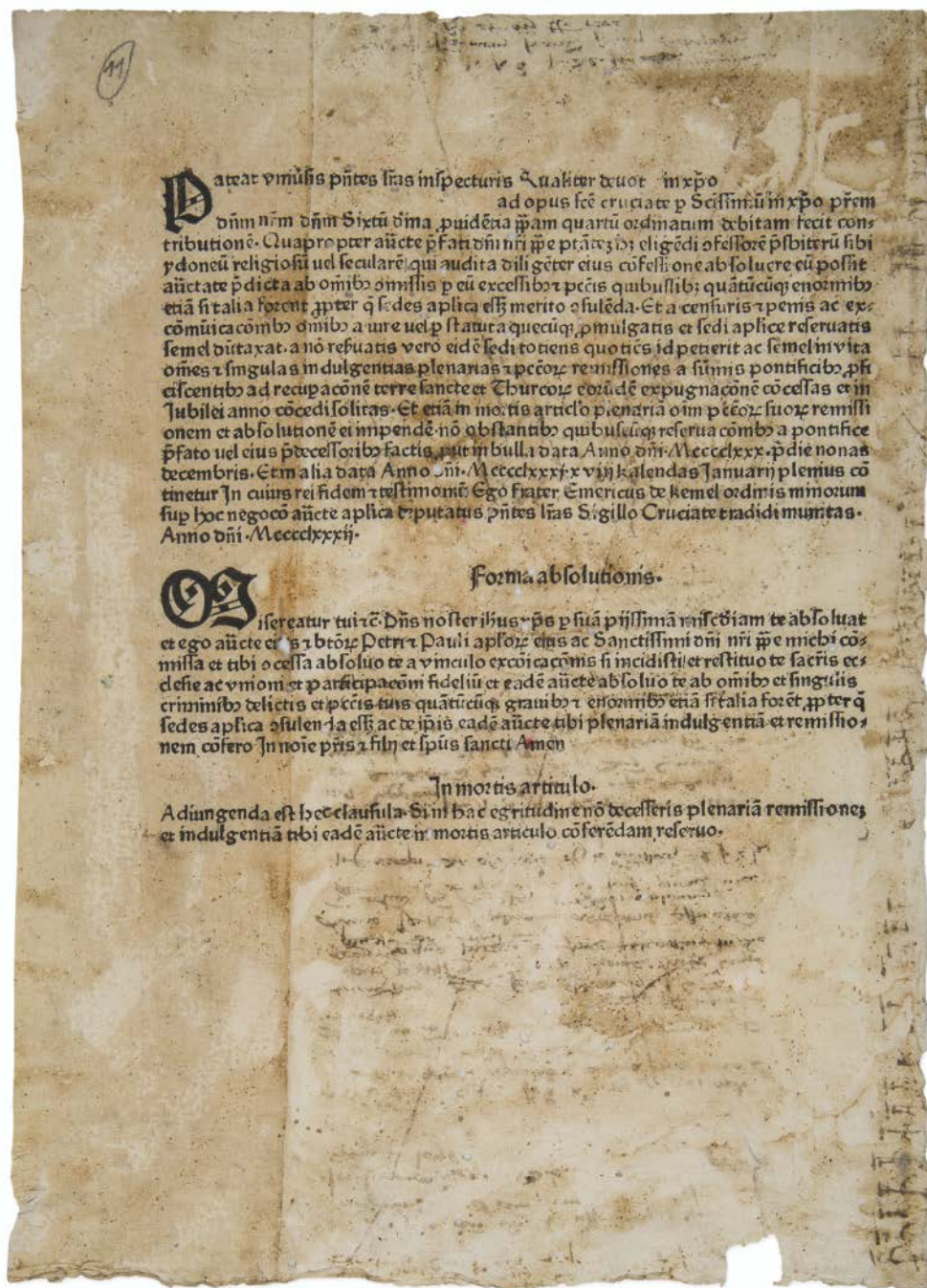
La Fontaine (Jean de) FABLES CHOISIES, MISES EN VERS, first edition, title with engraved device of the arms of the Dauphin, 118 engraved illustrations by Francois Chauveau (signed F.C.), woodcut decorations and tail-pieces, manuscript ink correction to H1 recto line 1 and Y4 verso line 14, occasional minor soiling, 19th century citron morocco, gilt, by Trautz-Bauzonnet, richly gilt spine in compartments and with red and black morocco labels, inner gilt dentelles, g.e., [Tchemerzine III, 865-866; Rochambeau p.4, 2], 4to, Paris, chez Denys Thierry, 1668.

✱ A fine copy of one of the great masterpieces of French literature with rich impressions of the illustrations. This work comprises books I-VI; with books VII-XI appearing in 1678 and the final part XII in 1694.

Provenance: A. Declaye; "Ex Museo Double" (both leather book labels); Librairie Thomas-Scheler (ticket); Andre Bertaut (sale, Paris, 1957, pencil inscription "Vente Bertaut 1957"); ?Oliot (unidentified monogram ticket).

£40,000 - 60,000





249

War against the Turks.- Sixtus IV, Pope. Emericus de Kemel, Commissary. INDULGENCE FOR PROMOTING WAR AGAINST THE TURKS, *text in Latin, single leaf, printed on recto only, 282 x 202mm, woodcut initials, browned, wormholes, faded contemporary ink notes, chip at foot, a few very short tears, little frayed at outer edge, [BMC I,35 (variant); Gesamtkatalog 9295 (variant)], [Mainz], [Peter Schöffer], 1482.*

✱ An extremely rare survival. ISTC records only a handful of copies (several defective) of this indulgence to raise funds to block the Turkish advance. Sixtus IV had wanted to reawaken the spirit of the Crusades from early in his papacy. The present indulgence was issued on the heels of the capture of Otranto by the Ottoman forces between 1480 and 1481, during which over 800 of its inhabitants were executed for failing to convert to Islam. These unfortunate became known as the Martyrs of Otranto.

Provenance: Rosenthal catalogue 92, c.1929.

£1,000 - 1,500

Obplobyblon disertissimi viri Richardi
dilmelmei epi. de q̄rimonijs librorū om̄ib⁹
lāz amatozib⁹ putil plog⁹ Incipit.

Uniuersis litterarū cultoribus
Richard⁹ de buri miseracōe
diuina dylmelmei epi salutē.
et piā ipi⁹ p̄ntaze memoriā ius
git⁹ corā deo in vita pit⁹ et p⁹
fata Quid retribuā dño pro
om̄ib⁹ q̄ retribuit michi. sic deuotissim⁹ in
uestigat psalmista. Rex inuict⁹. eximiusq⁹
propheta. ps. c. xvi. In qua questione
gratissima / semetipsum reddidit volūtariū
solutozem et debitozem multipharū. et san
ctiozē optādo dñiariū recognoscit. dcoz
dās cū aristotile phoz p̄ncipe q̄ om̄em
de agibilib⁹ q̄stioem / cōsiliū pbat esse. iij.º.
et. vi.º. Ethicoz. Sane si ppha tā mirabil⁹ / se
cretorū p̄sci⁹ diuinoz. p̄cōsule volebat / tā
sollicite / q̄ gr̄ate poss⁹ ḡtis data refunde⁹ /
Quid nos rudes regeiatzres / etiā audiviss⁹
mi receptozes onusti diuicijs bñficijs infi
mitis / poterim⁹ digne velle. p̄culdubio de
liberacōe solerti et circūspectōe multiplici
(Inuocato p̄mit⁹ spū septiformi. q̄ten⁹ in
nra meditacōe ignis illūians exardescat)
Viā nō impedibile p̄uide⁹ debem⁹ attenci⁹
q̄ largitor om̄iū decollatis muerib⁹ suis
Spōte veneret⁹ recipce. Proxim⁹ reuelet⁹



250

Bury (Richard de, Bishop of Durham) PHILOBIBLON, 40 ff., the last blank, 31 lines, Gothic type, first initial supplied in brown ink, others in red, some initial spaces unfilled, early ink marginalia, fingerposts and underlining, small marginal repair to verso of first f., wormholes within text and to margins, more frequent at start and diminishing in number throughout, water-stained at head and foot, occasional spotting or finger-marking, new endpapers and pastedowns, contemporary pigskin-backed wooden boards, metal clasps, wormholes, repair to head of spine, [BMC II, 502; Goff R-192; HC 4150], small 4to, Speyer, Johann and Conrad Hist, [after 13 January, 1483].

✱ The rare second edition of this classic treatise on bibliophily. It is considered the earliest work to treat in depth book collecting, the care and preservation of books and librarianship. De Bury highlighted the deplorable state of English libraries and championed the need to provide the necessary materials to advance learning. To this end he planned to found a library at Oxford, in which his own books would form the nucleus of the collection. Sadly, he died in great poverty on 14th April, 1435 and his books were probably sent to the Benedictine Durham College, Oxford and thereafter divided between Duke Humphrey of Gloucester's library (now a constituent part of the Bodleian), Balliol College, Oxford and the Welsh antiquarian George Owen.

Typographically of note is that this is the only book printed by the Hist brothers to provide their names in full and to use this particular type.

This edition is rare at auction, with the last copy selling in 1995, lacking two leaves. The present copy last sold in May, 1984 for 74,000 Deutschmarks (c.\$26,000).

£40,000 - 60,000

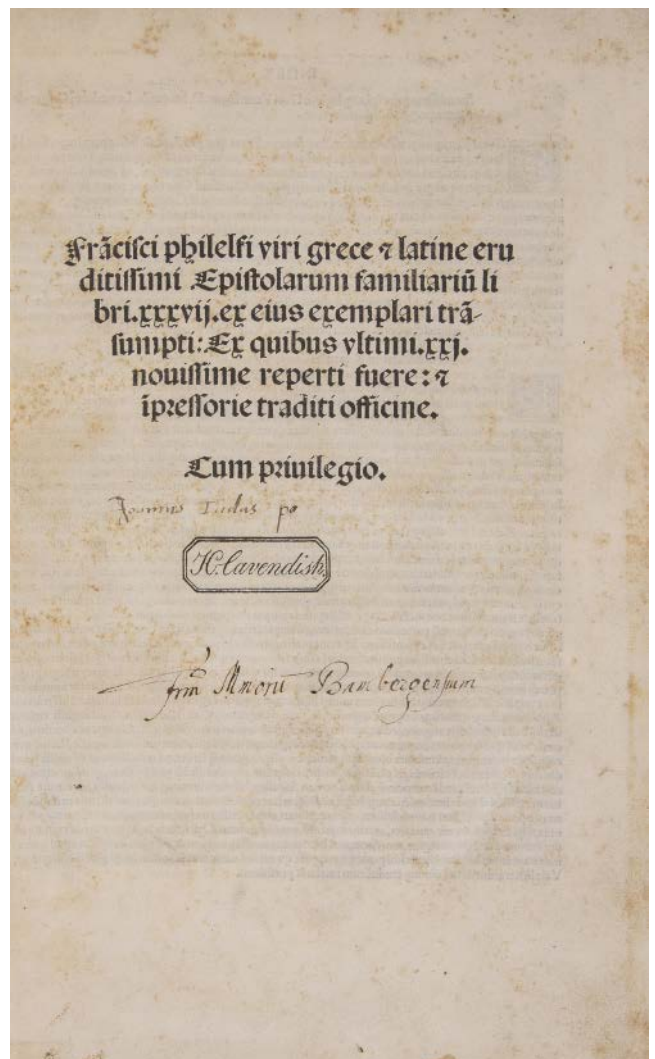


251

Gratian. DECRETUM, commentary by Bartolomaeus Brixiensis, double column, printed in red and black, 281 ff. (of 282, lacking initial blank), 86 lines of commentary surrounding text and headline, Gothic type, a2 with fine miniature in gold and colours depicting God the Father enthroned between the personifications of ecclesiastical and civil law, flanked by kneeling figures, including a pope, a cardinal, a king and the author, 3 initials in gold and gold and colours, gold grounds of miniature and initials with geometric and floral designs picked out in blind tracery, central margin with green stem terminating in double foliage and floral extensions in colours and gold bezants, many initials supplied in blue, a few supplied in gold and colours (as a2), water-stained (mostly marginal, but occasionally encroaching into text), some soiling and foxing, contemporary blind-stamped pigskin over wooden boards, metal clasps (1 lacking), spine repaired, corners worn, soiled, [BMC V, 364; Goff G-378; HC 7906], folio, Venice, Bernardinus Stagninus, de Tridino, 9 August, 1487.

✱ Rare at auction. We can trace only one other copy (2006, lacking 2 ff. and in poor condition). The Concordantia discordantium canonum, later known as the Decreta or Decretum Gratiani, is a rationally organised 'collection of nearly 4,000 patristic texts, conciliar decrees, and Papal pronouncements touching on all fields of Church discipline... It became the basic text on which masters of canon law lectured... and came to form the first part of the Corpus Iuris Canonici.' (Oxford Dictionary of the Christian Church, p. 704).

£8,000 - 12,000



254
Philephus (Franciscus) EPISTOLARUM FAMILIARUM, woodcut initials, many criblé, good margins, occasional light foxing, later blind-stamped calf, a little rubbed, folio, Venice, I. & G. de Gregoriis, 1502.

♣ Provenance: The Chatsworth copy, with bookplate and ink stamp of H. Cavendish to title; early ink inscription of Joannes Judas and another from a Bamberg religious fraternity on title.

Estimate £600-800

£600 - 800

253

Virgilius Maro (Publius) [OPERA], with commentaries of Servius, Landinus, Donatus & Calderinus, 354 ff. (of 356, lacking both blanks), 62 lines of commentary surrounding text and headline, Roman type, 05v woodcut printer's device at foot, initials on a1, d1 and l1 in gilt or silver and colours, those on d1 & l1 with marginal floral and foliage extensions in colours (that on d1 with bezant decorations), elsewhere initials, paragraph-marks and initial-strokes mostly in red (occasionally in blue), extensive early ink marginalia and inter-linear notes, some staining, spotting and finger-marking, a few marginal repairs, 20th century vellum, [BMC V, 490; Goff V-187; HC 6069], folio, Venice, Lazarus de Suardis, de Saviliano, 3 January, 1491/92.

♣ A rare edition at auction, here with extensive evidence of early scholarship. This is one of only a handful of works produced at the press of Soardis.

Provenance: Bibliotheca Bartholus Nicolas Krohn, Hamburg (bookplate).

£2,000 - 3,000



255

Cicero (Marcus Tullius) EPISTOLAE FAMILIARES, THE DEDICATION COPY, PRINTED ON VELLUM, 267ff. only (of 268, lacking HH4), Roman and italic type, with final blank, A2r illuminated border decoration of candelabra with flaming braziers, garlands of precious stones and winged putti (with slightly faded colours in places), the lower margin with two putti holding up an elaborate golden floral composition with circular crest BEARING THE ARMS OF SIGISMUND THURZO, THE DEDICATEE, on the same leaf a 7-line illumination depicting Cicero holding a book, 15 other illuminated 6-line initials with filigree motifs in gold on a red, blue and blue-green background (3 with some loss of colour and gold), other alternating initials of blue and gold with printed guide letter visible, early ink scribbles and writing exercises to first, verso of penultimate and final blank ff., some soiling and abrasions to vellum, occasional marginal staining, first and last ff. slightly yellowed, 18th century calf, spine gilt in compartments with morocco label, a little rubbed, [Ahmanson-Murphy, 55; Renouard, Alde, 33:3; Van Praet, 550; A. Dillon Bussi, 'Le Aldine miniate della Biblioteca Medicea Laurenziana', in Aldus Manutius and Renaissance Culture, ed. by D. S. Zeidberg, Florence 1998, pp. 203-204], 8vo, Venice, Aldus Manutius, April, 1502.

✱ The exceedingly rare first edition, printed on vellum.

The extreme rarity of this volume is highlighted by Antoine-Augustin Renouard's comment in 1812 that he had been unable to locate a copy ('je ne l'ai pas encore rencontré', Annales de Alde, p. 54).

In 1817, at the sale of the collection of Justin McCarthy Reagh, a copy of Cicero on paper was bought for the enormous sum of £500 by another great Aldine collector, Thomas Grenville, prompting Thomas Frognall Dibdin to write 'What a price for an Aldus, not upon vellum!' (*The Bibliographical Decameron*, 1817, p.172).

ONLY THREE COPIES OF THE VELLUM CICERO ARE KNOWN. One was finally bought by Renouard himself. In the sale of his books it was this Cicero which achieved the highest price, surpassing even the 1468 Justinian on vellum. A second copy is mentioned by Renouard in his Annales of 1834, which had been sold in London in 1791 and a third copy was in the collection of Angelo Maria D'Elci, which is today located in the Biblioteca Medicea Laurenziana.

Provenance: Outer edge of leaf kk7r with ownership inscription of Antonio Salamanca, in whose hand there are also (practically illegible) notes on the verso of the final leaf. Other ownership inscriptions in Spanish, (difficult to read) on A1r and rear endpaper, probably dating from the 18th century. Some underlining, and manuscript notes in lower margin of Y1r ('ut te cupimus') and Y2r ('Santo, Santo, Santo').

£150,000 - 200,000



EPIGRAM.
M. T. C. EPISTOLARVM FAMILIARVM LIBER TERTIVS.

M. T. C. APPIO PVLCHRO IMPERATORI. S. P. D.

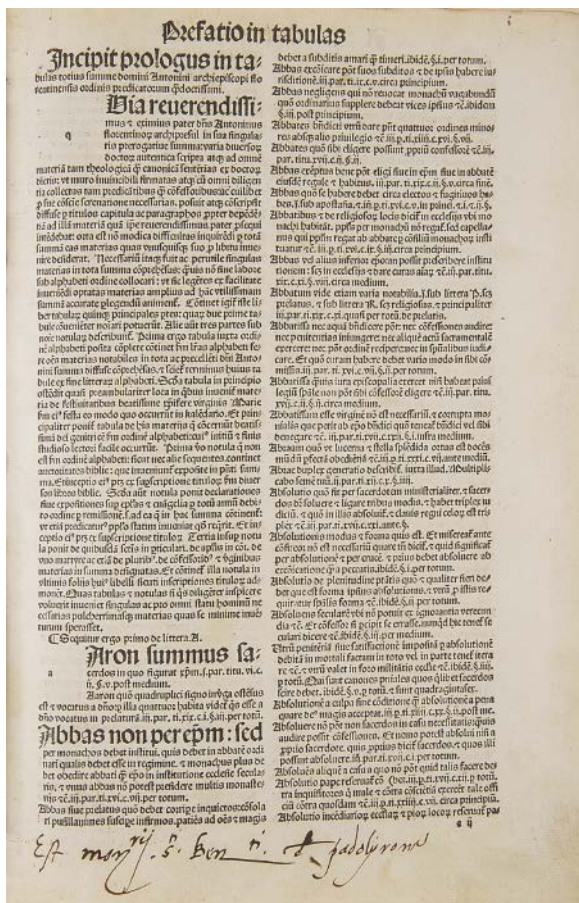
SI ipsa resp. tibi narrare pot. quo modo se se haberet, non plus ex ea cognoscere possit, si liberto tuo Phannia. ita est non modo prudens, verum et quod vidi, vir & quus, et amicus. quapropter ille tibi omnia explanabit, idem mihi et ad breuitatem est aptius, et ad reliqua promidentius. De mea autem beneuolentia et gratia si potes ex eodem Phannia cognoscere, tamen uoluntur etiam aliqua me a patre. Sic enim tibi persicacissimum te mihi esse, cum propter multas suauitates ingenii. officii. humanitatis tuae, tum quod ex rebus tuis, et ex multorum sermonibus intelligo, quae a me profecta sunt in te, tibi accidisse gratia. quod cum ita sit, persicaciam profecto, ut longioris suam, qua citius intermissa nostra uolunt, et gratia, et crebritate, et magnitudine et uoluntate, etiam id me, quoniam tu ita uis, non inuita uoluntate esse facturum, quam quod si forte de tuis sumpsero, non solum uallada, sed A. ppi etiam nominabo. Cilix libertus tuus antea minus notus fuit, sed ut mihi reddidit a te literas et amoris et officii, mirifice ipse suo sermone

LIB. III.

secutus est humanitatem literarum tuarum iucunda mihi eius oratio fuit, cum de animo tuo, de sermonibus, quos de me haberes, quotidie mihi narraret. quod quare ibi duo factus est mihi familiaris, ita tamen, ut Phanniam ualde sim desideraueris. quae cum Romanam remittes, quod (ut putabamus) celeriter exas facturus, omnibus ei de rebus, quas agi, quas curari a me uoles, mandata des uelim. Lucium Valerium iuriconsultum, ualde tibi commendo, sed ita etiam, si non est iuriconsultus, melius enim ei cauere uolo, et ipse aliis solet. ualde hominem diligo, est ex meis domesticis, atque intus familiaribus. omnino tibi agit gratias, sed id scribis meas literas maximum apud te pondus habituras, id eum ne fallat, te etiam atque etiam rogo. Vale.

M. T. CICERO PRO CONSUL APPIO PVLCHRO IMPERATORI. S. P. D.

Cum et contra uoluntatem meam, et praeter opinionem accidisset, ut mihi cum imperio in provinciam proficisci necesse esset, in multis, et uariis molestis, cogitationibus quae meis, haec una consolatio occurbat, quod neque tibi amior, quam ego sum, quisque posset succedere, neque ego ab ullo provinciam accipere, qui mallet eam mihi quam maxime aptam, explicatamque tradere, quod si tu quoque eandem de mea uoluntate erga te spem habes, et te profecto nunquam faller. A te maximo pere pro nostra summa coniunctione, tuamque singularem humanitatem etiam atque etiam peto, et quaeso, ut quibuscumque rebus poteris (poteris autem



256

Antoninus, Saint, Archbishop of Florence. PRIMA [-QUARTA] PARS TOTIUS SUMME, 4 vol., double column, woodcut printer's device at end, early ink marginalia, vol.1 16 blank, lacking final blanks in vol.2 and 3, a few ink stamps of religious institutions, lightly browned, some spotting or staining, later vellum, spines coloured green (but mostly faded) and with red morocco labels, rebound, vol.1 foot of backstrip worn, vol.3 and 4 covers wormed (heavier to vol.3), all vol. soiled, [Adams A1214], folio, Lyon, Johann Cleyn, 1506.

✱ Rare set of theological works by Antoninus, who from an early age was entrusted with senior positions within the Dominican order. He had a reputation for theological learning and was appointed papal theologian at the Council of Florence. His writings include discussion of social and economic inequality and the need of the state to intervene for the common good. He was canonised by Pope Adrian VI in 1523.

£1,000 - 1,500



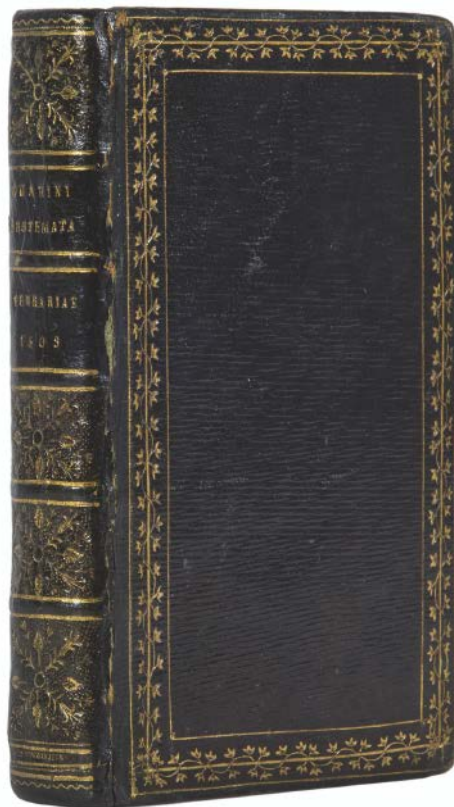
257

257

Breviarium Romanum, printed in red and black, numerous woodcut illustrations and initials, a few ff. misbound, some worming at beginning, lacking final blank, occasional soiling, 19th century blind-stamped black morocco, [Sander 1267], 4to, Venice, Lucantonio Giunta, 1508.

✱ Provenance: bookplate of Lord Aldenham, (Sotheby's sale, 1937); pencil inscription "Bought of Ellis" [?in 1865].

£600 - 800



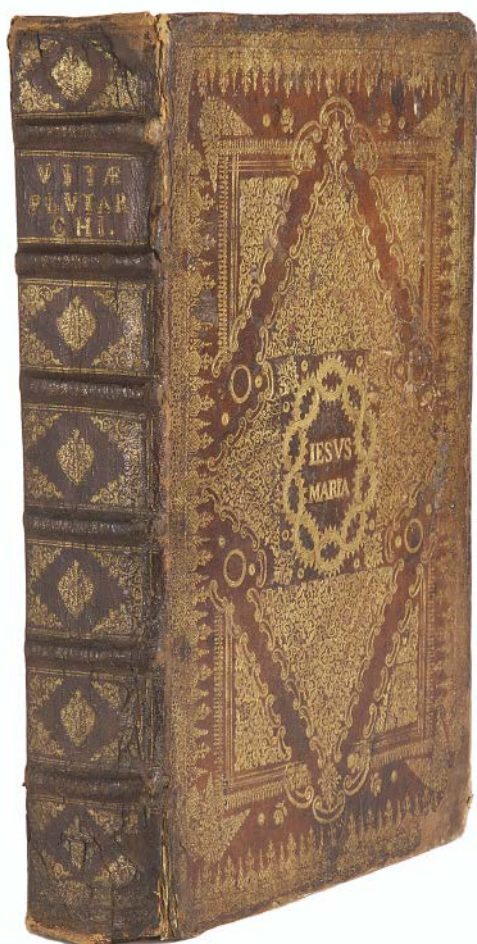
258

Guarinus, Veronensis. EROTEMATA, 2 parts in 1, part 1 Greek text, part 2 Latin text, woodcut device on title, ruled in red, occasional soiling, 19th century blue straight-grain morocco by Bozerian le jeune, gilt, g.e., joints rubbed, preserved in modern blue morocco fleece-lined drop-back box, [Adams G1435; EDIT 16 CNCE 12128], 8vo, Ferrara, Johannes Mazochus, 1509.

✱ Rare at auction and one of only six Greek works printed at Ferrara by Giovanni Mazzocchi. The first part comprises an abridgement of Chrysoloras' Erotemata, whilst the larger second part contains Ponticus Virunius' commentary and a short life of Chrysoloras. The text was edited by the philologist Giovanni Maria Tricaglio, who in 1510 collaborated with Mazzocchi again on the production of Lascaris' grammar and of Giovanni Crastone's Dictionum Graecarum thesaurus. The Greek types used in the present edition are probably due to the technical skills of the typographer Benedetto Dolcibelli del Mangio, who in 1498 was forced to abandon Venice when Aldus Manutius brought a lawsuit against him for violation of copyright in his method of printing Greek. He moved to Milan where in 1499 he printed the editio princeps of Suda with Giovanni Bissoli.

Provenance: Sir Mark Masterman Sykes' copy (a faint pencil note to front free endpaper reads: 'This copy sold for £4.10s at the Sykes sale')

£1,000 - 1,500



259

259

Plutarch. GRAECORUM ROMANORUMQUE ILLUSTRUM VITAE, title and verso of final f. with woodcut printer's device, woodcut historiated initials, some staining (including title) and spotting, small areas of marginal worming, mostly at start, 17th century calf, richly gilt, central lettering 'Iesus Maria' to both covers, spine repaired with a little loss to backstrip at foot, upper joint starting, but holding firm, upper cover lower joint repaired, other corners worn, rubbed, [Not in Adams], folio, Basel, Michael Isingrinus, 1548.

⌘ A rare edition of the 'Parallel Lives'. USTC (684434) lists only two copies (Gotha and Munich).

£350 - 450

260

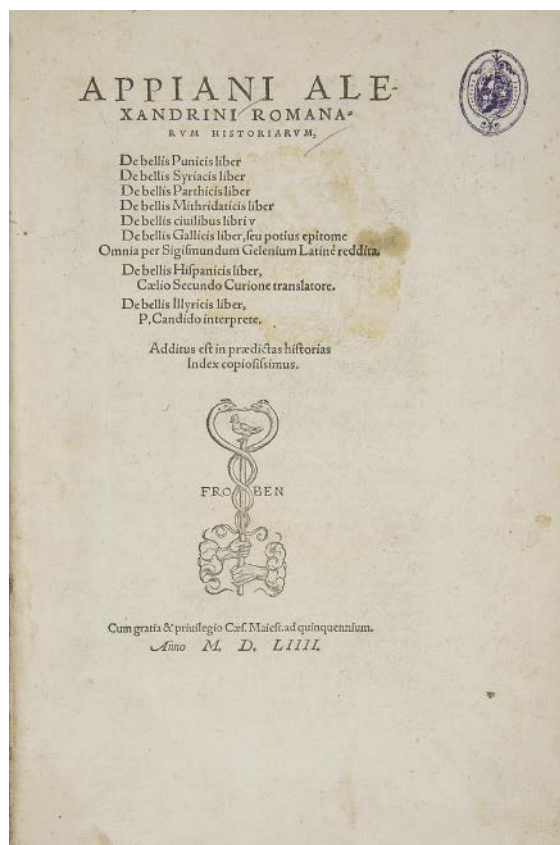
Petrarca (Francesco) IL PETRARCHA CON L'ESPOSITIONE D'ALESSANDRO VELLUTELLO, woodcut title, full-page woodcut map to verso of *5, woodcut illustrations and historiated initials, slight worming to first couple of leaves (affecting title imprint), small hole to A1 and A2 with slight loss of text, occasional light foxing, 18th century russiack calf, gilt, spine gilt in compartments, [Adams P819; EDIT 16 CNCE 27036], 8vo, Venice, Gabriel Giolito de Ferrari e fratelli, 1552.

⌘ The Chatsworth copy, with bookplate and Devonshire device in top spine compartment.

£400 - 600



260



261

Appian, of Alexandria. ROMANARUM HISTORIARUM, title and verso of otherwise blank final f. with woodcut printer's device, woodcut historiated initials, T8 blank, a few small armorial ink stamps, biro number to verso of title and foot of T7v, lightly browned throughout (slightly heavier to a few ff.), occasional staining (including title), 18th century half calf, spine gilt and with black morocco label, spine with paper label at foot, spine worn at head and with wormholes, corners worn, rubbed, [Adams A1347], folio, [Basel], [Hieronymus Froben & Nicolaus Episcopus], 1554.

£300 - 400



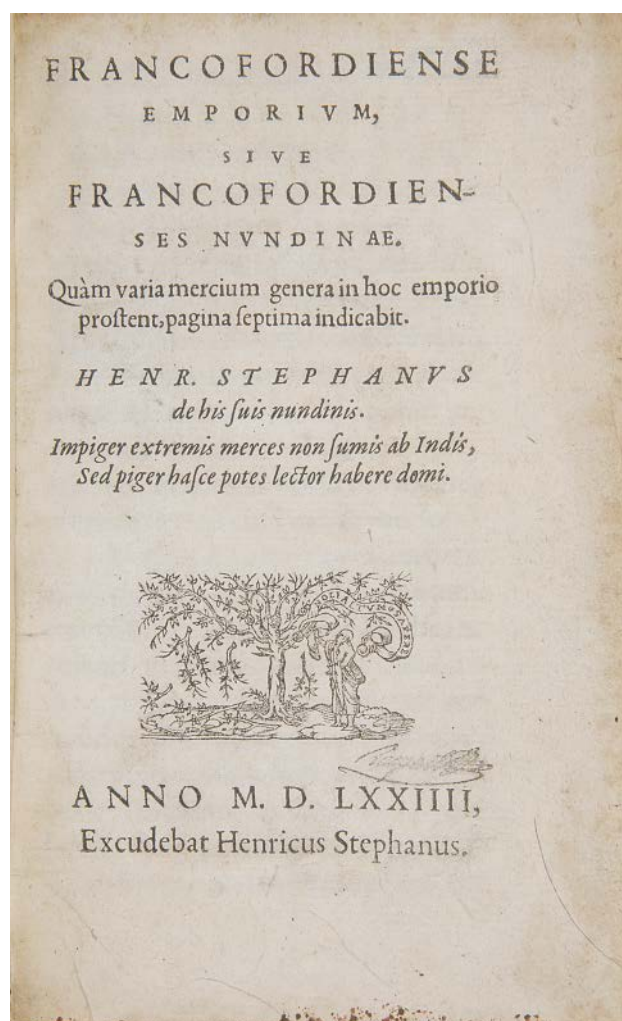
262

Apollonius Rhodius. ARGONAUTICON LIBRI IIII, *Greek text with surrounding commentary, woodcut device on title, head-pieces and initials, some light foxing, contemporary limp vellum, soiled, upper cover slightly wormed, [Adams A1316; Renouard 141; Schreiber 188], 4to, [Geneva], Henri Estienne, 1574.*

✱ Important and finely printed edition. Estienne's dedication is to the Dutch humanist Gerard Falckenburg.

Provenance: Thomas B. Criss (book-plate on recto of the front endpaper); Helmut Nathan Friedlaender (book-plate on front pastedown; The Helmut N. Friedlaender Library, Part ii, 24 april 2001, lot 293). On verso of the front endpaper an old annotation 'Huetius Dem. Ev. prop. 4, c. 7. par. 1. Apollonii Scholiastes, vel potius Scholiastae [...]', referring to a passage of the Demonstratio evangelica by Pierre-Daniel Huet, "Adde mysteria Cabirorum, non ex Phrygia proecta, nec à Cabiris Phrygiae montibus, quod tradit Apollonii Scholiastes, vel potius Scholiastae [...] sed è Phoenicia" (*Demonstratio evangelica*, Paris 1679, pp. 81-82), which confirms the use, throughout the centuries, of the Αργοναυτικά as a geographical source.

£800 - 1,200

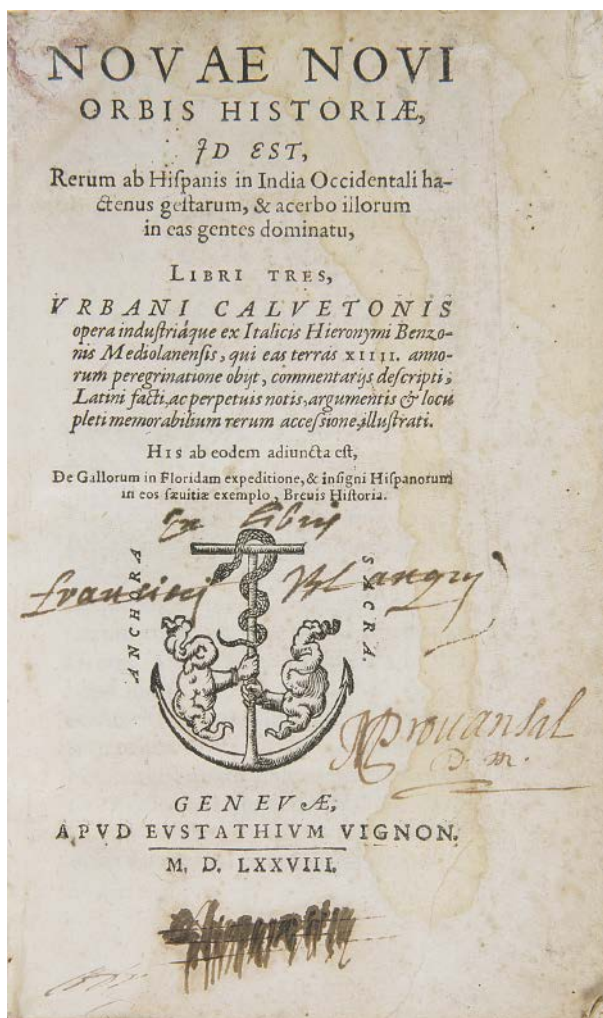


263

Estienne (Henri) FRANCOFORDIENSE EMPORIUM, SIVE FRANCOFORDIENSES NUNDINAE, FIRST EDITION, *woodcut printer's device on title, decorative head-pieces and initials, title lightly browned with unobtrusive old ink ownership stamp, slight marginal water-staining to last few leaves, modern calf, gilt, spine gilt, [Adams S1768; Renouard, Estienne 139: 2; Schreiber, Estienne 189; Simon, Bibliotheca Bacchia, II 235], 8vo, [Geneva], H. Estienne, 1574.*

✱ The first and only edition of the printer's own laudatory account of the Frankfurt Fair based on his experiences selling books there the previous year. It includes descriptions of the merchandise for sale, including horses, weapons, clothing, household goods and many references to food and drink - "Besides praising the wines of Bacharach, Estienne cites a number of Greek and Roman authors who wrote for and against drunkenness" (Simon). It is a fitting testimonial to the Estienne dynasty of scholar printers, arguably the greatest dynasty of scholar-printers in history. Schreiber assesses it as "an extremely desirable and rare book, which today seldom comes on the market".

£2,000 - 3,000



264

New World.- Benzoni (Girolamo) NOVAE NOVI ORBIS HISTORIAE, id est rerum ab Hispanis in India Occidentali hactenus gestarum, FIRST LATIN EDITION, title with woodcut printer's device, woodcut decorative initials and head-pieces, title with a few early ink inscriptions, 1 obliterated, water-staining to preliminaries and at head elsewhere, some light foxing, contemporary limp vellum, yapp edges, some staining to upper cover, [Adams B685 and cf. 686; Palau 27629; Sabi n 4792], 8vo, Geneva, Eustathius Vignon, 1578.

✱ Benzoni's great description of the Indians before European influence, to which is here added for the first time Nicolas Le Chailleux's account of the Spanish massacre of the French Huguenot colony in Florida in the 1660's. Seemingly a variant edition, with the title dated 1578, but with two blanks at end as per the 1581 re-issue.

£800 - 1,200



265

Pfintzing (Melchior) GEDENCKWÜRDIGE HISTORIA DESS EDLEN UND STREITHAREN... RITTERS THEURDANCK, title in red and black and with a woodcut vignette depicting two men jousting, woodcut illustration in text, B6 ink stain and scribbles to lower margin, a few small marginal repairs, including title, that on 2C4 slightly covering, but not obscuring, one word of headline, lightly browned, occasional spotting, new endpapers, later vellum, soiled and marked, [Not in Adams], 8vo, Frankfurt, heirs of Christian Egenolph, 1596.

✱ A rare edition of this epic poem. Sponsored by Emperor Maximilian I (represented in the poem by the hero Tewrdannck) it celebrates his heroic feats in overcoming the difficulties of his journey to win his bride Mary of Burgundy (die Königin Ernreich in the poem). Maximilian was largely responsible for writing the poem, and Pfintzing, his private secretary, oversaw completion of the poem and edited the work.

Provenance: Sigrid Guterkunst (large bookplate to front pastedown).

£800 - 1,200

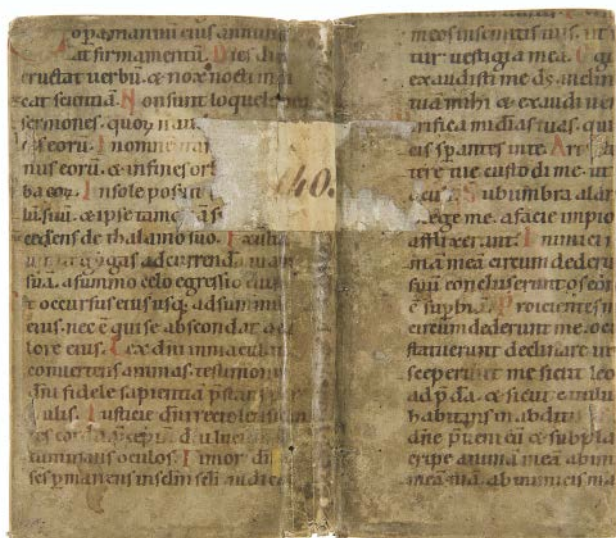


266

BOOKPLATE OF PETER VOK, URSINUS, COUNT OF ROSENBERG, copper engraving, 252 x 169mm. (10 x 6 3/4in.), trimmed to or just outside the engraved surface, minor repairs verso, slight spotting, [Prague], 1609.

Provenance: Pierre Mariette (1634-1716), print dealer and publisher, signature dated 1669 in ink on verso.

£200 - 300

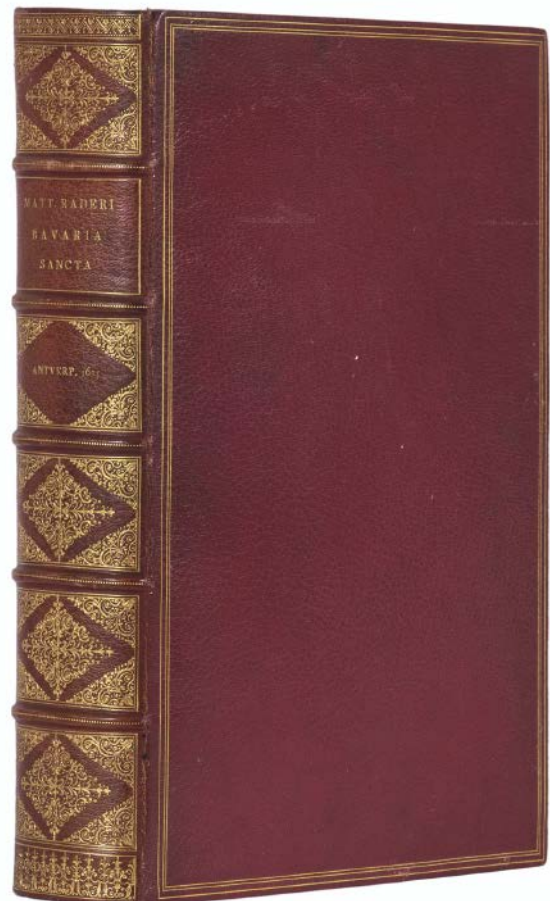


267

267

Medieval manuscript used in binding.- Juan de Jesús María. STIMULUS COMPUNCTIONIS ET SOLILOQUIA., title with woodcut printer's device, woodcut decorative initials, some marginal worming, lightly browned, bound in an 11th / early 12th century ms. leaf over later boards, initials in red, remains of a paper label, soiled, 12mo, Cologne, Antonius Boëtzer, 1611.

£500 - 700



268

Rader (Matheus) BAVARIA SANCTA, 3 vol. in 1, FIRST EDITION, numerous engraved illustrations (some full-page) and vignettes by Raphael Sadeler, one pasted over original, some minor marginal staining, 19th century red morocco, gilt, g.e., folio, Munich, 1615-24-27.

✱ A handsome copy of an important work on the lives of Bavarian Saints with impressive engravings by Sadeler.

£500 - 700

DISCOURS
DE LA METHODE

Pour bien conduire la raison, & chercher
la verité dans les sciences.

PLUS
LA DIOPTRIQUE.
LES METEORES.

ET
LA GEOMETRIE.

Qui sont des essais de cete METHODE.



A LEYDE
De l'Imprimerie de IAN MAIRE.

MDCCXXXVII.
Avec Privilege.

269

Descartes (René) DISCOURS DE LA METHODE, FIRST EDITION, woodcut device on title, numerous woodcut illustrations and diagrams in text, foxed and browned, contemporary vellum, [Dibner, *Heralds of Science*, 81; Grolier/Horblit 24; Guibert, *Bib. Descartes*, 1; Norman 621; Krivatsky 3114; PMM 129], 4to, Leiden, Jan Maire, 1637.

⚡ The cornerstone of 17th century philosophy and science. 'Descartes's purpose is to find the simple indestructible proposition which gives to the universe and thought their order and system. Three points are made: the truth of thought, when thought is true to itself (thus, cogito, ergo sum), the inevitable elevation of its partial state in our finite consciousness to its full state in the infinite existence of God, and the ultimate reduction of the material universe to extension and local movement' (PMM).

£35,000 - 45,000



271

Agriculture.- Goes (Willem van der) REI AGRARIAE AUCTORES LEGESQUE VARIAE, commentary by Nicolas Rigault, 2 vol. in 1, FIRST EDITION, engraved frontispiece, 2 plates (one folding) and engraved table, 20 full-page and 36 half-page engraved illustrations in text and numerous woodcut illustrations and diagrams, illustration on X1 split along one side at plate-mark, lightly browned, contemporary panelled vellum, remains of old label on spine, rubbed and soiled, covers a little warped, [Brunet 4, 1194; Einaudi 1304; Goldsmiths' 2068; Kress S.1398], small 4to, Amsterdam, J.Jansson, 1674.

✱ Collection of texts by classical writers on gardening, garden design, surveying, rural economy, country houses, bridges, canals, rivers and irrigation by the director of the Dutch East India Company, and including several texts on agricultural law.

£200 - 300

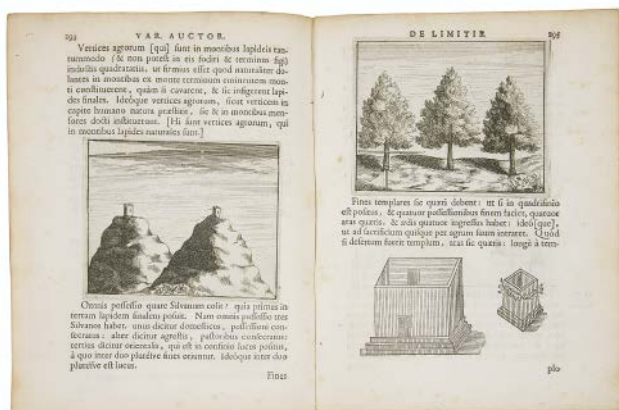


270

Carracci (Annibale) DIVERSE FIGURE, FIRST EDITION, title within woodcut typographic border, etched portrait of Carracci and 79 (of 80) etched plates by Simon Guillain after Carracci, lacking plate 18, but with a duplicate of plate 39, title laid down, contents ff. trimmed and laid down (without loss of text), a few ff. of preliminary text with margins repaired, plates with early ink numbers, a few mostly small marginal repairs, occasional spotting, a few small stains, modern half vellum, folio, Rome, Lodovico Grignani, 1646.

✱ 'The Cries of Bologna'.

£1,500 - 2,000



272

Mitelli (Giuseppe Maria) PROVERBI FIGURATI CONSECRATI AL SERENISSIMO PRINCIPE FRANCESCO MARIA DI TOSCANA, first edition, etched pictorial title, dedication and 48 plates by Mitelli, each plate with proverb and short verse in Italian, plate 32 tear within plate, touching two lines of verse with very minor loss, plate 48 tear at foot, just within platemark, a few marginal repairs, stained and spotted, mostly marginal, lightly browned, contemporary vellum, lacking ties, [Bartsch 67-116; Cicognara 1719], folio, Bologna, 1678.

✱ Charming representations of widely known Italian proverbs.

£3,000 - 4,000

271

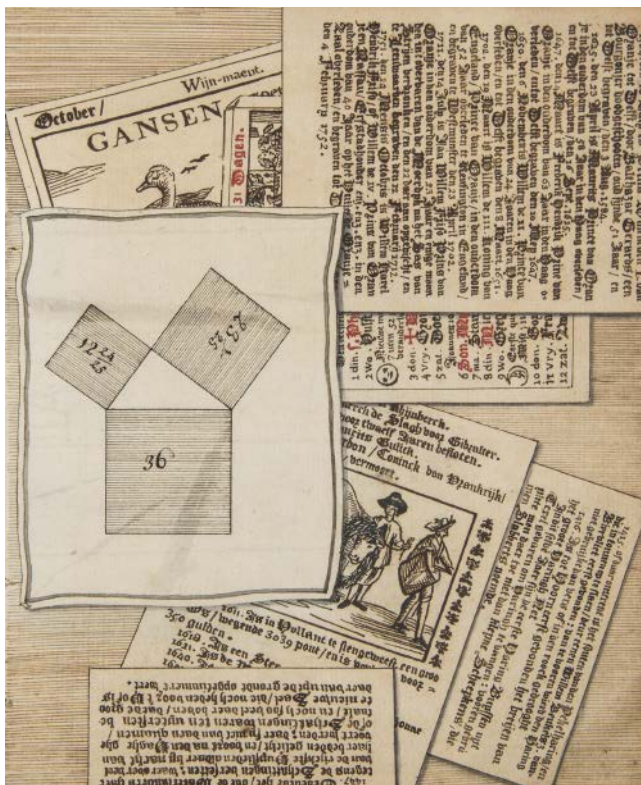


273

Alphabet.- ABC CUM NOTIS VARIORUM, 2 parts in 1, large woodcut of cockerel as frontispiece and repeated on verso of final leaf, titles to both parts in red and black, large folding letterpress table, contemporary ink annotations to title and trace of old stamp (partly erased), cropped with very slight loss to tables on a few leaves at fore-edge, a little browned with occasional light water-staining, mostly towards end, later half calf, rubbed, corners worn, rebacked preserving old spine and label, 8vo, Leipzig & Dresden, Johann Christoph Miethen, Johann Heinrich Richter, 1703.

✱ First complete edition of this introduction to all aspects of the alphabet, literal, mystical, musical, historical and alchemical, including anagrams, puzzles, ciphers etc. The first volume was first published in 1695, the second is here published for the first time.

£500 - 700



274

274

Van der Wild (Jan) VANITATES, an album of 13 trompe-l'oeil ink and watercolour drawings, each on a single leaf, the last signed and dated, preceded by a manuscript extract from the *Gulden regeln* (Golden rules) in verse by the poet Hendrik Albertz. Hoejewilt (c.1605-1667), vellum wrappers lettered "Vanitates" and with inked and blocked coat of arms, in turn sewn within contemporary calf boards, gilt borders, upper cover lettered in ink "Boeren bedrieger" [impostures or illusions] and signed "J. v. d. Wild 1754", backstrip split, small 4to, [Netherlands], 1754.

✱ No record of the artist has been traced. The subjects include title-pages, printed leaves, groups of prints, drawings and playing cards.

£1,000 - 1,500



275

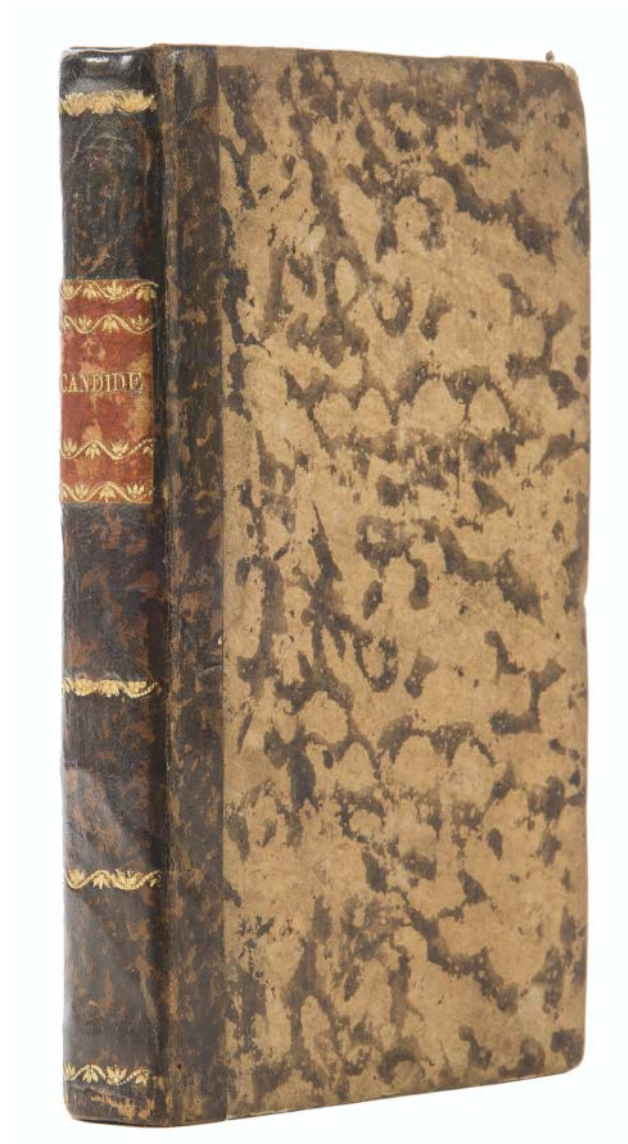
Binding decorated by Bédigis.- La Porte (l'Abbé Joseph de)

LA FRANCE LITTÉRAIRE...POUR L'ANNÉE M.DCC.LVIII, half-title, K3 short tear within text, occasional contemporary ink marginalia or scoring, spotted, contemporary vellum, decorated in black ink in a geometric style by François-Nicolas Bédigis, spine with decorated paper title label, a few chips to spine and label, short split to upper cover, rubbed, 12mo, Paris, Chez Duchesne, 1758.

✱ The Pierre Berès copy of a rare self-decorated binding from the library of the master scribe and calligrapher François-Nicolas Bédigis. He was inducted into the company of master writers on 6th December, 1758 and later became a professor at the Académie Royale d'Écriture. He wrote a number of books on the subject, including *l'Art d'écrire démontré*, 1768.

Provenance: 'Ex-libri Bédigis, Scripture Professor et Probator' and 'Ex-libris Bédigis, 1760' (ink inscriptions to front pastedown and half-title respectively); Pierre Berès, his sale 13th December, 2006, lot 577.

£400 - 600



276

Voltaire (François Marie Arouet de) CANDIDE, OU L'OPTIMISME, FIRST EDITION, *woodcut ornament to title and tail-pieces, with penultimate leaf N7 (blank) present but final leaf N8 (instructions to the binder) a stub only, some light foxing and browning, mostly to upper margin, contemporary mottled sheep-backed boards, gilt spine with red morocco label, [Barber 299G; Bengesco 1434; Morize 59a; PMM 204], a very good copy, 12mo, [Geneva], [Gabriel Cramer], 1759.*

✱ 'Voltaire's style and originality at their incomparable best' (PMM). A rare copy of the true first edition, with the following issue points: the title ornament of spray, fruit and flowers is repeated at pp. 193 and 266; p. 103, line 4, has the misprint 'que ce ce fut' (corrected to 'que ce fut' in later editions); p. 125, line 4, has 'précisément' (corrected to 'précipitamment' in later editions); with Voltaire's revisions on p. 31 eliminating an unnecessary paragraph break, and on p. 41 the rewritten several short sentences on the Lisbon earthquake. This first edition does not preserve the cancelled paragraph on p. 242 critical of German poets (beginning *Candide était affligé*).

The bibliographical history of this book has been exasperatingly complex and confused, not least because before handing over a final manuscript to Cramer, Voltaire went behind his back and sent a slightly different version of the manuscript to John Nourse, a printer in London, who may well have dispatched copies to other publishers. The result was that within weeks of the first edition of *Candide* appearing in Geneva, sixteen other editions appeared in Paris, London and Amsterdam. The identification of the present issue as the true *editio princeps*, already supposed by Bengesco and Gagnebin, was recently confirmed by the cumulative analyses of Ira Wade, Giles Barber, and Stephen Weissman: the Genevan printing must be considered earlier than the other three editions containing 299 pages published in 1759 and than the thirteen others of different size printed in Europe in the same year.

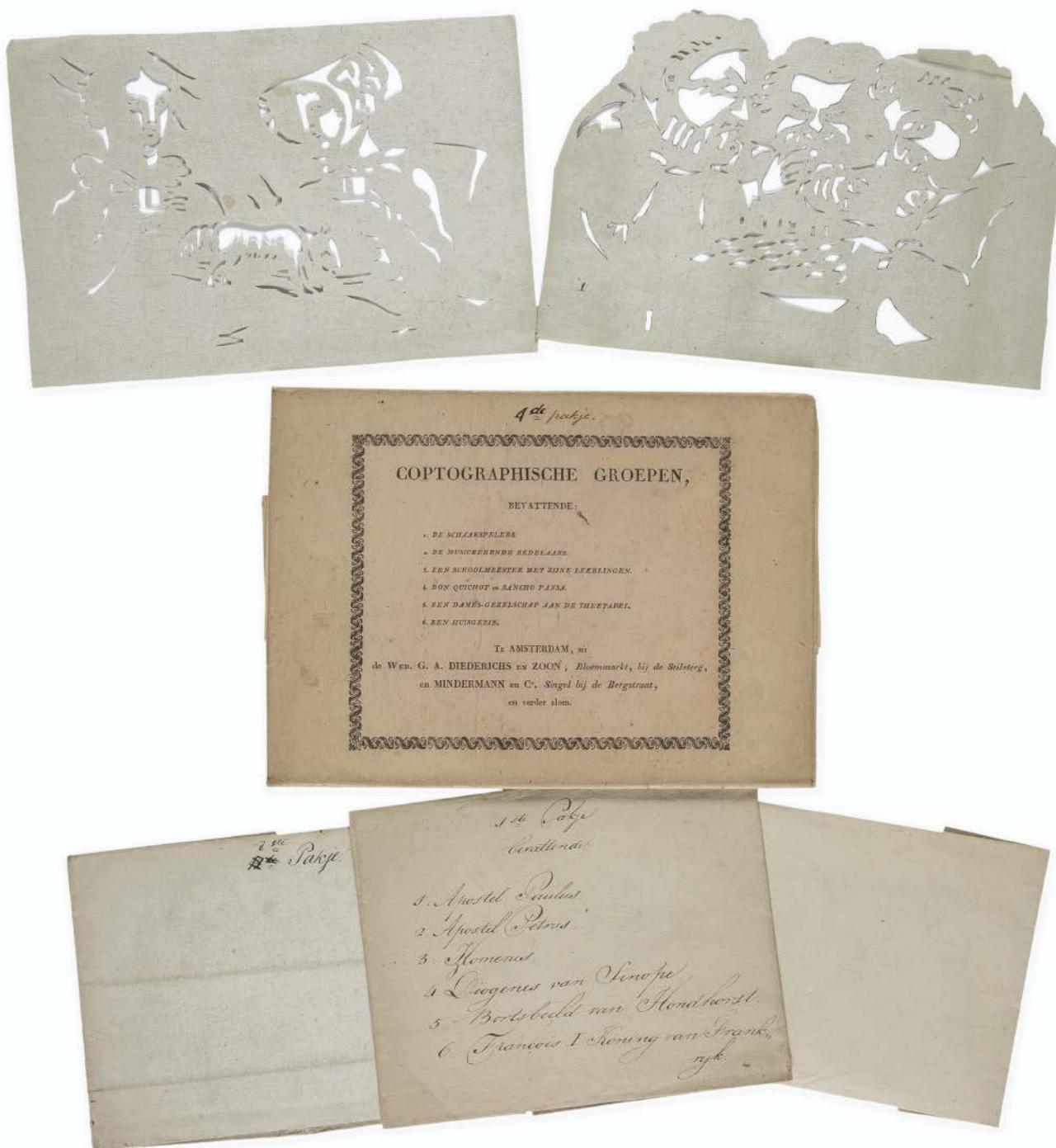
Drawing on the Lisbon earthquake of 1755 for inspiration, this *conte philosophique* became an almost instant best-seller with about 20,000 copies selling in the first year, in spite of initial censorship.

£20,000 - 30,000

CANDIDE,
OU
L'OPTIMISME,
TRADUIT DE L'ALLEMAND
DE
MR. LE DOCTEUR RALPH.



MDCCCLIX.



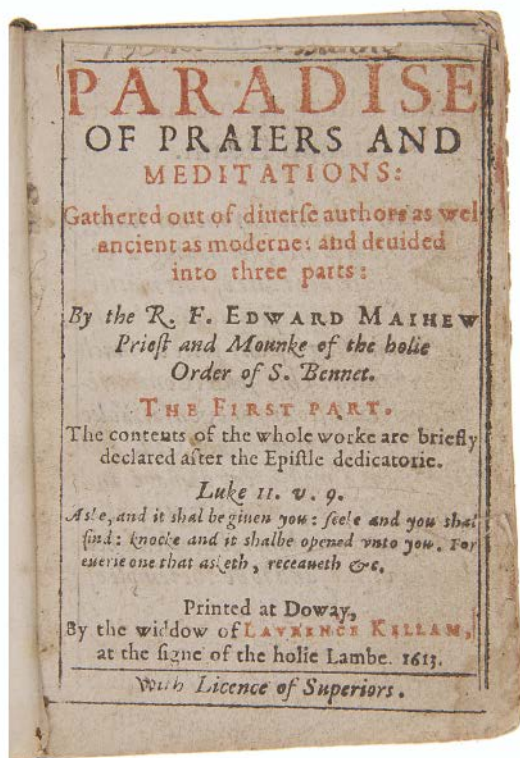
277

Optical Game. - COPTOGRAPHISCHE GROEPEN, Four paper packets with 6+12+12+6 cut-out figures, on laid paper, three with manuscript lists of contents, the fourth larger to enclose the others and with printed title and contents (all present), this 150 x 205mm. (6 x 8in.), in fine condition, Amsterdam, Wed.G.A.Diederichs en Zoon and Mindermann, [c.1820].

✱ An extremely rare and early form of shadow theatre. A lantern shining through the cut-out portions projected images onto a wall or white sheet.

£600 - 800

ENGLISH LITERATURE AND HISTORY INCLUDING MANUSCRIPTS



278

Douai imprint.- Maihew (Edward) PARADISE OF PRAIERS AND MEDITATIONS, printed in red ad black, woodcut decorative initials, with final blanks, final f, with contemporary ms. 'A particular examen of the presence of God', lacking A3-D3, F8-K1 and 2A8, closely trimmed at head, affecting some headline, some staining and spotting, lightly browned, contemporary sheep, lacking lower cover, worn, [STC 17197], Douai, By the widdow of Laurence Kellam, at the signe of the holie Lambe, 1613.

✧ Extremely rare. ESTC lists only one copy (Bodleian). Mayhew was a member of a recusant family from Winton, near Salisbury, Wiltshire. Having served for 12 years on the English mission he joined the Benedictine order and ended his days as vicar to the nuns at Cambrai.

Provenance: 'Eliza Heneage, 1782' (ink inscription to front free endpaper).

£350 - 450



279

279

Ligon (Richard) A TRUE & EXACT HISTORY OF THE ISLAND OF BARBADOS, FIRST EDITION, engraved folding map, 8 plates (3 folding) and folding letterpress table, 2 folding plates with repaired tear, closed internal tear to title, damp-staining to final 2ff., initial blank defective, still a very good copy, morocco book label to pastedown, contemporary calf, sympathetic restoration to head of spine, some light marking and scuffing, preserved in custom drop-back box, [Sabin 41057; Wing L2075], for Humphrey Moseley, 1657; and a copy of the play Inkle and Yarico, sm.folio & 8vo (2)

✧ An early account of Barbados containing the first separate map of the island. Also includes sections on cocoa, cucumbers and pomegranates, as well as illustrations of bananas and pineapples.

This book was also the source of the Yarico legend, later adapted for stage by George Colman the Younger.

£1,000 - 1,500

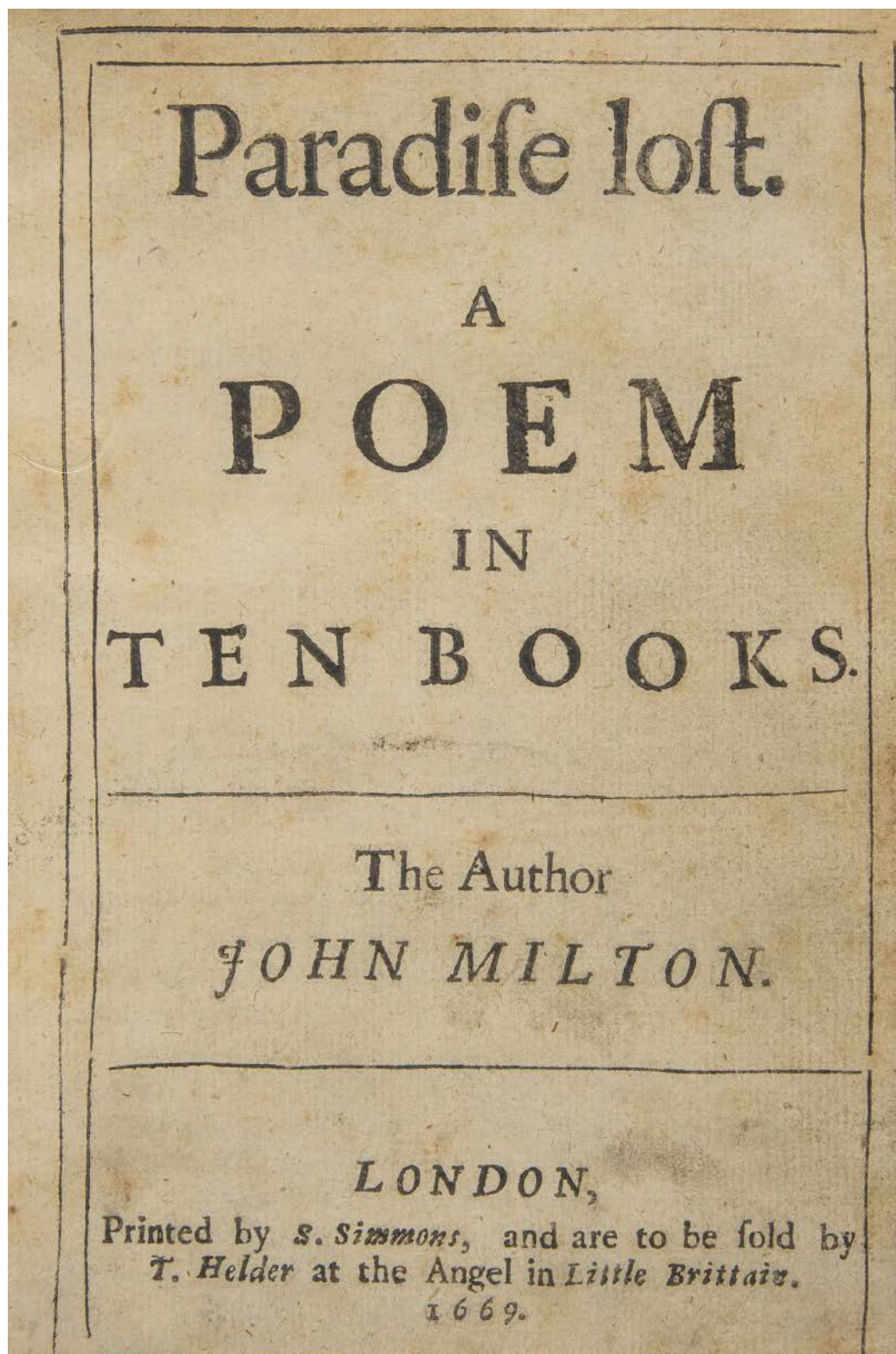


280

Linguistics.- Wilkins (John) AN ESSAY TOWARDS A REAL CHARACTER, AND A PHILOSOPHICAL LANGUAGE, 2 parts in 1, FIRST EDITION, approbation leaf, title with engraved arms of the Royal Society, errata leaf, 2 folding engraved plates including one of Noah's ark, 2 folding tables (one letterpress, one engraved), 3 engraved illustrations, 2 full-page, lacking one large folding table (as some other copies), also lacking blank 3M4 and final leaf, title a little soiled, one or two small rust-spots, one causing small hole to outer margin of Q2, contemporary ink signature on front pastedown, contemporary calf, rubbed, rebaked preserving old red roan label, [Wing W2196; Alston VII 290, noting that copies vary as to plates and tables], folio, S.Gellibrand and John Martyn, printer to the Royal Society, 1668.

✧ The first full exposition of universal language in English by the renowned mathematician and astronomer John Wilkins (1616-72), first Secretary of the Royal Society. This, his most important work, was prepared with the assistance of John Ray & Francis Willughby. It contains sections on the origin of languages and letters, the theory of grammar and phonetics and their relation to universal language, and the proposed alphabet for Wilkins's devised universal language.

£500 - 700



281

Milton (John) PARADISE LOST. A Poem in Ten Books, FIRST EDITION, text within double-ruled border, woodcut initials, head- and tail-pieces, lacking A1 blank after title as often, trimmed at head, foot and along fore-edge margin, occasionally touching border or text, light scattered foxing or browning throughout, X1 and 2 T1 with neatly repaired tears, gatherings 2O and 2P with minor damp-staining to fore-edge margin, 20th century calf, g.e., new endpapers, [Pforzheimer 718; Wing M2142], sm.4to, by S. Simmons, and are to be sold by T. Helder at the Angel in Little Brittain, 1669.

♣ "One of the greatest, most noble and sublime poems which either this age or nation has produced." - John Dryden.

This issue with 'Angel' in roman on the title and "The Printer to the Reader" on A2 running to 6 lines.

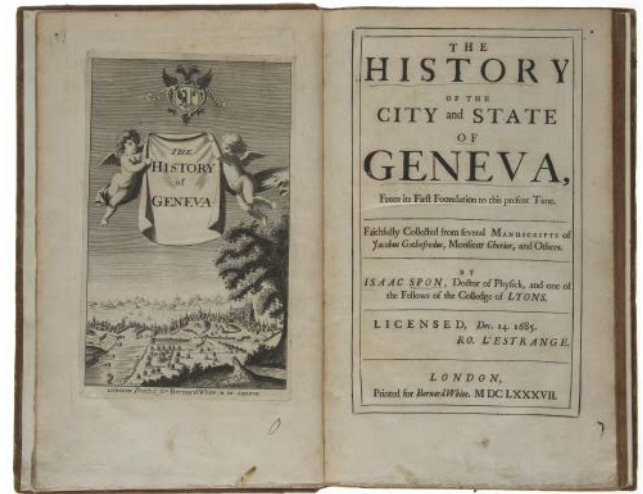
£7,000 - 10,000

282

Geneva.- Spon (Isaac) THE HISTORY OF THE CITY AND STATE OF GENEVA, FIRST EDITION IN ENGLISH, *additional engraved pictorial title, 2 plates and folding map of Lake Geneva, woodcut plate of seals, engraved illustration in text, a little spotted and browned, contemporary ink inscription "Nar. Luttrell His Book 1687" on front free endpaper, contemporary calf, rubbed, corners a little worn, rebaked with gilt calf spine and red morocco label, new endpapers, [Wing S5017], folio, for Bernard White, 1687.*

♣ Narcissus Luttrell (1657-1732), parliamentary historian and diarist, bibliographer of works concerning the Popish plot, and compiler of a large library.

£300 - 400



283

Pepys (Samuel). TWO LARGE FINE ENGRAVED ARMORIAL BOOKPLATES FOR SAMUEL PEPYS, FINE IMPRESSIONS IN TWO STATES (one with the central shield blank, the other with the shield completed with arms), *images each 125 × 130 mm., undated and unsigned, the one with blank shield very lightly browned, both tipped into card mounts, together in modern cloth portfolio with ties, roan label on upper cover, [c.1688].*

♣ Very rare; probably trial plates of which only a few copies survive.

One of five different bookplates designed for Pepys, only three of which are found in his books in the Pepys Library, Magdalene College, Cambridge, none of those being heraldic. The only other armorial bookplate of his, also incredibly rare, is of a slightly quaint and old-fashioned design. The bookplate offered here, to our knowledge never actually seen in situ in a book and somewhat impractical due to its size and therefore really only suitable for folios, is nevertheless the most 'mainstream' of Pepys bookplates, and it is surprising therefore, that he did not take it beyond the trial stage.

£600 - 800

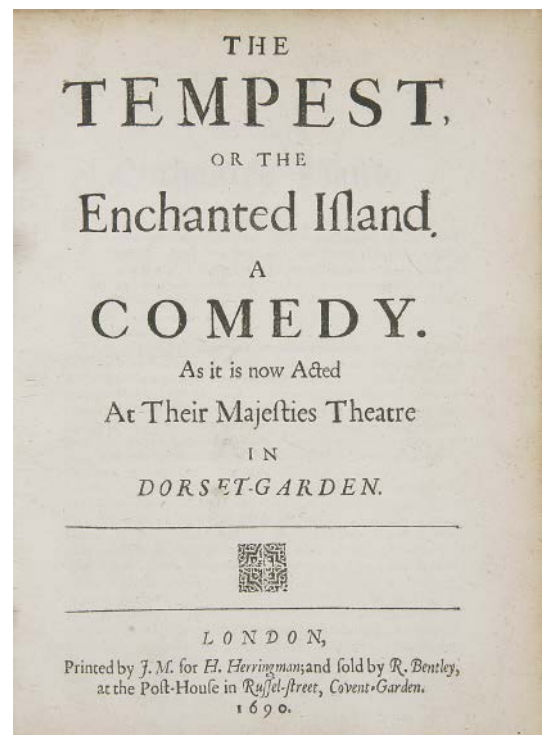


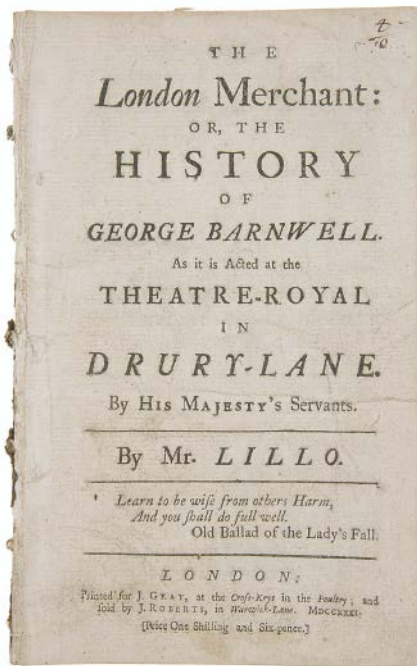
284

[Shakespeare (William)] THE TEMPEST, or The Enchanted Island. A Comedy, *small woodcut typographical ornament to title, minor worm traces to lower margins of a few ff. repaired, E4 lower corner repaired (nowhere near text), some light foxing or spotting, front endpapers detached, green crushed morocco by Sangorski & Sutcliffe, sympathetically rebaked, covers darkened and scratched, corners worn, [Wing S2947], small 4to, printed by J. M[acock]. for H. Herringman, 1690.*

♣ Rare at auction. 'An adaptation and alteration of Shakespeare's "The Tempest" by John Dryden and Sir William D'Avenant. All editions of the Dryden-D'Avenant version from 1674-1800 also contain some additions and alterations by Thomas Shadwell' (ESTC). Additional characters in this version include a sister for Caliban called Sycorax.

£500 - 700





285

Lillo (George) THE LONDON MERCHANT: OR, THE HISTORY OF GEORGE BARNWELL, FIRST EDITION, *occasional staining or spotting, disbound, for J. Gray, at the Cross-Keys in the Poultry, 1731.*

♣ The first edition of this early example of 'bourgeois drama' is rare in commerce. The play centres around the downfall of a young apprentice due to his association with a prostitute and was widely critically acclaimed.

£300 - 400



286

BEN BRADLY, tobacconist. "Behold the Man, who when a gloomy Band/ Of vile Excisemen threaten'd all the Land...", *mezzotint portrait by John Faber Jr. after Arthur Pond, 35.5 x 25.3cm. (21 ¼ x 10in.), 8-line verse caption below, a good impression, thread margins, a few short neatly repaired tears at edges and some creasing at sides, 1737.*

♣ Bradley (d.1751) was a leading protester against Walpole's bill to levy special excise duties on tobacco, defeated to general rejoicing in 1733. The small etched vignette in the title area is by Hogarth.

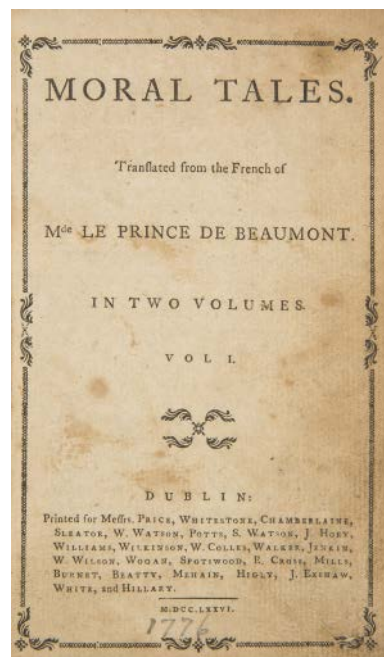
£200 - 300



287

Book trade ephemera.- A SMALL COLLECTION, including trade cards, binder's tickets, 18th-20th century bookplates (St. John Hornby, J.R.Abbey, Schwerdt, Grays Inn Library etc.), views of bookshops and libraries, a group of 16th century woodcut printer's marks and ornaments, 11 large 19th century drawings of printer's marks in brown watercolour and an uncut, unused sheet of binder's decorated paper, *printed in gold and colours, [probably Augsburg], [c.1740] (qty)*

£300 - 400



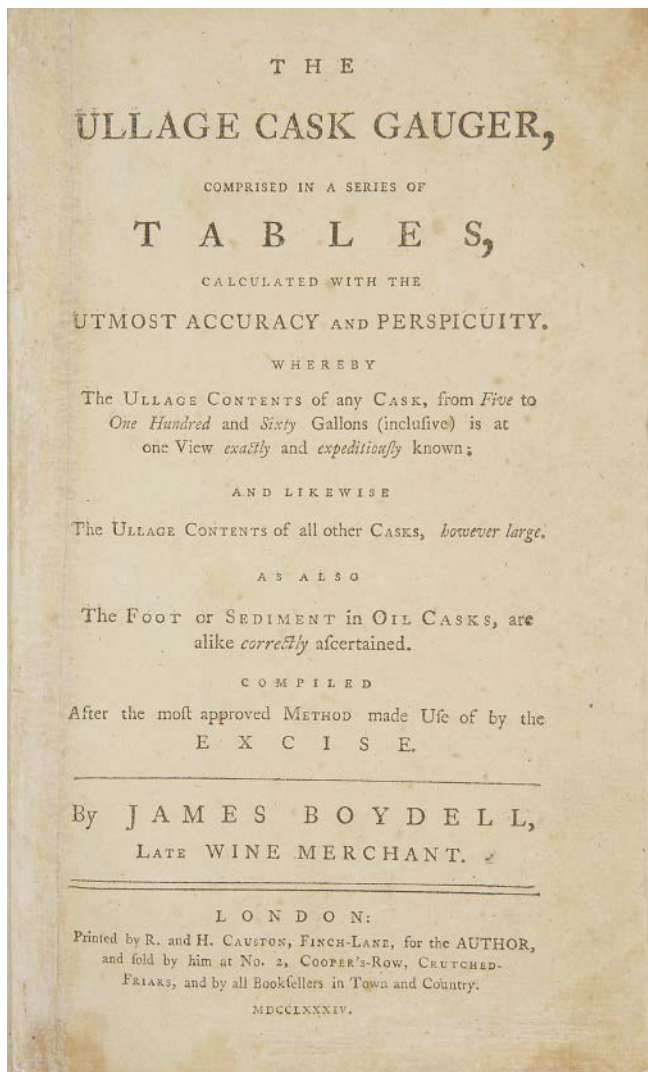
288

Le Prince de Beaumont (Madame Jeanne-Marie) MORAL TALES, 2 vol., FIRST DUBLIN EDITION, *half-titles, 4pp. advertisements (misbound before final f. of text), vol.1 a few short tears at foot, loss of the odd letter, stained and lightly browned, modern buckram, matching modern buckram slip-case, 12mo, Dublin, Printed for Messrs. Price, Whitestone [&c.], 1776.*

♣ Extremely rare. ESTC lists only one set (Cambridge University Library). The first London edition is also rare with ESTC recording only three sets, of which only one in the British Isles (BL). The author is best known for her version of Beauty and the Beast and for her relationship with the spy Thomas Pichon.

Provenance: Numerous 19th century ink ownership inscriptions of a Ramsey family.

£300 - 400



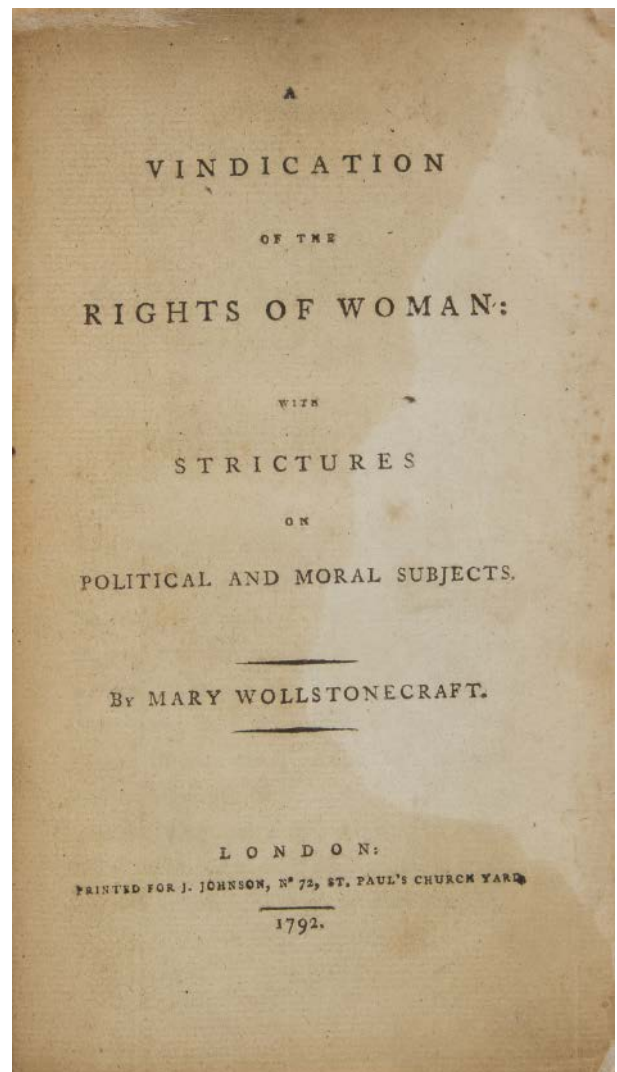
289

Food and Drink.- Boydell (James) THE ULLAGE CASK GAUGER, comprised in a series of tables..., FIRST AND ONLY EDITION, WITH AUTHOR'S SIGNATURE OF AUTHENTICATION *on Advertisement at end of Preface (as usual)*, browned, title trimmed at edges and repaired at inner margin where previously detached, contemporary half calf over marbled boards, rebaked and recorned, spine ruled in gilt and with red morocco label, [Not in Biting], 8vo in 4s, by R. and H. Causton...for the Author, 1784.

✱ Rare guide to calculating ullage, the headspace of air between wine and the top of its container (either cask or bottle), by a former wine merchant. This new guide for casks was intended for the wholesale wine trade, and was particularly useful for taking inventory and for controlling pillage. One section is specifically intended for use in the trade in whale oil, which due to the growth of the Arctic whaling industry in the 1750s was imported into England in increasing quantities.

ESTC lists only 6 copies in the UK (none in Oxford or Cambridge) and 3 in America.

£400 - 600

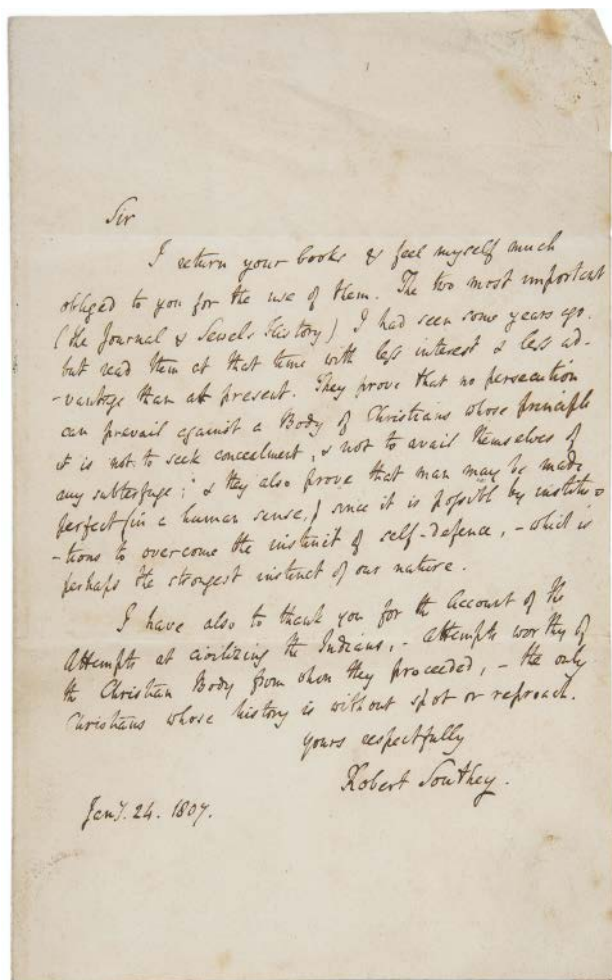


290

Wollstonecraft (Mary) A VINDICATION OF THE RIGHTS OF WOMEN: WITH STRICTURES ON POLITICAL AND MORAL SUBJECTS, Vol.1 [all published], FIRST EDITION, title chipped and repaired verso, a few small marginal repairs to first few ff., b4-6 loose, stained, some spotting, contemporary tree calf, sympathetically rebaked, corners repaired, marked, housed in a modern calf-backed marbled boards drop-back box, [Windle A5a; PMM 242; Todd 9; not in Rothschild; Goldsmiths' 15367], 8vo, Printed for J. Johnson, 1792.

✱ An early and highly important feminist manifesto, in which Wollstonecraft outlines how the equality of women cannot be achieved due to the lack of education available to them. The work is dedicated to Charles Maurice de Talleyrand-Périgord, who in his report to the French National Assembly had called for the education of girls to be concentrated on more subservient activities. It was to be hoped that A Vindication would cause a re-think in this attitude. However, the proto-feminist efforts of Wollstonecraft were over-shadowed by the revelations of her personal life that appeared in her husband William Godwin's Memoirs of the Author of a Vindication of the Rights of Woman, 1798.

£2,500 - 3,500



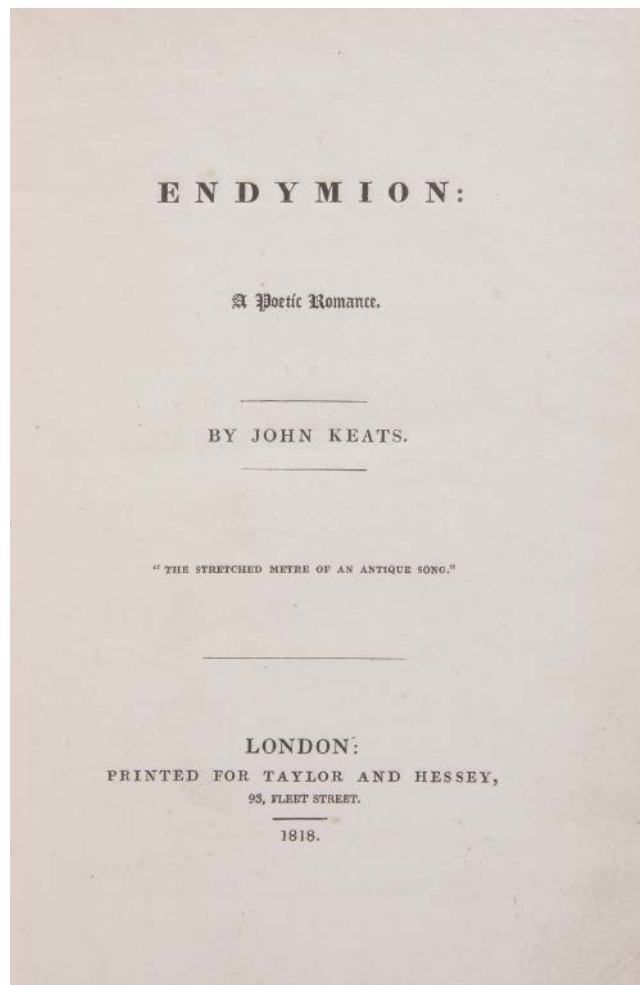
291

Southey (Robert) AUTOGRAPH LETTER SIGNED TO ISAAC BRAITHWAITE OF KENDAL, 1p., 183 x 113mm, 24th January, 1807, thanking him for the books he had lent and discussing religious persecution and the attempts to convert Indians to Christianity, folds, some spotting, housed in a modern cloth portfolio.

❖ 'Thank you for the account of the Attempts at civilising the Indians - attempts worthy of the Christian body from whom they proceeded - the only Christians whose history is without spot or reproach'.

Braithwaite seems to have been involved in the missionary movement of the time and was acquainted with David and Mary Livingstone.

£400 - 600



292

Keats (John) ENDYMION: A Poetic Romance, FIRST EDITION, half-title, 1-line errata page and 5-line errata slip, 4pp. advertisements dated May 1818, A2-3 unopened, bookplates, original plain publisher's boards, skilfully and sympathetically rebacked preserving parts of original backstrip and spine label, label browned and with loss to lower right corner, upper joint starting, a little rubbed and marked but in effect an excellent and remarkably sharp example, uncut, preserved in folding chemise and custom morocco slip-case (spine faded and a little rubbed), 8vo, 1818.

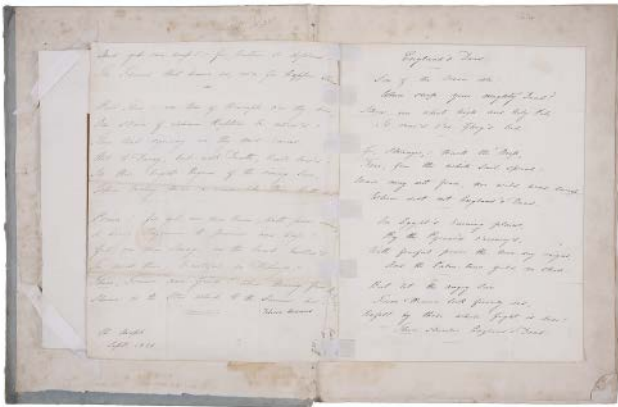
❖ "A thing of beauty is a joy for ever"

A SUPERB EXAMPLE OF KEATS' FIRST MAJOR WORK, SCARCE IN THE ORIGINAL BOARDS AND IN SUCH EXCELLENT CONDITION.

Provenance: Abel E. Berland (bookplate), sold Christies, 8th October, 2001; Louis H. Silver (bookplate), sold Sotheby's, 9th November, 1965; Frank Brewer Bemis (bookplate); A.S.W. Rosenbach Collection (card laid in).

£6,000 - 8,000



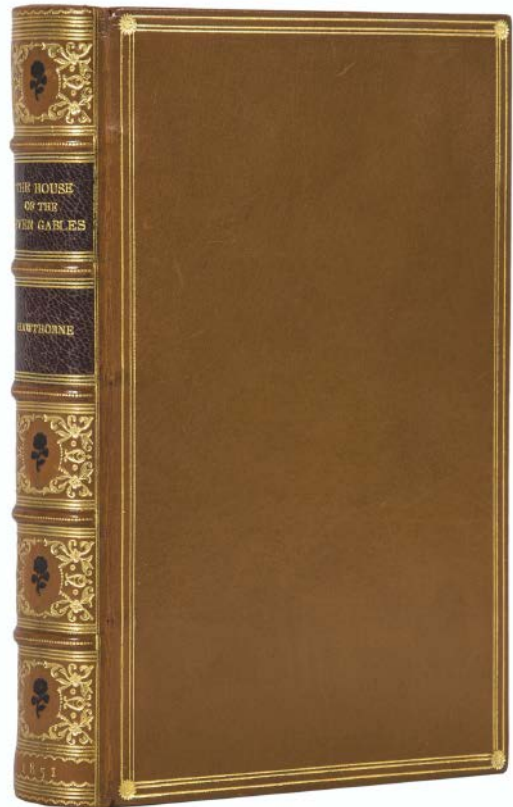


293

Hemans (Felicia Dorothea) TWO AUTOGRAPH POEMS - 'ENGLAND'S DEAD' AND 'TO THE MEMORY OF BISHOP HEBER', *the first in the form of a submission letter to the editor of the Literary Gazette with the poem covering 3 pp., 225 x 180mm, postmarked 1822, two holes within text with loss, folds; the second 2pp., 225 x 180mm, St. Asaph, September, 1826, folds and a few stains, both tipped in to a copy of her Poems, Liverpool, 1808, original boards, upper joint split, but holding, spine faded, rubbed and marked, housed in a later board slip-case, 4to*

♣ Hemans was highly regarded during her time by contemporaries such as Wordsworth. Her poem *The Homes of England* (1827) is the origin of the phrase 'stately home', with the first line reading 'The stately Homes of England'.

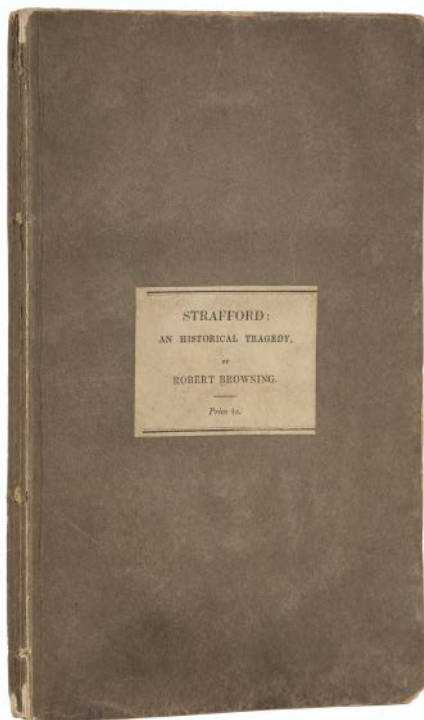
£800 - 1,200



295

Hawthorne (Nathaniel) THE HOUSE OF THE SEVEN GABLES, FIRST EDITION, *second issue with 4pp. advertisements dates May 1851, CUT SIGNATURE OF THE AUTHOR window mounted on front endpaper, attractive later polished calf, gilt, spines gilt in compartments, 8vo, Boston, 1851.*

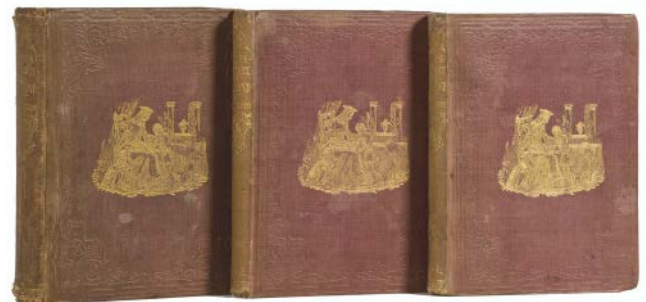
£300 - 400



294

Browning (Robert) STRAFFORD: An Historical Tragedy, FIRST EDITION, *2pp. advertisements dated 15th April, 1837, original stiff wrappers with paper label to upper cover, joint split at food, spine end chipped, a little rubbed at extremities, still a very good copy overall, preserved in folding chemise and gilt morocco slip-case (rubbed), 8vo, 1837.*

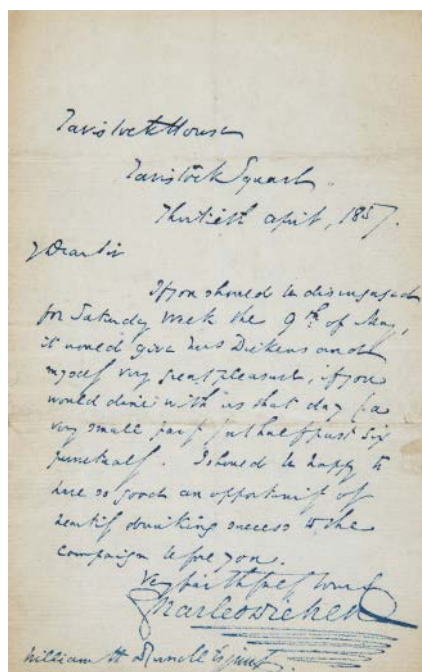
£200 - 300



296

Dickens (Charles) A CHILD'S HISTORY OF ENGLAND, 3 vol., FIRST EDITIONS, FIRST ISSUES, *frontispieces, scattered spotting to prelims, vol.3 with 1 gathering sprung, upper hinge starting and with contemporary ink ownership inscription to half-title, original cloth, spines a little faded, spine ends and corners a little bumped, some rubbing and marking, sm.4to, 1852-54.*

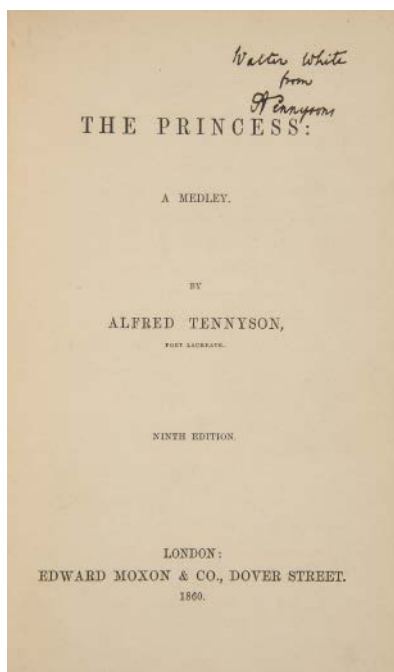
£300 - 400



297

297
Dickens (Charles) AUTOGRAPH LETTER signed, 1p. with integral blank, 180 x 114mm., Tavistock House, Tavistock Square, 30th April, 1857, giving an invitation to dinner, folds.

£400 - 600



299

299
Tennyson (Alfred, Lord) THE PRINCESS: A MEDLEY, ninth edition, signed presentation inscription from the author to Walter White to title, 8pp. advertisements, original cloth, spine slightly faded, minor bumping to spine ends and corners, otherwise excellent, 1860; The Lover's Tale, first edition, A.L.S. from the author tipped in at front, later half morocco, gilt, spine gilt in compartments, spine slightly faded, 1879, 8vo (2)

♣ Walter White (1853-85), son of a cabinet maker who in 1844 became the sub-librarian of the Royal Society before later becoming Assistant Secretary. Through this position he met a number of prominent 19th century figures including Tennyson.

£300 - 400

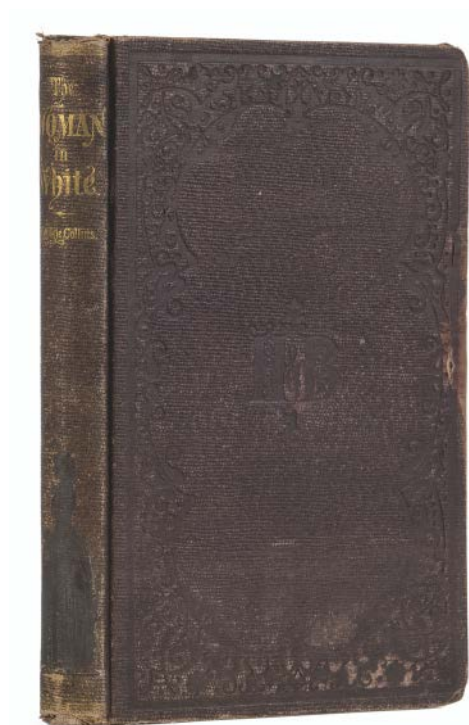


300

300
Mayhew (Henry) LONDON LABOUR AND THE LONDON POOR, 4 vol. including extra volume, half-titles, wood-engraved portrait and 96 plates only (of 97, extra volume lacking plate of Chinese prostitute), plate of 'Book Auctioneer' in vol.1 titled as 'Street-Stationer', maps, lightly browned, occasional spotting, one or two small marginal tears, hinges a little weak, near uniform original purple or brown cloth, gilt, rubbed and faded, especially pictorial gilt spines, 8vo, 1861-62.

♣ Important and ground-breaking study of the living conditions of the poor; vol.1-3 concern street folk, vol.4 "Those that will not work" i.e. prostitutes, thieves, swindlers and beggars. This is the first edition to contain the extra volume.

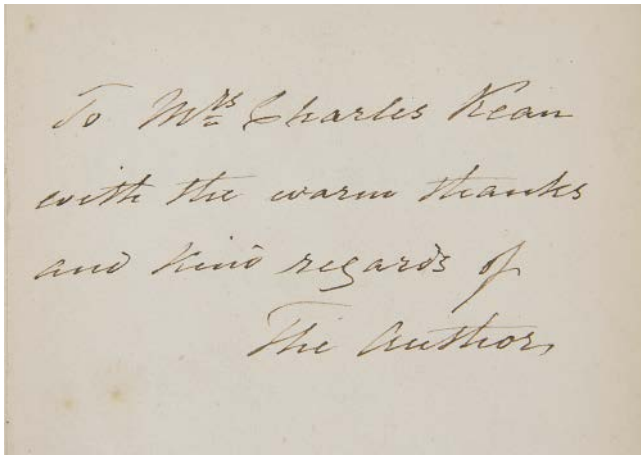
£500 - 700



298
Collins (Wilkie) THE WOMAN IN WHITE. A Novel, first American edition, illustrations, 6pp. advertisements dated August 1860, damp-staining to front endpapers, original cloth, spine faded, spine ends and corners bumped, rubbed, 8vo, New York, 1860.

♣ Precedes the first English edition.

£150 - 200



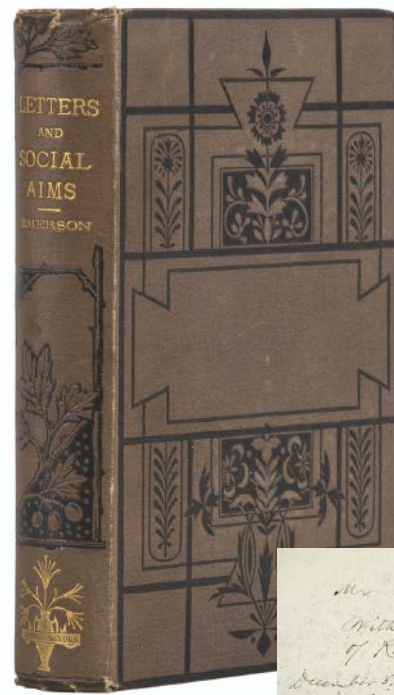
301

Lovell (George W.) *THE WIFE'S SECRET*. An Original Play, in Five ACTS, THE DEDICATION COPY, WITH A PRESENTATION INSCRIPTION FROM THE AUTHOR, pencil markings to text, some foxing at start and end, front endpaper loose, contemporary crushed morocco, gilt, head of spine chipped, corners little worn, rubbed, g.e., 8vo, n.d. [c.1868].

✱ The inscription reads 'To Mrs. Charles Kean, with warm thanks and kind regards of the author'. Charles Kean had bought the rights to this Civil war swashbuckling romance for £400. It played for 36 nights at the Theatre Royal Haymarket in 1838, which was a considerable run for the time. In 1868 after Kean's death his wife restored the rights of the play to Lovell, who had this edition published with a fulsome dedication to her and her late husband. The pencil annotations may well be by Ellen Kean herself, as they centre around her own speeches as Lady Eveline Amyott.

Provenance: Mrs. Charles Kean (ink presentation inscription and small book label 'Kean Collection no.78'); Clement Scott, theatre critic for the Daily Telegraph and playwright (bookplate).

£300 - 400



302

Emerson (Ralph Waldo) *LETTERS AND SOCIAL AIMS*, FIRST ENGLISH EDITION, AUTOGRAPH NOTE SIGNED FROM THE AUTHOR TO G.W.SMALLEY tipped in on pastedown, 32pp. advertisements, original cloth, spine a little darkened, a little rubbed at extremities, 1876.

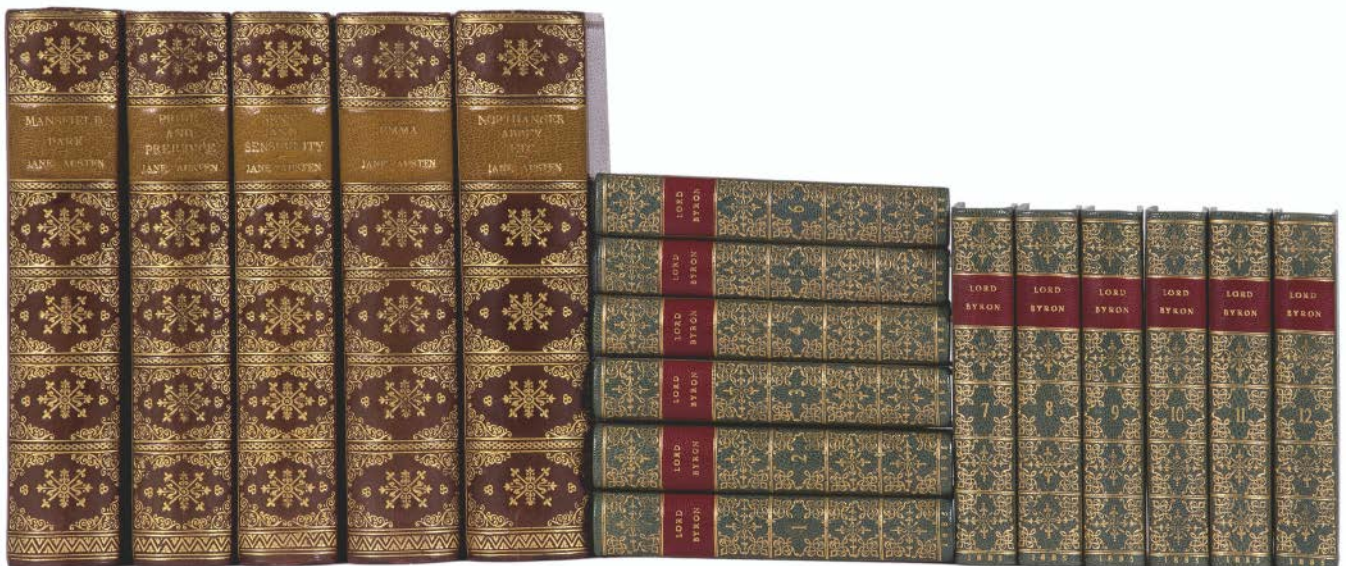
✱ George Washburn Smalley (1833-1916), journalist. Smalley made his name whilst working for the New York Tribune during the American Civil War, later helping them establish and run their London office. He was a regular correspondent with a number of prominent figures from that time including Emerson.

£200 - 300

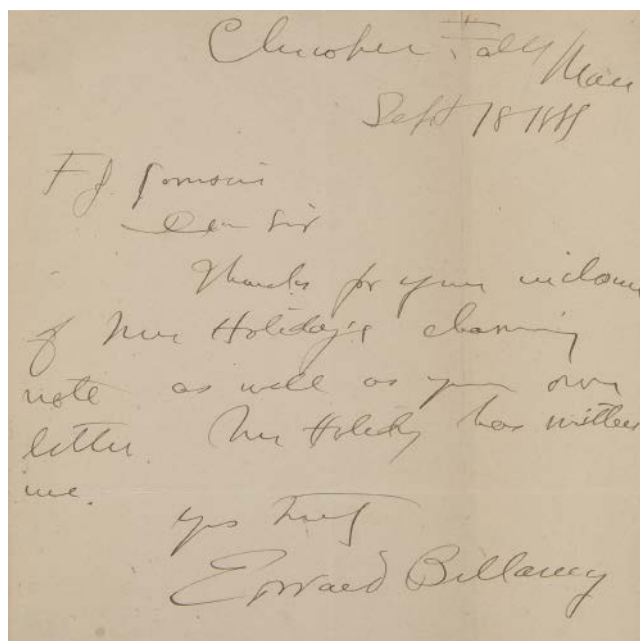
303

Bindings.- Byron (George Gordon Noel, Lord) *THE POETICAL WORKS*, 12 vol., attractive modern aquamarine morocco, lattice design in blind to covers within gilt double-ruled border, spines gilt with red morocco labels, 1885 & Austen (Jane) *THE WORKS...*, 5 vol., Georgian edition, titles in red and black, later red straight-grain morocco, gilt, spines gilt in compartments, g.e., 1927, 12mo & 8vo (17)

£200 - 300



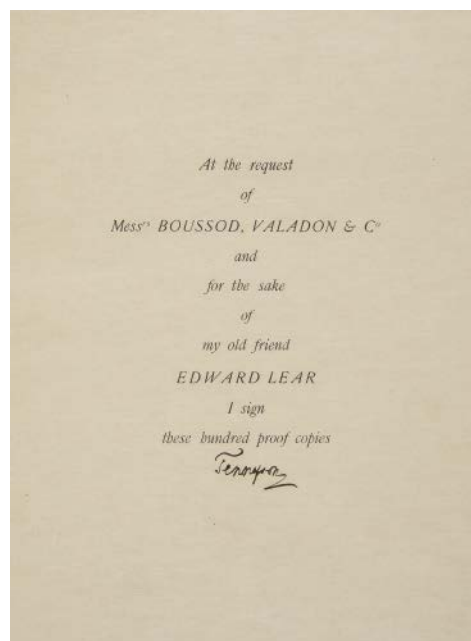
303



304

Bellamy (Edward) LOOKING BACKWARD: 2000-1887, one hundred and twenty-second thousand, AUTOGRAPH LETTER signed FROM THE AUTHOR tipped in at front, contemporary half calf, a little rubbed, Boston and New York, 1889.

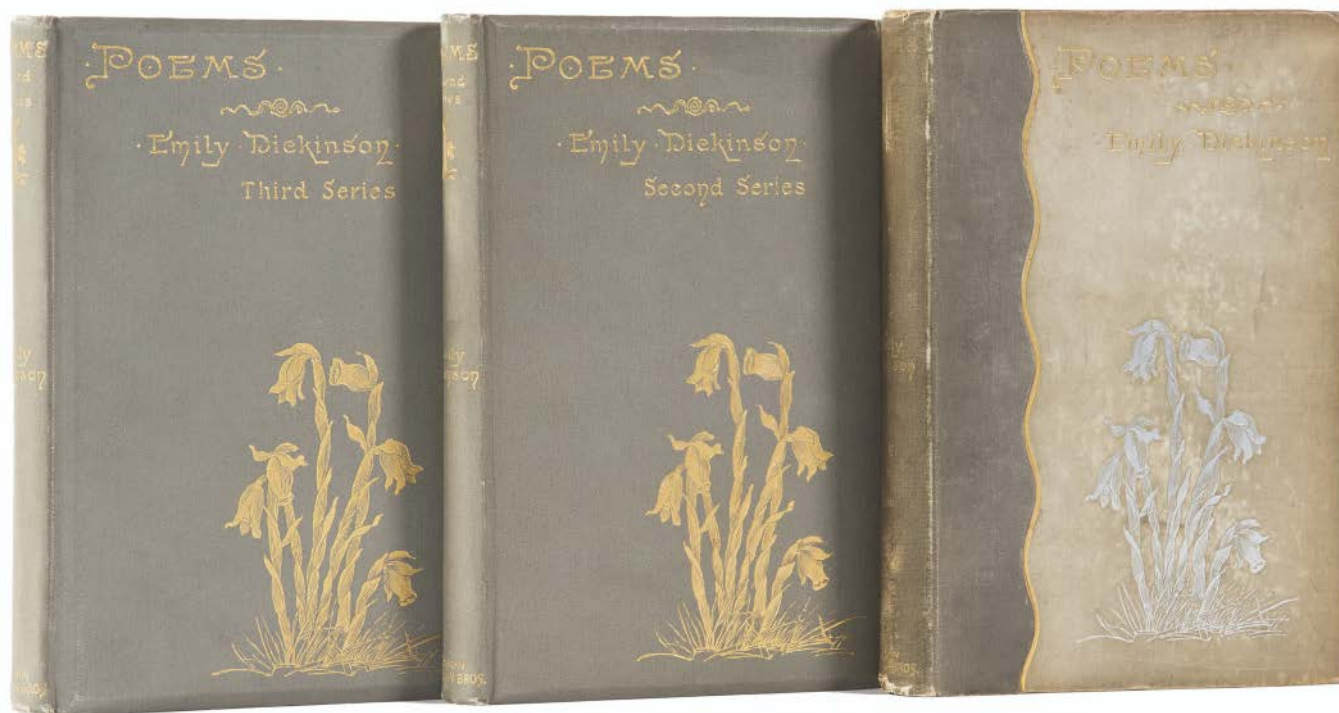
£150 - 200



305

Tennyson (Alfred, Lord) POEMS, NUMBER 77 OF 100 COPIES SIGNED BY THE AUTHOR, frontispiece portrait, vignettes and 16 plates by Edward Lear, captioned tissue-guards, original half morocco, gilt by Zaehnsdorf, a little rubbed, 4to, London & New York, 1889.

£400 - 600



306

Dickinson (Emily) POEMS. Edited by two of her friends, Mabel Loomis Todd and T.W.Higginson; Poems... Second Series; Poems... Third Series, 3 vol., FIRST EDITIONS, vol.1 upper hinge starting and first gathering sprung, minor finger-soiling to endpapers, original grey and white cloth, with waving line and lettering in gilt and floral design in silver, spine darkened, spine ends and corners bumped, rubbed, vol.2 with facsimile manuscript plate, ink ownership inscriptions to front endpaper, vol.2 & 3 in original grey cloth with lettering and floral design in gilt, minor rubbing to spine ends and corners, near-fine copies otherwise, t.e.g., vol.3 with "Roberts Bros" to foot of spine, preserved in custom half morocco drop-back box, Boston, 1890-96.

✱ An excellent set of the first collected poems of Emily Dickinson, published in print runs of 480, 960 and 1,000 copies respectively. Fewer than 10 of Dickinson's poems were printed in her lifetime, this set was only published after the unceasing efforts of her friends.

£6,000 - 8,000

ILLUSTRATED BOOKS AND WORKS ON PAPER



307

307

Anatomy. - [Bell (Sir Charles, artist and anatomist, 1774-1842)].- Constable (J.) FIVE SKULLS ON A TABLE, a skeleton in the background, brown ink and watercolour on paper, 250 x 340mm. (9 ¾ x 13 1/2in.), signed and dated 1843 bottom right, inscribed "To Dr. Shaw, with Jn. Constable's complts" bottom left, 1843.

✱ A variant of the image published as Plate 1 - an etching of the author's own drawing - in Sir Charles Bell's *Essays on the Anatomy of the Expression in Painting*, 1806. After a distinguished medical career in London Bell returned to Edinburgh in 1836 and died six years later while working on a new edition with his former Middlesex Hospital colleague and brother-in-law, the surgeon Alexander Shaw (1804-1890) who edited the third, enlarged, edition in 1844. This version adds a fifth skull at left and the skeleton at right, and is clearly the work of an accomplished anatomical artist.

£800 - 1,200

308

Botanical Watercolours.- AN ALBUM OF FLOWERS, PLANTS AND HERBS, 132 leaves each with a watercolour drawing within a ruled border, all but a few titled in ink in a contemporary hand, sheets 330 x 200mm. (13 x 8in.), on laid paper watermarked 1796, occasional slight offsetting and a few minor marks, contemporary vellum-backed boards, worn, foot of spine chipped, small folio, [late 18th century].

£600 - 800



308



309

Fielding (Theodore Henry) and J.Walton. A PICTURESQUE TOUR OF THE ENGLISH LAKES..., FIRST EDITION, ?LARGE PAPER COPY, *half-title, hand-coloured aquatint title-vignette and 48 fine hand-coloured aquatint plates, some light occasional, mostly to text from plates, contemporary half red morocco, spine gilt, t.e.g, a little rubbed, especially joints and corners.*[Abbey, Scenery, 192; Tooley, 219], 4to, R.Ackermann, 1821.

£600 - 800



310

London.- Kronheim (Joseph Martin, printer) A DESCRIPTION OF THE COLOSSEUM AS RE-OPENED IN M.DCCC.XLV...., 6 wood-engraved plates and several illustrations, 8 embossed plates printed in colours from stereotype plates by Kronheim and embossed by Dobbs, Bailey & Co., each with facing key plate printed in brown, some light spotting but plates generally clean on rectos, a little worn at edges, one or two loose, hinges weak, original green cloth, royal arms in gilt on upper cover, rubbed, [Abbey, Life 569], small oblong 4to, 1845.

✱ Rare. The embossed plates depict the original London panorama visible at the reopened Colosseum, alongside several new attractions such as the Gothic Aviary and the Stalactite Cavern. The panorama itself was updated and touched up by Parris, and with a new overlay panorama could be transformed to "London at Night."

£400 - 600



311

MYRIORAMA, A COLLECTION OF MANY HUNDRED LANDSCAPES, DESIGNED BY MR.CLARK, 16 hand-coloured aquatint cards with grey wash border top and bottom (numbered 1-16) forming an interchangeable panoramic landscape view, light spotting, each card measuring 205 x 72mm., loose in original double-compartment viridian board box with hand-coloured engraved vignette title on lid, book-label of Peter Bicknell inside lid, rubbed and soiled, 4to, Samuel Leigh, 1824.

✱ First Series of this infinitely versatile game, its 16 interchangeable views of ruins, vales, rustics, sea views and homely cottages may be arranged in any order to create an almost infinite variety of panoramic picturesque English landscapes. A Second Series featured Classical Italian landscape.

£500 - 700



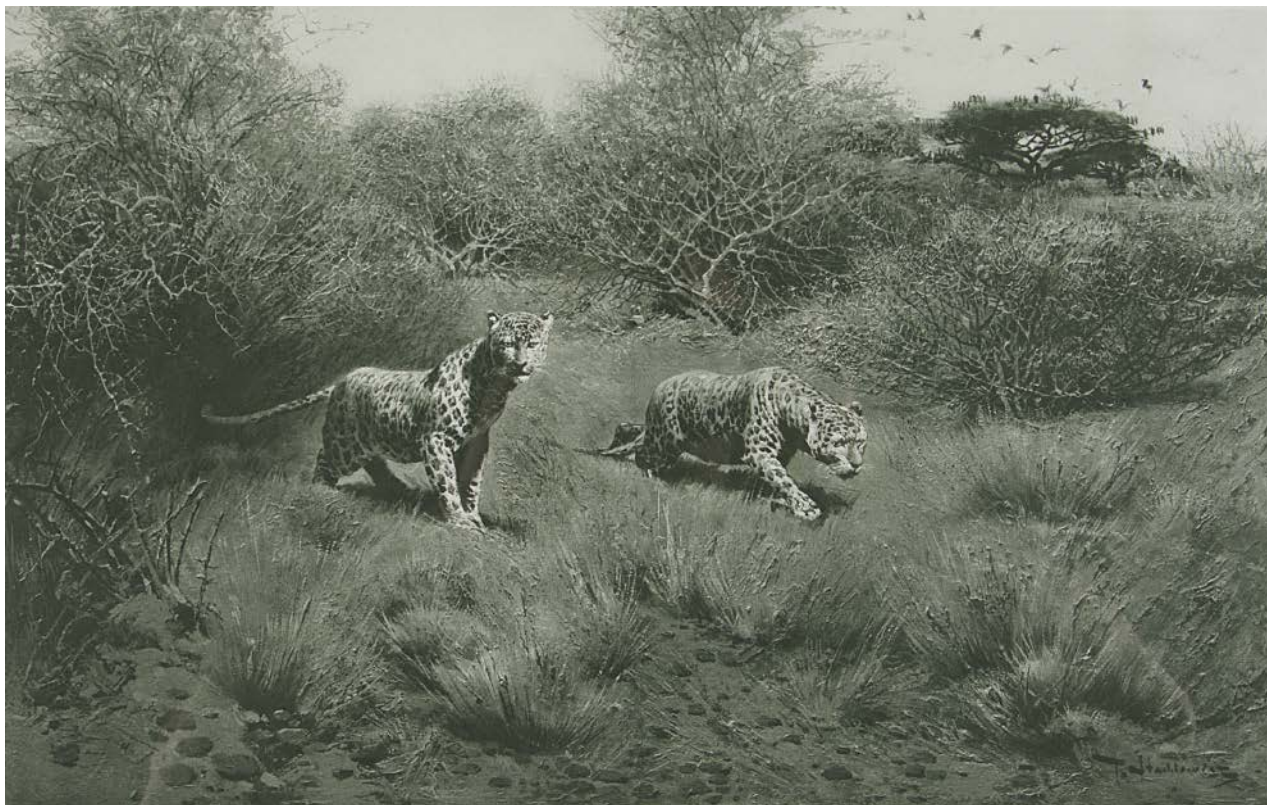
312

Paris.- Peepshow.- PROMENADE DE LONGCHAMP, Optique No.4, 123 x 145mm., folding concertina style, etched front panel, 4 cut-out sections and back panel, all hand-coloured, front panel with circular viewing aperture, good condition, original marbled paper slip-case with engraved paper label (slightly rubbed), [Gestetner-Hyde 24], [Paris], [c.1810].

✱ Fine copy of a peepshow depicting the annual social event, the Promenade de Longchamp, which took place in spring (Wednesday, Thursday and Friday of Passion Week) on the Champs Elysées, and the Bois de Boulogne. It was a procession of people in festive costumes on horseback in carriages and on foot.



£400 - 600



313

AFRICA

313

Big Game Hunting.- Potocki (Count Joseph) SPORT IN SOMALILAND, Being an Account of a Hunting Trip to that Region, FIRST edition, number 111 of 200 copies, signed by the publisher, half-title, title in red and black, colour portrait frontispiece of the author, 18 mounted photogravure plates on India paper (5 double-page), large folding colour map at end, colour illustrations throughout, contemporary dark green crushed morocco, gilt, rebound, preserving original backstrip in compartments with big game motifs, spine ends chipped, lower joint starting, but holding, covers faded to brown at edges, corners little worn, t.e.g., [Czech p.133], large 4to, Rowland Ward, Limited, 1900.

✱ 'One of the rarest of all African big game hunting books' (Czech). It recounts the safari made in 1895 by the Polish aristocrat Potocki.

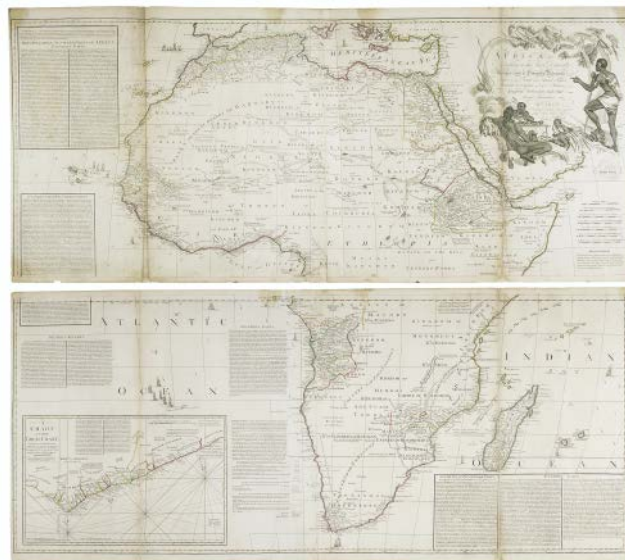
Provenance: Harry Snyder (sporting bookplate).

£3,000 - 4,000

314

Sayer (Robert) AFRICA, ACCORDING TO THE SIEUR DANVILLE, ILLUSTRATED WITH A SUMMARY DESCRIPTION ...SHOWING THE CONTINENT OF AFRICA, INCLUDING MADAGASCAR, and an inset chart of the Gold Coast lower left, with large cartouche decorated with native figures upper right, and several text descriptions, 4 sheet map, engraved by Richard Bennett, with outline hand-colouring, presented joined in two halves, each joined section c. 550 x 1220 mm., each section rolled, with repaired splitting to vertical folds, some restored sheet loss to extremities, particularly to the lower part of the upper half, damp-staining and finger-soiling visible to the central section of the map, handling creases, even browning throughout with some spotting and surface dirt, [c.1772, but probably later].

£400 - 600



314



315

America.- Slavery.- THE STORY OF THE JUBILEE SINGERS, with Their Songs, *second edition*, SIGNED BY ALL 10 SINGERS, and 3 others, *half-title, mounted photographic frontispiece of the singers, printed music, some staining and spotting, original pictorial boards, gilt, spine faded, rubbed at extremities, 8vo, 1875.*

♣ The Jubilee Singers were emancipated slaves who staged fund-raising tours to raise money for educational projects in Tennessee.

£400 - 600



316

Germany.- Gerning (Baron Johann Isaak von) A PICTURESQUE TOUR ALONG THE RHINE, from Mentz to Cologne, FIRST ENGLISH EDITION, 24 *hand-coloured aquatint plates after C.G.Schutz, list of subscribers, folding engraved map with routes hand-coloured at end, some light browning and offsetting, ink ownership stamp at head of title and front free endpaper, engraved book-label of E.Smith, contemporary calf stamped in gilt and blind, a little rubbed, rebaked with gilt spine and corners repaired, [Abbey, Travel, 217; Tooley 234], 4to, 1820.*

♣ The plates are in an early state (without numbering to top right corner) and plate 3 is state dated September 1819 rather than October.

£800 - 1,200

INDIA



317

A SMALL COLLECTION OF PRINTS AND DRAWINGS, comprising Company School, a group of eight watercolour drawings of trades on five sheets, one watermarked Whatman 1828; a head and shoulders portrait of Tippoo Sultan, *hand-coloured stipple engraving by Edward Orme, 1805*; J.W.Gantz, Mission Church, Vepery, *etching and aquatint, original hand colouring*, printed label on verso of card mount dated 1841; J.W.Gantz, The Puckally (water-carrying ox), watercolour, possibly over a printed base, *printed title label on verso of card mount*, and four other watercolours, various sizes up to 310 x 220mm. (12 ¼ x 8 ¾ in.) (sm.qty)

£300 - 500



318

Lucknow School. AMJAD ALI SHAH, KING OF OUDH, 1801-1847, reigned 1842-1847, head and shoulders portrait, *watercolour and bodycolour heightened with gold and silver on English pasteboard with a wide embossed border, sheet 165 x 115mm. (6 ½ x 4 ½ in.)*, [c.1845].

£200 - 300



319

Makart (Philip), senior. ASAF-UD-DOULA, NAWAB OF OUDH, 1748-1797, reigned 1775-1797, head and shoulders portrait, *pastel on laid paper mounted on contemporary blue paper, 385 x 273mm. (15 1/4 x 10 3/4in.), traces of old folds, slight spotting, damp-stain at foot, signed and dated 1790 in ink at bottom right*

£400 - 600



320

Tanjore School. INDIAN MEN AND THEIR WIVES, two costume studies, *pen and ink, watercolour and bodycolour with touches of gold, on paper mounted on board, each c.288 x 236mm. (11 1/4 x 9 1/4in.), some surface rubbing, [c.1800] (2)*

£300 - 500



321

Japan.- AN ALBUM CONTAINING 50 MOUNTED HAND-COLOURED ALBUMEN PRINTS, *each c.190 x 245mm, mounts foxed, housed in a contemporary calf-backed pictorial lacquered album, gilt, backstrip detached, chipped, oblong 4to, [c.1880].*

⌘ A fine album of Japanese studies. Subjects include geishas, samurai warriors (1 in armour, another revealing extensive tattooing to his back), sumo wrestlers (including a live bout), rice planting, a funeral ceremony and views of Yokohama and Enoshima.

£800 - 1,200



322

Russia.- A PICTORIAL HANDKERCHIEF COMMEMORATING THE CORONATION OF TSAR NICHOLAS II, *printed in red on cotton, 71 x 66cm. (28 x 26in.), minor darned repairs, slight browning on folds, 1896.*

£300 - 400

ART AND ARCHITECTURE

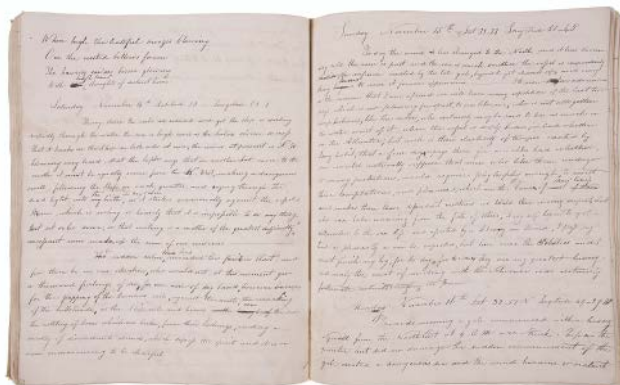


323

Scandinavia.- Anckarsvard (Michael Gustaf) SAMLING AF SVENSKA OCH NORRSKA UTSIGTER TECKNADE EFTER NATURE, lithographed vignette title and 50 plates by M.G.Anckarsvard after C.J.Fahlcrantz and August & M.G.Anckarsvard, captions in Swedish and French, with a loosely-inserted additional proof plate of Gyllenlof fortress on india paper and mounted (plate 1 of the Norwegian series), old ink ownership stamp at head of title, some plates with small collector's blind-stamp to lower margin, some foxing, mostly marginal but large spots affecting a few plates, contemporary half russia, spine gilt, a little rubbed, especially edges and corners, folio, Stockholm, Gjothstrom & Magnusson, [1830-37].

✱ Scarce. The first 32 plates are scenes of Sweden and the remaining 18 of Norway. The fine plates capture the beauty of the vistas and the clarity of northern light.

£750 - 1,000



324

Voyages.- MANUSCRIPT LOGBOOK FOR THE BRIG JORDESON, COMMANDED BY THOMAS POWDITCH JORDESON, c.130 pp., large 4to, 16th November, 1831 to 7th December, 1835, some staining and spotting, contemporary calf-backed marbled limp boards, covered in hessian, frayed and stained.

✱ The Jordeson left England on 16th September, 1831, passed Madeira on 22nd October, crossed the Equator on 15th November, and then went on to pass the island of Tristan da Cunha in the South Atlantic on 19th December. The majority of the volume is a standard logbook, however, the final 40 pages or so comprise a personal diary for the last months of 1835 and includes poetry, reflections on the qualities of a good captain, storms and even the ship's parrot.

It is feasible that this is the same Jordeson which in 1852 would rescue the passengers of the brig Helen, including the explorer and biologist Alfred Russell Wallace.

£300 - 400



325

Cortona.- Valesi (F.), F.Gorio and Ridolfino Venuti. MUSEUM CORTONENSE IN QVO VETERA MONUMENTA COMPLECTUNTUR..., first edition, title in red and black with engraved vignette, engraved head-piece, decorative woodcut initials, 85 engraved plates by P.S.Bartoli, occasional spotting or staining but generally a crisp, clean copy, contemporary mottled sheep, spine gilt with red morocco label, a little scuffed and worn, especially spine ends and corners, folio, Rome, Fausto Amideo, 1750.

✱ Important eighteenth century monograph on Cortona, and its archaeological treasures. This is the first catalogue of bronzes, bas-reliefs and engraved gems of the collection of the Etruscan Academy of Cortona, founded by Ridolfino Venuti, and whose members included Voltaire, Montesquieu and Winckelmann.

£600 - 800



326

326

Florence.- PITTURE DES SALONE IMPERIALE DEL PALAZZO DI FIRENZE..., engraved portrait of Francesco I, Grand Duke of Tuscany, title with decorative architectural border and 26 plates after Zocchi and others, 4 double-page and mounted on stubs, one sheet of letterpress, light marginal soiling, a few plates with old tape mark to upper margin, modern half morocco, slightly rubbed, large folio, Florence, Giuseppe Allegrini, 1751.

£3,000 - 4,000



327

327

Gandy (M.) and Benjamin Baud. ARCHITECTURAL ILLUSTRATIONS OF WINDSOR CASTLE...with a Concise Historical and Architectural Account of that Monarchical Edifice by John Britton, IN THE ORIGINAL 8 PARTS, FIRST EDITION, FIRST ISSUE, with 2 sets of preliminary leaves (title, dedication and preface), engraved portrait and 40 engraved or tinted lithographed plates and plans, old faint ink stamp of Donaueschingen library at foot of title, loose as issued in original printed wrappers, spines frayed, together in original purple cloth folder with ties titled in gilt on upper cover, rubbed, spine faded, [Not in Abbey], large folio, R.A.Sprigg, 1842.

♣ Michael Gandy (1778-1862) was the younger brother of Joseph Gandy and worked for thirty-three years with Sir Jeffry Wyatville until the latter's death in 1840. The drawings in the present volume were made during the course of repairs and alterations to the Castle where both Gandy and Baud were engaged as Wyatville's assistants.

The preliminary leaves are present in two different versions, dated 1840 and 1842. The first set bear the imprint of John Williams at the Library of the Fine Arts. These were printed by Drury of Bridgewater Square and it is Drury's name that appears on the wrappers to the parts. The title, dedication and preface were subsequently re-set for the book issue in 1842 and these are also present. The contents of the 1840 preface is very different from that of the 1842 issue indicating a considerable disagreement between Wyatville's heirs and the original publishers which may explain the subsequent issue of the book by R. A. Sprigg

£300 - 400

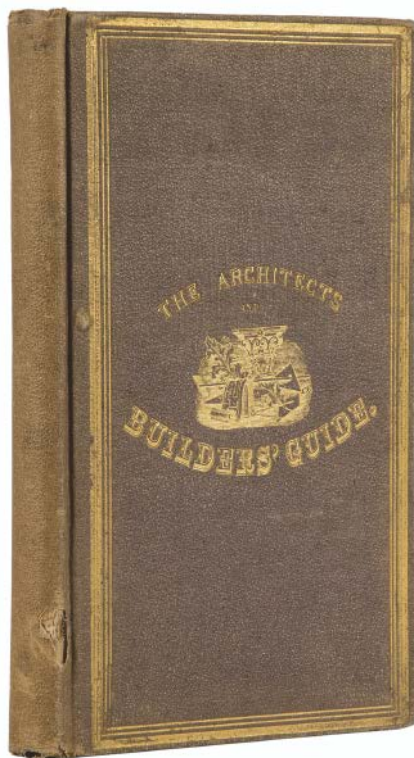


328

Habershon (Matthew) THE ANCIENT HALF-TIMBERED HOUSES OF ENGLAND, 36 lithographed plates printed by Hullmandel after W.Walton including 18 views, 6 lithographed vignettes of Habershon's own work, modern half morocco, spine gilt, 4to, 1836.

♣ Habershon (1789-1852) revived the neglected style of timber structures in architecture. Many of the details and buildings in the plates have since been altered or destroyed.

£200 - 300

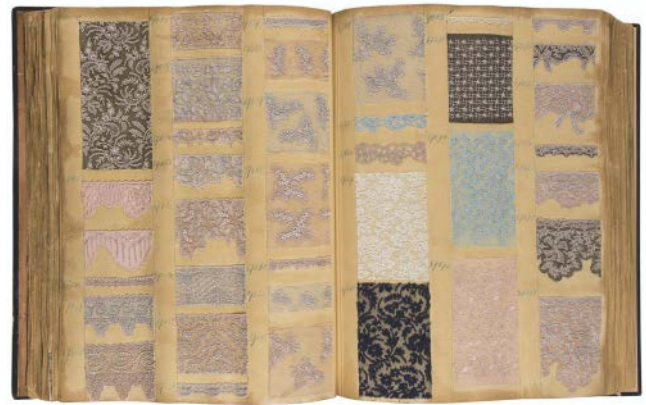


329

Kennion (John W.) THE ARCHITECTS' AND BUILDERS' GUIDE. AN ELABORATE DESCRIPTION OF... BUILDINGS ALREADY CONSTRUCTED, AND ABOUT TO BE ERECTED NEXT SPRING IN NEW YORK AND ITS ENVIRONS, 2 plates, marginal damp-staining towards end, original pictorial cloth, spine slightly faded, chip to upper joint, spine ends and corners a little bumped, light rubbing, 8vo, New York, 1865.

♣ A scarce record of early New York architecture.

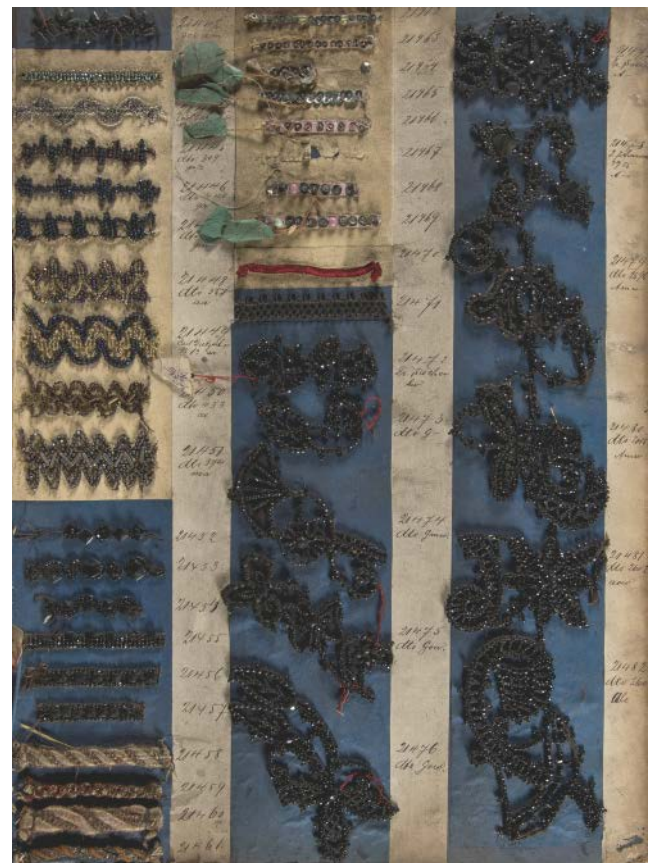
£200 - 300



330

LACE SAMPLE BOOK.- A substantial volume with c.2000 lace samples mounted on both sides of 60 leaves, various sizes and colours including white (the majority), pink, blue, cream and black, each with file number and occasional further pencil notes, some additional rubbings and tracings pasted in, original upper board, rubbed, later cloth lower board and backstrip held on two screws, large folio, [Germany], [first quarter 20th century]

£600 - 800



331

TEXTILE SAMPLE BOOK.- A substantial volume with c.4000 samples of passementerie trimmings and braids mounted on both sides of 48 leaves, many incorporating jet beads, gold and silver thread and cord, glass and steel beads etc, various sizes and colours (many black), the samples interspersed with detailed ink drawings, each with file number and occasional further notes including prices and customers' names, a few missing but generally in good condition, original cloth, rubbed, large folio, [Germany], [first quarter 20th century]

£600 - 800



332

332

Pozzo (Andrea) PERSPECTIVA PICTORUM ET ARCHITECTORUM; Rules and Examples of Perspective Proper for Painters and Architects, FIRST ENGLISH EDITION, engraved architectural frontispiece, vignette titles in Latin and English, 101 plates (numbered 1-100 with an additional plate 53), partly-engraved dedication, list of subscribers and full-page illustration of drawing materials on verso of approbation leaf, numerous engraved pictorial initials, text in Latin & English, some light soiling and browning, frontispiece, titles and first & last few leaves (including final plate) a little stained and frayed at edges, penultimate leaf creased, plates 80 & 81 bound in wrong order, modern half calf, roan label, spine slightly scuffed, [Fowler 252; Harris 703], folio, B.Motte for J.Sturt, 1707.

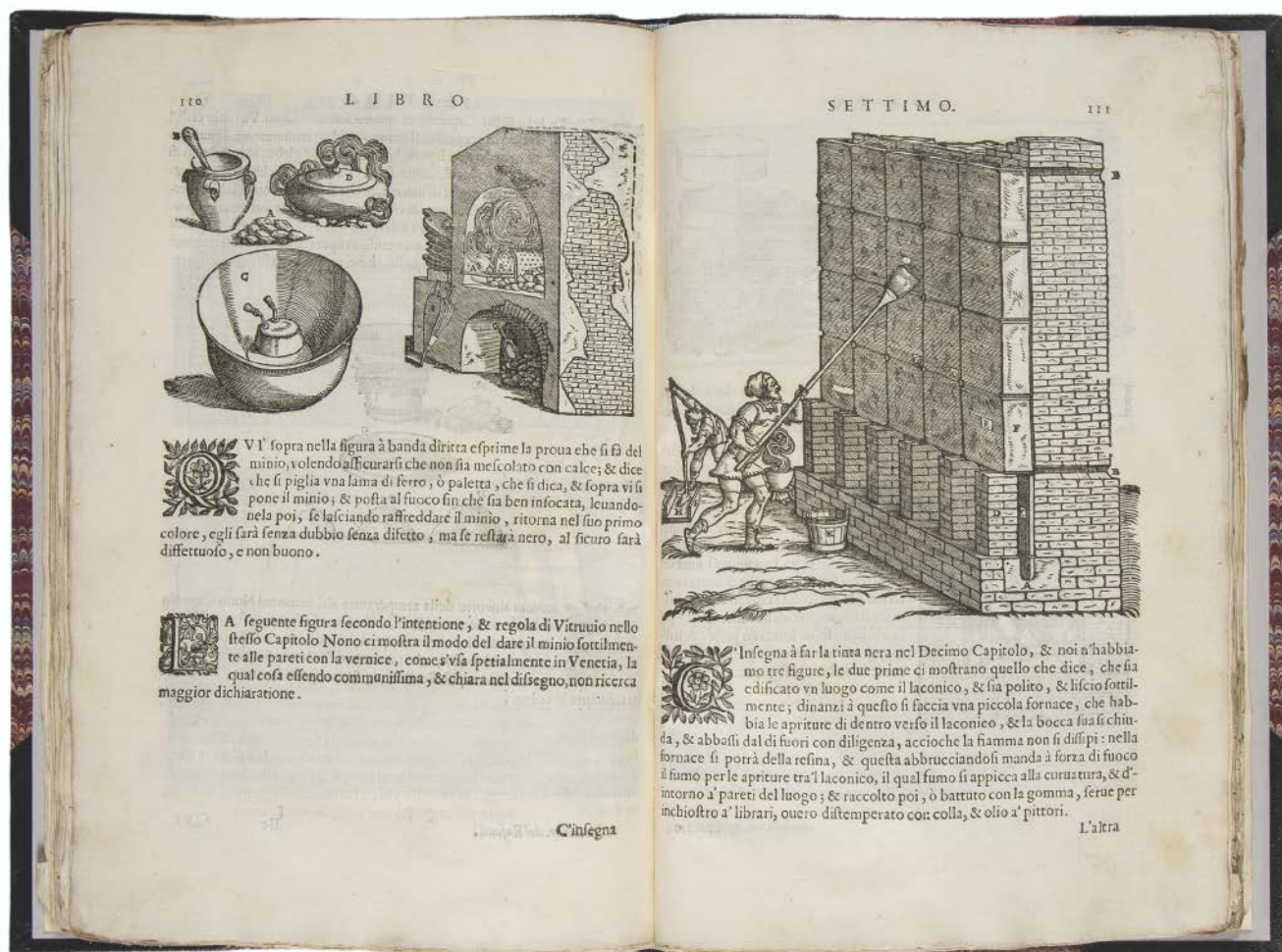
£600 - 800

333

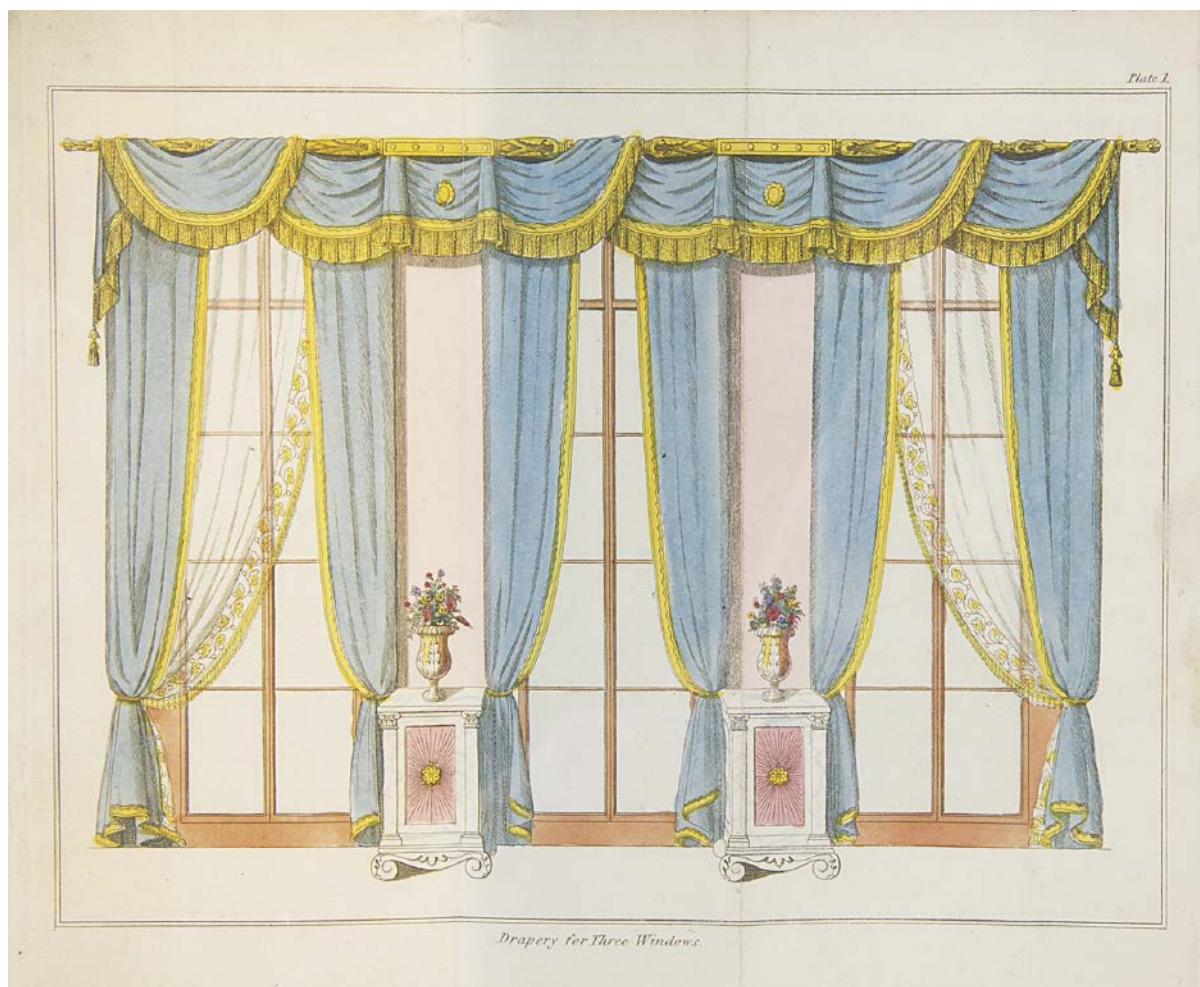
Rusconi (Giovanni Antonio) I DIECI LIBRI D'ARCHITETTURA, second edition, woodcut architectural title, numerous fine woodcut illustrations, decorations and initials, 3 of Vitruvian man with genitals crossed out in ink and pencil, some light soiling and staining, occasional spotting, stab-hole to outer margin, modern half morocco, uncut, [Berlin Kat. 2603; Fowler 281], folio, Venice, Francesco Valvasense, 1660.

✱ Important work by an assistant of Palladio, originally intended to illustrate a translation of Vitruvius. "The illustrations follow those of the 1590 edition, but the blocks in some instances are recut. Pages 144-147 contain an article, with woodcut illustrations, on sundials which is not found in the first edition." Fowler.

£1,000 - 1,500



333



334

Stokes (J.) THE COMPLETE CABINET MAKER, AND UPHOLSTERER'S GUIDE, ?FIRST EDITION, lacking half-title, with 16 engraved plates, 11 hand-coloured, 2 folding, occasional light soiling, title almost detached, original printed green boards, title on upper cover and advertisement on lower, both within decorative border, uncut, rubbed and soiled, corners a little worn, rebacked, preserved in green cloth dust-jacket and morocco-backed cloth slip-case, spine gilt with black morocco label, [cf. Berlin Kat. 1239, Dean & Munday imprint], 12mo, A.K. Newman & Co., [c.1829].

♣ Scarce pattern book of furniture and draperies, this issue with the Newman imprint is particularly rare. It includes useful recipes and techniques for both making and restoring furniture including instructions on veneering, inlaying, lacquering, japanning, polishing, wood stains and dyes etc. We have been unable to locate a single copy with the Newman imprint on OCLC or COPAC. The only reference to a copy with this imprint is item 2431 in the sales catalogue of the Decroix collection, which was sold in Paris in 1843.

£500 - 700

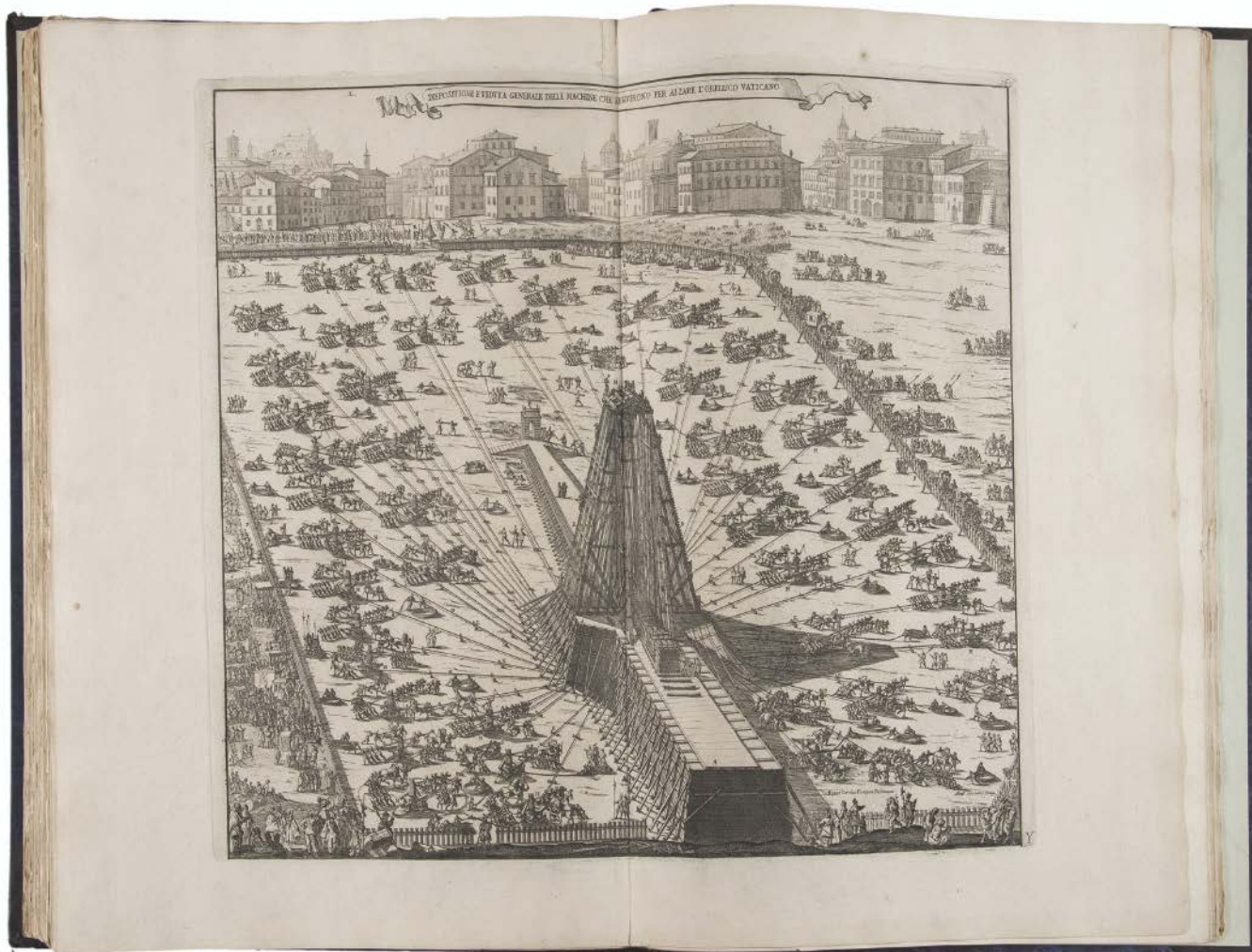


335

Winter (William Walter, photographer) ALBUM OF VIEWS OF HOPTON HALL, DERBYSHIRE, the majority taken by W.W. Winter, photographer of Derby, 14 large photographs of mostly interiors, c.230 x 295mm, and 13 small (?amateur) photographs of the gardens, c.95 x 120mm., all mounted on thick card leaves, some images a little faded, mostly at edges, with lithographed portrait of H. Chandos Pole-Gell mounted at beginning, foxing, mostly to mounts but affecting a few plates, contemporary half morocco, g.e., rubbed, especially corners, oblong folio, Derby, [1893].

♣ Hopton Hall, Derbyshire, the ancestral home for some 600 years of the Gylls or Gells. Its most famous resident was the archaeologist Sir William Gell. Loosely inserted are various newspaper cuttings relating to the sale of contents by Sotheby's in 1889.

£300 - 400



336

Zabaglia (Nicola) CONTIGNATIONES AC PONTES...OBELISCI VATICANI...; CASTELLI, E PONTI...E CON LA DESCRIZIONE DEL TRASPORTO DELL'OBELISCO VATICANO...DEL CAVALIERE DOMENICO FONTANA, *engraved portrait of Zabaglia demonstrating pulleys and title vignettes, titles and text in Latin and Italian (on rectos only), 54 engraved plates, 4 double-page and mounted on stubs, tear to lower outer corner of Latin preface touching border (repaired), one or two other marginal tears and repairs, modern half calf, spine titled and ruled in gilt, slightly rubbed at edges, [Berlin Kat. 2755], folio, Rome, Niccolo & Marco Pagliarini, 1743.*

✱ Account of Zabaglia's engineering feats and equipment, particularly in the construction of St. Peter's basilica in Rome; with a description of Fontana's transportation of the Vatican obelisk, one of the greatest engineering feats of the Renaissance and a project requiring some 900 men, 150 horses and 47 cranes.

£2,000 - 3,000



OLD MASTER THROUGH TO 19TH CENTURY PRINTS



The Property of a Gentleman

Lots 337 – 353



337

Albrecht Dürer (1471-1528)

SAINT JOHN BEFORE GOD AND THE ELDERS, FROM: *THE APOCALYPSE*

woodcut, *circa* 1496, without watermark, a fine impression from the rare German text edition of 1498, trimmed just within the borderline in places

sheet: 394 x 281 mm.

Literature:

Bartsch 63; Meder, Hollstein 166; Schoch, Mende, Scherbaum 114

"After these things I looked, and behold a door was opened in heaven, and the first voice which I heard, as it were, of a trumpet speaking with me, said: Come up hither, and I will shew thee the things which must be done hereafter. And immediately I was in the spirit: and behold there was a throne set in heaven, and upon the throne one sitting. And he that sat, was to the sight like the jasper and the sardine stone; and there was a rainbow round about the throne, in sight like unto an emerald. And round about the throne were four and twenty seats; and upon the seats, four and twenty ancients sitting, clothed in white garments, and on their heads were crowns of gold."

[Revelation 5:1 to 5:5, Douay-Rheims Bible]

£5,000 - 7,000



338

Albrecht Dürer (1471-1528)

THE FLIGHT INTO EGYPT, FROM: *THE LIFE OF THE VIRGIN*

woodcut, circa 1503, on laid paper, without watermark, a well inked impression from the Latin text edition of 1511, trimmed to the borderline

sheet: 299 x 209 mm.

Literature:

Bartsch 89; Meder, Hollstein 201; Schoch, Mende, Scherbaum 179

£2,500 - 3,000



339
Albrecht Dürer (1471-1528)

SAINT JEROME IN PENITENCE

engraving, circa 1496, on laid paper, with watermark of grapes surmounting the letters AP and a cross (M.130, circa 1565), a good, well inked impression, probably Meder c/d without scratch to lion, thread margins
 sheet: 324 x 227 mm.; platemark: 319 x 221 mm.

Provenance:

Unidentified collector's initials on verso, FV/W [not in Lugt]

Literature:

Bartsch 61; Meder, Hollstein 57; Schoch, Mende, Scherbaum 6

"Here and there the light, not entering in through windows, but filtering down from above through shafts, relieved the horror of the darkness. But again, as soon as you found yourself cautiously moving forward, the black night closed around and there came to my mind the line of Virgil, "On all sides round horror spread wide; the very silence breathed a terror on my soul.""

[Jerome, *Commentarius in Ezzechielem*, c. 40, v. 5]

While similar in composition and style to the devotional oil on panel of the same subject held in the National Gallery, London (see: NG6563), the atmospheric colour filled landscape found in the panel is replaced and adapted to the medium of engraving, with the environment portrayed reflecting and reinforcing the sorrows of Saint Jerome.

£6,000 - 8,000



340

Albrecht Dürer (1471-1528)

CRUCIFIXION

engraving, 1508, on laid paper, without watermark, a rich and dark impression, probably Meder b/c with very faint wiping mark on the standing woman, but printing with contrast and depth, trimmed just within the platemark, the upper corners squared with pen and black ink
sheet: 135 x 99 mm.

Literature:

Bartsch 24; Meder, Hollstein 23; Schoch, Mende, Scherbaum 61

The silvery quality of the present impression, with the moonlight illuminating the figures, conveys the darkness and solemnity of the nocturnal scene, yet at the same time Dürer depicts the deeply expressive figure of St. John, who as Panofsky noted, 'is represented not in broad daylight, as in Mantegna's print, not with that hard and stony pathos, but reminiscent instead of Matthias Grünewald'.^[1] The unrestrained emotional turmoil apparent in the expression of St John is balanced with the relatively stoic Holy Women on the left. The placement of the crucifixion within a darkened landscape was a significant turning point in the stylistic development of Dürer's engraved body of work, and allowed for a new mood and emotional emphasis to be achieved through the interplay of figures and setting.

[1] Panofsky, Erwin, *The Life and Art of Albrecht Dürer*, 1943, no. 131, vol. I, p.146

£8,000 - 12,000



341

Lucas van Leyden (1494-1533)

THE RETURN OF THE PRODIGAL SON

engraving, 1510, on laid paper, with watermark of joined gothic letters LU with cross, probably circa 1530 (cf. Briquet 9560), trimmed to the borderline
sheet: 181 x 250 mm.

Literature:

Bartsch 78; Hollstein 78.III; Volbehr 72

£1,500 - 2,000



342

Cristofano Robetta (1462-1534)

ADORATION OF THE MAGI (AFTER FILIPPINO LIPPI)

engraving, *circa* 1502-1530, on laid paper, with watermark of an anchor in a circle with the initials M[?]L surmounted with a star, a rare early impression, trimmed to the platemark
sheet: 297 x 277 mm.

Provenance:

Lloyd Baker 1832;

W.H.Shab Gallery (cat.40 1969, no. 102).

Literature:

Bartsch, 6; Illustrated Bartsch, Hind 10

The original copper plate for the present print is held in the British Museum, with a second work engraved on the verso showing the Allegory of the Power of Love. Passavant suggested that impressions were made up until at least 1821 from the plate (V.59.25), at which point it was in the collection of Giuseppe Vallardi. It is particularly rare to find impressions such as the present example where the print dates from the early part of the 16th century. It has been noted by Levinson et al. that the general composition of the print was derived from Filippino Lippi's (1459-1504) painting of the same subject from 1496 (See: Uffizi, Florence). [1]

[1] cf. Levinson, Jay A., Konrad Oberhuber, and Jacquelyn Sheehan, 'Early Italian Engravings from the National Gallery of Art', Washington, D.C., 1973, no. 118.

£3,000 - 5,000



343

Michele Marieschi (1696-1743)

MAGNIFICENTIORES SELECTIORESQUE URBIS VENETIARUM PROSPECTUS ... VENETIJ MDCCXLI

the complete set, with engraved title-page, engraved dedication page, and 20 full-page etched and engraved plates, 1741, fine, early impressions of the first state (of three), before the numbers, each sheet with full margins, endpapers with watermark of fleur-de-lis within armorial device surmounted by crown, each leaf with a faint central vertical fold mainly visible *verso*, bound in handsome contemporary polished calf, gilt, upper cover with central marital coat of arms of King Adolf Frederick of Sweden and Queen Luisa Ulrika, both covers with set of three coronets to corners, all enclosed by a wide border of various tools, spine in compartments and with red morocco label, some marking, each sheet c.510 x 400 mm. (20 x 15 ¾ in)

Literature:

Succi, Dario, *Le Incisioni di Michele Marieschi*, 1981, nos. 6-27

Millard 59; Cicognara 4040; Berlin 2697; Pedrocco 1-22;

Mauroner, Fabio, *Catalogue of the Complete Etchings of Michele Marieschi*, Print Collector's Quarterly, April 1940, vol. 27, #2, pp.199-211;

cf. Ralph Toledano, *Michele Marieschi, l'opera completa*, Milan 1988

£40,000 - 60,000

A Group of Six Etchings by Canaletto

"Canaletto brought to his etchings a painterly approach. The technique employed is not that of the professional etcher, but rather the painter, the fine draughtsman, working the etching needle with a certain freedom, much in the manner of drawings, the final aim being the achievement of 'colour'."

[1]

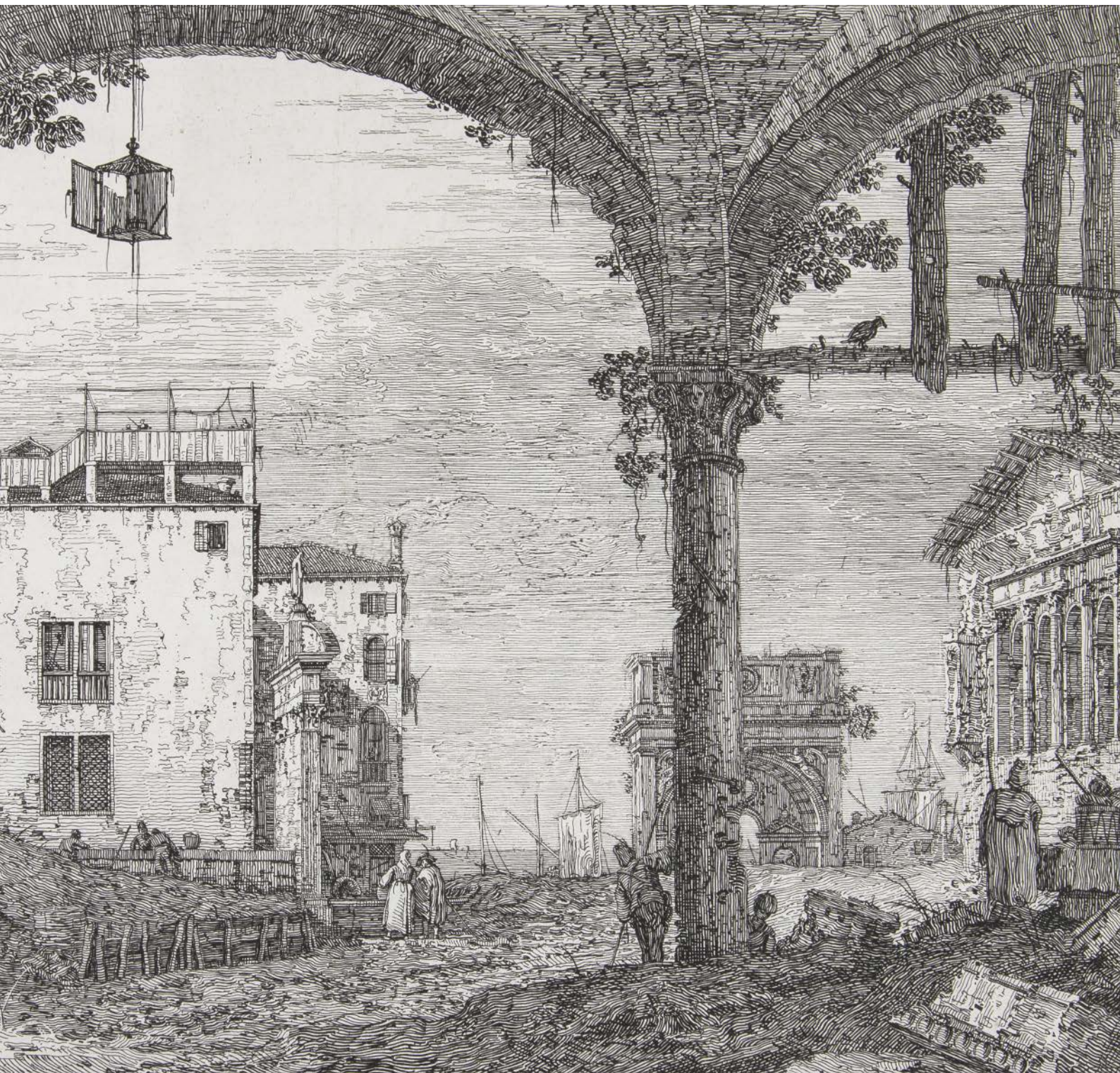
The following six etchings are all part of a larger series of *Vedute* that Canaletto worked on between 1735 and 1746, which were published by the noted patron, art collector and agent, and the British consul at Venice (1744-1760), Joseph Smith (ca. 1682-1770), under the series title *Vedute altre prese da i luoghi altre ideate da Antonio Canal*.

"For his etchings, Canaletto found inspiration in portraying the Venetian countryside [...] His most immediate concern to capture the atmosphere and particular illumination of the places portrayed is the quality which makes Canaletto's etchings outstanding."

[2]

[1] Bromberg, Ruth, *Canaletto's Etchings*, Alan Wolfson, 1993, p. 5

[2] *Ibid.*, p. 13





344

Giovanni Antonio Canal, called Canaletto (1697-1768)

ALE PORTO DEL DOLO

etching, circa 1740, second state (of three), on laid paper, with watermark of an ornamental device (Bromberg's no.44, but lacking the letter A), an excellent impression before the inclusion of 'FF1', with wide margins
sheet: 344 x 480 mm.; platemark: 300 x 434 mm.

Literature:

De Vesme, Bromberg 5.II

The present etching, and the following lot, *Le Porte del Dolo*, are two of the three works that depicted landscapes of Dolo from Canaletto's series of 34 *Vedute*. Bromberg suggested that the three views were possibly the last group that Canaletto executed [Bromberg, p. 7], and they stand as elaborate examples of Canaletto's mastery of the etching process. The shimmering light playing off the water of the Brenta Canal appears almost as a trademark of Canaletto's skill and desire to achieve effects of light normally isolated to the medium of oil paint.

The tree in the right corner of the present composition appears to relate to a drawing in the Royal Collection (see: RL 7496), which shows an alternative view of the Dolo canal, specifically of a sluice gate. The tree also reappears in *Le Porte del Dolo*.

£4,000 - 6,000



345

Giovanni Antonio Canal, called Canaletto (1697-1768)

LE PORTE DEL DOLO

etching, circa 1740, second state (of three), on laid paper, without watermark, an excellent impression before the inclusion of 'FF2', with good margins

sheet: 354 x 500 mm.; platemark: 301 x 432 mm.

Literature:

De Vesme, Bromberg 6.II

The contrast in choice of subject is immediately apparent when compared with the previous lot, *Alle Porte del Dolo*; the wide panoramic view of the Brenta Canal, has been narrowed down to the specific set location of an oval-shaped basin off the locks of the Brenta, and with an increased scale and focus on the figures that is not found elsewhere within Canaletto's *Vedute*. This focus has been suggested by Bromberg to reflect the increased confidence of Canaletto at the latter point in his printmaking career, with the particularly free cross-hatching and contrast found in the present work not being evident in his earlier etchings.

£5,000 - 7,000



346

Giovanni Antonio Canal, called Canaletto (1697-1768)

VIEW OF A TOWN ON A RIVER BANK

etching, circa 1740-1741, first state (of two), on laid paper, with watermark of the letter R (Bromberg's no. 54), an excellent impression with full margins

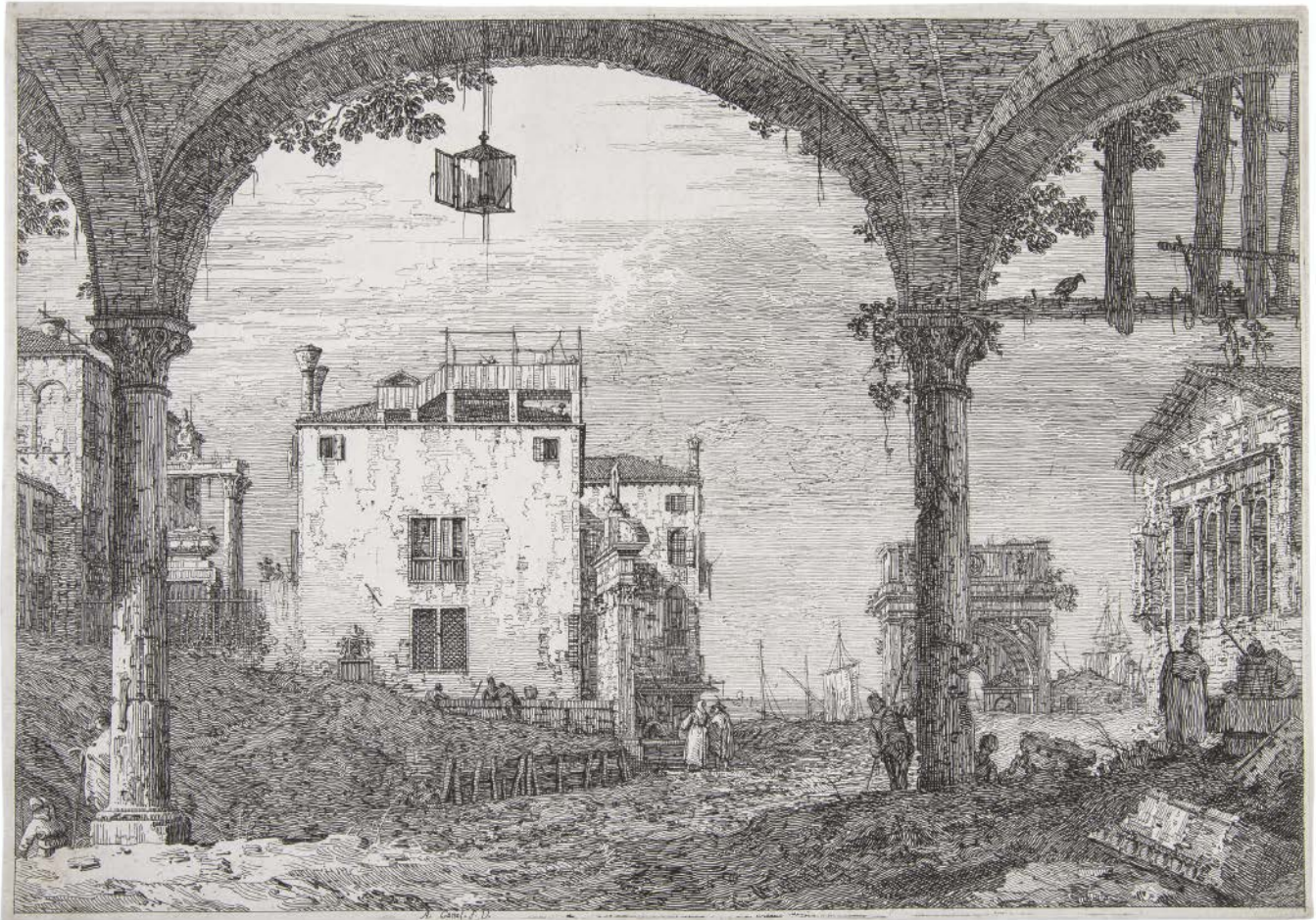
sheet: 437 x 594 mm.; platemark: 300 x 432 mm.

Literature:

De Vesme, Bromberg 9.I

Two preliminary drawings are known as the source for the present etching, *Houses Along a River* (Pierpont Morgan, see acc. no. IV, 141a), and *Panorama of a Village* (Fogg Art Museum, see acc. no. 1932.330), with the two drawings having originally been joined and reproduced on the plate in reverse. The central tree, standing as a perspective device and tool to break up the sweeping panorama, also shows the influence of the works of Marco Ricci on Canaletto.

£3,000 - 5,000



347

Giovanni Antonio Canal, called Canaletto (1697-1768)

THE PORTICO WITH THE LANTERN

etching, circa 1740, second state (of three), on laid paper, with watermark of an ornamental device (Bromberg's no.44, but lacking the letter A), an excellent well-inked impression, before the inclusion of 'FF4', with thread margins
sheet: 307 x 435 mm.

Literature:

De Vesme, Bromberg, 10.II

One of the most famous prints from Canaletto's series of etchings of real and imagined views, which demonstrates the mastery of the artist's refined painterly etching style.

The present second state impression, which is a particularly fine and well inked example, shows to great effect the additional increased contrasts, and the efforts made to deepen the tonal variety of the print through strengthening various lines, which Canaletto re-worked into the plate. The re-working in the second state is not an attempt to alter the composition, or improve on the design, but rather to refine and strive for a more precise technical precision getting closer to Canaletto's intended vision for the print.

The Portico with the Lantern is one of Canaletto's greatest displays of the tonal variety that he was able to achieve with his innovative approach to printmaking. The effects of light and space are expertly realised, and experimental new techniques are also apparent; Bromberg suggested that the artist produced the long white blades of grass, seen to the right of the left portico pillar, "with a paintbrush, probably dipped in stopping-out varnish which prevents the acid from biting". [Bromberg p. 11]

While the success in communicating the atmosphere of the location portrayed is somewhat subjective, the poet significance which Canaletto himself saw in the composition, and the effort and diligence of the artist to render his intentions is undeniable.

£6,000 - 8,000



348

Giovanni Antonio Canal, called Canaletto (1697-1768)

IMAGINARY VIEW OF PADUA
etching, circa 1740-1741,
Bromberg's second state (of
three), on laid paper, without
watermark, an excellent
impression with thread margins
sheet: 305 x 436 mm.

Literature:
De Vesme, Bromberg 11.II

£5,000 - 7,000



349

Giovanni Antonio Canal, called Canaletto (1697-1768)

'THE HOUSE WITH THE INSCRIPTION' AND 'THE HOUSE WITH THE PERISTYLE'

etchings, circa 1740-1741, the pair printed on one sheet, laid paper, with watermark of the letter R (Bromberg's no. 54), a good impression of each after the splitting of the plate, 'The house with the peristyle' with artist's initials lower right, full margins sheet: 438 x 589 mm.; platemarks c.300 x 217 mm., and 300 x 215 mm., respectively, (with 1-2mm central divide)

Literature:

De Vesme, Bromberg 13 and 14.II

Fewer than ten impressions exist of the *Imaginary View of Venice, Undivided Plate*, prior to it being split in half (Bromberg specified only six known impressions), and the reason why the plate was split is still unknown; the most likely reason being economic requirements. It is also the only etching made by Canaletto where he inscribed the date of creation in the plate, 1741, which is visible in Roman numerals on the left wall.

£2,000 - 3,000



350
Charles Meryon (1821-1868)

LE STRYGE
 etching, *circa* 1853, the sixth state (of ten), on chine appliqué on laid paper, with watermark of an indistinct armorial device
 platemark: 175 x 130 mm.

Literature:
 Schneiderman, 27

£1,000 - 1,500



352
Édouard Manet (1832-1883)

THE SPANISH SINGER OR THE GUITAR-PLAYER
 etching, 1861-62, fifth state (of six), printed at the Delâtre studio, before the removal of the address line, chine appliqué on laid paper
 sheet: 352 x 269 mm.; 300 x 245 mm.

Literature:
 Guérin 16; Harris 12

£1,500 - 2,000

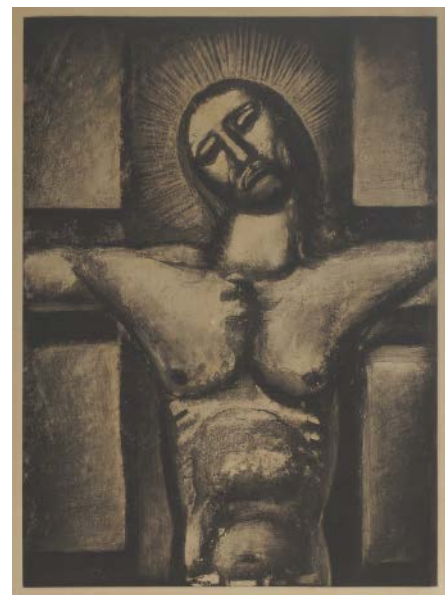


351
Édouard Manet (1832-1883)

LES GITANOS
 etching, 1862, on laid paper, with indistinct watermark, published by Cadart & F. Chevalier, with full margins, and publisher's blindstamp
 sheet: 496 x 347 mm.; platemark: 317 x 237 mm.

Literature:
 Guérin 21; Harris 18

£400 - 600



6 353
Georges Rouault (1871-1958)

OBÉISSANT JUSQU'À LA MORT DE LA CROIX (C.R.110)
 etching with aquatint and roulette, 1926, plate 57 from Miserere, the total edition was 450, on laid Arches paper with watermark of Ambroise Vollard, the full sheet, unframed
 sheet: 650 x 500 mm.; platemark: 583 x 420 mm.

£700 - 900

Other Properties



354

After Antonio Pollaiuolo (1433-1498)

ST JEROME IN PENITENCE, WITH TWO GALLEONS IN A HARBOUR BEYOND engraving, *circa* 1460-80, on laid paper, with watermark of a horn within an armorial device and indistinct text below (possibly 17th century, but *cf.* Briquet 7856), a well inked impression, with strong contrasts, unframed sheet irregular 330 x 250 mm.; platemark 223 x 285 mm.

Literature:

Hind 58

Illustrated Bartsch 29

£1,000 - 1,500



355

Nicoletto da Modena (fl. 1500-?1511)

AN ALLEGORY OF FORTUNE STANDING ON TOP A GLOBE IN THE SEA engraving, with delicate plate tone, *circa* 1500-1510, on laid paper with watermark of gothic initials [?]EB, probably a 16th century impression of this rare print, unframed sheet: 255 x 176 mm.

Literature:

Bartsch 38

Hind 84

£700 - 1,000



356

Marcantonio Raimondi (1480-1527)

AN OLD BACCHANT SUPPORTED BY A YOUTH HOLDING A THRYBUS (AFTER RAPHAEL) engraving, *circa* 1520-1527, but probably a later impression, on laid paper without watermark, unframed sheet 350 x 225 mm.; platemark 180 x 135 mm.,

Literature:

Bartsch 294

£400 - 600



357

Giulio di Antonio Bonasone (1498-1580)

FOUR NYMPHS AND TWO SEA GODS engraving, *circa* 1531-1576, on laid paper with watermark of a crown [not in Briquet], thread margins, unframed sheet: 359 x 268 mm.

Provenance:

Luciana Simonetti (1871-1960), numbered in pencil 8091, [Lugt 3616]

Literature:

Bartsch 173

Massari 119

£400 - 600



358

Giovanni Battista Scultori (1503-1575)

THE RIVER GOD PO
engraving, *circa* 1528, on laid paper without watermark,
unframed
sheet 175 x 214 mm.; plate 110 x 136 mm.

Literature:
Bartsch 19

£400 - 600



359

359

Diana Scultori (1536-1588)

THE HOLY FAMILY WITH SAINT JOHN THE BAPTIST (AFTER GIULIO ROMANO)
engraving, *circa* 1547-1612, on laid paper without watermark,
unframed
sheet: 290 x 170 mm.

Provenance:
Karl Ewald Hasse (1810-1902) [Lugt 860]

Literature:
Bartsch 16
Bellini 7

£300 - 500



360

Bartolomeo Schedoni (1578-1615)

THE HOLY FAMILY
etching, *circa* 1600-1615, but probably a later impression, on
laid paper without watermark, thread margins, unframed
platemark 157 x 132 mm.

Literature:
Bartsch 1

£200 - 300



361

361

Sisto Badalocchio (1581-1647)

PROPHETS FROM THE BASE OF THE DOME OF THE DUOMO IN PARMA (AFTER ANTONIO CORREGGIO (1489-1534))
the set of six, including the plate of St. Hilary, engravings, *circa* 1605-1620, but later impressions, two inscribed in the plate with the publishers details of Giovanni Giacomo de Rossi (1627-1691), on laid paper without watermarks, unframed each sheet c.370 x 263 mm.; platemarks 280 x 210 mm. (6)

Literature:
Bartsch 27-32

£600 - 800

362

Carlo Antonio Buffagnotti (1660-c.1715)

A GROUP OF SEVEN ORNAMENTAL FOUNTAIN DESIGNS SET IN ITALIANATE LANDSCAPES
etchings, *circa* 1690, on laid paper with watermark of initials MC within a circle, surmounted by small cross
each sheet c.295 x 220 mm.; platemark 190 x 147 mm. (7)

£500 - 700



363

Giovanni Benedetto Castiglione (1609-1664)

DIOGENES SEARCHING FOR AN HONEST MAN
etching, *circa* 1645-50, second state (of two), on laid paper with indistinct watermark within two concentric circles, published by Giovanni Giacomo de' Rossi, a good impression, unframed sheet: 250 x 350 mm.; platemark: 220 x 308 mm.

Literature:
Bartsch 21
Bellini 16.II

£500 - 700



362



364

Giovanni Domenico Tiepolo (1727-1804)

THE FLIGHT INTO EGYPT

the complete set, comprising the dedication, frontispiece, title-page and set of twenty-four etchings, presented over 14 very large leaves, with two etchings from the set per leaf, on thick cream laid paper, with watermark A, or V and reversed F surmounted by three stars, 1753, final states (according to Tunick's revisions to the Rizzi catalogue; see *Italian Prints of the 18th Century*, cat. n.11, 1981), an exceptional copy, with well inked and very fine impressions, with delicate plate tone in places, bound in contemporary half mottled calf stained red, and decorative papers over pasteboards, calf corners worn sheets each c. 537 x 385 mm.; platemarks 190 x 252 mm. (and smaller)

Literature:

Aldo Rizzi, *The Etchings of the Tiepolos*, Phaidon Press, London, 1971, no. 67-93

Felix Reue, *Giandomenico Tiepolo — Die Flucht nach Ägypten*, Augustinermuseum Freiburg (exh. cat.), Freiburg im Breisgau, 2007.

"Behold, an angel of the Lord appeared in sleep to Joseph, saying: Arise, and take the child and his mother, and fly into Egypt: and be there until I shall tell thee."

[Matthew II: 15, Douay-Rheims Bible]

The Flight into Egypt is without precedent in originality and inventiveness, and stands as one of the great achievements in European printmaking history. Giandomenico was aged only 23 when he began on the series, and the majority of the plates were presumably executed while he was working, together with his father Giambattista and his brother Lorenzo, on the frescos in the Imperial Hall of Würzburg; he subsequently dedicated the series to their patron, Carl Philipp von Greiffenclau, Prince-Bishop of Würzburg.

The first etchings that Giandomenico executed were the *Stations of the Cross* after the paintings he had produced for the Venetian church of S. Polo (1748-49); the composition and style of execution was greatly influenced by his father.[1] The idea for *The Flight into Egypt* was said to have come from Giambattista, but Giandomenico took it and ran with it intending to prove his artistic inventiveness and defend his artistic reputation.[2] The collection of etchings, 24 variations in design of what had previously been a two-stage story (the flight, and the rest), was to later become a source of material for the monumental collection of drawings Giandomenico undertook illustrating the New Testament, with at least 28 of the drawings focusing on the Flight into Egypt.[3]

"To give the subject a new aesthetic dignity, Giandomenico concentrated on details of landscape, such as trees, shrubs and views, and on domestic objects, which gave the episodes a feeling of truth, an ethical quality impregnated with poetry ..."[4]

[1] cf. Aldo Rizzi, *The Etchings of the Tiepolos*, 1972, p. 17; and Adelheid M. Gealt, *Domenico Tiepolo: Master Draftsman*, 1997, p. 22

[2] Colta Feller Ives, *Picturesque Ideas on the Flight into Egypt Etched by Giovanni Domenico Tiepolo*, 1972, p. 1-2[?]

[3] see: Adelheid M. Gealt & George Knox, *Domenico Tiepolo: A New Testament*, 2006, p. 77

[4] *op. cit.*, Rizzi, 1972, p. 18

£40,000 - 60,000





365

365

Italian School (18th century)

CROCEFISSO DELL'ANNONZIATA DI COMO

engraving on silk, probably early 18th century, a well inked delicate impression, unframed
platemark: 395 x 270 mm.

£300 - 500

366

William Rogers (fl.1584-1604)

FULL-LENGTH PORTRAIT OF ALFONSO VI OF CASTILE AND LEÓN (FROM SIR WILLIAM SEGAR'S 'HONOUR MILITARY AND CIVILL')

engraving, circa 1602, on laid paper with watermark of pot surmounted with a cross, unframed
sheet 275 x 175 mm.; platemark 257 x 167 mm.

£300 - 500



367

Master MZ (fl. c. 1500)

THE MARTYRDOM OF ST CATHERINE

engraving, circa 1500-1503, on laid paper with watermark of the letter [?]h surmounted with a crown [not in Briquet, but see Meder 299 and 230], probably mid 16th century, unframed
sheet: 310 x 257 mm.

Literature:

Bartsch 8

Illustrated Bartsch, Lehrs, 9

£1,200 - 1,800



366



368

Albrecht Dürer (1471-1528)

THE FOUR ANGELS HOLDING THE WINDS, FROM: THE APOCALYPSE

woodcut, circa 1497-98, without text, after the Latin text edition of 1511, on laid paper with watermark of grapes (M.181, circa 1580), a bold well inked impression, unframed
sheet 417 x 307 mm.; block 397 x 287 mm.

Provenance:

Indistinct collector's mark, possibly Friedrich August (1797-1854) [Lugt 971]

Literature:

Bartsch 66; Meder, Hollstein 169; Schoch, Mende, Scherbaum 117

£3,000 - 5,000



369

After Cornelis Bloemaert the Younger (1603-1692)

THE LEISURE SERIES (AFTER ABRAHAM BLOEMAERT)

the set of 16 engravings copied in reverse, including title page, c.1625, on laid paper, several with watermark of an anchor within a circle, three sheets with countermark of a three leaf flower, published by Sadeler, in later drab wrappers, inscribed 'G[?]li Ozii' in pen and ink on front cover
each sheet c.195 x 290 mm.

Literature:

Hollstein 212-215 (copies in reverse)

cf. Roethlisberger, Marcel G, *Abraham Bloemaert and his sons: Paintings and prints*, 1993, no. 298

£400 - 600



370

Govaert van der Leeuw ("Gabriel Leone", 1645-1688)

LANDSCAPE WITH A FLOCK OF SHEEP AND GOATS RESTING ON A RIVER-BANK (ONE OF FIVE FROM THE SERIES: THE MARCHING ANIMALS) etching, circa 1660-1685, on laid paper with watermark of two concentric circles with indistinct device inside, unframed sheet 185 x 240 mm.; platemark 170 x 225 mm.

£300 - 500



371

Stefano Della Bella (1610-1664)

THE TRUE PLAN AND PORTRAIT OF THE MIRACULOUS HOUSE OF THE HOLY VIRGIN, AS IT NOW APPEARS AT LORETTO (FRONTISPIECE TO: LA MAISON MIRACULEUSE DE LA STE VIERGE À LORETTO) etching, circa 1649, on laid paper without watermark, inscribed on verso: 'Seven Prints/ The Sett of the Holy House at Loretto/ BI AV [in ligature]/ Chauncey's Sale [presumably Charles Chauncey (1706-1777)]/ 1790', unframed sheet 245 x 241 mm.; 239 x 235 mm.

Literature:
De Vesme 950

£500 - 700



372

Francisco de Goya (1746-1828)

OTRAS LEYES POR EL PUEBLO, FROM: LOS PROVERBIOS etching and aquatint, circa 1824, published 1877 in L'Art, François Liénard, Paris, on cream laid paper, trimmed, unframed sheet: 265 x 361 mm.; platemark: 246 x 357 mm.

Literature:
Delteil 222
Harris 268.III

£800 - 1,200



373

Francisco de Goya (1746-1828)

LA QUE MAL MARIDA NUNCA LE FALTA QUE DIGA, FROM: LOS PROVERBIOS etching, aquatint and drypoint, circa 1815, third state (of three), on thick wove paper, wide margins, unframed sheet: 315 x 490 mm.; platemark: 246 x 360 mm.

Literature:
Delteil 208; Harris 254.III

£400 - 600



374

William Blake (1757-1827)

ILLUSTRATIONS TO DANTE'S DIVINE COMEDY

the complete set of seven line-engravings, *circa* 1827, on India laid paper, 'The Circle of the Lustful' with partial watermark which has a flourish to one letter, [?]N, possibly suggesting the sheet is not on Whatman paper, excellent, clear impressions from either the 1838 edition of 120 published by John Linnell, or the 1892 edition of fifty published by his son (the quality of impressions and variations in paper between the two editions are indiscernible), full margins

Sheets each c. 395 x 545 mm.; platemarks: 278 x 355 mm. (7)

Literature:

Bindman, David, *The Complete Graphic Works of William Blake*, London, 1978, p. 487, nos. 647-53

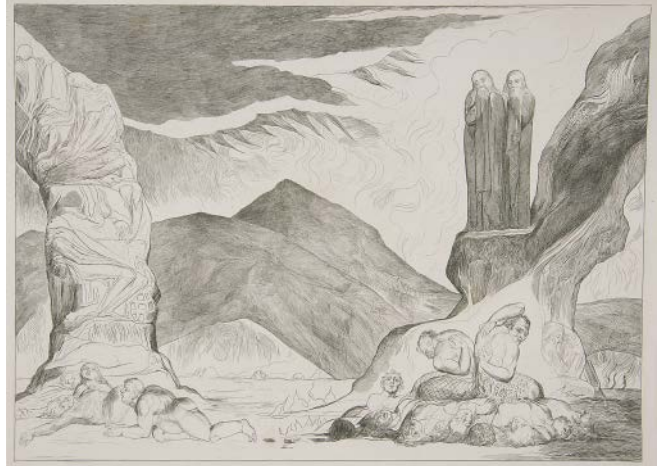
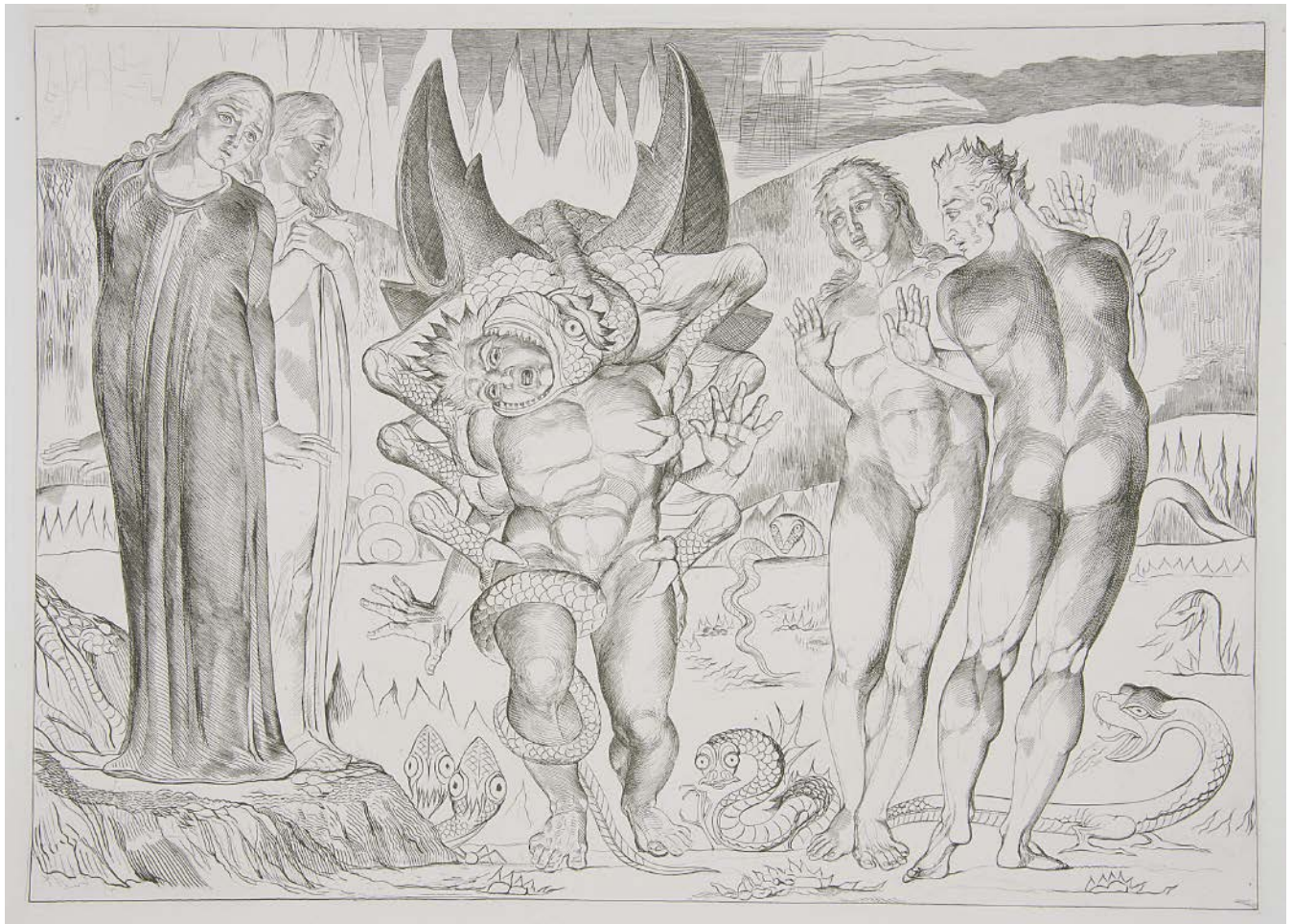
The set of seven including:

- (1) The Circle of the Lustful: Paolo and Francesca. *Inf.*, canto V
- (2) The Circle of the Corrupt Officials; the devils tormenting Ciampolo. *Inf.*, canto XXII
- (3) The Circle of the Corrupt Officials; the Devils Mauling Each Other. *Inf.*, canto XXII
- (4) The Circle of the Thieves; Agnolo Brunelleschi Attacked by a Six-Footed Serpent. *Inf.*, canto XXV
- (5) The Circle of the Thieves; Buoso Donati Attacked by the Serpent. *Inf.*, canto XXV
- (6) The Circle of the Falsifiers; Dante and Virgil Covering their Noses because of the Stench. *Inf.*, canto XXIX
- (7) The Circle of the Traitors; Dante's Foot Striking Bocca degli Abbate. *Inf.*, canto XXXII

By the autumn of 1824 William Blake had most likely already begun to work on the series commissioned by John Linnell, which would eventually occupy him until his death in 1827. At the time of his death Blake had produced 102 drawings illustrating Dante's *Divine Comedy*, but it wasn't until 1826 that he started to work on the large engravings after 7 of the drawings. The engravings were left unfinished at the time of his death, and stand as testament to the artist's ability to capture the atmosphere and lyrical intensity of Dante's *Inferno*.

£30,000 - 50,000

*"We on the utmost shore of the long rock
Descended still to leftward. Then my sight
Was livelier to explore the depth, wherein
The minister of the most mighty Lord,
All-searching Justice, dooms to punishment
The forgers noted on her dread record"
[Inf. xxix. 44]*





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The logo features a stylized red symbol resembling a combination of a Greek letter phi and a caduceus, with a vertical line and two curved lines extending from the top and bottom.

Philobiblon Auctions

We are privileged to have a close association with Philobiblon Auctions and other members of the Philobiblon Group.

Established in 2000, the Philobiblon books and works on paper business is the creation of international book dealer Filippo Rotundo. The firm has established itself amongst the most prominent book dealers in the world and trades from premises in New York, Milan and Rome. Amongst many notable successes, Philobiblon holds the record price paid for a 20th century book with the 2014 sale of a signed publisher's presentation copy of Joyce's *Ulysses* for \$1,000,000. More recently Philobiblon has arranged the acquisition of a fine example of Shakespeare's First Folio for a continental collector.

The market in rare books has experienced significant change over recent years and Philobiblon's gallery business has embraced this with a concerted shift away from holding diverse stock to instead focussing on introducing the most discerning collectors to the works of their dreams.

In 2013, and bucking the trend of other auction houses, Filippo identified the demand in the domestic Italian market for bibliophile and art auctions catering primarily to local collectors. Following the successful establishment of Philobiblon's Rome auction house, the firm held its inaugural Milan sale in April 2016.

Trading under a common brand identifier, Forum and Philobiblon Auctions offer both vendors and collectors an unrivalled international service. The combination of direct access to Italian rarities with established operations in the two global art centres of London and New York ensures that our combine will cater to collectors the world over.

For more information on Philobiblon Auctions please contact us:

Rome@forumauctions.co.uk

Milan@forumauctions.co.uk

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Notes:

TERMS OF SALE

Both the sale of goods at our auctions and your relationship with us are governed by the Terms of Consignment (primarily applicable to sellers) the Terms of Sale (primarily applicable to bidders and buyers) and any notices displayed in the saleroom or announced by us at the auction (collectively, the “Conditions of Business”). The Terms of Consignment and Terms of Sale are available at our saleroom on request.

You must read these Terms of Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale. If registering to buy over a Live Online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to these terms before you are able to place a bid.

Definitions and interpretation

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

“**Auctioneer**” means Forum Auctions Ltd, a company registered in England and Wales with registration number 10048705 and whose registered office is located at 8 The Chase, London SW4 0NH or its authorised auctioneer, as appropriate;

“**Bidder**” means a person participating in bidding at the auction;

“**Bidding Platform**” means the bidding platform on which an auction is held operated by the Auctioneer, or by a third party service provider on the Auctioneer’s behalf;

“**Buyer**” means the person who makes the highest bid for a Lot accepted by the Auctioneer;

“**Deliberate Forgery**” means:

- (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source; (b) which is described in the catalogue as being the work of a particular creator without qualification; and
- (c) which at the date of the auction had a value materially less than it would have had if it had been as described;

“**Exclusively Online Auction**” means only an auction held exclusively over the Website or Bidding Platform and where we have not made the Goods available for viewing or inspection. NB this does not apply for any auctions, howsoever held, where we have made the Goods available for inspection;

“**Hammer Price**” means the level of the highest bid accepted by the Auctioneer for a Lot by the fall of the hammer;

“**Lot(s)**” means the goods that we offer for sale at our auctions;

“**Premium**” means the fee that we will charge you on your purchase of a Lot to be calculated as set out in Clause 5;

“**Reserve**” means the minimum hammer price at which a Lot may be sold;

“**Sale Proceeds**” means the net amount due to the Seller;

“**Seller**” means the persons who consign Lots for sale at our auctions;

“**Terms of Consignment**” means the terms on which we agree to offer Lots for sale in our auctions as agent on behalf of Sellers;

“**Terms of Sale**” means these terms of sale, as amended or updated from time to time;

“**Total Amount Due**” means the Hammer Price for a Lot, the Premium, any applicable artist’s resale right royalty, any VAT or import duties due and any additional charges payable by a defaulting buyer under these Terms of Sale;

“**Trader**” means a Seller who is acting for purposes relating to that Seller’s trade, business, craft or profession, whether acting personally or through another person acting in the trader’s name or on the trader’s behalf;

“**VAT**” means Value Added Tax or any equivalent sales tax; and

“**Website**” means our website available at www.forumauctions.co.uk.

In these Terms of Sale, the words ‘you’, ‘yours’, etc. refer to you as the Buyer. The words ‘we’, ‘us’, etc. refer to the Auctioneer. Any reference to a ‘Clause’ is to a clause of these Terms of Sale unless stated otherwise.

1. Information that we are required to give to Consumers

- 1.1 A description of the main characteristics of each Lot as contained in the auction catalogue.
- 1.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.
- 1.3 The price of the Goods and arrangements for payment as described in Clauses 6 and 8.
- 1.4 The arrangements for collection of the Goods as set out in Clauses 7 and 8.
- 1.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 12.
- 1.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.
- 1.7 If you have any complaints, please send them to us directly at the address set out on our Website.

2. Bidding procedures and the Buyer

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us.
- 2.2 We strongly recommend that you either attend the auction in person or inspect the Lots prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot. If you bid on a Lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition.
- 2.3 If you instruct us in writing, we may execute commission bids on your behalf. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our sole discretion, to prefer one over others.
- 2.4 The Bidder placing the highest bid accepted by the Auctioneer for a Lot will be the Buyer at the Hammer Price. Any dispute about a bid will be settled at our sole discretion. We may reoffer the Lot during the auction or may settle any dispute in another way. We will act reasonably when deciding how to settle the dispute.
- 2.5 Bidders will be deemed to act as principals, even if the Bidder is acting as an agent for a third party.
- 2.6 We may bid on Lots on behalf of the Seller up to one bidding increment (as set at our sole discretion) below the Reserve.
- 2.7 We may at our sole discretion refuse to accept any bid.
- 2.8 Bidding increments will be set at our sole discretion.

3. The purchase price

As Buyer, you will pay:

- a. the Hammer Price;
- b. a premium of 25% of the Hammer Price up to a Hammer Price of £50,000 plus 20% of the Hammer Price from £50,001 to £1,000,000 plus 12% of the Hammer Price exceeding £1,000,000;
- c. any VAT, Import VAT or other duties applicable to the Lot;
- d. any artist’s resale right royalty payable on the sale of the Lot; and

4. VAT and other duties

- 4.1 You shall be liable for the payment of any VAT and other duties applicable on the Hammer Price and premium due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the “Information for Buyers” in our auction catalogue for further information.
- 4.2 We will charge VAT and other duties at the current rate at the date of the auction.

5. The contract between you and the Seller

- 5.1 The contract for the purchase of the Lot between you and the Seller will be formed when the hammer falls accepting the highest bid for the Lot at the auction.
- 5.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller’s breach of the Terms of Consignment.
- 5.3 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against us, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 5.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).
- 5.5 For Exclusively Online Auction only, Clauses 16 and 17 may apply

6. Payment

- 6.1 Following your successful bid on a Lot you will:
 - 6.1.1 immediately give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and
 - 6.1.2 pay to us within 5 working days the Total Amount Due in any way that we agree to accept payment or in cash (for which there is an aggregate upper limit of 15,000 euros for all purchases made in any auction).
- 6.2 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).

7. Title and collection of purchases

- 7.1 Once you have paid us in full the Total Amount Due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.
- 7.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 10 business days following the day of the auction; or
- 7.3 If you do not collect the Lot within this time period, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.
- 7.4 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.
- 7.5 If you do not collect the Lot that you have paid for within forty-five days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

8. Remedies for non-payment or failure to collect purchases

- 8.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you. This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
 - 8.1.1 take action against you for damages for breach of contract;
 - 8.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;
 - 8.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the Total Amount Due for the Lot and the price we sell it for as well as the charges outlined in Clause 9.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;
 - 8.1.4 remove, store and insure the Lot at your expense;
 - 8.1.5 if you do not pay us within 10 business days of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the Total Amount Due;
 - 8.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;
 - 8.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or
 - 8.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.
- 8.2 We will act reasonably when exercising our rights under Clause 10.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

9. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

10. Warranties

- 10.1 The Seller warrants to us and to you that:
 - 10.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;
 - 10.1.2 the Seller is able to transfer good and marketable title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and
 - 10.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct. For the avoidance of doubt, you are solely responsible for satisfying yourself as to the condition of the Lot in all respects.
- 10.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.
- 10.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

10.4 If in an Exclusively Online Auction a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 11.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

10.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

11. Descriptions and condition

- 11.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (although we do not warrant that we have carried out a detailed inspection of each Lot).
- 11.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.
- 11.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held, subject always to the limitations in 11.1, and accept liability for opinions given negligently or fraudulently.
- 11.4 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition.
 - 11.4.1 Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/or which the inspection of a Lot by the Buyer ought to have revealed.
 - 11.4.2 In the case of Exclusively Online Auctions the provisions of Clauses 17 and 18 may apply

12. Deliberate Forgeries

- 12.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects prepared by an accredited expert.
- 12.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:
 - 12.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or
 - 12.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 12.2.
- 12.3 If you have sold the Lot to another person, we will only be liable to refund the Total Amount Due for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot or any other costs you have incurred in relation to the Lot save for those Lots purchased in exclusively online auctions from a Trader.
- 12.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

13. Our liability to you

- 13.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.
- 13.2 In addition to the above, neither we nor the Seller shall be responsible to you and you shall not be responsible to the Seller or us for any other loss or damage that any of us suffer that is not a foreseeable result of any of us not complying with the Conditions of Business. Loss or damage is foreseeable if it is obvious that it will happen or if at the time of the sale of the Lot, all of us, you and the Seller knew it might happen.
- 13.3 Subject to Clause 13.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the Total Amount Due as paid by you to us for any Lot.
- 13.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

- 13.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);
- 13.4.2 fraudulent misrepresentation; or
- 13.4.3 any liability which cannot be excluded by law.

14. Notices

- 14.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.
- 14.2 Any notice referred in these Terms of Sale may be given:
 - 14.2.1 by delivering it by hand;
 - 14.2.2 by first class pre-paid post or Recorded Delivery; or
 - 14.2.3 by email, provided that a copy is also sent by pre-paid post or Recorded Delivery.
- 14.3 Notices must be sent as follows:
 - 14.3.1 by hand or registered post:
 - b. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and
 - a. to you, at the last postal address that you have given to us as your contact address in writing; or
 - 14.3.2 by email:
 - a. to us, at the following email addresses:
info@forumauctions.co.uk and office@forumauctions.co.uk
 - b. to you, by sending the notice to any email address that you have given to us as your contact email address.
- 14.4 Notices will be deemed to have been received:
 - 14.4.1 if delivered by hand, on the day of delivery;
 - 14.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or
 - 14.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that a copy has also been sent by pre-paid post or Recorded Delivery).
- 14.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email (unless also delivered Recorded Delivery), any form of messaging via social media or text message.

15. Data Protection

We will hold and process any personal data in relation to you in accordance with the principles underlying the Data Protection Act. Our registration number with the Information Commissioner is ZA178875.

16. Conditional Right to cancel following an Exclusively Online Auction only

- 16.1 If you are contracting as a Consumer and the Seller of a Lot is a Trader, you will have a statutory right to cancel your purchase of that Lot if you change your mind for any reason. The provisions below set out your legal right to cancel. Further advice about your legal right to cancel your purchase is available from your local Citizens Advice Bureau or Trading Standards office.
- 16.2 You may cancel your purchase at any time from the date of the Order Confirmation up to the end of the **fourteenth day** after the day of collection of the Lot by you or the person specified by you for collection (e.g. if you receive an Order Confirmation on 1 January and you collect a Lot on 10 January, you may cancel at any time between 1 January and the end of the day on 24 January).
- 16.3 To cancel your purchase, you must inform us of your intention to cancel it. The easiest way to do so is to complete the model cancellation form attached to your Order Confirmation. If you use this method, we will email you to confirm that we have received your cancellation. Alternatively, you can email us at office@forumauctions.co.uk. If you send us your cancellation notice by email or by post, then your cancellation is effective from the date you send us the email or post the letter to us.
- 16.4 If you exercise your right to cancel your purchase, you will receive a refund of the Total Amount Due paid for the Lot in accordance with Clause 17. When exercising the cancellation right, you must return the Lots to us immediately at your own cost (as set out below).
- 16.5 Following purchasing of Lots, you are entitled to a reasonable opportunity to inspect the Lots (which will include removing them from their packaging and inspecting them). At all times, you must take reasonable care of the Lots and must not let them out of your possession. If you are in breach of your obligations to take reasonable care of the Lots in this Clause 16.5, we will have a claim against you and may deduct from the refund costs incurred by us as a result of the breach.

- 16.6 Details of this statutory right, and an explanation of how to exercise it, are also provided in the Order Confirmation. This provision does not affect your statutory rights.
- 16.7 The cancellation right described in this Clause is in addition to any other right that you might have to reject a Lot, for instance because it is a Deliberate Forgery as set out in Clause 12.

17. Exercising the right to cancel following an Exclusively Online Auction only

- 17.1 Where you have validly returned a Lot to us under your right of cancellation described in Clause 16, we will refund the full amount paid by you for the Lot.
- 17.2 Please note that we are permitted by law to reduce your refund to reflect any reduction in the value of the Lot, if this has been caused by your handling of the Lot in a way contrary to the conditions specified in these terms or which would not be permitted during a pre-sale exhibition held prior to an auction. If we refund you the price paid before we are able to inspect the Lot and later discover you have handled the Lot in an unacceptable way, you must pay us an appropriate amount.
- 17.3 You will be responsible for returning the Lot to us at your own cost.
- 17.4 We will process any refund due to you within the deadlines below:
 - 17.4.1 if you have collected the Lot but have not returned it to us: fourteen days after the day on which we receive the Lot back from you or, if earlier, the day on which you provide us with evidence that you have sent the Lot back to us; or
 - 17.4.2 if you have not collected the Lot or you have already returned the Lot to us: fourteen days after you inform us of your decision to cancel the Contract.
- 17.5 We will refund you using the same means of payment that you used for the transaction.
- 17.6 Legal ownership of a Lot will immediately revert to the Seller if we refund any such payment to you.
- 17.7 For further information on how to return Lots to us, please get in touch with us using the contact details provided on our Website.

18. General

- 18.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.
- 18.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.
- 18.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.
- 18.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.
- 18.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale for every sale in which you intend to bid carefully, as they may be different from the last time you read them.
- 18.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 18.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.



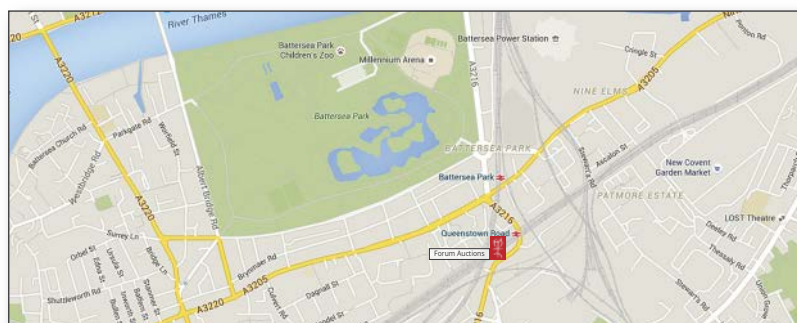
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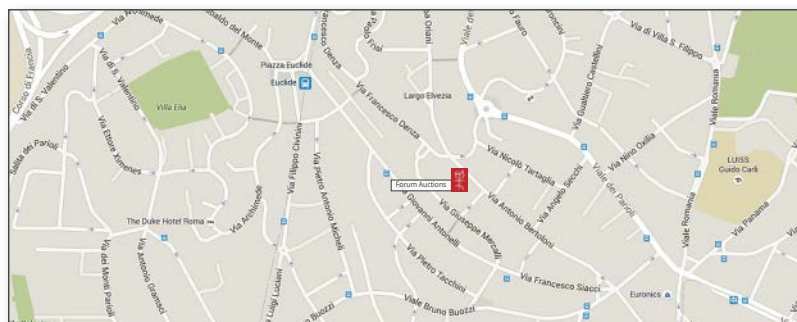


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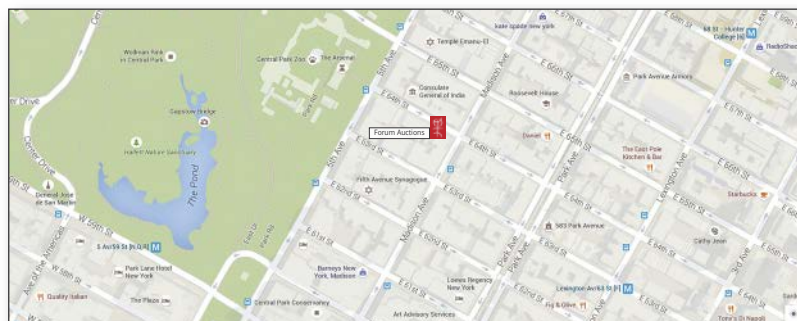


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ABSENTEE/PHONE BID FORM

AUCTION NO. 1

DATE:

Please note you can submit bids securely through our website at forumauctions.co.uk

Mr/Mrs/MS (please circle) PRIVATE BUYER ☐ DEALER ☐

Forename _____ Surname _____

Company _____ VAT No. _____

Address _____

County/State _____

Post Code/Zip _____ Country _____

Tel. _____ Mobile/Cell _____

Fax. _____ Email _____

Notice to new bidders: Please attach a copy of identification - Passport/Driving Licence and proof of address in the form of a utility bill or bank statement issued within the last six months. Failure to comply may result in your bids not being processed.

IDENTITY DOCUMENT (PLEASE ATTACH COPY): PASSPORT ☐ DRIVER'S LICENSE ☐ OTHER ☐ (specify) _____

For companies: please attach a copy of legal representative

Lot No.	Description	Bid £	Phone Bid

I authorise Forum Auctions to bid on my behalf up to the maximum price indicated plus the buyer's premium plus VAT.

To allow time for the processing of bids, they should be received at least 24 hours prior to the sale. If you have not received confirmation by email within one working day please contact info@forumauctions.co.uk. I authorise Forum Auctions to bid on the above listed lot(s) on my behalf. I understand that by submitting these bids I have entered into a bidding contract to purchase the individual lots if my bids are successful. I understand that I will be obliged to pay the purchase price, including the Buyer's Premium and all applicable taxes and charges, and I will comply with the Terms of Sale listed in printed catalogues and Forum Auctions' website.

SIGNATURE

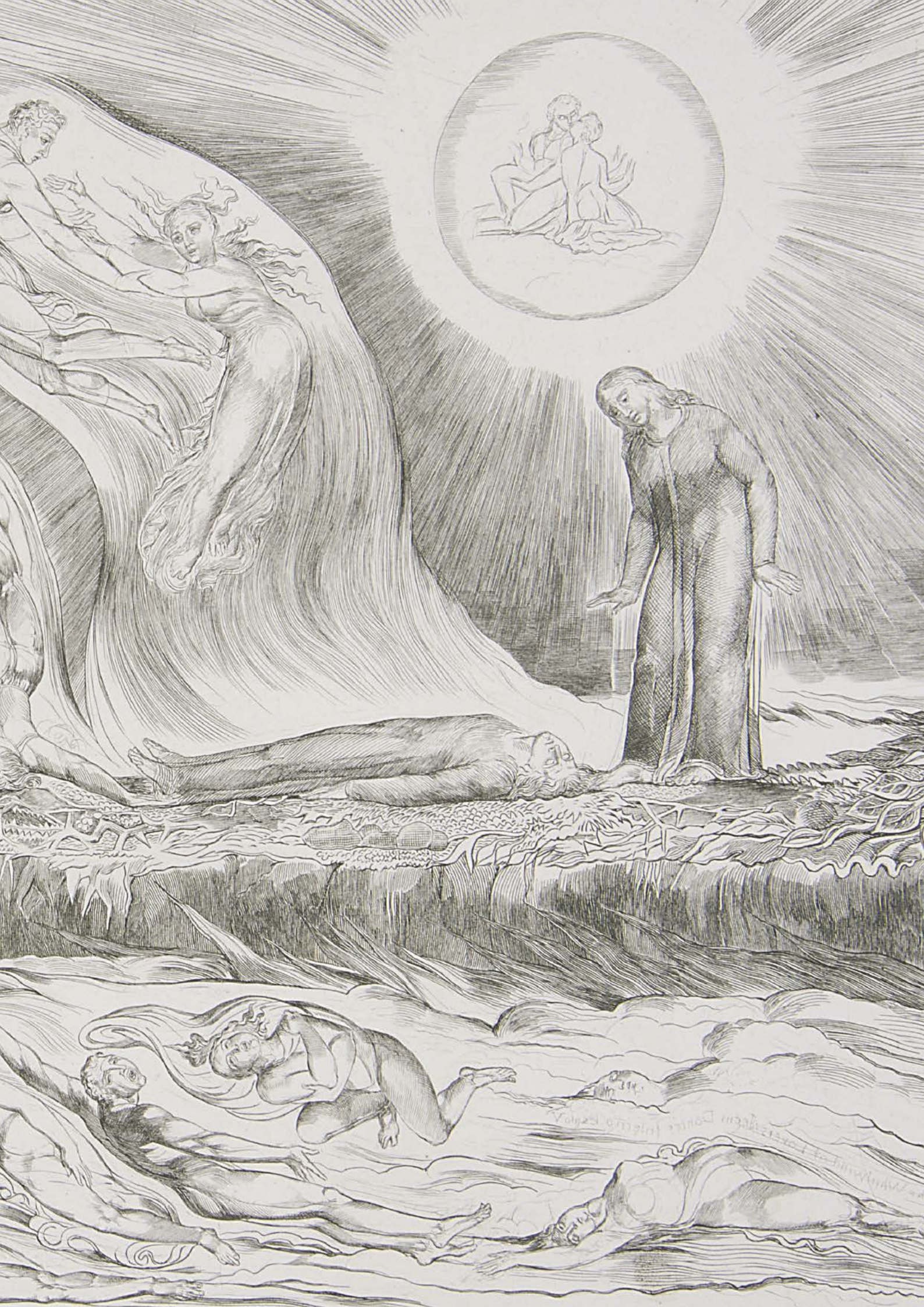
DATE

Shipping and export: In the event that an item requires an export license we would be pleased to assist you with the application. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. For more information, please contact shipping@forumauctions.co.uk.

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