

FINE BOOKS AND WORKS ON PAPER

Modern Literature,
Private Press, Children's Books,
Antiquarian Books and Pictures

Thursday 30th March 2017

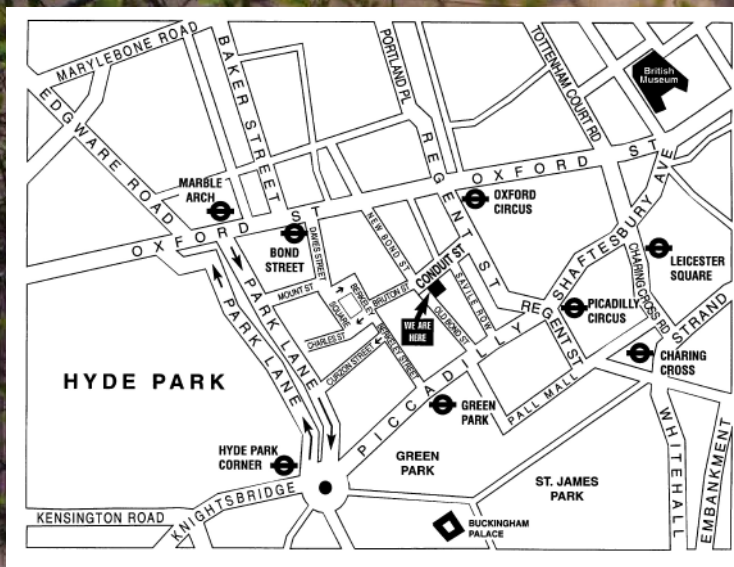
The Westbury Hotel, Mayfair, London



 **Forum**
Auctions







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





AUCTION NO. 13

FINE BOOKS AND WORKS ON PAPER

including Modern Literature, Private Press, Children's Books, Antiquarian Books and Pictures

Thursday 30th March 2017, 10.30am and 2.00pm

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

VIEWING: 21ST – 23RD MARCH

220 Queenstown Road,
London SW8 4LP

Tuesday 21st March
10.00am – 5.30pm

Wednesday 22nd March
10.00am – 5.30pm

Thursday 23rd March
10.00am – 5.30pm

VIEWING: 28TH – 30TH MARCH

The Westbury Hotel,
London W1S 2YF

Tuesday 28th March
11.00am – 6.00pm

Wednesday 29th March
9.30am – 6.00pm

Thursday 30th March
from 9.30am

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SPECIALISTS

Rupert Powell, International
Head of Books and Works on Paper
Dido Arthur, Book Specialist
Justin Phillips, Book Specialist
Max Hasler, Book Specialist
Rhiannon Spence, Book Cataloguer
Simon Luterbacher, Consultant
Richard Carroll
16th-19th Century Works on Paper Specialist

BUYER'S PREMIUM (plus VAT)

25% of hammer price up to and including £100,000
20% of hammer price from £100,001 to £1,000,000
12% of hammer price in excess of £1,000,000

BIDDING AND INFORMATION

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Collection Arrangements

Paid for items will be available to collect from The Westbury Hotel until 5pm on Thursday 30th March. From Friday 31st March, paid for items will be available to collect from Forum Auctions' premises at 220 Queenstown Road, London SW8 4LP. Please note that parking is available and we do not fall into the London congestion zone. We can help arrange packing and shipping of purchased lots, or clients may use their own carrier. Items must be paid for and collected by Thursday 13th April.

GENERAL INFORMATION FOR BUYERS AT AUCTION

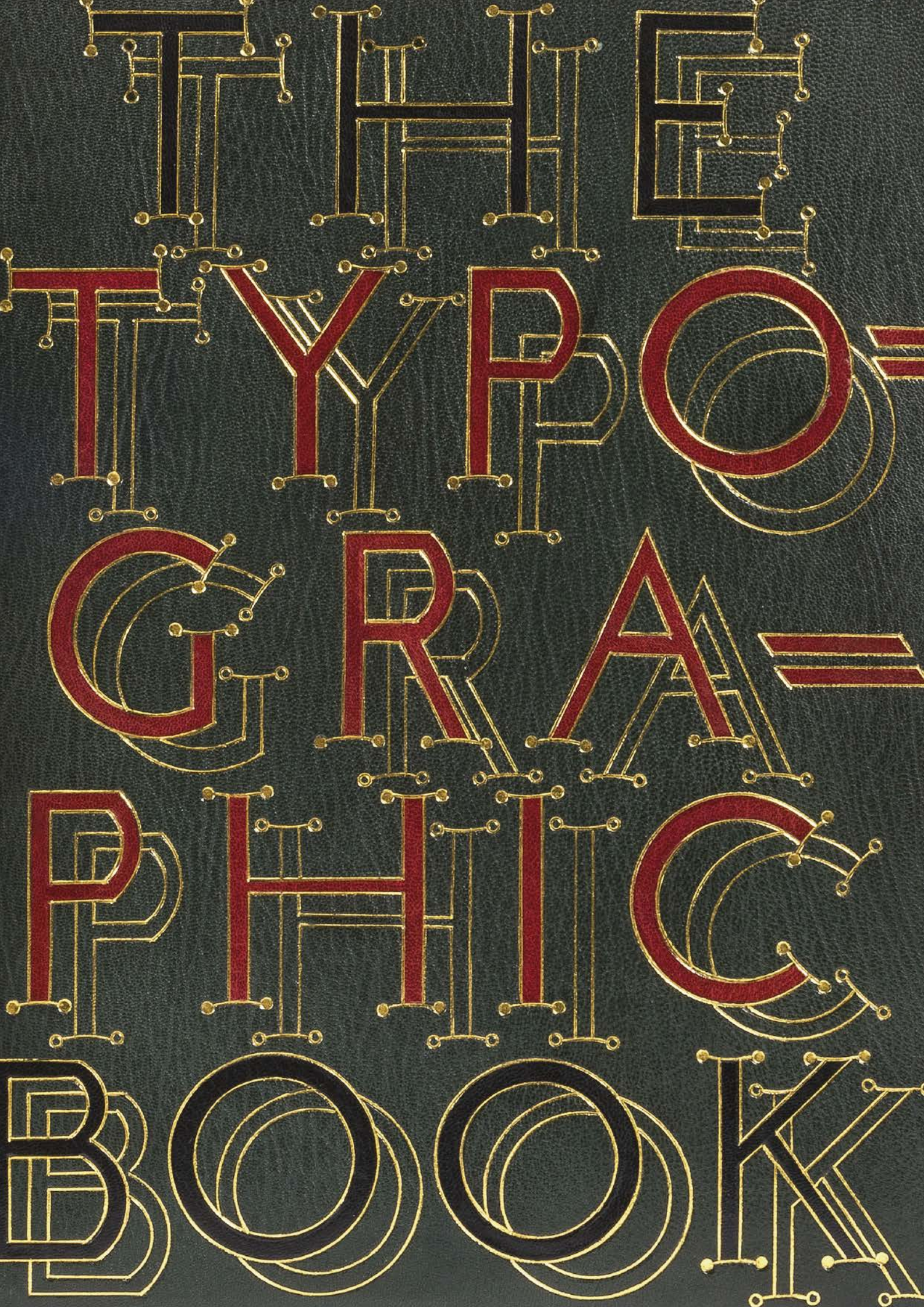
1. **Introduction.** The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices 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 £100,000 of hammer, reducing to 20% of the hammer price from £100,001 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.
 - b. (**) indicates that the lot has been imported from outside the European Union and a reduced rate of Import VAT (presently 5%) is payable by the buyer on the hammer price and the normal rate of VAT (presently 20%) on the buyer's premium. Import VAT may be reclaimed on export outside the EU.
 - 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.
 10. **Live online bidding.** When using our BidFORUM platform to participate in the auction through your account on our website there will be no additional charges. If you are using a third party live bidding platform then additional fees may be applicable. We will invoice these to you as an additional service and any applicable VAT will be separated out.
 11. **Methods of Payment.** We accept payments in UK Sterling securely over our website and accept all major debit and credit cards issued by a UK or EU bank, charging an additional 2.5% for 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.
 14. **Other symbols within the catalogue**
 - 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.
 16. **Place of Publication.** Unless otherwise stated, all books described in our catalogues are published in London.
- 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 |
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Thursday, 30th March, 2017, 10.30am

MORNING SESSION

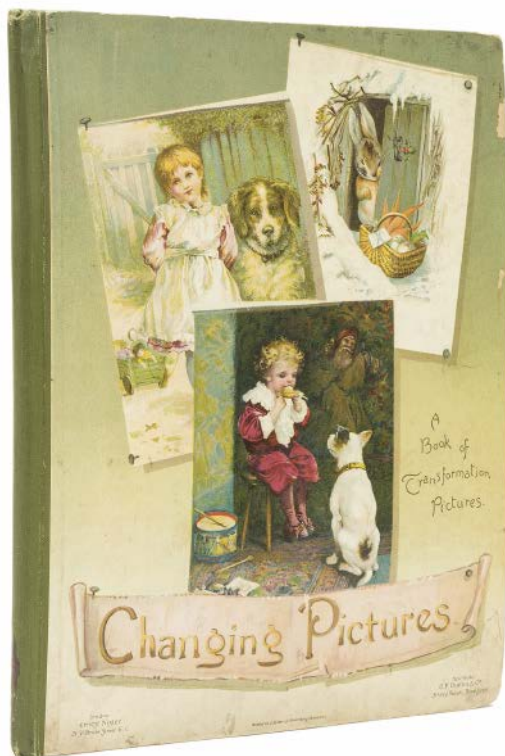
Lots 1 - 214





BEATRIX POTTER

The Property of a Gentleman



1

1

Potter (Beatrix).- Nister (Ernest) and E.P.Dutton, publishers. CHANGING PICTURES. A BOOK OF TRANSFORMATION PICTURES, 6 full-page chromolithographed transforming illustrations all in good working order, plain pictorial title and illustrations, patterned endpapers a little browned, light spotting and finger-soiling, original cloth-backed pictorial boards, light marking and surface soiling, [Taylor, Whalley, Hobbs, Batrick p.57; V&A 999], 4to, [1894].

** WITH THE CHARACTERISTIC ILLUSTRATION OF A RABBIT BY BEATRIX POTTER ON THE UPPER COVER. This was only the second time a book illustration of Potter's appeared in print, preceded only by A Happy Pair. This is the issue without Potter's initials to the upper cover, SCARCE UNRESTORED AND IN FULL WORKING ORDER.

£200 - 300

2

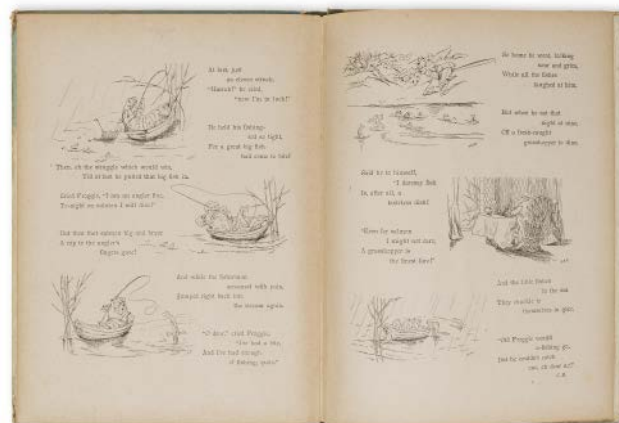
Potter (Beatrix).- Nister (Ernest) and E.P.Dutton, publishers. A FROG HE WOULD A-FISHING GO, FIRST APPEARANCE, IN NISTER'S HOLIDAY ANNUAL 1896, 5 colour plates only (of 6, 2 rather frayed), numerous plain illustrations, light spotting and marginal finger-soiling, original cloth-backed pictorial boards, corners bumped, rubbing and surface scratching, 4to, London & New York, 1896.

** Includes nine drawings by Beatrix Potter for A Frog he would a-fishing Go (verses by Clifton Bingham). The frog featured bears a clear likeness to Jeremy Fisher and Potter would later buy the drawings and blocks from Nister to avoid any complication arising from copyright issues (see lot 29)

£300 - 400



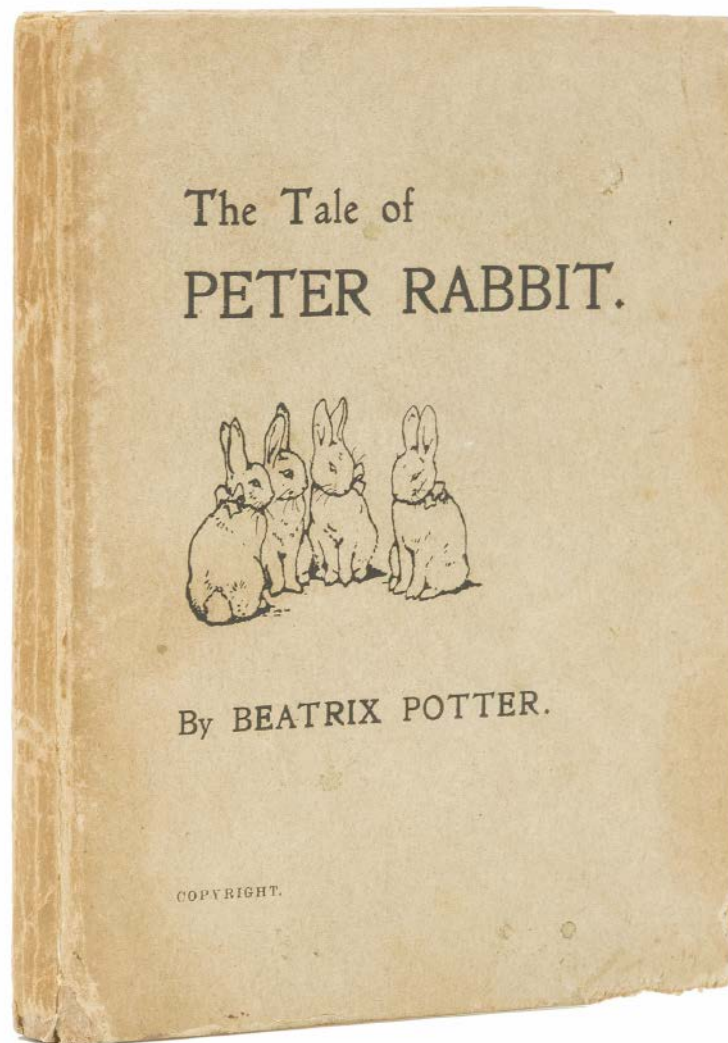
2



3

Potter (Beatrix).- Nister (Ernest) and E.P. Dutton, publishers. A FROG HE WOULD A-FISHING GO, EARLY APPEARANCE, IN COMICAL CUSTOMERS, mounted colour frontispiece, numerous plain illustrations by Beatrix Potter, Louis Wain and others, light marginal toning, 2 pp. with illustrations coloured-in, 1f. with closed tear to inner margin, small ink ownership inscription, original cloth-backed pictorial boards, corners a little bumped, ring-mark to upper cover, some rubbing and scratching to covers, but overall a good copy of a volume often in poor condition, 4to, London & New York, [1896].

£400 - 600



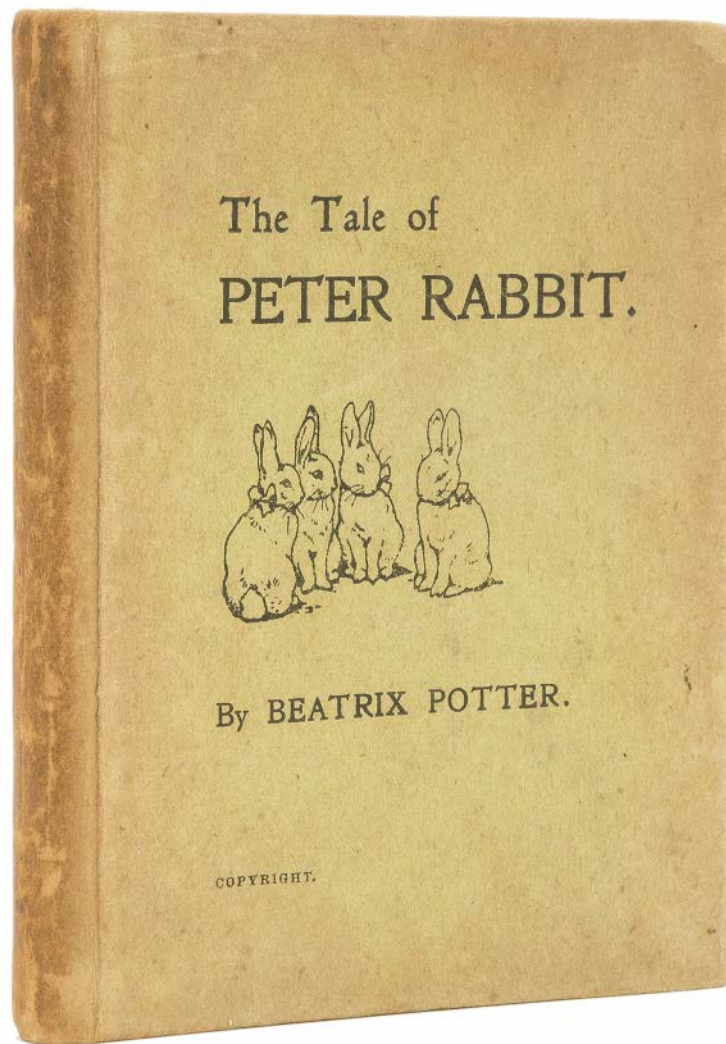
4

Potter (Beatrix) THE TALE OF PETER RABBIT, FIRST EDITION, FIRST ISSUE, [one of 250 copies], colour frontispiece and 41 full-page plain illustrations by the author, occasional very minor spotting, light foxing to endpapers, original printed boards with illustrations to upper cover and flat spine, spine darkened and a little creased, light chipping to spine ends, light toning to cover margins, upper cover with minor [?rabbit] nibbling to lower corner and with very small surface flaw, small ink stain to lower cover, still a very good copy, preserved in custom morocco box, [Linder 420 & cf. pp.94-96; Quinby 1], 16mo, [privately printed for the Author by Strangeways & Sons, December 1901].

♣ THE FIRST EDITION OF ONE OF THE MOST IMPORTANT AND ENDURING CHILDREN'S BOOKS OF THE 20TH CENTURY, THE PRESENT WORK LAUNCHED THE HUGELY SUCCESSFUL PETER RABBIT SERIES, AS WELL AS A WIDE RANGE OF POPULAR ASSOCIATED MERCHANDISE.

The Tale of Peter Rabbit was first conceived of in a picture letter sent to Noel Moore on 4 September 1893. In 1900, inspired in part by the success of Helen Bannerman's *The Story of Little Black Sambo*, Potter decided to develop the story into a small book with accompanying pictures. Potter had firm ideas on how the book should appear in print and in particular that it should be accompanied by plain line drawings as opposed to more expensive colour ones "because she thinks littler rabbits cannot afford to spend 6 shillings on one book, and would never buy it." Therefore when letters came back from publishers rejecting her work, with many asking for the addition of colour illustrations and alterations to the story, Potter was disinclined to follow their advice. She was however determined to press ahead with publication, at her own expense if needed, and so, in early September 1901, she withdrew her savings from the bank and paid a visit to Strangeways & Sons to commission the first 250 copies of her "bunny book".

£15,000 - 20,000

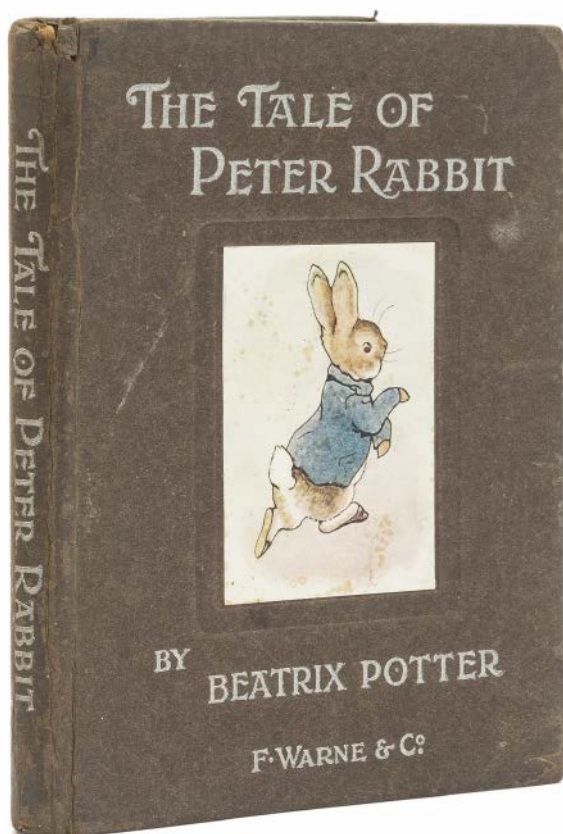


5

Potter (Beatrix) THE TALE OF PETER RABBIT, FIRST EDITION, *second printing*, [one of 200 copies], colour frontispiece and 41 full-page plain illustrations by the author, light spotting to title, occasional very light scattered spotting or finger-soiling, light foxing to endpapers, original brown-green printed boards with illustration to upper cover and rounded spine, spine browned and with light creasing, covers with marginal toning, some light rubbing and marking, but an excellent copy overall, [Linder 420 & cf. p.96; Quinby 1a], 16mo, [privately printed for the Author by Strangeways & Sons], Febraury, 1902.

⚠ The first printing of *The Tale of Peter Rabbit* was priced at 1 shilling and sold out quickly (including a copy to Arthur Conan Doyle), leading Potter to order another 200 copies from the printers. This printing had a few minor changes to the text and a rounded spine to increase the durability of the binding.

£8,000 - 12,000

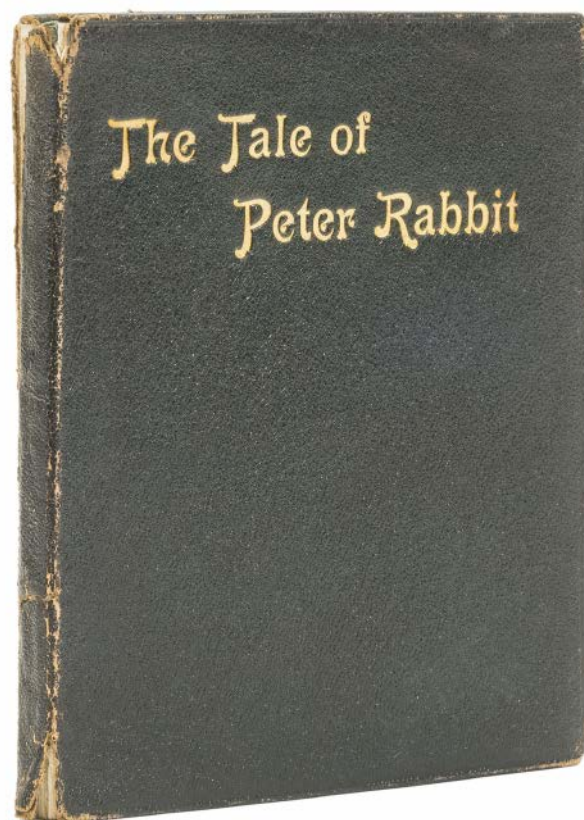


6

Potter (Beatrix) THE TALE OF PETER RABBIT, FIRST TRADE EDITION, *first, second or third printing with "wept big tears" on p.51, colour frontispiece, plain title vignette and 30 colour plates, floral endpapers, some pulling but generally holding firm, original brown boards with mounted colour illustration (a little spotted), spine chipped at head, split to head of upper joint, corners a little bumped, some light rubbing and marking, still a very good copy overall*, [Linder p.421; Quinby 2], 16mo, [October, 1902].

♣ Following the popularity of the privately printed edition, the original illustrations for *Peter Rabbit*, accompanied by a versified version of the story (courtesy of the Potter family friend Canon Hardwicke Rawnsley) were sent again to F.Warne & Co. The firm were uninterested in the verse but were now interested in publishing the book with the original text if it could be accompanied by colour illustrations. Potter again resisted the addition of colour, preferring the clean line drawings of the original, but was eventually persuaded otherwise and began sending new colour illustrations for approval. A contract was agreed for an initial publication of 5,000 copies, but this soon proved inadequate and by the end of the year there were 28,000 copies in print.

£1,500 - 2,000



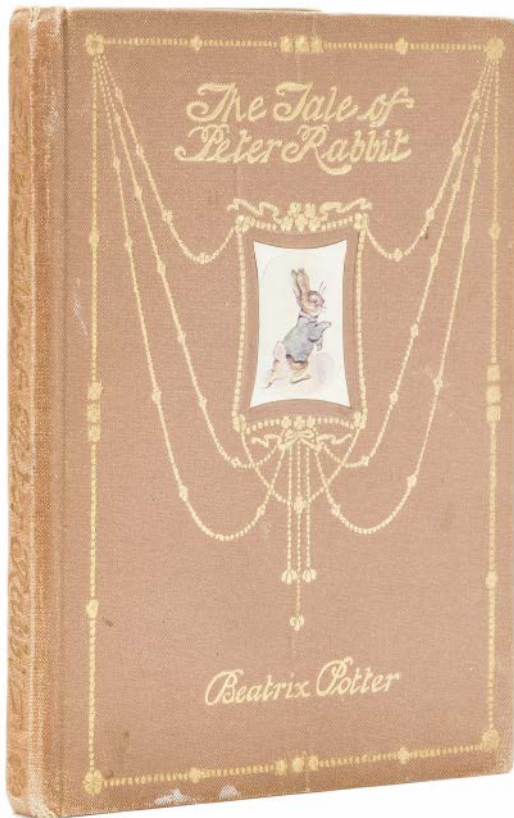
7

Potter (Beatrix) THE TALE OF PETER RABBIT, FIRST EDITION, *fourth printing with "shed big tears" on p.51, DELUXE ISSUE IN RARE TRIAL BINDING, colour frontispiece, plain title vignette and 31 colour plates, some pulling, occasional very light marking to margins, cream glazed endpapers, original black morocco, lettered in gilt, upper joint split at foot, lower joint split at head, light wear to spine ends, light rubbing to extremities, still a good copy, g.e., [not in Linder or Quinby], 16mo, [c.1903].*

♣ A SCARCE VARIANT TRIAL BINDING, LIKELY ONE OF ONLY A HANDFUL OF COPIES.

In 1902 Warne brought out a deluxe edition of *Peter Rabbit* in green or yellow cloth. The sales were poor however and the decision was made to alter the binding in order to boost interest. Judging by the coincidence of date for this and the copy of *The Tailor of Gloucester* (see lot 12), it appears that these were trials that were rejected in favour of the art fabric and then moiré cloth editions. The lettering on both titles is different to that appearing on the trade editions and seems to have been another rejected experiment. There is an additional colour plate printed before the frontispiece which replicates the design that appears on the upper cover of the first trade edition (the plate is also repeated later on in the volume).

£2,000 - 3,000

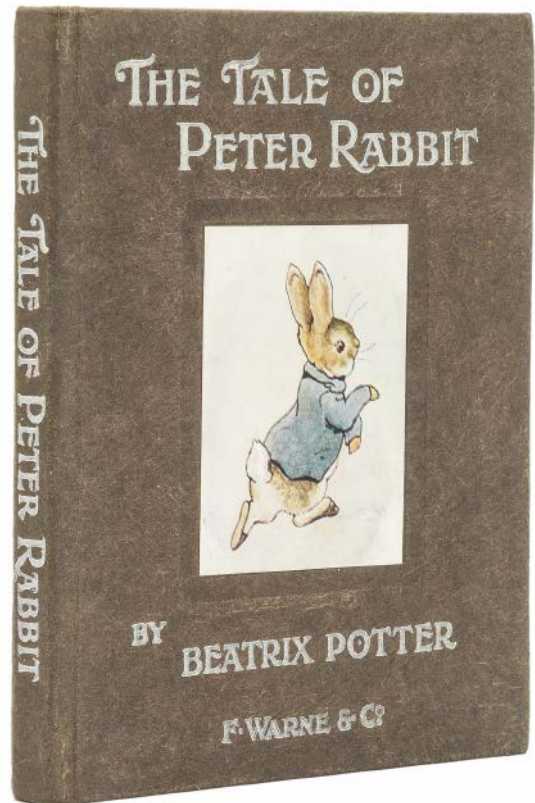


8

Potter (Beatrix) THE TALE OF PETER RABBIT, FIRST EDITION, early printing, DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour plates, some occasional light marking, upper hinge tender, ink gift inscription dated Xmas 1906 to front free endpaper, original pink cloth with mounted colour illustration, lettering and decorations in gilt, spine slightly faded, spine ends and corners a little rubbed and bumped, light marking to foot of upper cover, still a very good copy, g.e., [Linder p.421; not in Quinby], 16mo, [c.1906].

♣ This copy with front free endpapers introduced in September 1907 but without the re-drawn plates that also appeared that year.

£800 - 1,200



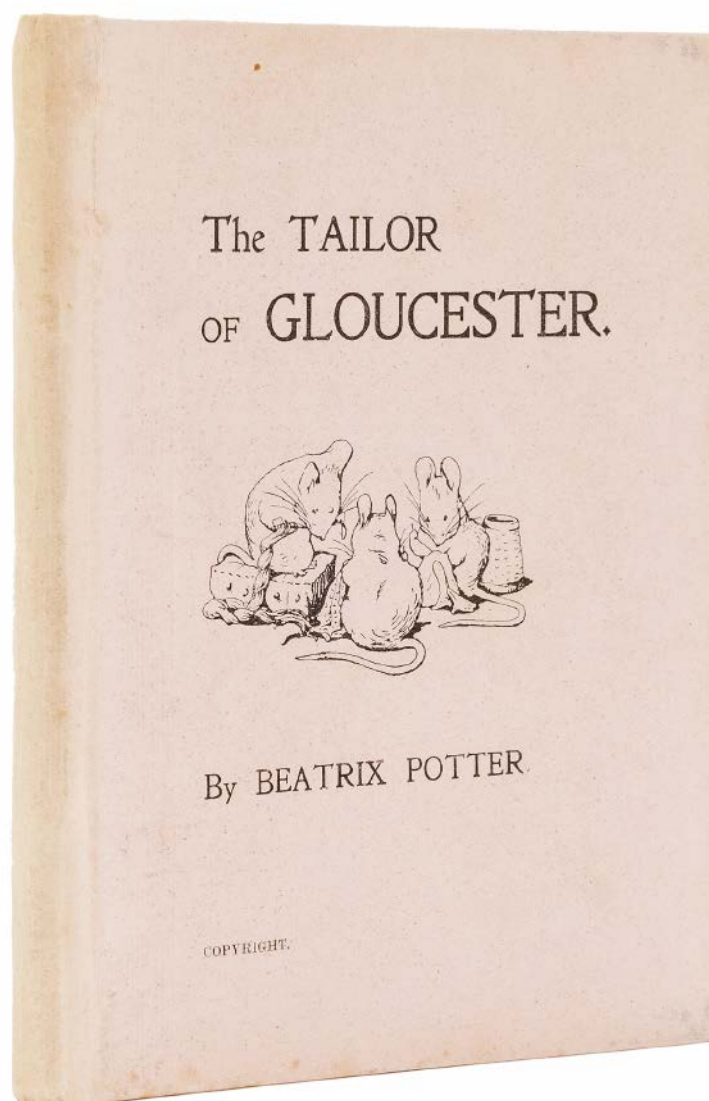
9

Potter (Beatrix) THE TALE OF PETER RABBIT, early edition, colour frontispiece, plain title vignette and 26 colour illustrations, pictorial endpapers, ink ownership inscription dated Sept. 18th 1911 to frontispiece recto, original boards with mounted colour illustration, some light rubbing, but a FINE COPY otherwise, [Linder p.422n], 16mo, [c.1911].

♣ Part of an early edition of *Peter Rabbit*, published after the sixth printing, which excised four of the illustrations in order to make way for the pictorial endpapers. In addition two plates were reworked by Potter - Peter watching Mr McGregor from the wheelbarrow and Flopsy, Mopsy and Cotton-Tail watching their mother brew tea.

£200 - 300





10

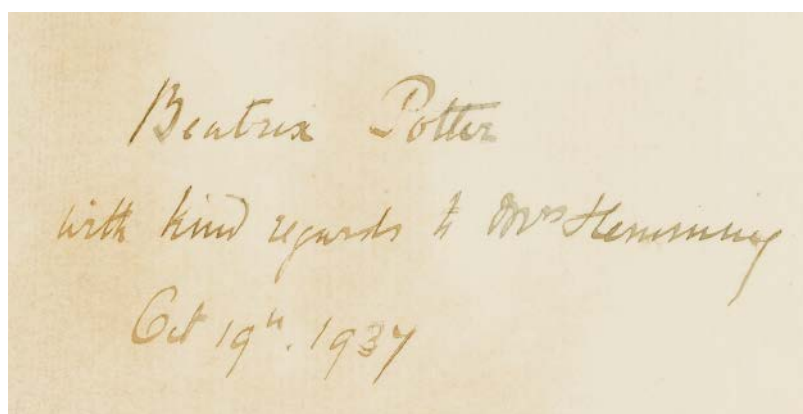
Potter (Beatrix) THE TAILOR OF GLOUCESTER, FIRST EDITION, FIRST ISSUE, *[one of 500 copies]*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "WITH KIND REGARDS TO MRS [?]HEMMING, OCT 19TH, 1937" to front free endpaper, colour frontispiece and 15 colour plates, light browning to free endpapers, original pink boards with lettering and pictorial design in black, spine a little faded, a few minor marks, but a remarkably sharp, near-fine example overall, [Linder 420; Quinby 3], 16mo, [Privately printed for the Author by Strangeways & Sons], December, 1902.

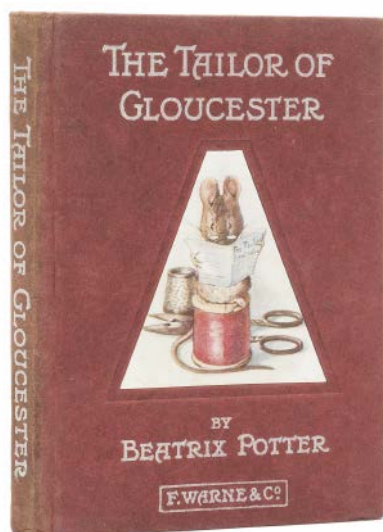
♣ BEATRIX POTTER'S FAVOURITE OF HER OWN WORKS, SCARCE SIGNED AND IN SUCH EXCELLENT CONDITION.

The Tailor of Gloucester was based upon a tale Potter heard whilst visiting her cousin Caroline Hutton in Gloucestershire in or around 1897: the tailor John Pritchard was commissioned to make a suit for the new mayor, he opened up his shop on Monday to find the suit completed except for one buttonhole and with a note attached reading "No more twist". It transpired that his assistants had finished the suit in the night, however Pritchard encouraged the story that it was the work of fairies.

Potter took time to develop the story whilst also working on *Squirrel Nutkin*, presenting it as a picture letter to Freda Moore in 1901. Potter had the work privately printed, in a similar format and in the same month as the second issue of *Peter Rabbit* (see lot 5) as Warne were still in the process of publishing *Peter Rabbit* and she felt it unlikely they would publish another tale so soon.

£4,000 - 6,000

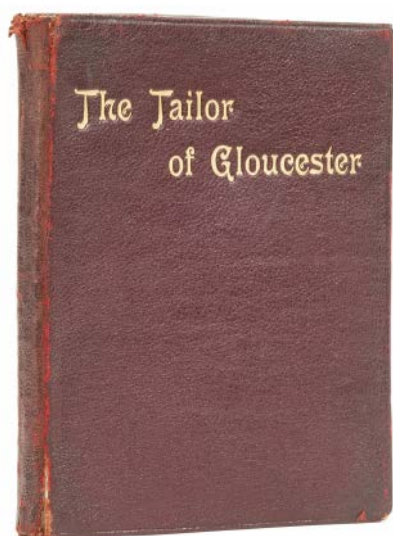




11

Potter (Beatrix) THE TAILOR OF GLOUCESTER, FIRST TRADE EDITION, FIRST PRINTING with date on title and single-page endpaper recurring 4 times, colour frontispiece, plain title vignette and 26 colour plates, gutter split with some pulling, pictorial endpapers, small ink bookseller's stamp to pastedown, original red boards with mounted colour illustration, light sunning to spine, an excellent copy otherwise, [Linder p.423; Quinby 4], 16mo, 1903.

£200 - 300



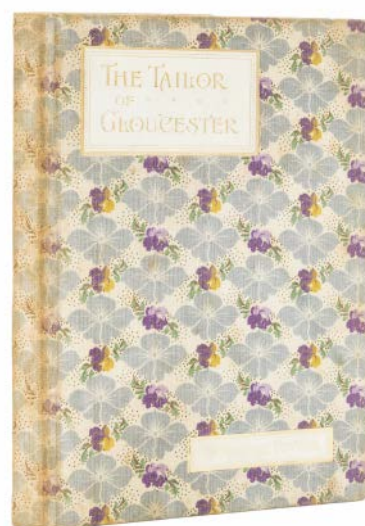
12

Potter (Beatrix) THE TAILOR OF GLOUCESTER, FIRST EDITION, FIRST PRINTING with date on title and single-page endpaper recurring 4 times, DELUXE ISSUE IN RARE TRIAL BINDING, colour frontispiece and 27 colour plates, upper hinge cracked but holding firm, original red morocco, lettered in gilt on upper cover, upper joint cracked at foot, minor chipping to spine ends, spine a little rubbed, light wear to corners, still an excellent copy, g.e., [Not in Linder or Quinby], 16mo, 1903.

⌘ AN EXCELLENT EXAMPLE OF THIS SCARCE VARIANT TRIAL BINDING, WE KNOW OF ONLY ONE OTHER COPY (see Peter Harrington catalogue no.122, item 17, see also lot 7)

Includes an additional colour plate before the frontispiece featuring the illustration used on the upper cover of the first trade edition (this plate was also used as the rarer of the two frontispieces for the art fabric edition).

£2,000 - 3,000

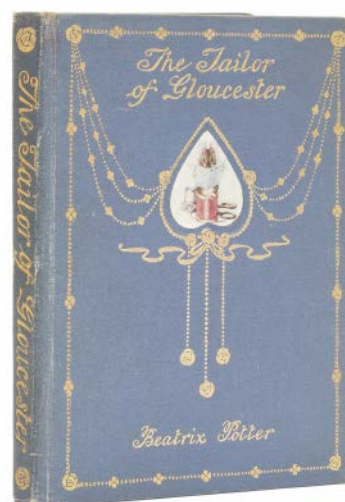


13

Potter (Beatrix) THE TAILOR OF GLOUCESTER, FIRST EDITION, FIRST PRINTING with date on title and single-page endpaper recurring 4 times, ART FABRIC DELUXE ISSUE, colour frontispiece and 26 colour plates, pictorial endpapers, ink gift inscription dated Xmas 1903 to front free endpaper, original floral-patterned cloth with white buckram onlays ruled and lettered in gilt, light browning to spine and fore-edges, minor bumping to spine ends and corners but a very good copy overall, [Linder pp. 423], 16mo, 1903.

⌘ Following the lacklustre sales of the *Peter Rabbit* deluxe edition, Warne suggested the use of brocade for the deluxe bindings of *The Tailor of Gloucester* and *Squirrel Nutkin*. Potter obtained samples of material from Edmund Potter & Co. of Manchester, her grandfather's textile printing works. This copy has the scarcer of the two frontispieces, replicating the cover design of the trade edition.

£1,000 - 1,500

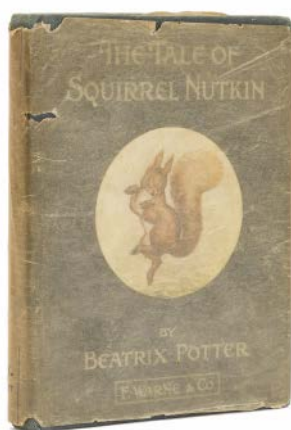


14

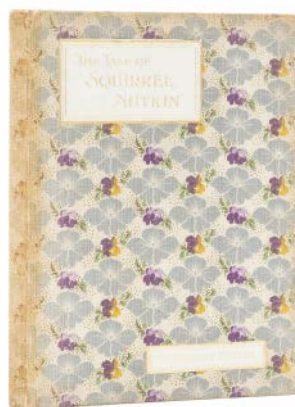
Potter (Beatrix) THE TAILOR OF GLOUCESTER, FIRST EDITION, third printing without date on title, DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour plates, upper hinge tender, cracked at inner gutter, ink inscription dated September 1906 to pastedown, original lavender-blue cloth with mounted colour illustration, gilt lettering and decorations, spine a little darkened, spine ends and corners with minor rubbing and bumping, a very good copy, g.e., [Linder p.423; not in Quinby], 16mo, [1904].

⌘ This edition with the endpaper design introduced in 1904.

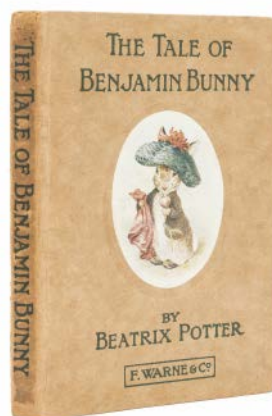
£750 - 1,000



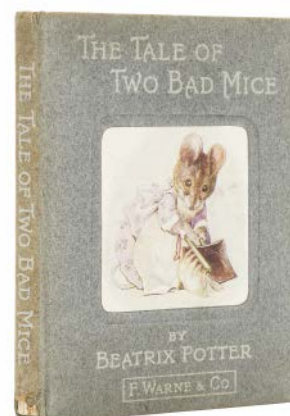
15



16



17



18

15

Potter (Beatrix) THE TALE OF SQUIRREL NUTKIN, FIRST EDITION, *first or second printing without "Author of The Tale of Peter Rabbit" on title, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, occasional light finger-soiling, ink inscription to front free endpaper verso, original blue boards with mounted colour illustration, spine slightly faded, adhesion mark to head of lower cover, NEAR-FINE OTHERWISE, PRINTED GLACINE DUST-JACKET, browned, chipping to extremities, small portion of loss to head of upper panel, [Linder p.423; Quinby 5], 16mo, 1903.*

♣ *Squirrel Nutkin* was born out of a story and picture letter that Potter sent to Norah Moore, the daughter of her former governess, whilst the author was staying at Lingholm in the Lake District. Whilst there Potter made a number of sketches of the surrounding landscapes and particularly St. Herbert's Island which would become a model for Owl Island in the story.

£1,000 - 1,500

16

Potter (Beatrix) THE TALE OF SQUIRREL NUTKIN, FIRST EDITION, *early printing with "Author of The Tale of Peter Rabbit" to title and endpapers from 1903, ART FABRIC DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour plates, original floral-patterned cloth with white buckram onlays ruled and lettered in gilt, skilfully recased, unobtrusive repairs to spine ends, spine a little browned and faded, still in effect a good copy, [Linder pp. 138-140; Quinby 5a], 1903.*

£400 - 600

17

Potter (Beatrix) THE TALE OF BENJAMIN BUNNY, FIRST EDITION, *first or second printing with "we" in roman and "muffatees" to p.15, colour frontispiece, plain title vignette and 26 plates, pictorial endpapers, upper hinge starting but holding firm, bookseller's label to front pastedown, original tan boards with mounted colour illustration, slight shelf-lean, spine a little darkened, small ink mark to foot of lower cover, minor bumping to spine ends and corners, still a very good copy overall, [Linder p.424; Quinby 6], 16mo, 1904.*

♣ The continued adventures of Peter Rabbit. Benjamin Bunny had appeared as a character in the manuscript of *Peter Rabbit* but did not make it through to the published version.

£300 - 400

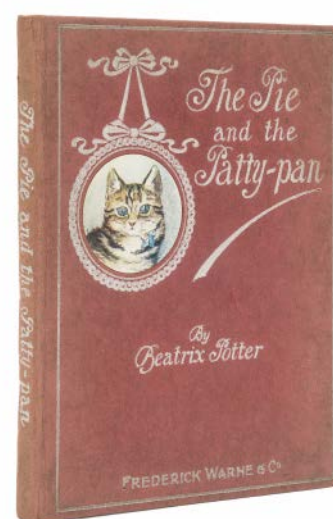
18

Potter (Beatrix) THE TALE OF TWO BAD MICE, FIRST EDITION, *first or second printing, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, occasional very light marking, ink gift inscription dated 1905 to half-title, original grey boards with mounted colour illustration, spine slightly faded and chipped at foot, small chip to head of spine, minor bumping to corners, still overall a very good and unusually sharp copy, [Linder p.424; Quinby 7], 16mo, 1904.*

♣ ONE OF THE MOST DIFFICULT TITLES IN THE SERIES TO FIND IN FIRST EDITION AND GOOD CONDITION.

The Tale of Two Bad Mice was jointly inspired by a pet mouse of Potter's and by Norman Warne's construction of a dollhouse for his niece. Potter adopted the mouse after it was caught in a trap and named it Hunca Munca. Hunca Munca turned out to be quite personable and proved a good drawing model for Potter, her cleanly habits even provided an inspiration for her fictional counterpart. Sadly Hunca Munca died after falling from a chandelier after playing with Potter.

£300 - 400

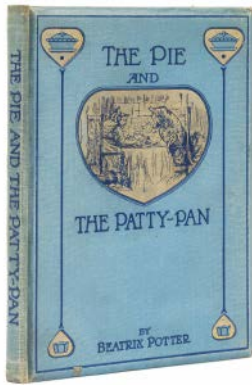


19

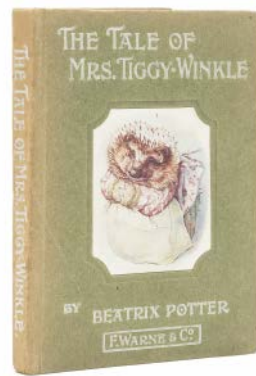
Potter (Beatrix) THE PIE AND THE PATTY-PAN, FIRST EDITION, *first printing with date on title and mottled lavender endpapers, colour frontispiece and 9 colour plates, plain illustrations in text, some very light scattered spotting, light browning to endpapers, original maroon boards with mounted colour illustration, spine very slightly faded, small patch of staining to head of lower joint, some minor finger-soiling, but still an excellent example, [Linder p.425; Quinby 9], small 4to, 1905.*

♣ Beatrix Potter's favourite of her own works after *The Tailor of Gloucester*. The illustrations for *The Pie and the Patty-Pan*, amongst Potter's best and her most fully-worked to date, were closely taken from the cottages and environs of the village of Sawrey.

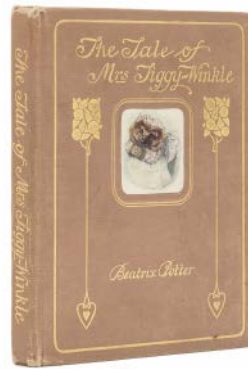
£200 - 300



20



21



22



24

20

Potter (Beatrix) THE PIE AND THE PATTY-PAN, FIRST EDITION, DELUXE ISSUE, colour frontispiece, 9 colour plates and numerous plain illustrations in text, some minor finger-soiling to margins, hinges skilfully repaired with endpapers neatly mounted on stubs, original blue cloth with illustration and decorations in gilt, lined and lettered in blue, spine slightly browned, small mark to foot of upper cover, a little rubbed at extremities, but an excellent, sharp copy overall, g.e., [Linder 425; Quinby 9], 8vo, 1905.

£750 - 1,000

21

Potter (Beatrix) THE TALE OF MRS. TIGGY-WINKLE, FIRST EDITION, first or second printing with date on title and "How Keld" on p.20, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, original green boards with mounted colour illustration, spine sunned, minor bumping to spine ends and corners, but a sharp and excellent copy overall, [Linder p.425; Quinby 8], 16mo, 1905.

♣ In creating Mrs. Tiggy-Winkle, Potter used the dual inspiration of her own pet hedgehog of the same name and a Scottish washerwoman named Kitty MacDonald with whom she was acquainted. Potter's description of Kitty MacDonald in her journal indicates how closely the character appears to have been modelled on her: "Kitty is eighty-three but waken and, delightfully merry... She is a comical, round little woman, as brown as a berry and wears a multitude of petticoats and a white mutch." Sadly, shortly after the publication of *Mrs. Tiggy-Winkle*, the author's pet hedgehog began to sicken and was laid to rest in the garden of the Potter family home in Kensington.

£300 - 400

22

Potter (Beatrix) THE TALE OF MRS. TIGGY-WINKLE, FIRST EDITION, first or second printing with date on title and "How Keld" on p.20, DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, small ink ownership inscription to half-title dated '07, original light pink cloth with mounted colour illustration, gilt lettering and decorations, corners and spine tips a little rubbed and bumped, light surface soiling, still a very good copy, [Linder p.425; not in Quinby], 16mo, 1905.

♣ Seemingly one of the scarcer titles to find in the deluxe issue.

£800 - 1,200



23

Potter (Beatrix) THE STORY OF A FIERCE BAD RABBIT, FIRST EDITION, IN PANORAMIC FORMAT, FIRST ISSUE with London & New York on the back of the wallet, comprising 14 colour illustrations facing text printed in green, all within green borders and linen-backed, title and imprint on mounted mottled rose paper, some superficial paper splitting at hinges, original red cloth wallet covers with mounted colour illustration, lettering and decorations in black, some light rubbing and surface soiling, but a near-fine example overall, [Linder p.183 & 426; Quinby 12], oblong 16mo, 1906.

♣ In the scarce variant red cloth, possibly part of a trial run (see also lot 26)

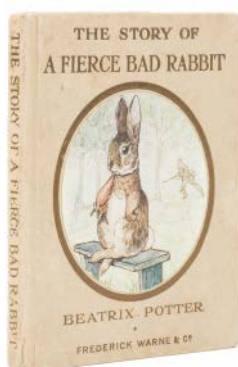
Fierce Bad Rabbit was created as part of a planned three book series for younger readers, only two of which were published in Potter's lifetime. The story was written for Louie Warne, Harold Warne's daughter, who had told Potter that Peter was far too good a rabbit and that she would like to read a story of a badly behaved one. The format was popular with the public but disliked by booksellers as the constant folding and unfolding of the book by browsing customers was liable to damage the book.

£600 - 800

24

Potter (Beatrix) THE STORY OF A FIERCE BAD RABBIT, FIRST EDITION, IN PANORAMIC FORMAT, second issue with New York & London on the back of the wallet, comprising 14 colour illustrations facing text printed in green, all within green borders and linen-backed, title and imprint on mounted mottled rose paper, original green cloth wallet covers with mounted colour illustration, lettering and decorations in dark green, rubbed at extremities, finger-soiling, still an excellent example, [Linder p.183 & 426; Quinby 12], oblong 16mo, 1906.

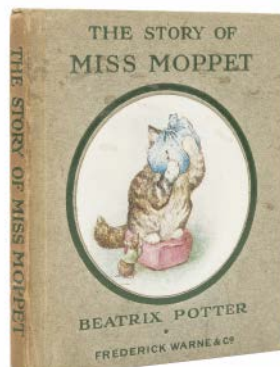
£400 - 600



25



26



28



29

25

Potter (Beatrix) THE STORY OF A FIERCE BAD RABBIT, FIRST EDITION IN BOOK FORM, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, small ink inscription to front free endpaper, original tan boards lettered in brown and with mounted colour illustration to upper cover, some light rubbing, very minor wear to foot of spine, still a near-fine copy overall, [Linder 426; Quinby 12a], 16mo, [1916].

£200 - 300

26

Potter (Beatrix) THE STORY OF MISS MOPPET, FIRST EDITION, IN PANORAMIC FORMAT, FIRST ISSUE with London & New York on the back of the wallet, comprising 14 colour illustrations facing text printed in green, all within green borders and linen-backed, title and imprint on mounted mottled rose paper, ink stamp reading "Property Room, Not To Be Taken Away" to verso of final panel, light damp-staining to head of panels and inside covers, original red cloth wallet covers with mounted colour illustration, lettering and decorations in black, printed lettering to tab reading "One Shilling Net", very short closed tear to clasp, some light rubbing but an excellent example overall, [Linder p.183 & 426; Quinby 11], oblong 16mo, 1906.

♣ IN THE SCARCE VARIANT RED BINDING (see also lot 23), the ink stamp and the presence of the "One Shilling Net" lettering (not found on the usual blue-grey cloth copies), indicates that this may have been a rejected trial binding and that this copy came from the Warne archives.

As the model for Miss Moppet, Potter borrowed a kitten belonging to a local mason which however proved to be a somewhat difficult subject, as she wrote in a letter of that year: "I have borrowed a Kitten and I am rather glad of the opportunity of working at the drawings. It is very young and pretty and a most fearful pickle."

£600 - 800



27

Potter (Beatrix) THE STORY OF MISS MOPPET, FIRST EDITION, IN PANORAMIC FORMAT, FIRST ISSUE with London & New York on the back of the wallet, comprising 14 colour illustrations facing text printed in green, all within green borders and linen-backed, title and imprint on mounted mottled rose paper, very small corner crease to final panel, original blue-grey cloth wallet covers with mounted colour illustration, lettering and decorations in dark blue, clasp almost detached, some light marks to lower cover, minor rubbing, but an excellent copy overall, [Linder p.183 & 426; Quinby 11], oblong 16mo, 1906.

£400 - 600

28

Potter (Beatrix) THE STORY OF MISS MOPPET, FIRST EDITION IN BOOK FORM, colour frontispiece, plain title vignette and 14 colour plates, pictorial endpapers, original grey boards with mounted colour illustration, spine browned, some light marking to upper cover, very minor bumping to spine ends and corners but an excellent, sharp example overall, [Quinby 11a; Linder p.426], 16mo, [1916].

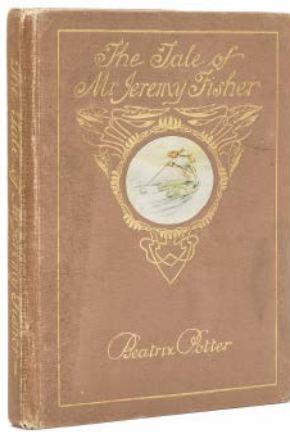
£100 - 150

29

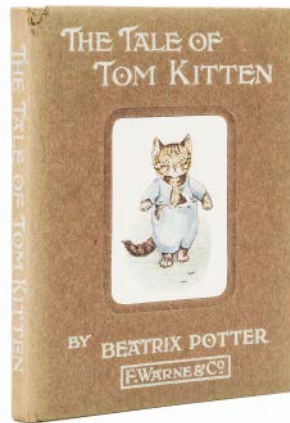
Potter (Beatrix) THE TALE OF MR. JEREMY FISHER, FIRST EDITION, first or second printing, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, original green boards mounted colour illustration to upper cover, some very minor bumping to spine ends and corners, but a FINE COPY OVERALL, [Linder p.426; Quinby 10], 16mo, 1906.

♣ The inspiration for Jeremy Fisher came in part from the fishing trips of Beatrix Potter's father and the stories with which he would regale her upon his return. Potter had originally offered the story to Ernest Nister who had incorporated the drawings into their *Holiday Annual* 1896 (see lots 2 and 3). Following the publication of *The Tale of Peter Rabbit*, Potter purchased the drawings and blocks from Nister for £6 and eventually managed to publish her envisaged story around a decade after it was first proposed.

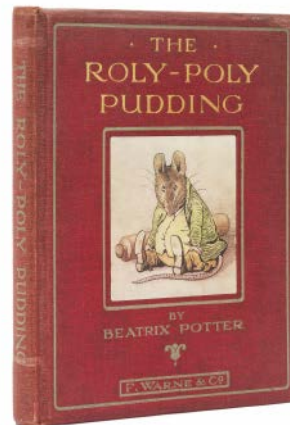
£400 - 600



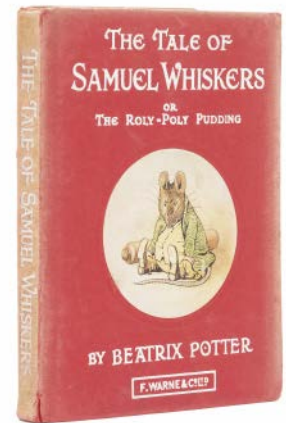
30



31



32



33

30

Potter (Beatrix) THE TALE OF MR. JEREMY FISHER, FIRST EDITION, *first or second printing*, DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, tear with loss to p.17, not affecting image, some light soiling to margins, hinges tender, some pulling, ink gift inscription to half-title dated Xmas '07, original pink/brown cloth, mounted colour illustration, lettering and decorations in gilt, spine ends and corners a little bumped, light surface soiling to upper cover, extremities rubbed, g.e., [Linder p.427; not in Quinby], 16mo, 1906.

£400 - 600

31

Potter (Beatrix) THE TALE OF TOM KITTEN, FIRST EDITION, *first, second or third printing*, colour frontispiece, plain title vignette and 26 colour plates, ink gift inscription to half-title dated Sept. 6th '07, pictorial endpapers, contemporary pencil inscription to front free endpaper, original light brown boards with mounted colour illustration, spine sunned and with chip to head, still an excellent copy, [Linder p.427; Quinby 13], 16mo, Warne, 1907.

♣ The first three printings are all identical, however the pencil inscription, dated September 6th, 1907, indicates that this is likely from the first. Part of the inspiration for *Tom Kitten* came from the drawings Potter had produced whilst writing *The Story of Miss Moppet* (see lot 26). The setting was closely based on the farmhouse and gardens at Hill Top, even including Potter's personal furnishings in the illustrations. *Tom Kitten* remains one of the author's most enduring creations although she regarded it at the time as only a qualified success: "I am much pleased with *Tom Kitten*. Some of the pictures are very bad, but the book as a whole is passable, and the ducks help it out."

£300 - 400

32

Potter (Beatrix) THE ROLY-POLY PUDDING, FIRST EDITION, *second printing without "All Rights Reserved" to foot of title*, SIGNED BY THE AUTHOR on half-title, colour frontispiece, pictorial title, 17 full-page colour illustrations and numerous plain illustrations in text, pictorial endpapers, original red cloth with mounted colour illustration, gilt lettering, light fading to spine, minor rubbing to spine tips and corners, a near-fine copy otherwise, 1908.

♣ SCARCE SIGNED.

Potter's promised sequel to *The Tale of Tom Kitten*, the illustrations were closely based upon the interior of the Hill Top farmhouse and the tale itself was inspired by a rat infestation she encountered upon first moving into the house.

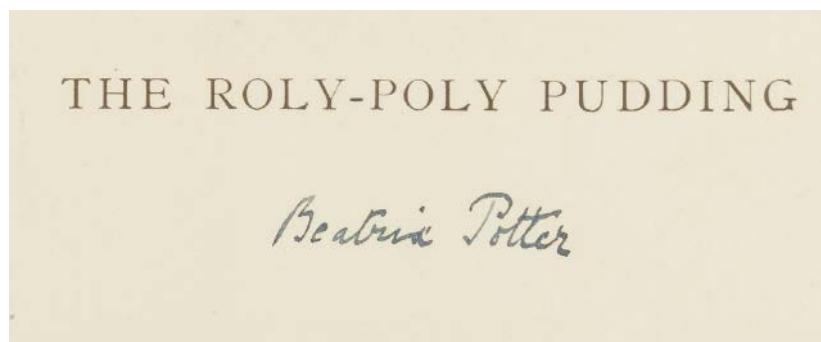
£600 - 800

33

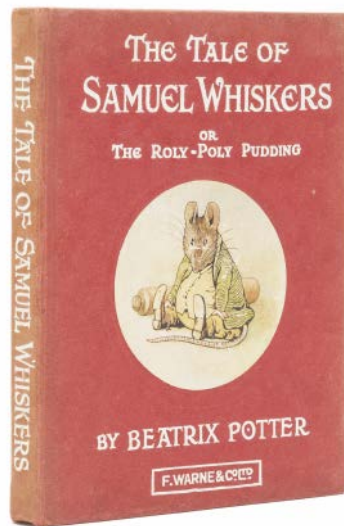
Potter (Beatrix) THE TALE OF SAMUEL WHISKERS. OR, THE ROLY-POLY PUDDING, FIRST EDITION THUS, FIRST ISSUE *with undated title and small advertisement to front free endpaper verso*, colour frontispiece, plain and full-page colour illustrations, faint ink gift inscription dated 26.XII.26 and bookseller's stamp to front free endpaper, original light red boards with mounted colour illustration, light sunning to spine and covers, short splits to foot of joints, still a very good copy overall, [Linder p.427; cf. Quinby 15], 16mo, [1926].

♣ Frederick Warne & Co. republished *The Roly-Poly Pudding* in 1926 with the new title and in the smaller format in order to make it uniform with the rest of the series.

£200 - 300



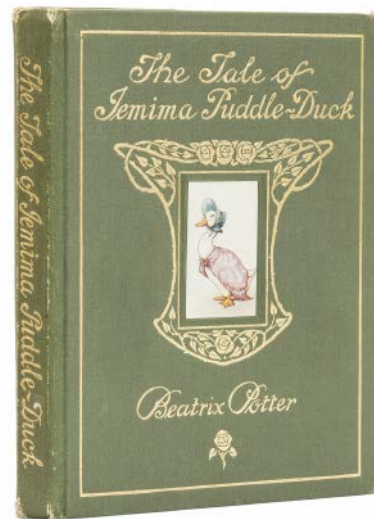
32



34

Potter (Beatrix) THE TALE OF SAMUEL WHISKERS. OR, THE ROLY-POLY PUDDING, FIRST EDITION THUS, second issue with undated title and without small advertisement to front free endpaper verso, colour frontispiece, plain and full-page colour illustrations, faint adhesion mark and pencil name to front free endpaper, original light red boards with mounted colour illustration, very light sunning to spine, minor rubbing, an excellent example, [Linder p.427; cf. Quinby 15], 16mo, [1926].

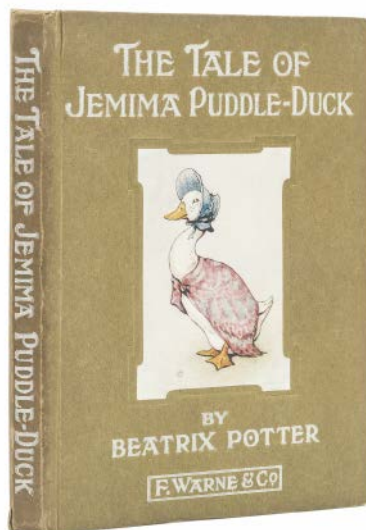
£100 - 150



36

Potter (Beatrix) THE TALE OF JEMIMA PUDDLE-DUCK, FIRST EDITION, first, second or third printing, DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, original green cloth with mounted colour illustration, decorations and lettering in gilt, slight shelf-lean, spine ends and corners a little rubbed and bumped, otherwise an excellent copy, g.e., [Linder p.427; not in Quinby], 16mo, 1908.

£1,200 - 1,800

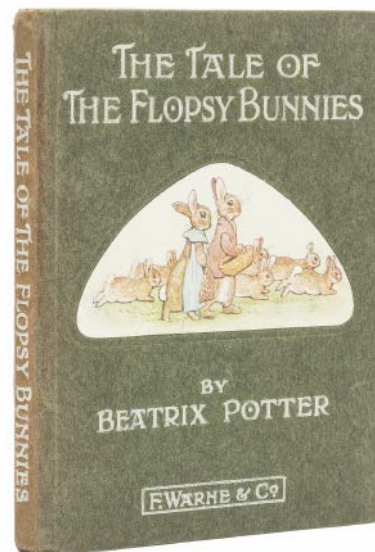


35

Potter (Beatrix) THE TALE OF JEMIMA PUDDLE-DUCK, FIRST EDITION, first, second or third printing, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, ink gift inscription dated August 1908 to front free endpaper, original olive green boards with mounted colour illustration, minor shelf-lean, spine a little darkened, very short split to foot of lower joint, still an excellent example overall, [Linder p.427; Quinby 14], 16mo, 1908.

✱ An excellent copy of Beatrix Potter's most critically acclaimed work; in many ways the story of the trusting duck, the crafty fox and the heroic dog Shep are a modern retelling of Little Red Riding Hood with a number of ironic twists. *Jemima Puddle-Duck* was also the first of Potter's books to be set wholly at Hill Top Farm, with both the locations and many of the characters such as Shep and the farmer's wife drawn from life.

£400 - 600

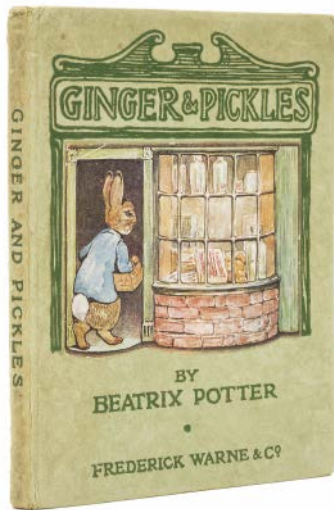


37

Potter (Beatrix) THE TALE OF THE FLOPSY BUNNIES, FIRST EDITION, FIRST OR SECOND PRINTING with notice board lettering on p.14, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, original green boards with mounted colour illustration, spine a little dulled and minor bumping to spine ends but overall a remarkably sharp, excellent copy, [Linder p.428; Quinby 16], 16mo, 1909.

✱ Beatrix Potter wrote to Harold Warne in autumn 1908 with three new works for potential publication: a story written years before and set in Rye which became *The Faithful Dove*; a tale based around the village shop in Sawrey which became *The Tale of Ginger and Pickles* (see next lot) and a third work, a sequel to *The Tale of Benjamin Bunny*, which became the present work. For the illustrations, which are regarded as amongst her finest, the author drew upon the semi-formal gardens of her aunt and uncle, based in Gwaenynog, Denbigh.

£300 - 400

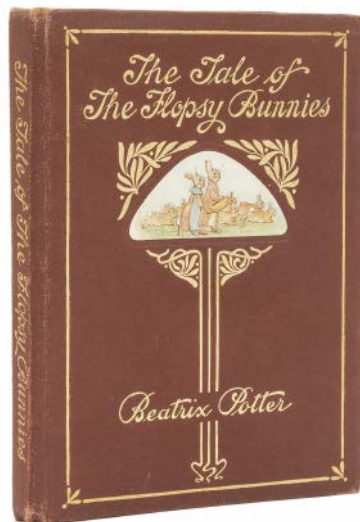


38

Potter (Beatrix) GINGER & PICKLES, FIRST EDITION, *first or second printing with date on title, colour frontispiece and 9 colour plates, plain title vignette and illustrations in text, light finger-soiling to margins, upper hinge starting but holding firm, original green boards with mounted colour illustration, mounted illustration with creasing to upper corner, light rubbing to joints, minor bumping to spine ends and corners, a little darkened and with some light marking, still a very good copy overall*, [Linder p.428; Quinby 17], small 4to, 1909.

♣ Based upon the comings and goings of the village shop in Sawrey, *Ginger & Pickles* gave Beatrix Potter a chance to include many of her most loved characters. The dedicatee, Mr John Taylor, was the village blacksmith and had long desired to appear in one of Potter's works; Potter kindly obliged and he features here as Mr John the Dormouse. Sadly John Taylor did not live to see the published book.

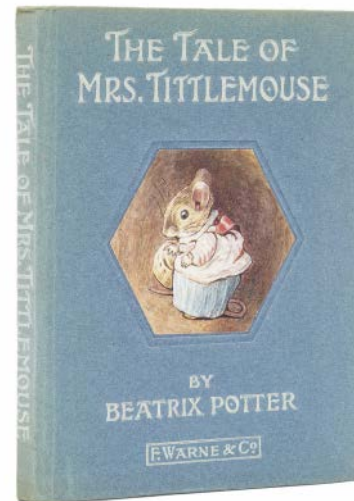
£200 - 300



39

Potter (Beatrix) THE TALE OF THE FLOPSY BUNNIES, FIRST EDITION, *FIRST OR SECOND PRINTING with notice board lettering on p.14, DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, surface abrasion to pp. 64 & 65 not affecting image, original maroon cloth with mounted colour illustration, lettering and decorations in gilt, very light rubbing to joints, minor rubbing and bumping to spine tips and corners, an excellent copy*, [Linder p.426; not in Quinby], 16mo, 1909 [but 1910].

£800 - 1,200

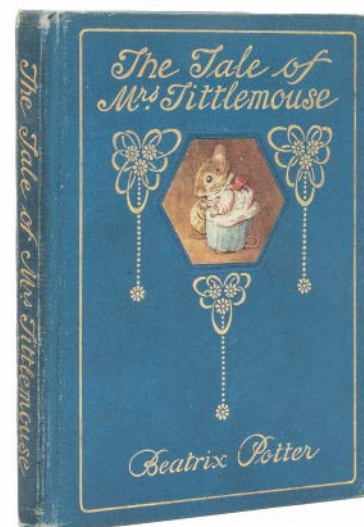


40

Potter (Beatrix) THE TALE OF MRS. TITTMOUSE, FIRST EDITION, *first or second printing with date on title, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, original blue boards with mounted colour illustration, spine a little sunned, A FINE COPY otherwise, PRINTED GLACINE DUST-JACKET, archival tape repair to spine and head and foot of panels, usual light toning to margins*, [Linder p.429; Quinby 18], 16mo, 1910.

♣ The *Tale of Mrs. Tittlemouse* is unique in the *Peter Rabbit* series in its extensive depiction of insect life, their lifelike depictions demonstrate Potter's close familiarity with insect anatomy from many of the microscope studies she made in the 1890s. Due to the increased demands of caring for her ageing parents as well as running Hill Top, Potter only published one book in 1910 and marked the start of the decline in her output for Warne.

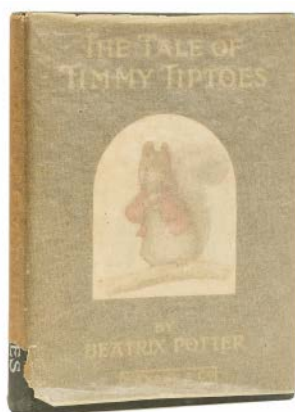
£600 - 800



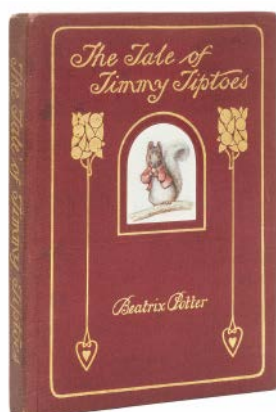
41

Potter (Beatrix) THE TALE OF MRS. TITTMOUSE, FIRST EDITION, *first or second printing, DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour plates, short closed tear to p.17 margin, ink gift inscription dated Christmas 1910 to half-title, original blue cloth with mounted colour illustration, lettering and decorations in gilt, minor shelf-lean, spine slightly darkened, spine ends and corners a little rubbed and bumped, still excellent overall, g.e.*, [Linder p.429; not in Quinby], 16mo, 1910.

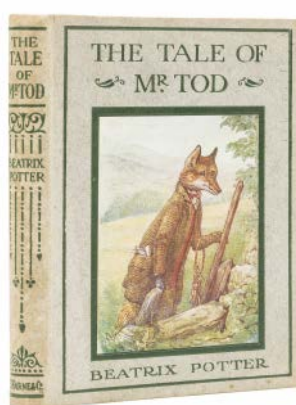
£1,000 - 1,500



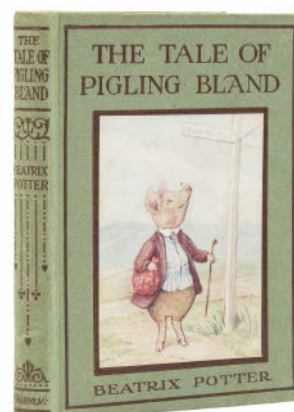
42



43



44



45

42

Potter (Beatrix) THE TALE OF TIMMY TIPTOES, FIRST EDITION, *first or second printing with date to title, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, ink inscription to front endpaper dated Christmas 1911, original dark green boards with mounted colour illustration, minor bumping to spine ends and corners, light rubbing, otherwise near-fine overall, LATER ISSUE PRINTED GLACINE DUST-JACKET, one inch portion of loss to foot of spine, usual light toning, still very good overall, preserved in custom morocco-backed, drop-back box, [Linder p.429; Quinby 20], 16mo, 1911.*

⌘ The later tale was seemingly written with the American market in mind, featuring as it does only creatures native to North America. Potter likely relied largely on stuffed models or sketches taken from visits to the zoo.

This jacket was likely issued in or around 1916 as the front flap mentions the new publication of *A Fierce Bad Rabbit* and *The Story of Miss Moppet* in book form.

£600 - 800

43

Potter (Beatrix) THE TALE OF TIMMY TIPTOES, FIRST EDITION, *first or second printing, DELUXE ISSUE, colour frontispiece, plain title vignette and 26 colour colour plates, pictorial endpapers, bookplate to pastedown, original red cloth with mounted colour illustration, decorations and lettering in gilt, spine slightly darkened, light rubbing to spine tips and corners, a bright and excellent copy, g.e., [Linder p.429; not in Quinby], 16mo, 1911.*

£800 - 1,200

44

Potter (Beatrix) THE TALE OF MR. TOD, FIRST EDITION, *first or second printing with date on title, colour frontispiece and 14 colour plates, plain title vignette and illustrations in text, ink gift inscription dated Xmas 1912 and blind-stamp to front free endpaper, spotting to endpapers, original grey boards with mounted colour illustration, light discolouration to spine and lower cover, still an excellent copy, [Linder p.429; Quinby 21], 16mo, 1912.*

⌘ The first title in the short-lived "New Series" of books suggested by Warne. This series was marked by pen and ink drawings in the text and by the thicker, more elaborate bindings. Potter objected to the change and the series reverted to the earlier format after *Pigling Bland*.

£200 - 300

45

Potter (Beatrix) THE TALE OF PIGLING BLAND, FIRST EDITION, *first or second printing with date on title, colour frontispiece and 14 colour plates, plain title vignette and illustrations in text, pictorial endpapers, very occasional spots to text, original green boards with mounted colour illustration, some light rubbing and small mark to lower cover, otherwise A FINE COPY, FIRST ISSUE PRINTED GLACINE DUST-JACKET loosely inserted, sadly broken and lacking upper panel, [Linder p.429; Quinby 22], 16mo, 1913.*

⌘ A SCARCE WORK IN THE DUST-JACKET IN ANY CONDITION.

The last work published by Beatrix Potter before her marriage to William Heelis and her move to Castle Cottage. The onset of the war coupled with Potter's illness and failing eyesight meant that she would not publish another work until 1917.

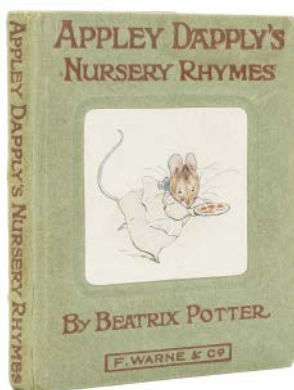
£300 - 400

46

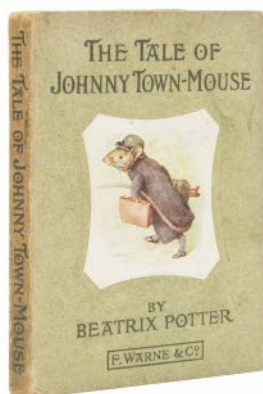
Potter (Beatrix) APPLEBY DAPPLY'S NURSERY RHYMES, FIRST EDITION, *first or second printing with correct endpapers, colour frontispiece, plain title vignette and 14 colour plates, pictorial endpapers, small ink name to front free endpaper, original green boards with mounted colour illustration, minor bumping to spine ends and corners, some light rubbing to joints, but A NEAR-FINE COPY OVERALL, [Linder 430; Quinby 23], 16mo, 1917.*

⌘ Potter had originally conceived of the idea behind *Appley Dapply* shortly after the publication of *Peter Rabbit*. Frederick Warne & Co. however were more keen on pursuing her original prose works and the project fell away. In 1917 the publishers were beset by a major scandal and faced closure when Harold Warne was convicted of forgery. The firm turned to Potter, as the firm's most commercially successful writer, to ask her to assist. Potter however was deeply involved in the creation of Johnny Town-Mouse and was unable to create another fresh work at short notice and suggested therefore that the firm revisit *Appley Dapply*. A number of unused illustrations were used; the fact that their creation spanned a range of years and styles for the author largely contributes to the rather uneven nature of the work.

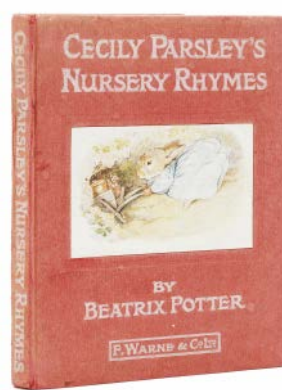
£200 - 300



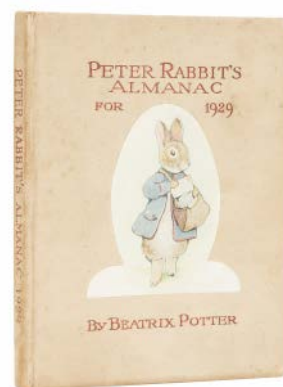
46



47



48



49

47

Potter (Beatrix) THE TALE OF JOHNNY TOWN-MOUSE, FIRST EDITION, FIRST PRINTING, FIRST STATE with "Londo" in the title-page imprint, colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, original green boards with mounted colour illustration, very slight shelf-lean, spine browned, some light rubbing and marking, still an excellent copy overall, [Quinby 25; Linder p.430], 16mo, [1918].

♣ By 1918 Beatrix Potter's eyesight was failing and *Johnny Town-Mouse* therefore became the last book for which she drew up an entirely new set of illustrations. The character of Johnny Town-Mouse was based on a Dr. Parsons, a friend of her husband's.

£300 - 400

48

Potter (Beatrix) CECILY PARSLEY'S NURSERY RHYMES, FIRST EDITION, FIRST PRINTING with correct endpapers, colour frontispiece, plain title vignette and 14 colour plates, pictorial endpapers, small bookseller's label to pastedown, original red boards, upper cover and spine a little faded, some minor bumping, still an excellent example, [Linder p.430; Quinby 26], 16mo, [1922].

♣ A companion work to *Appley Dapdly*, *Cecily Parsley* was the last of Potter's works to be published in the smaller format.

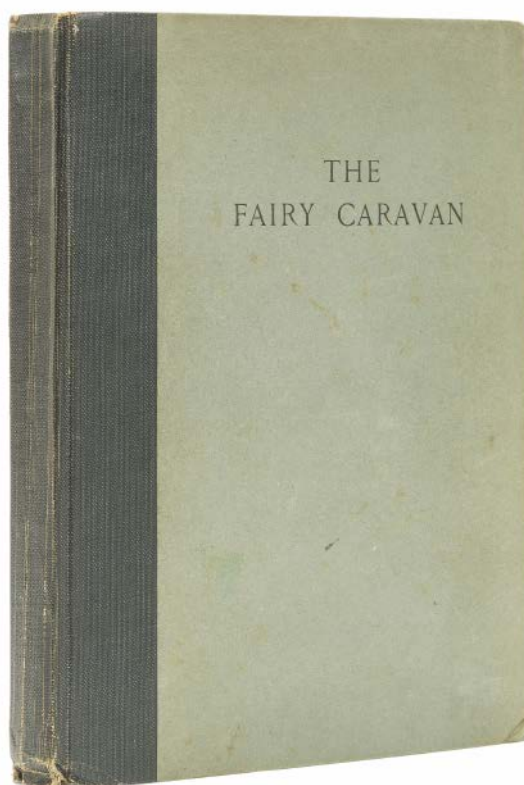
£200 - 300

49

Potter (Beatrix) PETER RABBIT'S ALMANAC FOR 1929, FIRST EDITION, colour frontispiece, colour title vignette and 12 colour plates, plain illustrations and decorations, pictorial endpapers, publisher's printed promotional leaflet loosely inserted, original tan boards with mounted colour illustration, spine a little darkened, some light rubbing and spotting, but an excellent copy overall, [Linder pp.254-255; Quinby 28], 16mo, 1929.

♣ Originally planned as part of a series, however Potter was unhappy with the finished article, making this the sole almanac produced. It is nevertheless a charming production.

£300 - 400

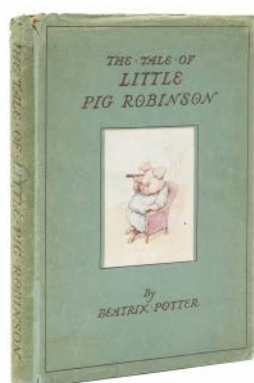


50

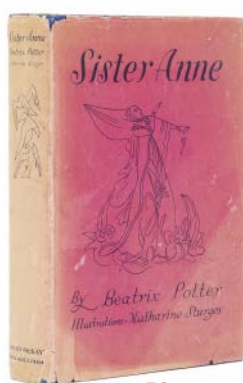
Potter (Beatrix) THE FAIRY CARAVAN, FIRST EDITION, ONE OF 100 COPIES, colour frontispiece and 5 plates, numerous plain vignettes and full-page illustrations by the author, some minor spotting, light browning to endpapers, original cloth-backed boards, spine ends and corners bumped, light marking and finger-soiling to covers, light rubbing to extremities, [Linder pp.292-305 & 431; Quinby 29], 4to, [Philadelphia, David McKay, and Ambleside, George Middleton], 1929.

♣ After the completion of the *Peter Rabbit* series, Beatrix Potter was content to write largely for her own and her friends' amusements. The American publisher McKay however persuaded her to write another work for the American market. Although intended only for publication in America, the vagaries of copyright law at the time required that Potter simultaneously publish an edition in England or relinquish rights there. To that end 100 unbound sheets were sent over from the US and then bound with 18 reset pages for the UK edition in which the author was credited as Beatrix Heelis and a plate depicting drawings of dogs was included.

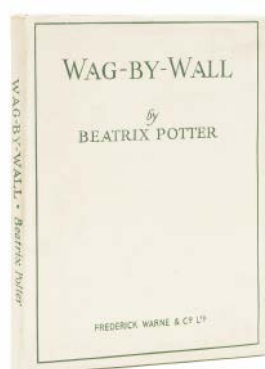
£2,000 - 3,000



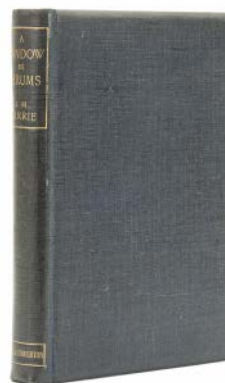
51



52



53



54



55

51

Potter (Beatrix) THE TALE OF LITTLE PIG ROBINSON, first edition, colour frontispiece, plain title vignette, 5 colour plates and numerous plain illustrations in text, pictorial endpapers (very lightly spotted), publisher's printed advertisement with colour illustration loosely inserted, original pictorial cloth, spine a little browned, rubbed at extremities, later issue dust-jacket with mounted colour illustration, spine a little browned, spine ends and corners a little chipped, lightly rubbed, [Linder p.431; Quinby 30], small 4to, 1930.

✱ Identical to the first issue dust-jacket other than lacking a dot between the "L" and "E" of "TALE" on the spine. Although this was the last in the Peter Rabbit series, *Little Pig Robinson* was first written by Potter after a holiday in Falmouth in 1893. A prequel of sorts to Edward Lear's *The Owl and the Pussycat*, *Little Pig Robinson* was offered to Warne for publication in 1929 partly to appease the publisher after Warne refused publication of *Fairy Caravan* in the UK (see previous lot).

£100 - 150

52

Potter (Beatrix) SISTER ANNE, first edition, second issue with frontispiece facing title, frontispiece and 12 plain plates by Katherine Sturges, ink ownership inscription, original blue cloth with gilt pictorial outline and lettering, very light rubbing to tips of spine and corners, dust-jacket, spine faded, spine ends and corners a little chipped, scratch marks and 2 small holes to rear panel, some minor creasing and a few short closed tears to head and foot, still a very good example of a scarce jacket, [Linder p.432; Quinby 31], 8vo, Philadelphia, 1932.

✱ THE LAST BOOK PUBLISHED BY POTTER IN HER LIFETIME AND NEVER PUBLISHED IN THE UK, RARE IN THE DUST-JACKET, ESPECIALLY SO IN GOOD CONDITION.

Originally conceived as a story to be interwoven with *The Fairy Caravan* but excised because of concerns over length. Due to her age and the additional effort they required, Potter declined to draw the illustrations herself but was pleased with the artwork of Katharine Sturges.

£250 - 350

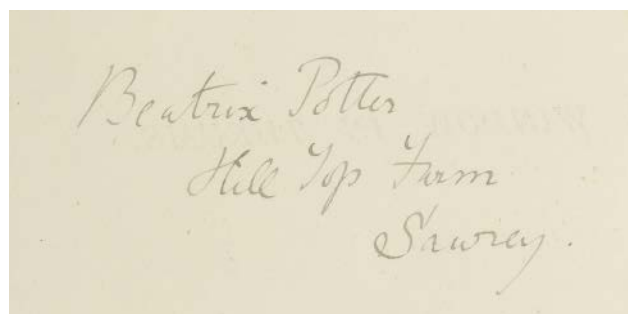
53

Potter (Beatrix) WAG-BY-WALL, NUMBER 2 OF 100 COPIES, autograph note from Leslie Linder loosely inserted, original cloth, dust-jacket, some light surface soiling, a near-fine copy otherwise, [Linder 432], 16mo, 1944.

✱ *Wag-By-Wall* was originally written as an addendum to the *Tailor of Gloucester* before being rewritten for, but never included in, *The Fairy Caravan*. It was finally published in the *Horn Book Magazine*, although sadly five months after Beatrix Potter had died.

In the note, Linder remarks that "I have copy No.1 it was an advance copy with hand-made dust jacket - sent to Beatrix Potter"

£500 - 700

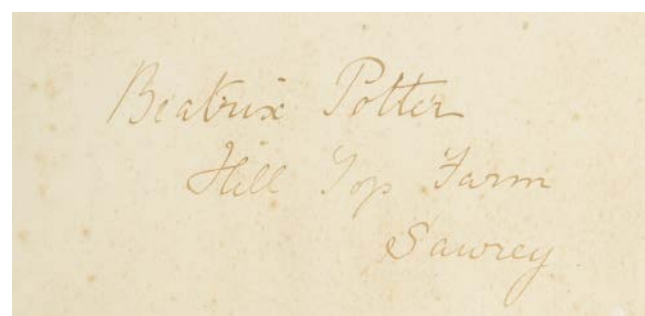


54

Potter (Beatrix).- Barrie (J.M.) A WINDOW IN THRUMS, third edition, BEATRIX POTTER'S COPY with her ink ownership inscription "Beatrix Potter, Hill Top Farm, Sawrey" to front free endpaper, patch of staining, mostly to margins, occasional marginal spotting, 2 pencil sketches in another hand loosely inserted, original cloth, light rubbing to tips of spine and corners, else fine, 8vo, 1889.

✱ Whilst Beatrix Potter and J.M.Barrie do not appear to have known each other personally, they almost certainly would have known of each other's works. Potter moved to Hill Top Farm in 1905, the year after the first performance of Barrie's wildly successful *Peter Pan* and it seems possible that she would have shown an interest in the works of another author who wrote of pastoral idylls for children.

£500 - 700



55

Potter (Beatrix).- Maitland (Ella Fuller) and Sir Frederick Pollock, THE ETCHINGHAM LETTERS, first edition, BEATRIX POTTER'S COPY with her ink ownership inscription "Beatrix Potter, Hill Top Farm, Sawrey" to front free endpaper, light foxing to endpapers, autograph letter in another hand loosely inserted, original cloth, slight shelf-lean, light fading to spine, rubbing to extremities, very good otherwise, 8vo, 1899.

✱ *The Etchingam Letters* is an epistolary novel written by the poet Ella Fuller Maitland and the English jurist and law historian Sir Frederick Pollock.

£500 - 700

56

Potter (Beatrix) A PENCIL DRAWING OF A VICTORIAN STREET SCENE, *graphite on faintly lined paper*, signed "Helen Beatrix Potter" at foot, *tissue-guard*, very light toning to margins and one or two faint spots, 234 x 190mm., [c.1900].

✱ Accompanying the lot is a signed declaration by Anne S. Hobbs stating that in her opinion "this drawing is by Beatrix Potter and that the signature is authentic. The subject is very likely to have been copied from a drawing manual."

AN INTERESTING EARLY SCENE BY BEATRIX POTTER THAT BEARS AN INTERESTING RESEMBLANCE TO A PLATE USED IN THE PRIVATELY PRINTED EDITION OF *THE TAILOR OF GLOUCESTER* (the illustration of Simkin sitting in the snow).

Provenance: The Greenfield Beale Collection, Dominic Winter Book Auctions, 15th November, 2000, lot 170.

£2,000 - 3,000

57

Potter (Beatrix, attributed to) PENCIL DRAWING TITLED "THE SISTERS", *two women in 19th century dress*, *graphite on wove paper*, initialled "H.B.P." bottom right, *some light spotting and light surface soiling*, 150 x 95mm., [c.1900].

✱ Accompanying the lot is a signed declaration by Anne S. Hobbs stating that in her opinion "this drawing is probably by Beatrix Potter; the subject is very likely to have been copied from a fashion plate. The initials are not quite like any of the forms of 'HBP' seen on pre-1900 drawings in the V&A collections, but the latter do display a certain degree of variation. The display lettering is convincing, except for the upper case 'T'."

Provenance: The Greenfield Beale Collection, Dominic Winter Book Auctions, 15th November, 2000, lot 189.

£400 - 600

58

Potter (Beatrix, attributed to) A SPRAY OF BROOM BLOSSOM, *watercolour and body colour*, *heightened in white*, *traces of graphite*, on stiff card, initialled "H.B.P." bottom right, signed inscription to verso "With all good wishes for your Birthday, Beatrix Potter", *light toning to margins*, *a few light marks*, *very short split to foot*, *gilt edged*, 130 x 82mm., [c.1900].

✱ Accompanying the lot is a signed declaration by Anne S. Hobbs stating in her opinion "this drawing is probably by Beatrix Potter. The initials are reasonably convincing, but the use of ink is out of character with the delicacy of the drawing. I have compared the handwriting on the verso with a very similar inscription, which includes some of the same words and letters. Although the shapes of the letters are correct, the awkwardness and lack of flow could indicate inking in."

Provenance: The Greenfield Beale Collection, Dominic Winter Book Auctions, 15th November, 2000, lot 181.

£600 - 800



56



57



58



59

Potter (Beatrix, attributed to) A GROUP OF STRIPED TULIPS, watercolour and body colour, heightened in white, traces of graphite, signed "Beatrix Potter" bottom right, on card, gilt edges, 114 x 89mm., [c.1900].

⌘ Accompanying the lot is a signed declaration by Anne S. Hobbs stating that in her opinion "this drawing is very likely to be by Beatrix Potter. It is probably a copy from a drawing manual. The signature appears to be characteristic of Potter's early handwriting." The drawing bears a close resemblance to Robert Thornton's famous painting of tulips from *The Temple of Flora*.

Provenance: The Greenfield Beale Collection, Dominic Winter Book Auctions, 15th November, 2000, lot 175

£750 - 1,000

Other properties



60

Crane (Walter, 1845-1915) "LOST & BROKEN", probably an unrealised design intended for the Sixpenny Toy Book Series, pen and black and brown ink, watercolour, traces of graphite, heightened with white, signed with monogram upper right, inscribed in pencil upper left, on wove paper, 205 x 160 mm. (8½ x 6¼ in), some loss to margins, minor surface dirt and light browning, unframed, [circa 1865-1875].

£300 - 500



61

Crane (Walter).- Spenser (Edmund) THE FAERIE QUEENE, edited by Thomas J. Wise, 6 vol., one of 1,000 copies, illustrations and decorations by Walter Crane, browned to endpapers, original pictorial cloth, gilt, surface soiling and some staining, spine ends and corners a little bumped, 4to, 1897.

£400 - 600

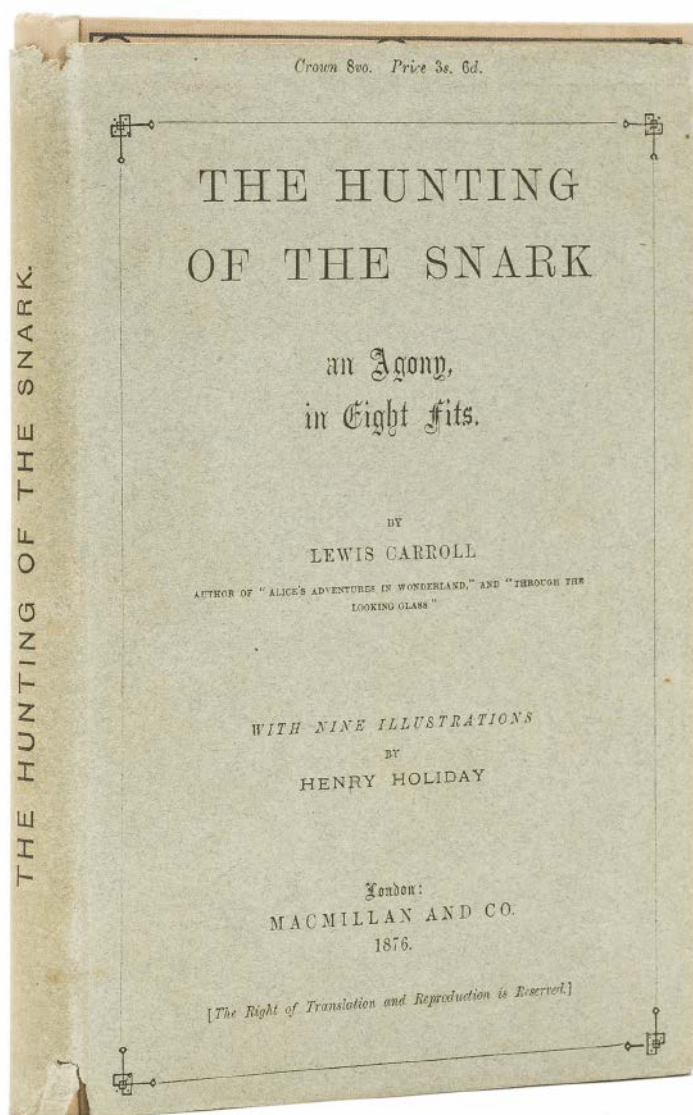


62

Dodgson (Charles Lutwidge), "Lewis Carroll". - Tenniel (Sir John, 1820-1914) FORTY-TWO PROOF IMPRESSIONS FOR LEWIS CARROLL'S 'ALICE'S ADVENTURES IN WONDERLAND', copper electrotype engraved proofs, with additional lettering, on three sheets of fine wove paper, each sheet c. 430 x 575 mm. (16¾ x 22¾ in), minor nicks and tears, very light spotting and surface dirt, unframed, [circa 1866, but from a later edition], (3)

⌘ A suite of proofs, where the engraver laid fine paper on a carefully inked block, and rubbed the back with a steel burnisher.

£400 - 600



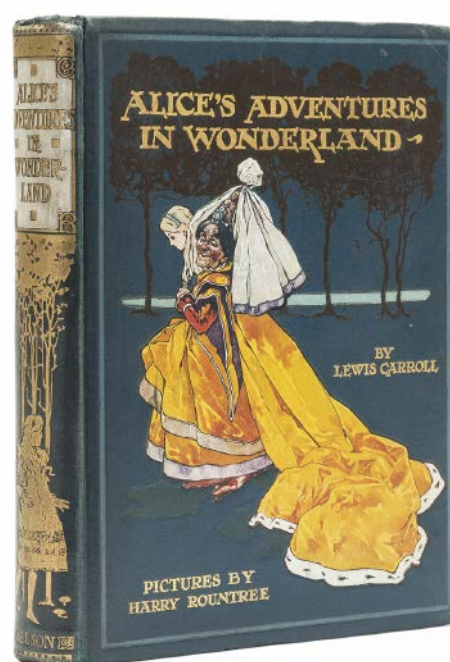
63

63

Dodgson (Charles Lutwidge) *THE HUNTING OF THE SNARK*, FIRST EDITION, 9 illustrations by Henry Holiday, 1p. advertisements, light offsetting, book labels to pastedown, original light tan pictorial cloth, near-fine, ORIGINAL PRINTED DUST-JACKET, spine ends and corners a little chipped, light toning to panels but a REMARKABLY SHARP AND EXCELLENT EXAMPLE OVERALL, g.e., preserved in custom folding chemise and morocco-backed slip-case, 8vo, 1876.

⌘ A SUPERB EXAMPLE IN THE EXCESSIVELY RARE DUST-JACKET, WE KNOW OF ONLY A HANDFUL OF COPIES, THIS DUST-JACKET MAY ALSO HAVE BEEN THE FIRST TO CARRY ADVERTISEMENTS AND REVIEW BLURBS, A PRACTICE CONTINUED UNTIL THE PRESENT DAY.

£7,000 - 9,000



64

Dodgson (Charles Lutwidge), "Lewis Carroll".

ALICE'S ADVENTURES IN WONDERLAND, ink inscription, 92 colour illustrations (of which 14 full-page) by Harry Rountree, original pictorial cloth, very slight bumping to spine head & foot, 8vo, [1908].

£400 - 600



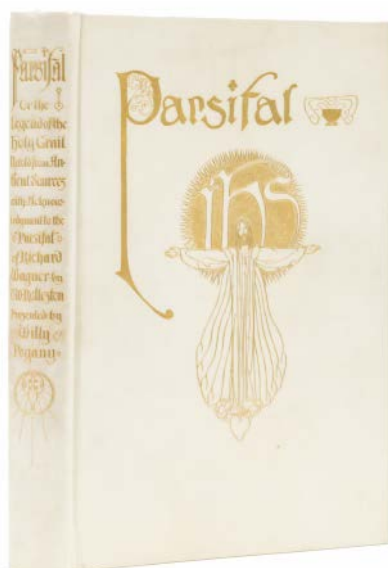
65

65

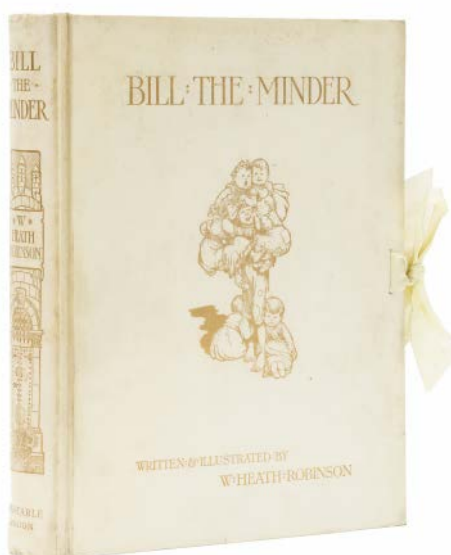
Playing Cards.- A SET OF 78 NUMBERED PLAYING CARDS, wood engraved and hand-coloured, each 90x58mm., housed in original hinged box, with pictorial onlay and gilt decorations, light wear to extremities, surface soiling to box lid, [c.1850].

⌘ The cards depict tradesmen, soldiers, animals and a number of generic symbols and icons.

£200 - 300



66



67



68

66

Pogany (Willy).- Wagner (Richard) PARSIFAL, one of 525 copies signed by the artist, tipped-in colour plates and decorations by Willy Pogany, additional signed etched plate in envelope loosely inserted, original vellum boards, stamped in gilt, a fine copy with minimal bowing to the covers, 4to, 1912.

£400 - 600

67

Robinson (William Heath) BILL THE MINDER, NUMBER 133 OF 380 DELUXE COPIES SIGNED BY THE AUTHOR, 16 tipped-in colour plates by the author, numerous black and white decorations and illustrations, contemporary ink gift inscription to front free endpaper, endpapers browned, original pictorial vellum, gilt, new ties, some light rubbing and surface soiling, but a remarkably clean and bright copy overall, 4to, 1912.

£1,000 - 1,500

68

Robinson (William Heath).- Andersen (Hans Christian) FAIRY TALES, NUMBER 83 OF 100 DELUXE COPIES SIGNED BY THE ARTIST, 16 tipped-in plates by William Heath Robinson, numerous black and white illustrations and decorations, original pictorial vellum, gilt, lacking ties, rubbed and mottled, later endpapers, 4to, 1913.

£1,000 - 1,500

69

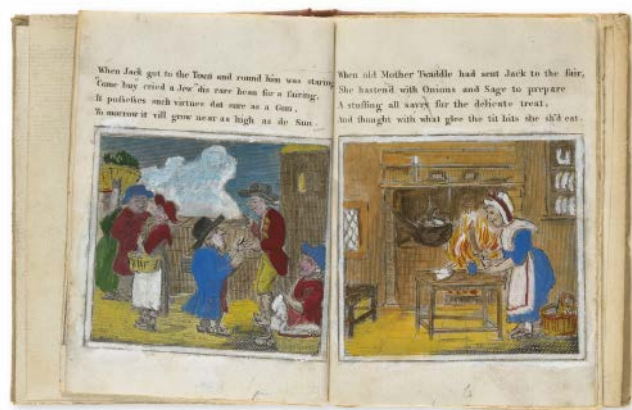
T. (B.A.) THE HISTORY OF MOTHER TWADDLE AND THE MARVELLOUS ACHIEVEMENTS OF HER SON JACK, frontispiece and 14 illustrations with early hand-colouring, title laid-down, 19th century morocco-backed boards with part of original wrapper laid-down on upper cover, rubbed, 16mo, J.Harris, 1807.

£300 - 400

70

Thomson (Hugh).- Goldsmith (Oliver) SHE STOOPS TO CONQUER, 25 tipped-in colour plates by Hugh Thomson, [1912] & Barrie (J.M.) Quality Street, 22 tipped-in colour plates by Thomson, [1903], LIMITED DELUXE EDITIONS SIGNED BY THE ARTIST, captioned tissue guards, illustrations, original decorated vellum, gilt, t.e.g., others uncut, slightly soiled and covers a little splayed, lacking ties, 4to (2)

£300 - 500



69



70

A Private Collection of Items Illustrated by Claud Lovat Fraser (1890-1921)



71
Fraser (Claud Lovat, 1890-1921) 'HOW STRANGE IT SEEMS - & YOU?', original drawing in coloured chalks, on wove paper mounted on larger sheet, c.180 x 160mm., titled, signed and dated in ink below on mount, framed and glazed (c.300 x 210mm), 1912.

£400 - 600



72

72

Flying Fame.- Chapbooks.- Hodgson (Ralph) THE BULL, 1913; The Song of Honour, 1913; The Mystery and Other Poems, 1913 § Stephens (James) Five New Poems, 1913, Chapbooks, Second Series, EACH ONE OF 12 HAND-COLOURED LARGE PAPER COPIES ON JAPANESE VELLUM AND SIGNED BY THE ARTIST AND RALPH HODGSON, *hand-coloured woodcut illustrations and decorations by Claud Lovat Fraser, stitched and laid into original pictorial blue wrappers printed in gold*, [Millard 64, 68, 72 & 76], 8vo, Flying Fame (4)

✱ Lovat Fraser set up the Sign of the Flying Fame with Ralph Hodgson and Holbrook Jackson in late 1912 or early 1913. Influenced by the illustrations of Joseph Crawhall and Edward Gordon Craig he developed his style of drawing with thick black line using a reed pen rather than woodcuts. These were then used to illustrate the poetry of Ralph Hodgson and other poets and issued as decorative broadsides and chapbooks.

£400 - 600



73

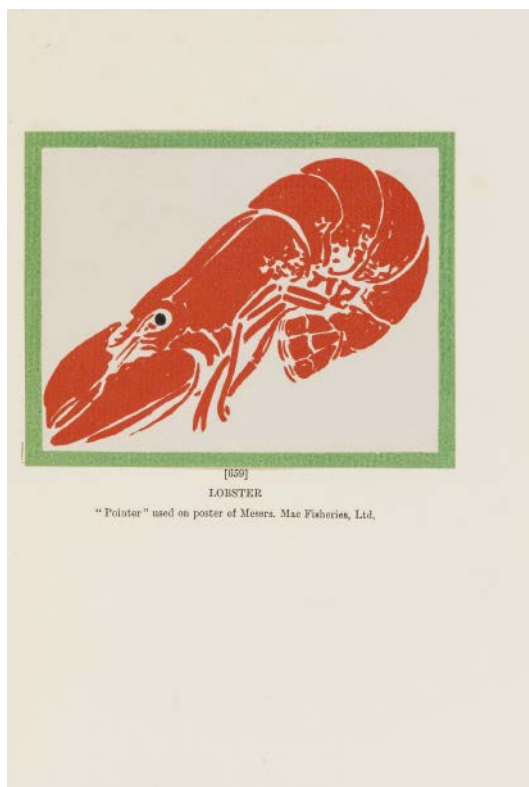
Flying Fame.- Garlands & Chapbooks.- Fraser (Claud Lovat) A GARLAND OF NEW SONGS, NUMBER 1 OF 12 HAND-COLOURED COPIES ON JAPANESE VELLUM AND SIGNED BY THE AUTHOR/ARTIST, *single sheet folding to 8pp., a very good copy*, 1913; another copy, *one of 1000 copies on ordinary paper*, THIS COPY HAND-COLOURED FOR PRESENTATION, *very light spotting, small crease to upper cover*, 1913; A Garland of Portraits, [5 copies], *each one of 1000 copies*, 3 COPIES HAND-COLOURED, *most a little spotted, one more heavily foxed*, 1913 § Flying Fame Chapbooks, First Series, Nos. 1, 3 & 4 (of 4): Hodgson (Ralph) Eve and Other Poems, FIRST EDITION *with tipped-in slip on blue paper*, [Fraser (C.Lovat)], "Richard Honeywood". The Two Wizards... [&] Six Essays in the XVIIIth Century, *the first two each one of 400 copies, the last 600, some light spotting or browning, original pictorial wrappers, 'Eve' with wrappers detached and chipped at edges*, 1913; and 6 others including all 5 of the Second Series of Chapbooks, *all with illustrations by Lovat Fraser*, [Millard 80, 79, 81, 82, 12, 14, 15, 59, 62 (2 copies, one frayed), 66, 70 & 74], 8vo et infra, all Flying Fame (16)

£200 - 300

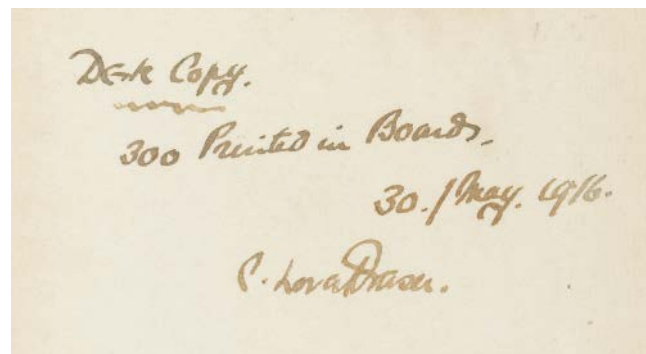


74
Flying Fame.- Broadside.- [Fraser (Claud Lovat)] THE BLIND FIDDLER'S DOG, [5 copies, ALL HAND-COLOURED], [1913] § Hodgson (Ralph) A Song, [3 copies, 2 HAND-COLOURED], *second impression*, [1913]; February, [3 copies, 2 HAND-COLOURED], *second impression*, [1913]; The Late, Last Rook, [2 copies, BOTH HAND-COLOURED], [1913]; The Bird-Catcher, [1913] § Honeywood (Richard) The Robin's Song, *second impression*, [1913] § Davies (Oliver) Staffordshire, HAND-COLOURED COPY, [1913], Broadside, Second Series, each one of 1000 copies, illustrations by Claud Lovat Fraser, a few with light spotting, one or two creased from folding, c.295 x 155mm. § At the Sign of Flying Fame: List of Publications, Broadside, First Series, printed on pink paper, press device by Lovat Fraser, a little creased, particularly at foot, c.330 x 145mm., 1913, [Millard 56, 19, 20, 22, 23, 50, 52, 25, 38 & 11], Flying Fame (17)

£200 - 300



75



75
Fraser (Claud Lovat).- NURSE LOVECHILD'S LEGACY being a mighty fine collection of...Nursery Rhymes, one of 300 copies, THE ARTIST'S OWN COPY SIGNED AND INSCRIBED BY HIM "Desk Copy. 300 Printed in Boards, 30./May.1916 C.Lovat Fraser" in ink on front pastedown, original cloth-backed printed terracotta boards, The Poetry Bookshop, 1916 § Hare (Kenneth) Three Poems, INSCRIBED BY THE AUTHOR ON TITLE, original pictorial wrappers, [Flying Fame], 1916 § Nursery Rhymes..., prospectus loosely inserted, original cloth-backed pictorial boards, dust-jacket with cut-out front panel, [1919] § Cotton (Charles) Poems..., [one of 300 copies], original cream buckram, 1922 § Preston (Hayter) The House of Vanities, light spotting, original limp boards, pink slip pasted on upper wrapper, 1922 § Macfall (Haldane) The Book of Lovat Claud Fraser, original cloth-backed pictorial boards, spine faded, 1923 § [Millard (Christopher)] The Printed Work of Claud Lovat Fraser, number 48 of 525 copies signed by the author, original cloth-backed boards, uncut, 1923, plates and illustrations, most by Lovat Fraser, some colour, all a little rubbed and soiled, [the first five Millard 146, 95, 157, 212, 227]; and 13 others, Lovat Fraser, v.s. (20)

£200 - 300



76
Fraser (Claud Lovat, 1890-1921) CAPITALISTS, original drawing in pen & ink and watercolour, on buff card, c.135 x 130mm., titled in ink in lower left margin, pasted into hinged aperture mount, inscribed on verso in faint pencil with artist's name and ?date, [?1918].

£400 - 600

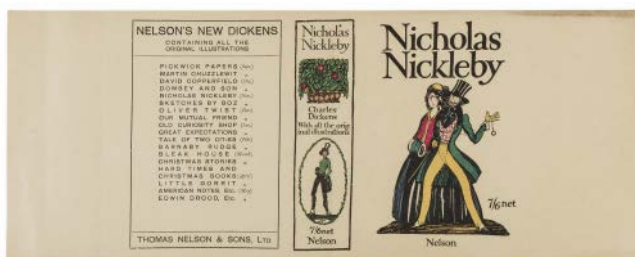


77

Fraser (Claud Lovat).- NURSERY RHYMES..., prospectus loosely inserted, original pictorial boards, dust-jacket with cut-out front panel, very lightly soiled, [Millard 157], [1919] § de la Mare (Walter) Peacock Pie, number 169 of 250 copies signed by the author, original cloth-backed boards, t.e.g., others uncut, corners bumped, 1924 § Goldoni (Carlo) The Liar, number 211 of 260 copies, occasional spotting, Major J.R. Abbey's copy with his bookplate, original buckram, 1922 § Macfall (Haldane) The Splendid Wayfaring, first edition, some foxing, with A.L.S. FROM THE AUTHOR CONCERNING THE BOOK loosely inserted, original red silk moiré, gilt, small gouge to upper cover, [Millard 217], 1913 § Cotton (Charles) Poems..., [one of 300 copies], original cream buckram, spine lightly browned, [Millard 212], 1922 § Nodier (Charles) The Luck of the Bean-Rows, 3 vol. (first, second & third issues), with the 4 promotional postcards loosely inserted, original cloth-backed boards, [Millard 196-198 & 200], [1921]; The Woodcutter's Dog, 2 vol. (first & second issues), second issue inscribed by the publisher Daniel O'Connor, original boards, first issue faded, second stained, [Millard 201 & 202], 1921, all with plates and/or illustrations by Lovat Fraser, many colour, most slightly rubbed, 4to & 8vo (10)

⌘ According to the author's letter the fourth item, *The Splendid Wayfaring*, "...contains the finest of Lovat's work with the broad reed pen, and was specially chosen by him and me for it..."

£200 - 300



78

78

Fraser (Claud Lovat) SET OF 18 DUST-JACKETS FOR NELSON'S 'NEW DICKENS', [a complete set], each with colour illustration of one or two characters on upper panel and 2 colour illustrations on spines, unfolded and unused, 'Hard Times' a little spotted and soiled, a few others with minor soiling and/or fraying at edges but most clean and bright, most c.120 x 185mm. but one or two a little taller or longer, [Millard 166-183], Thomas Nelson, [1920-21]; Characters from Dickens, number 87 of 350 copies, 18 tipped-in colour plates, illustrations, original cloth-backed yellow boards, label to spine and upper cover, rubbed, joints rather worn and starting to split, 4to, London & Edinburgh, [1923] (19)

£200 - 300

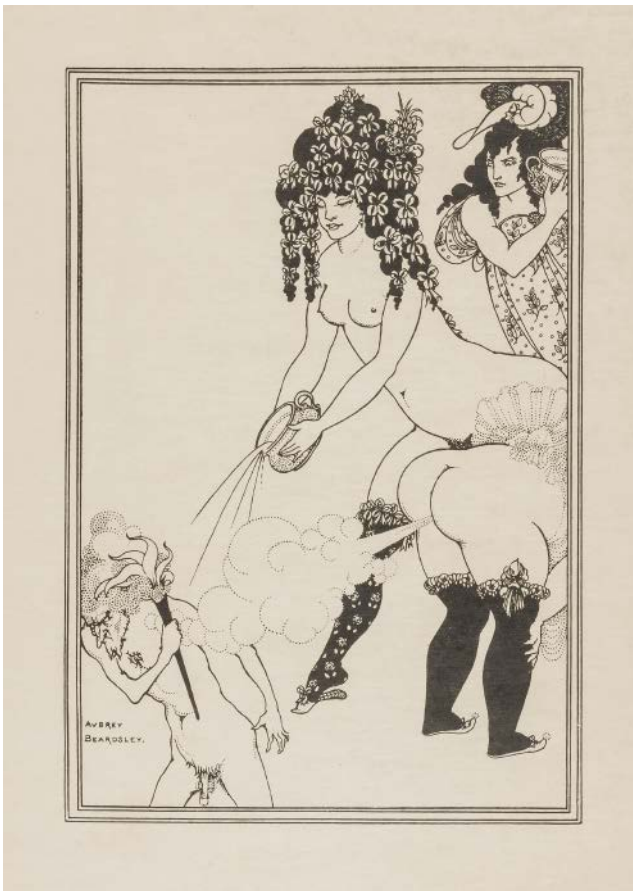


79

Beggar's Opera.- Fraser (Claud Lovat) POSTER FOR 'THE BEGGAR'S OPERA'...KING'S THEATRE, GREENOCK, colour lithograph, backed with thin tissue, 2 small tears to upper edge, c.760 x 510mm., [cf. Millard 275, for Lyric Theatre, Hammersmith], 1920 § Gay (John) The Beggar's Opera, number 142 of 430 copies on hand-made paper, tipped-in colour plates and text illustrations by Lovat Fraser, original pictorial black buckram, gilt, t.e.g., others uncut, [Millard 189], 1921; another edition, "SOUVENIR EDITION" SIGNED BY THE PRODUCER, CHIEF PLAYER AND MASTER OF THE MUSICK for presentation to the audience on the 10th anniversary, THIS COPY BOUND IN VELLUM AND WITH ORIGINAL PEN & INK AND WATERCOLOUR DRAWINGS AND DECORATIONS BY KENNETH HOBSON on both covers and endpapers, bound by Henry T. Wood Ltd. of London, g.e., a little soiled, covers slightly splayed, slip-case, 1930; Songs from The Beggar's Opera, Nos.1-3 [a complete set], broadsides, each with 2 illustrations by Lovat Fraser printed in colours, c.360 x 165mm., [Millard 118-120], The Poetry Bookshop, [1920]; and a small group of other items relating to *The Beggar's Opera* including a Flying Fame flyer with large illustration of Captain Macheath with envelope, an ordinary copy of the signed Souvenir edition, the musical scores, a programme and several playbills of the London and Greenock productions and a few other ephemeral items, v.s. (a bundle)

⌘ In 1920 Lovat Fraser designed the sets and costumes for the hugely successful revival of Gay's *Beggar's Opera* of 1728, a record-breaking production for the time which ran for 1463 performances at the Lyric Theatre, Hammersmith.

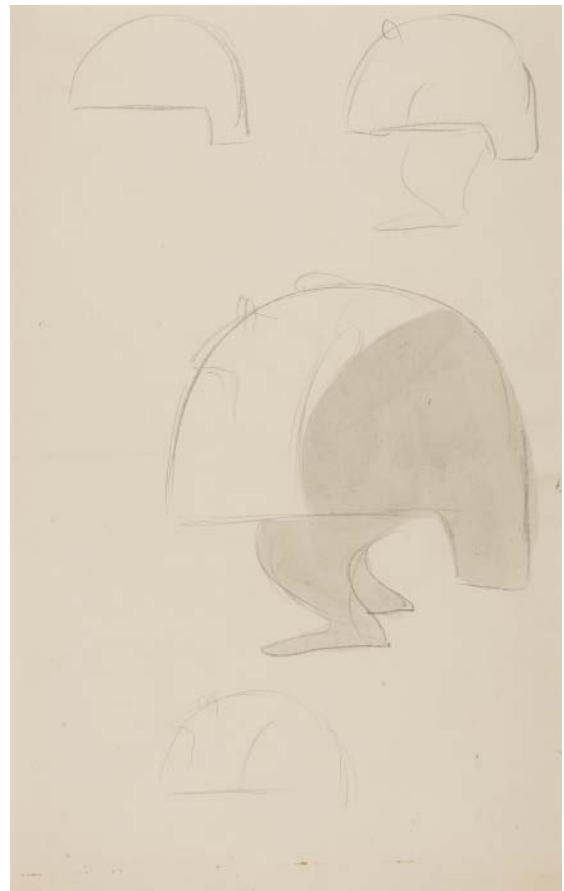
£250 - 350



84
Beardsley (Aubrey) SET OF EIGHT ENGRAVINGS TO ILLUSTRATE
 LYSISTRATA, 8 plates loose in original printed wrappers (split along
 spine and faded and creased at edges), 4to, [c.1905].

⌘ RARE LARGE PAPER PRINTING OF THE PLATES FROM BEARDSLEY'S FIN-DE-SIÈCLE
 EROTIC MASTERPIECE. The first edition of *Lysistrata* was published in
 1896 in an edition of only 100 copies, with several subsequent
 pirated editions, and a collotype reissue of the plates in 1929.
 This rare early edition of the plates replicates the published
 edition in that the illustrations are printed on Japanese vellum,
 however the plates are here printed on large paper.

£800 - 1,200



85
Beerbohm (Max) RODIN, graphite and grey wash on laid paper,
 with watermark of 'Wessex Antique', 320 x 200 mm. (12½ x 7¾ in),
 [circa 1914]

Provenance:

Eva Reichmann, the artist's sister-in law through his second
 marriage to Elisabeth Jungmann;
 Anonymous sale; Private collection

Literature:

Hart-Davis, Rupert, *A Catalogue of the Caricatures of Max
 Beerbohm*, 1972, no. 1242.

⌘ The Merton College Library and Archives, Oxford, hold
 another Beerbohm sheet of caricatures of Rodin, 'Simple
 Lessons in the art of drawing M. Rodin' (see: RHD 1241), that the
 present work relates to. The fourth depiction in the five stage-
 by-stage working drawing of the Merton sheet is directly
 comparable to the main caricature in the present work, with the
 only difference in the fifth 'gesticulating' Rodin being the
 inclusion of the sculptor's hands, which here are lacking; Hart-
 Davis suggests that the present sheet was a preliminary study
 for the Merton caricature.

£1,000 - 1,500

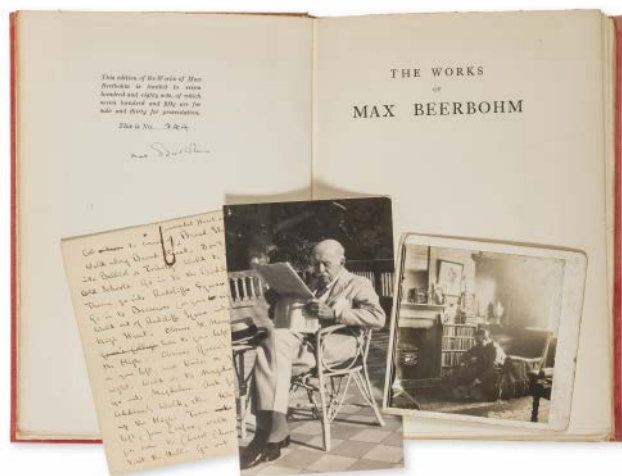


86

Beerbohm (Max) MR W. ROTHENSTEIN DOING NOTHING, *graphite on laid paper, title inscribed lower centre, and further inscription centre left, 195 x 180 mm. (7¾ x 7½ in), [circa 1910-1920]*

♣ Beerbohm first met the artist William Rothenstein while in Oxford in the 1890s, where the latter had gone to work on the series of lithographic portraits "Oxford Characters". Another caricature by Beerbohm of Rothenstein was offered at Christie's in 1995 (see: Christie's, *Modern British & Irish Pictures*, March 23rd, 1995, Lot 265), and shows a closely modelled profile that Beerbohm clearly enjoyed portraying; similarly the 1906 caricature previously in the collection of Herbert D. Schimmel features Rothenstein portrayed in the same manner alongside Albert Rutherston.

£700 - 1,000



87

Beerbohm (Max) THE WORKS, 10 vol., number 344 of 780 sets signed by the author, with 2 LOOSELY-INSERTED PHOTOGRAPHS OF BEERBOHM AND A.P.C. FROM HIM WITH A GUIDE TO THE COLLEGES OF OXFORD "...Go to the Mitre and be robbed there. Then do as you will, knowing you have seen the best of Oxford..."; some newspaper cuttings tipped in causing browning, original cloth (each volume a different colour), paper labels, spines faded, 'More' with dust-jacket, 1922; The Works...with a Bibliography by John Lane, 1896; Fifty Caricatures, 1913; A Survey, 1921; Rossetti and his Circle, 1922 § Hart-Davis (Rupert) A Catalogue of the Caricatures of Max Beerbohm, 1972, all but the first FIRST EDITIONS, some plates, original cloth, the last with dust-jacket, most a little rubbed; and 10 others by or about Beerbohm, 8vo & 4to (25)

£300 - 400



88

Bone (Sir Muirhead) WAR DRAWINGS, ONE OF 50 COPIES SIGNED BY THE ARTIST AND WITH 60 PROOF LITHOGRAPHED PLATES EACH SIGNED AND WITH MONOGRAM BLINDSTAMP, each 520 x 400 mm., 1 plate spotted, occasional light marks or creasing to margins, loose as issued in original printed wrappers, some light fading, all but 2 with original cloth ties, house in original cloth-backed printed card folders, some light wear and some markings, folio, Published by Authority of the War Office by Country Life Limited and George Newnes Limited, 1917-18.

♣ A SUPERB SET, RARELY FOUND COMPLETE AND IN THE ORIGINAL FOLDERS.

Muirhead Bone was appointed the official British war artist in May 1916, due in part to the assistance of his friend William Rothenstein. Bone arrived in France in August 1916, during the Battle of the Somme, during this time he executed around 150 drawings of the war before returning to England in October. He travelled again to France in 1917, concentrating this time especially on the architectural ruins that dotted the battlegrounds, he also spent time embedded with the British Navy.

£2,500 - 3,500



90



89

Chaucer (Geoffrey) THE CANTERBURY TALES, 3 vol., one of 500 copies, colour plates by W. Russell Flint, original limp vellum, vol. 1 stained (probably a natural blemish), green silk ties, 4to, Riccardi Press, 1913.

£200 - 300

90

Dali (Salvador).- BIBLIA SACRA VULGATÆ EDITIONIS, 5 vol., number 423 of 1499 of the 'Editionis "Luxus"', 105 OFFSET COLOUR LITHOGRAPHS AFTER GOUACHES BY SALVADOR DALI, some heightened with gold, each with captioned tissue guard, original brown calf, spines gilt in compartments with five raised bands, t.e.g., others uncut, cream moiré silk endpapers, spines a little rubbed (mostly scuffing to joints and bands), original moiré silk and calf slip-cases, some light soiling or rubbing, folio, Milan, Rizzoli, 1967-69.

£4,500 - 5,500



91

Designer binding.- THE PSALMS OF DAVID AND OTHERS, translated by Arthur Golding, one of 200 copies, coloured initials heightened with gold, DESIGNER BINDING OF LIMP VELLUM BY LAGE ERIC CARLSON, stamped in gilt and with central panel on upper cover titled in black ink, yapp edges, cloth ties and spine stitching, accompanying vol. in original wrappers, together in cloth drop-back box, folio, San Francisco, Arion Press, 1977.

❖ Carlson was born in Sweden and trained at the Capricornus School of Bookbinding in Berkeley and at Yale University. He obtained a Master of Conservation degree from the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works.

£1,000 - 1,500



92

Detmold (Edward Julius, 1883-1957) A GROUP OF 19 ORIGINAL ILLUSTRATIONS FOR AN UNREALIZED BOOK, alternatively titled 'The Truth', 'Indictment of the Nations', and 'The Sword and Gold', 19 watercolours, including front cover design, some with graphite and heightened with white, one with gum arabic, some incorporating text or captions, others titled or captioned below in pencil, Detmold's typescript sheets pasted to the backs of several, various sizes, largest 325 x 185 mm. (12¾ x 7¼ in), occasional light foxing and soiling, some sheets mounted on paper, all unframed, [circa 1933]

Provenance:

Estate of Mrs. Joy, sister of E.J. Detmold;
Her sale. Christie's, March 6th, 1979, Lot 81

£1,000 - 1,500

93

Detmold (Edward Julius, 1883-1957) 'THE CYGNET', FROM: THE BOOK OF BABY BIRDS, 1918, watercolour, graphite, heightened with white, signed with initials lower left, within watercolour border, on Whatman artist's board, 245 x 195 mm. (9½ x 7¾ in), minor surface dirt, light spotting, partially removed mount laid onto board at extremities, unframed

Provenance:

The Brook Street Art Gallery, London (label on reverse)

£300 - 400

94

Forbes-Robertson (Eric, 1865-1935) CRUCIFIXION, 1893, pen and black ink, watercolour and bodycolour, traces of graphite, on wove paper, signed and dated 'April 93' lower left, sheet 175 x 115 mm. (6¾ x 4½ in), unframed

Provenance:

By descent within the Forbes-Robertson family

The brother of the actors Sir Johnston and Norman Forbes-Robertson, Eric Forbes-Robertson was a British figure and landscape artist. He was a fellow student and close friend of Robert Bevan (1865-1925), and it is said that the two young men made a trip to Pont-Aven, Brittany, in 1890 where they met Paul Gauguin (1848-1903).[1] The influence of Gauguin on the present work, and the subsequent drawings and woodcuts, is clearly discernible.

[1] See Tate: <http://www.tate.org.uk/art/artists/eric-forbes-robertson-1105> [accessed 31st January 2017]

£250 - 350

95

Forbes-Robertson (Eric, 1865-1935) NUDE BATHING, CIRCA 1893, pen and black ink, watercolour and bodycolour, traces of graphite, on wove paper with advertisement printed on verso for violin lessons with Leonard Forbes-Robertson, sheet 165 x 115 mm. (6½ x 4½ in), unframed.

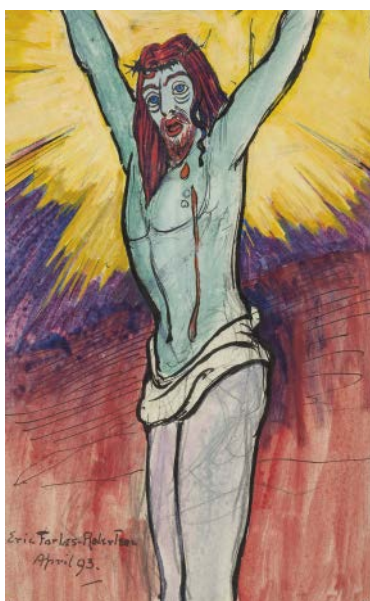
Provenance:

By descent within the Forbes-Robertson family.

£250 - 350



93



94



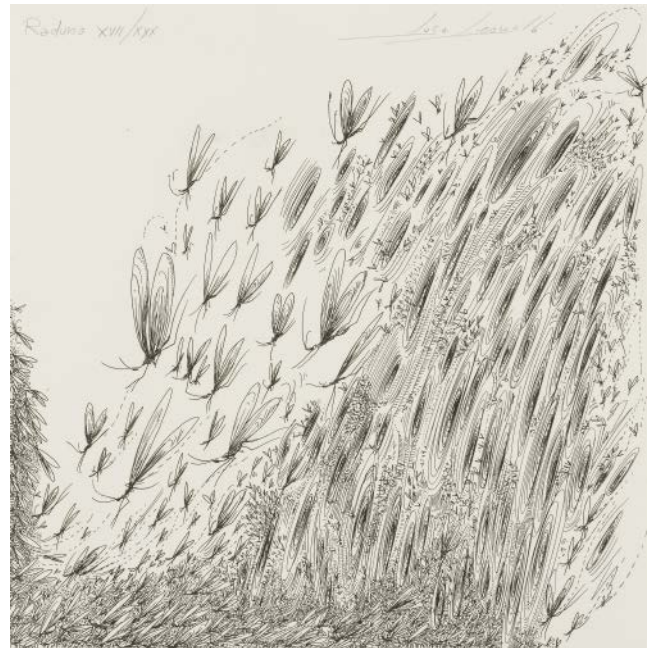
95



96
Forbes-Robertson (Eric, 1865-1935) VISITATION, 1893, an original illustration for Frances Forbes-Robertson's 'The Devil's Pronoun and Other Phantasies', *graphite, on wove paper signed and dated '93 lower left, sheet 330 x 260 mm. (13 x 10¼ in), unframed*; with two uncut sheets of woodcuts and a dust jacket from 'The Devil's Pronoun and Other Phantasies', and with a group of four drawings by Forbes-Robertson, including a monogrammed portrait of a seated lady, two theatre related scenes, and a view of young girl wailing in her bedroom, *graphite on various papers, various sizes, largest 255 x 185 mm. (10 x 7¼ in)*; and together with a woodcut portrait of nude girl, half-length, initialled within the block upper left, 111 x 83 mm. (4¾ x 3¼ in), and an archival group of material relating to the Forbes-Robertson family, and includes related photographs, exhibition catalogues, two copies of 'La Vagabondo' with front cover illustrations by Forbes-Robertson, with manuscript letters and original artworks by Cecilia Forbes-Robertson and others, *all unframed* (Qty.)

Provenance:
 By descent within the Forbes-Robertson family

£300 - 500



97
δ Leonelli (Luca) RADUNO, *etching, number XVII of XXX, 220 X 215mm, titled, numbered and signed in pencil by the artist, Modena, 2002.*

♣ Literature: Parmiggiani 73.

£200 - 300



98
δ Leonelli (Luca) PICCOLA FOLLA, *etching, full sheet 402 x 301mm., etching 140 x 147mm., numbered and signed in pencil by the artist, Modena, 2002.*

♣ Literature: Parmiggiani 75.

£250 - 350



99

Leonelli (Luca).- Schwarz (Arturo) A SPASSO CON SPINOZA, BRETON E TROTSKY, portfolio of 17 etchings by Luca Leonelli, each c.400 x 302mm. (sheet) and 140 x 135mm. (etching), each numbered VIII of XX, each numbered and signed in pencil by the artist, housed in original paper printed portfolio, numbered and signed by the artist in ink, folio, Milan, 2009.

♣ Literature: : Parmiggiani 96.

£1,200 - 1,400



100

Leonelli (Luca).- Schwarz (Arturo) SIDEREUS NUNCIUS, NUMBER 16 OF 40 COPIES, SIGNED BY THE AUTHOR AND ARTIST, WITH 2 ORIGINAL ETCHINGS WITH AQUATINT BY LUCA LEONELLI, loose as issued in original pictorial wrappers, board slip-case, small 4to, Milan and Modena, 2013.

♣ Literature: Parmiggiani 130.

£500 - 700



101

Paul Jouve.- La Fontaine (Jean de) FABLES, number 67 of 150 copies, signed by the publisher, wood-engraved plates and illustrations by Paul Jouve, all printed in colour, many embellished with gold, loose in original pictorial wrappers, light spotting, loose in original vellum chemise, original cloth-backed slip-case, a little rubbed, 4to, [Paris], Gonin & Cie, 1929.

£600 - 800



102

Picasso (Pablo).- Jours de Gloire: Histoire de la Libération de Paris, one of 1000 copies on papier de Lana, plates and illustrations by various artists including a chisel engraved plate by Picasso, loose as issued in original wrappers, 4to, Paris, [1945].

♣ Other contributors include: Eluard, Valéry, Colette and the artists Daragnes, Dignimont and Touchagues.

£300 - 400



103

"Phiz" Browne (Hablot Knight, 1815-1882), A GROUP OF TWELVE ORIGINAL ILLUSTRATIONS FOR CHARLES JAMES LEVER'S 'THE DODD FAMILY ABROAD', 1854, graphite on thin wove and laid papers, some with wash, numerous pencil annotations, and each indented for transfer, some with residual red chalk outlining, laid onto paper supports, various sizes, each c. 130 x 180 mm. (5½ x 7½ in), some surface dirt and browning, nicks and tears, all unframed, [circa 1854]; together with twelve proof engravings corresponding to the drawings, on cream wove paper, each c. 125 x 205 mm. (4¾ x 8¼ in), inset into paper mounts, tipped in at edges, the mounts with nicks and tears, occasional surface dirt and light browning, all unframed, [circa 1854], (24).

£400 - 600

104

δ Seago (Edward, 1919-1974) PORTRAIT OF FRED ROLFE, THE KING OF THE NORFOLK POACHERS, an original illustration for the dust jacket, and frontispiece, of the 1936 publication of 'I walked by night' illustrated by Seago, pen and black ink on wove paper, signed with initial 'S' lower right, inscribed 'Cover' and 'Return/ S' on verso, 280 x 220 mm. (11 x 8¾ in), unframed, [1936]

£300 - 500

105

δ Seago (Edward, 1919-1974) PORTRAIT OF A NORFOLK POACHER, an original illustration for the 1936 publication of 'I walked by night' illustrated by Seago, pen and black ink on wove paper, signed with initial 'S' lower right, inscribed 'C.35' and 'Return' on verso, 295 x 235 mm. (11½ x 9¼ in), unframed, [1936]

£300 - 500

106

δ Seago (Edward, 1919-1974), PORTRAIT OF A NORFOLK POACHER WITH BEARD an original illustration used for the decorative design on the upper cover of the 1936 publication of 'I walked by night', the book illustrated by Seago, pen and black ink on wove paper, signed with initial 'S' lower left, inscribed 'Return' on verso, sheet: 200 x 175 mm. (7¾ x 6¾ in), unframed, [1936]

£300 - 500



104



105



106



107

107

Shibui (Kiyoshi) TOYOHISA ADACHI AND OTHERS., *UKIYO-E MASTERPIECES*, edited by The Nihon Keizai Shimbun, 2 vol., one of 1,000 copies, 430 tipped-in plates, many colour, illustrations, plate vol. in original cloth, text vol. in original wrappers, preserved in original drop-back box with lid, folio, Tokyo, 1969.

** SCARCE. Originally intended to record the international exhibition of Ukiyo-e held in Tokyo on the occasion of the Olympic Games in 1964, but later, considerably enlarged.

£300 - 400

108

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, some tissue guards, uncut, original board folder and slip-case (a little rubbed), Paris, 1927 § 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 board folder with ties and woodcut by Dufy printed in red on upper cover, a little worn at edges, splits to joints, Paris, 1926, both original printed wrappers, uncut on Apollinaire, both glacié wrappers, a little frayed and defective, 4to (2)

** *Le Poète Assassiné*, was 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.

£400 - 600



109

Topolski (Feliks, 1907-1989), *THE PROCESSION: REOPENING OF THE LAW COURTS, WESTMINSTER ABBEY*, black conté crayon, monochrome wash, watercolour, signed and dated 1960 lower left, inscribed lower left and centre, on two sheets of wove paper joined, 245 x 745 mm. (9 7/8 x 29 1/4 in), under glass, light surface dirt.

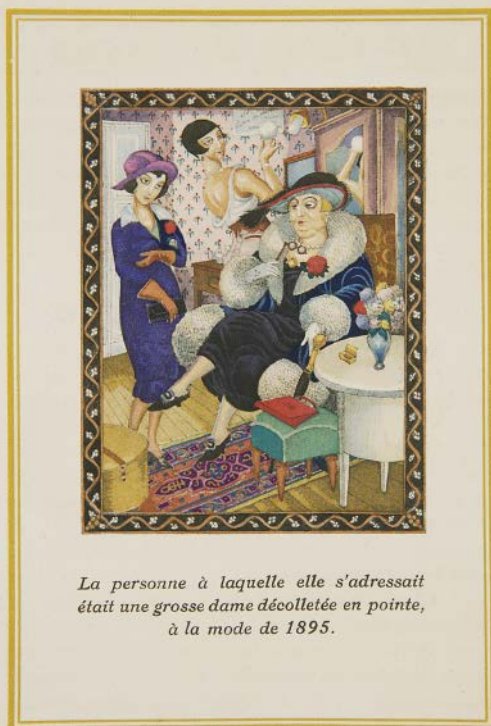
£600 - 800



110

Topolski (Feliks, 1907-1989), *THE LORD MAYOR DEPARTS FROM THE LAW COURTS*, black conté crayon, coloured crayon, wash, watercolour, inscribed 'Alderman's Beadles' lower right, on wove paper, 245 x 380 mm. (9 7/8 x 15 in), hinged into mount, light surface, [circa 1960].

£300 - 500



108



111

δ Topolski (Feliks, 1907-1989), CONFIRMATION OF ELECTION OF A BISHOP IN ST MARY-LE-BOW, CHEAPSIDE, *conté crayon, pen and brown ink, wash, watercolour, signed lower right, on wove paper, 245 x 355 mm. (9½ x 14½ in), hinged into mount, light surface dirt, [circa 1960].*

£300 - 500



113



112

δ Topolski (Feliks, 1907-1989), JUDGE RAYMOND EVERSHERD, 1ST BARON EVERSHERD, IN CONVERSATION WITH TWO OTHER JUDGES, *black conté crayon, monochrome wash, variously inscribed, signed lower right, 255 x 355 mm. (10 x 14 in), hinged into mount, light surface dirt, [circa 1960].*

£300 - 500



114

113

δ Topolski (Feliks, 1907-1989), CALL NIGHT AT THE MIDDLE TEMPLE, *black conté crayon, pen and browish-grey ink, monochrome wash, signed lower left, inscribed upper left, on wove paper, 360 x 245 mm. (14½ x 9½ in), hinged into mount, light surface dirt, [circa 1960]*

£300 - 500

114

δ Topolski (Feliks, 1907-1989), A LECTURE IN LINCOLN'S INN OLD HALL, *black conté crayon, monochrome wash, signed lower left, and variously inscribed, on wove paper, 355 x 245 mm. (14 x 9¾ in), hinged into mount, light surface, [circa 1960].*

£250 - 350

115

δ Topolski (Feliks, 1907-1989), CALL NIGHT AT THE MIDDLE TEMPLE, *black conté crayon, monochrome wash, signed lower right, inscribed lower left, on wove paper, 360 x 245 mm. (14½ x 9½ in), hinged into mount, light surface dirt, [circa 1960]*

£250 - 350



115



116

δ Topolski (Feliks, 1907-1989), FOUNTAIN COURT, MIDDLE TEMPLE, *conté crayon, pen and black ink, brown ink, watercolour, signed lower left, 375 x 245 mm. (14¾ x 9¾ in), hinged into mount, light surface dirt, [circa 1960].*

£300 - 500



117

δ Topolski (Feliks, 1907-1989), OUTSIDE WESTMINSTER HALL: THE REOPENING OF THE LAW COURTS, *black conté crayon, pen and brown ink, wash, watercolour, inscribed lower right and dated '61, on wove paper, 245 x 380 mm. (9¾ x 15 in), hinged into mount, light surface dirt.*

£300 - 500



118

δ Topolski (Feliks, 1907-1989), THE EARL OF MOUNTBATTEN, BARON GODDARD, AND ANOTHER, *black conté crayon, wash, watercolour, signed and dated '61 lower right, 255 x 350 mm. (10 x 13¾ in), hinged into mount.*

£250 - 350



119

δ Topolski (Feliks, 1907-1989), DINNER ON GRAND DAY IN MIDDLE TEMPLE HALL, *black conté crayon, watercolour, variously inscribed, signed and dated 19.4.61 upper right, 255 x 350 mm. (10 x 13¾ in), hinged into mount, light surface dirt, 1961.*

£250 - 350



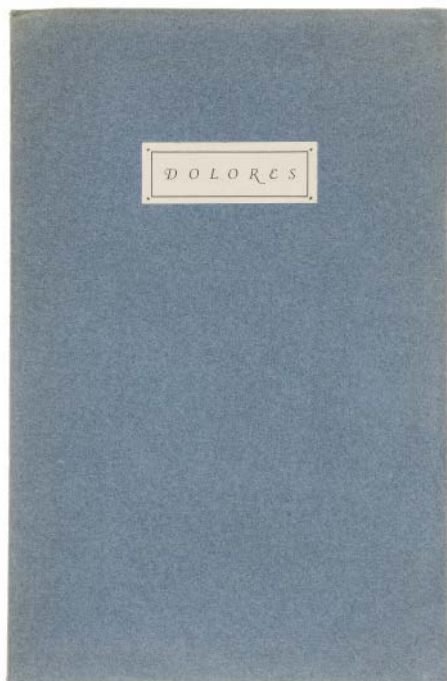
120

δ Topolski (Feliks, 1907-1989), THREE JUDGES, *conté crayon, monochrome wash, watercolour, signed and dated '61 lower right, on wove paper, 245 x 375 mm. (9¾ x 14¾ in), light surface dirt, 1961.*

£300 - 500

The Property of Anthony Dowd

JOHN BUCKLAND WRIGHT



121

121

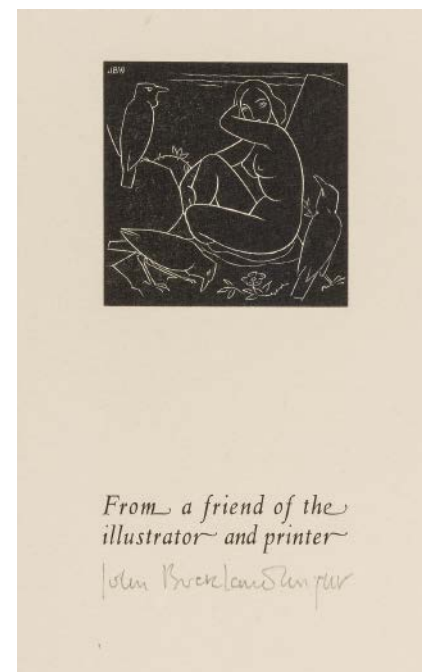
Swinburne (Algernon Charles) DOLORES, FIRST EDITION, [ONE OF 50 COPIES ON JAPON ANCIEN], 11 wood-engraved illustrations by John Buckland Wright, THIS COPY SIGNED BY THE ARTIST IN PENCIL on final leaf, bookplate of Walter Hirst on front free endpaper, original blue wrappers with printed label on upper cover, uncut, spine very slightly faded but still an excellent copy, [Reid A12i], 8vo, [Maastricht, privately printed for Baron Emile van der Borch van Verwolde by A.A.M. Stols], 1933.

♣ One of Buckland Wright's most collected works, and on which he continued to work after publication. The illustrations appear as white line engravings in this first edition but were reworked as silhouettes with additional white line hatching for the second edition. The final illustration of a female nude with three ravens refers to the coat-of-arms of Emile, Baron van der Borch van Verwolde who commissioned the book from Stols. It also served as his bookplate. Rare to find signed.

£1,500 - 2,000



122

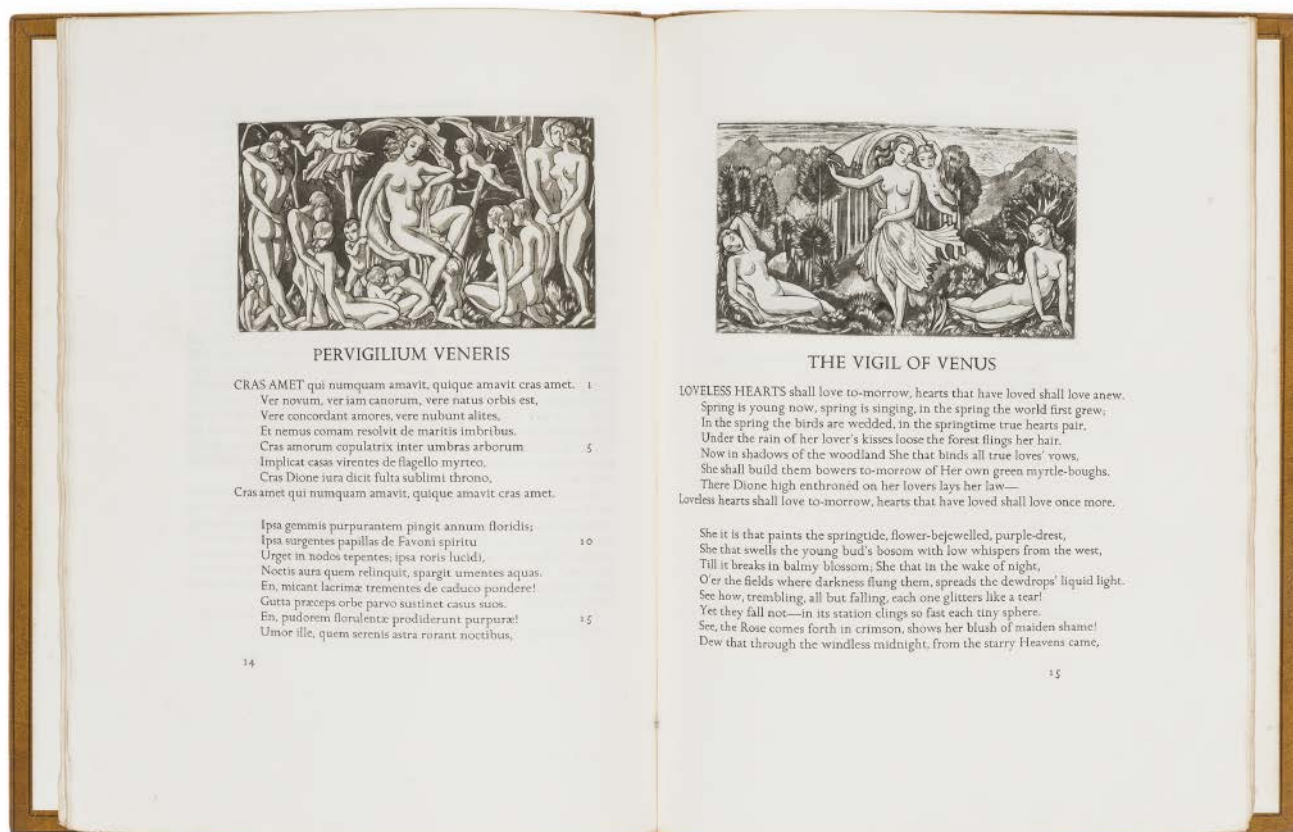


122

Mathers (Powys) LOVE NIGHT: A Laotian Gallantry, NUMBER 11 OF 75 SPECIALLY-BOUND COPIES ON VELLUM-PAPER AND WITH 6 ADDITIONAL PLATES, from an edition limited to 200, wood-engraved title and illustrations by John Buckland Wright, some full-page, additional plates in pocket at end, one or two very slightly creased at edge, original green-stained vellum, t.e.g., others uncut, very slightly rubbed at edges, [Pertelote 113; Reid A23b], Golden Cockerel Press, 1936.; with 2 variant prospectuses for the book (Cockalorum P113a & c), the first one of 5000 copies but rejected by JBW, the second one of 2000, 8vo (3)

♣ Buckland Wright's first commission for the Golden Cockerel Press and, according to Reid, "a major turning point in his career". The additional plates are of a more erotic nature and did not appear in the ordinary copies. The first prospectus was printed on laid paper but as JBW wrote to a friend, "The block printed so badly that I insisted on their changing to a suitable paper"; two others were printed on Japanese vellum, with different illustrations.

£750 - 1,000



123

PERVIGILUM VENERIS: THE VIGIL OF VENUS, translated by F.L.Lucas, NUMBER 1 OF 100 COPIES (CHRISTOPHER SANDFORD'S COPY), *double-page pictorial title in Latin and English (with 4 engravings) and 12 head-pieces & 2 tail-pieces by John Buckland Wright, all copper engravings with aquatint, text in Latin and English on facing pages, original citron morocco, by Sangorski & Sutcliffe, with frieze of cockerel running along top and bottom of boards in blind, uncut, spine very slightly faded, buckram slip-case, [Pertelote 141; Reid A33a], 4to, Golden Cockerel Press, 1939 WITH **Buckland Wright (John)** ORIGINAL DRAWINGS FOR 'PERVIGILUM VENERIS', comprising: rejected design for engraving on p.20, pen & black ink with point of the brush and grey wash over pencil, on wove paper water-marked J.Green & Son, c.70 x 130mm. (sheet c.280 x 210mm.), initialled JBW in pencil, [c.1938]; sheet of 3 pencil and 3 pen & ink erotic sketches for figures in engraving on p.22, on wove paper, sheet c.290 x 235mm., initialled in pencil, [c.1938]; 2 pencil and 1 pen & ink & pencil erotic sketches for figures in engraving on p.24, on wove paper, sheet c.235 x 295mm., initialled in pencil, [c.1938]; WITH SEVERAL EARLY STATE PROOFS OF THE ENGRAVINGS, comprising: engraving on p.19 before aquatint, c.75 x 130mm., engravings with aquatint on pp.17 & 18 (printed on both sides), c.75 x 130mm., engravings with aquatint of title-vignettes of girl with cockerel, c.45 x 35mm., slightly creased, and engravings with aquatint of triangular tail-pieces, c.110 x 45mm., ALL WELL-INKED AND VERY GOOD IMPRESSIONS, on laid paper, trimmed close, [Golden Cockerel Press], [1939] (10)*

.. "The very fine engravings, by a process revived for the first time in our generation and which took two years to produce, were inspired by the Roman sarcophagi in the Louvre." Christopher Sandford in *Pertelote*.

"This is what I call a perfect print. The tone is sufficient and not too even. The lines have their full value and have slight tone or aureole round them, which will go on improving with age. It is of course greatly helped by the type of paper used, the ink, and the slight 'burr' left on the lines...This plate was printed cold, rag-wiped but not retouched, and went once through the press..." John Buckland Wright quoted in *Pertelote*.

Buckland Wright used the process of combining line-engraving on copper with sugar-aquatint again in *The Grecian Enchanted* of 1952 (see lot 131).

£2,000 - 3,000





124

[Sandford (Christopher)], "Chrysilla von Dansdorf". HEART'S DESIRE, NUMBER 43 OF ONLY 70 COPIES, title printed in lilac, engraved title-vignette and 7 plates by John Buckland Wright, original vellum-backed blue cloth, uncut, [Reid A30c], 4to, Paris [London], privately printed, [1939]; WITH A SET OF 8 PROOF ENGRAVINGS BEFORE LETTERS (unsigned), on laid paper, loose in contemporary green morocco-backed cloth drop-back box, spine slightly soiled, n.d. (2)

£2,500 - 3,500



125

125

Swinburne (Algernon Charles) HYMN TO PROSERPINE, NUMBER 37 OF 50 SPECIALLY-BOUND COPIES WITH AN EXTRA ENGRAVING, *from an edition limited to 350*, wood-engraved pictorial title, illustrations and device on colophon by John Buckland Wright, 2 full-page, original purple morocco, by Sangorski & Sutcliffe, with inlaid green morocco panel blocked with Aphrodite and her cockerel by JBW (colophon device) in gilt on upper cover, t.e.g., others uncut, green morocco label on spine slightly faded, cloth slip-case, [Cockalorum 159; Reid A41a], Golden Cockerel Press, 1944; with a copy of the prospectus for this and Dorothea Braby's *Ninety-First Psalm* (Cockalorum LXXVI), one of 2340 copies, 4to (2)

£400 - 600

126

Keats (John) ENDYMION: a Poetic Romance, NUMBER 97 OF 100 SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST, *from an edition limited to 500*, wood-engraved illustrations by John Buckland Wright, some full-page, foxing to a few leaves as usual, original pictorial vellum, gilt, by Sangorski & Sutcliffe, with Cynthia Goddess of the Moon by JBW in gilt on upper cover, spine gilt, t.e.g., others uncut, cloth slip-case (slightly rubbed), [Cockalorum 175; Reid A47a], small folio, Golden Cockerel Press, 1947.

✱ Buckland Wright took over four years to produce this work and considered it to be his greatest achievement.

"In his 58 illustrations Buckland Wright is both as classical and as romantic as the poet could have desired. His vision, it seems to me, approaches that of Keats as closely as is possible for any artist working in our generation. While there is more than a hint of classicism in his admirable figures, their groupings and settings are romantic." Christopher Sandford in *Cockalorum*.

£1,200 - 1,800

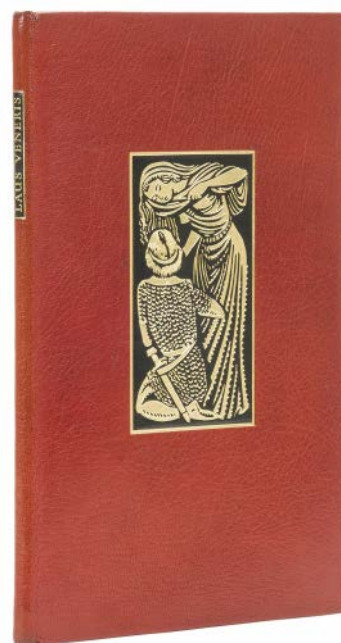
127

Swinburne (Algernon Charles) LAUS VENERIS, NUMBER 2 OF 100 SPECIALLY-BOUND COPIES WITH AN EXTRA ENGRAVING, *from an edition limited to 750*, wood-engraved title and illustrations by John Buckland Wright, many full-page, original russet morocco with onlaid black calf panel blocked with figures of woman and kneeling man by JBW in gilt on upper cover, t.e.g., others uncut, one or two small marks, [Cockalorum 178; Reid A48a], Golden Cockerel Press, 1948; with a copy of the prospectus (Cockalorum P178), one of 500 copies, 8vo (2)

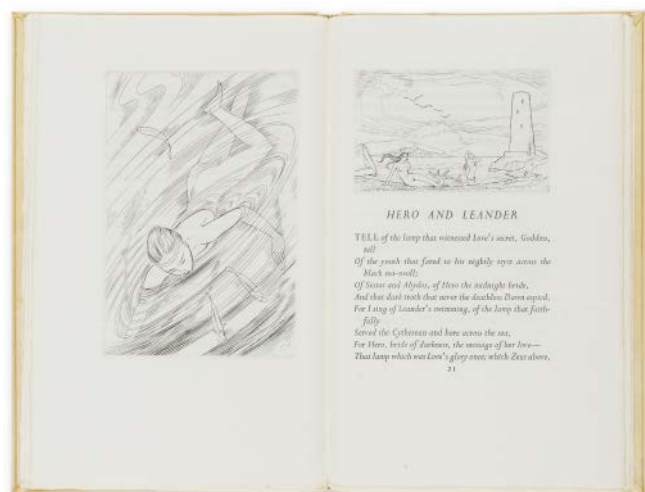
£250 - 350



126



127



128

Musaeus. HERO & LEANDER, translated by F.L. Lucas, NUMBER 74 OF 100 SPECIALLY-BOUND COPIES SIGNED BY THE TRANSLATOR AND ARTIST AND WITH AN EXTRA ENGRAVING, *from an edition limited to 500*, engraved frontispiece, pictorial title and illustrations by John Buckland Wright, most full-page, faint spot to title and one or two plates, original pictorial vellum, gilt, by Sangorski & Sutcliffe, with figures of Hero and Leander by JBW in gilt on upper & lower covers respectively, t.e.g., others uncut, cloth slip-case, [Cock-a-Hoop 183; Reid A54a], 8vo, Golden Cockerel Press, 1949; with a copy of the prospectus (Cockalorum P183), one of 3500 copies, 8vo (2)

✱ "The specials have a chaste beauty that is truly Greek in feeling". Reid

"John used to laugh at the thought of what the worthy Dr Arnold would have said about this love-book translated and illustrated respectively by two old Rugby boys. A neo-puritan reviewing for a literary weekly advised its readers not to suppose for one moment that the engravings had any value as art. Some literary pundits are rather jaundiced in their appreciation of graphic artists' work, philistine in their judgements of it, and terrified by nudity in any form." *Cock-a-Hoop*

£600 - 800



129

Swinburne (Algernon Charles) PASIPHAË, NUMBER 71 OF 100 SPECIALLY-BOUND COPIES WITH AN EXTRA ENGRAVING, *from an edition limited to 500, copper-engraved title and plates by John Buckland Wright, original magenta-stained vellum, gilt, by Sangorski & Sutcliffe, with head of bull by JBW in gilt on upper cover, t.e.g., others uncut, spine faded, slightly rubbed, cloth slip-case, [Cock-a-Hoop 185; Reid A57a], Golden Cockerel Press, 1950* with a copy of the prospectus (Cockalorum P185, one of 3300 copies & Buckland Wright (John) Seven Book-Cover Designs, number 62 of 110 copies on Barcham Green paper, illustrations, original wrappers, spine very slightly faded, Haarlem, 1977 & Cockerel Cavalcade: John Buckland Wright's Devices Engraved in Wood 1938-1945, number 11 of 200 copies, prospectus and greetings card featuring a JBW cockerel loosely inserted, original wrappers, uncut, 1988 & Bonaparte (Marie) Flyda of the Seas, colour lithographs by JBW, one leaf slightly soiled, original pictorial cloth, gilt, dust-jacket, price-clipped, lightly soiled, 1950 & Hume (Frances, translator) The Story of the Circle of Chalk, number A196 of 1000 copies, prospectus loosely inserted, original pictorial cloth, very slightly soiled, Rodale Press, [1954] & Pavis (G.) Pour et Contre la Femme, printed in pink and black, original pink boards, dust-jacket (browned), The Hague, 1951, all with plates or illustrations by Buckland Wright; and 2 others relating to him and a small bundle of prospectuses and other ephemera illustrated by him (Cockalorum LXXIVi, LXXV, LXXVIII, LXXXii, P131, P182, P204 and a cockerel printed by the Fleece Press in 2001) v.s. (17)

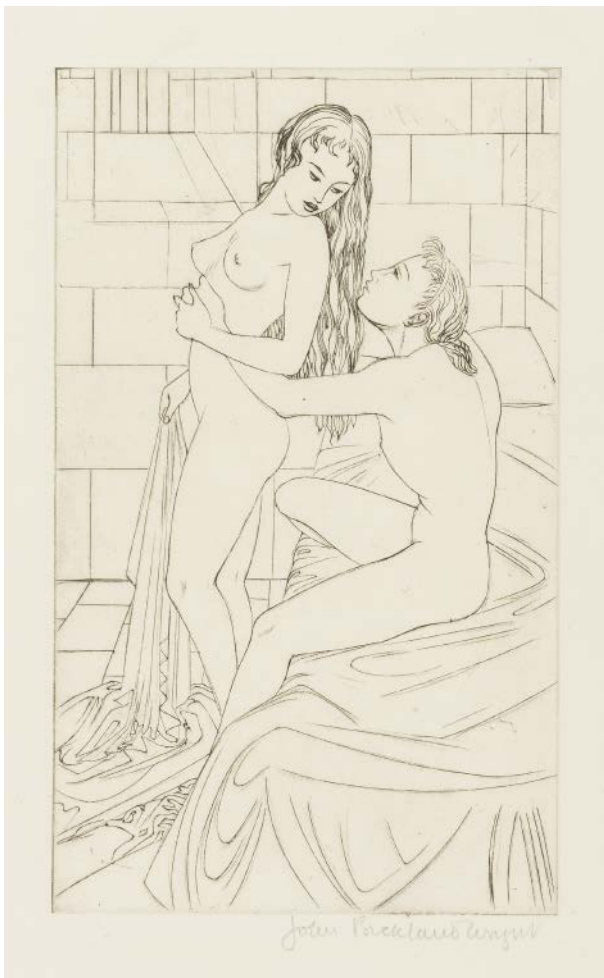
£300 - 500



130

Beaumont (Francis) SALMACIS AND HERMAPHRODITUS, edited by Gwyn Jones, NUMBER 13 OF 30 SPECIALLY-BOUND COPIES SIGNED BY THE EDITOR AND ARTIST AND WITH AN EXTRA PLATE, *from an edition limited to 380, wood-engraved illustrations by John Buckland Wright printed in colours, some full-page, original pictorial blue morocco, by Sangorski & Sutcliffe, with water-lily by JBW in gilt on upper cover, t.e.g., others uncut, spine very slightly faded, cloth slip-case, [Cock-a-Hoop 187; Reid A64a], Golden Cockerel Press, 1951; with a copy of the prospectus (Cockalorum P187), one of 9700 copies, a little browned, small folio (2)*

£500 - 700



131

Hartnoll (Phyllis) *THE GRECIAN ENCHANTED*, number 30 of 60 SPECIALLY-BOUND COPIES *signed by the author and artist and with an additional suite of aquatint plates and an extra one, from an edition limited to 360, title printed in pink and green with vignette and decorative border, 7 plates after aquatints by John Buckland-Wright, additional plates loose in pocket at end, original pictorial two-tone grey and pink morocco, gilt, by Sangorski & Sutcliffe, fighting cocks by JBW in gilt on upper cover, t.e.g., others uncut, spine very slightly browned, spotting to top outer corner of upper cover, cloth slip-case (a little faded), [Cock-a-Hoop 189; Reid A65a], small folio, Golden Cockerel Press, 1952 with **Buckland Wright (John)** PROOFS OF ENGRAVINGS FOR 'THE GRECIAN ENCHANTED', comprising: a set of early state proofs of engravings before aquatint (title and 8 plates including extra one), on laid paper, c.210 x 125mm. (sheets c/325 x 205mm.), all signed in pencil, some light marginal soiling, [c.1952]; proofs of frontispiece, title before letters and plates 3 (2 copies, one labelled "Etching 2nd state" in pencil), 4 (marked "clean" in pencil in margin), 6 and extra plate (2 copies, one on laid paper), all but duplicate of extra plate on Basingwerk Parchment paper, most sheets c.360 x 260mm., [c.1952]; 2 sheets of printer's proofs featuring the standard illustrations after the aquatint plates, each with 4 illustrations, on laid paper, sheets c.630 x 390mm., folded, [c.1952], [Golden Cockerel Press]; plus a copy of the prospectus for the book initialled by JBW in pencil at foot (Cockalorum P189, one of 9700 copies), an A.L.S. from the author Phyllis Hartnoll dated Feb.7th 1952 to JBW praising his illustrations "...I feel I must write and say how enchanted I am with them!", and a cutting from 'The Times' of Hartnoll's obituary dated 28th January 1997 (sm.qty)*

** "A simple tale, as evanescent as the scent of wild thyme, into which Phyllis Hartnoll wove the mingled ecstasy and heart-break of young lovers. The sunshine and shadow of their April love that triumphs over all obstacles and outfaces death." *Cock-a-Hoop*

In her letter Phyllis Hartnoll comments on the illustrations, "...They are...so entirely in the spirit of the story. I particularly liked the title-page, the cock-fight, the one on the ship and the one of the lovers together. But they are all beautiful, and I shall cherish my copy of the book very much..."

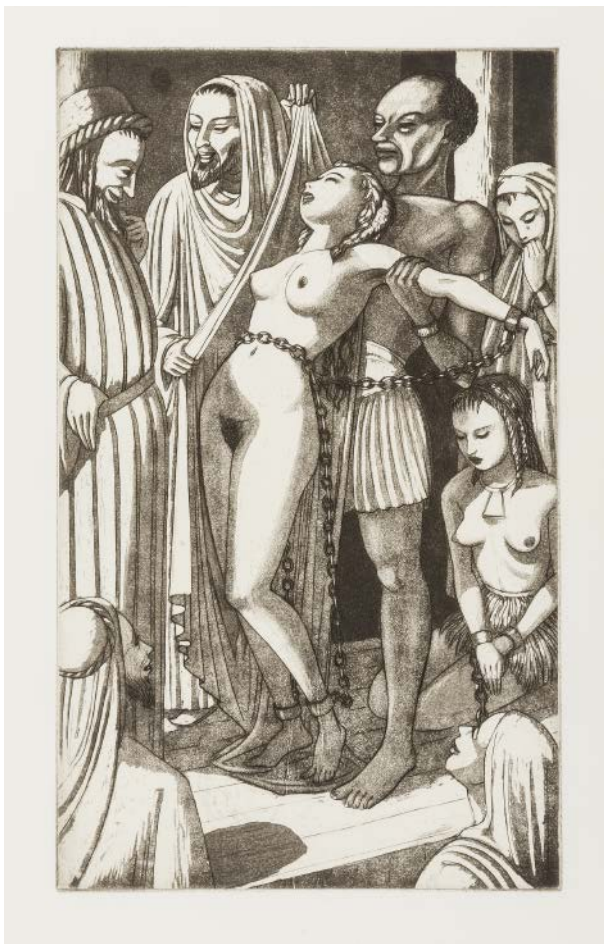
£750 - 1,000



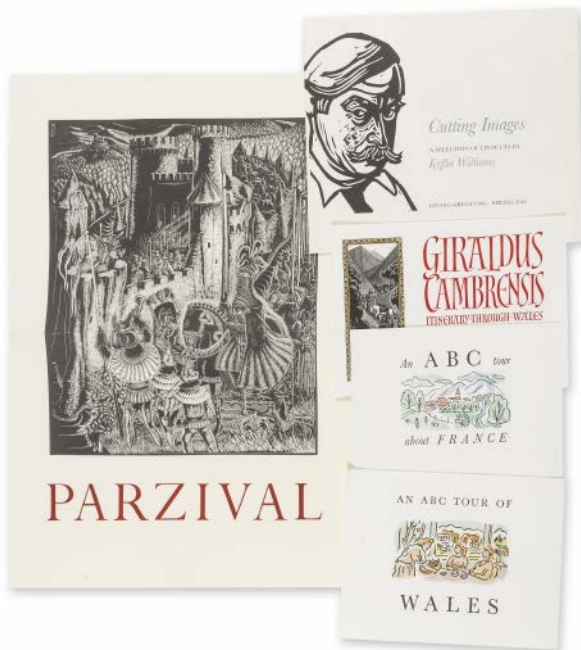
132

Bury (Adrian) *SYON HOUSE*, number 28 of 175 copies, title in red and black, 10 copper-engraved plates by John Buckland Wright, all titled in pencil, pictorial endpapers, original black morocco, gilt arms on covers, t.e.g., others uncut, [Reid A71a], 4to, Dropmore Press, 1955.

£200 - 300



131



133

A COLLECTION OF OVER 50 PROSPECTUSES FOR PUBLICATIONS BY THE PRESS (including a few duplicates), *most illustrated, some with wood-engravings*, [1975-2010]; with over 100 pieces of ephemera concerning or printed by the press (book- & print-lists, announcements, orders of service and other jobbing printing etc.), v.d., *loose sheets or original wrappers, v.s., together in 2 raw silk drop-back boxes, folio, Newtown, Gwasg Gregynog* (2 boxes)

£300 - 400



134

See-Paynton (Colin) WOOD-ENGRAVING FOR 'GIRALDUS CAMBRENSIS', *artist's proof for an edition limited to 150, c.50 x 110mm. (sheet c.140 x 230mm), signed and numbered XVII in pencil, [1988]* & Niekerk (Sarah von) Five wood-engravings for 'The Curate of Clyro', *from an edition of 50, sheets c.250 x 180mm., each numbered 36/50, titled and signed in pencil, [1983], all printed from the original wood blocks, on mould-made paper, loose, Newtown, Gwasg Gregynog* (4)

£200 - 300



135

Schanilec (Gaylord) WOOD ENGRAVINGS FOR 'WRENCHING TIMES', 8 colour wood-engravings printed from the original blocks comprising 2 portraits and 6 plates, *from an edition of 100, on mould-made paper with Gregynog Press embossed stamp, portrait c.205 x 155mm. & plates c.260 x 155mm. (sheets c.385 x 250mm), each numbered 7/100 and signed in pencil, loose as issued in original card folder, Newtown, Gwasg Gregynog, 1991 with a smaller unsigned engraving for a rejected design* (9)

✱ Schanilec's wood-engravings capture the American landscape of Walt Whitman's Civil War poems from his work *Drum Taps*.

£200 - 300



136

Parker (Agnes Miller) WOOD ENGRAVINGS FROM 'THE FABLES OF ESOPE': Impressions from the original wood blocks, 27 wood engravings by Agnes Miller Parker and an initial letter by William McCance, *on Japanese Gampi Vellum paper, images c.130 x 130mm. or smaller, initial c.45 x 50mm. (sheets c.180 x 195mm. or smaller), each numbered in pencil (I/2 to XXXVIII/2), loose as issued in original individual card wrappers, [Gwasg Gregynog], [1996].*

✱ Agnes Miller Parker's superb wood engravings were originally executed for the Gregynog Press's *Fables of Esop* in 1931 in a edition of 250 copies. In 1995 Gwasg Gregynog published a book about the work with wood engravings printed from the original blocks. The engravings were also offered separately for sale in small editions of no more than 30.

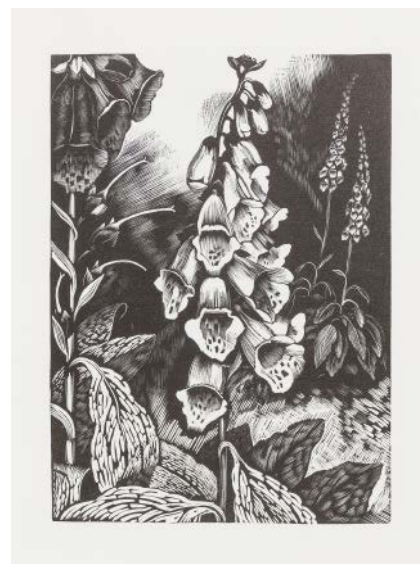
£400 - 600



137



138



139



140



141

137

Jones (David).- Coleridge (Samuel Taylor) THE RIME OF THE ANCIENT MARINER, number 73 of 400 copies from an edition limited to 460, etched head- & tail-pieces and 8 plates by David Jones, free endpapers browned, original buckram-backed boards, uncut, slightly rubbed and soiled but a good copy, 4to, Bristol, Douglas Cleverdon, 1929.

£400 - 600

138

Nash (John).- Bates (H.E.) FLOWERS AND FACES, NUMBER 15 OF 60 SPECIALLY-BOUND COPIES SIGNED BY THE AUTHOR, from an edition of 325, wood-engraved title and 4 plates by John Nash, original green morocco, by Sangorski & Sutcliffe, t.e.g., others uncut, spine a little faded, Golden Cockerel Press, 1935; with an additional suite of the 4 wood-engraved plates on Japon, each signed in pencil, loose in green paper envelope, 4to (2)

⚠ The additional suite of wood-engravings was apparently issued a month after publication of the book, in an edition of 50.

£600 - 800

139

Nash (John) TWENTY ONE WOOD ENGRAVINGS, introduction by Allen Freer, ONE OF 100 COPIES from an edition limited to 112, wood-engraved plates, original vellum-backed dandelion paper boards by Jane Mansfield, uncut, with prospectus in original cloth drop-back box, 4to, Wakefield, Fleece Press, 1993.

£300 - 400

140

Ravilious (Eric) CHANTICLEER I, [2 copies], wood-engraving for Golden Cockerel Press Spring prospectus for 1931, on laid paper, c.165 x 180mm. (sheet c.310 x 290mm.), margins slightly wrinkled, printed by John Randle at the Whittington Press, [1988]. (2)

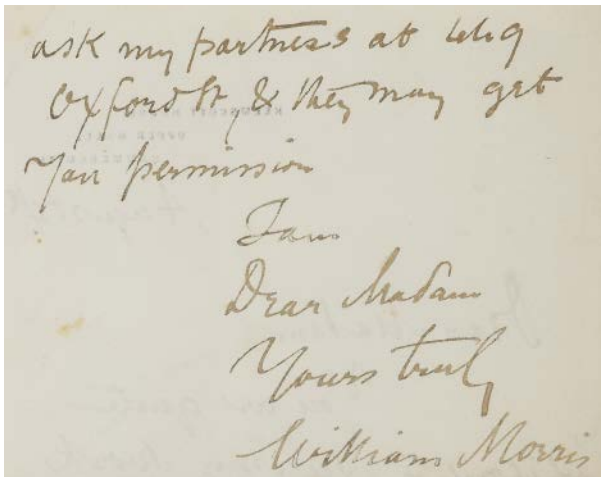
£150 - 200

141

Whittington Press.- Butcher (David) BRITISH PRIVATE PRESS PROSPECTUSES 1891-2001, 2 vol., NUMBER 1 OF 40 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL PORTFOLIO OF ORIGINAL PROSPECTUSES (deluxe Edition A), from an edition limited to 350, tipped-in samples, illustrations, 3 facsimile prospectuses in pocket at end, original tangerine morocco, uncut, marbled endpapers by Christopher Rowlatt, additional prospectuses loose in original half cloth folder, together in cloth drop-back box, morocco label on spine, 4to, Risbury, Whittington Press, 2001.

£300 - 500

The Property of a Collector: William Morris and the Kelmscott Press

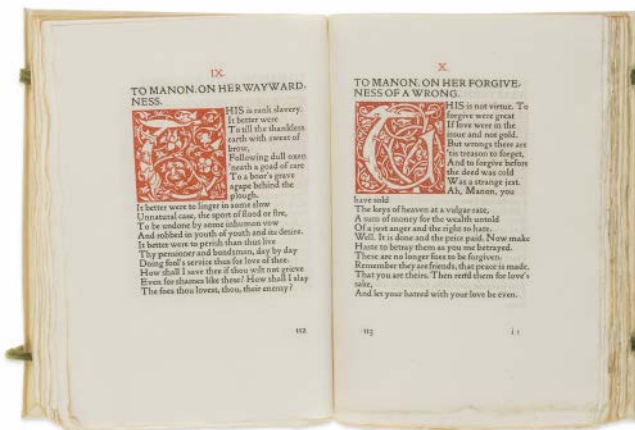


142

Morris (William, designer, author, and visionary socialist, 1834-96) AUTOGRAPH LETTER SIGNED TO "DEAR MADAM", 2pp., 8vo, Kelmscott Holuse, Hammersmith, 4th August [?1891], on the Stanmore Tapestry, "You are quite welcome to see my works at Merton Abbey [Merton Abbey Mills], where you will see some tapestry being made. As to the Stanmore tapestry, it is mostly in the looms at Merton: but if at any time you wish to see it at Stanmore (when it is up there) you had better ask my partners at 449 Oxford St, & they may get you permission," folds, small brown stain, slightly browned.

♣ The Stanmore Abbey tapestry, a series of six narrative tapestries depicting the Arthurian legend of the search for the Holy Grail, made to hang in the dining room of Stanmore Hall, Middlesex. The tapestry was a commission from William Knox D'Arcy, a wealthy Australian mining engineer.

£400 - 600



143

Blunt (Wilfrid Scawen) THE LOVE-LYRICS & SONGS OF PROTEUS, one of 300 copies on Flower paper, printed in red and black in Golden type, wood-engraved border and initials designed by Morris, initials in red, original vellum with silk ties, yapp edges, spine titled in gilt, uncut and unopened, spine very slightly soiled, [Peterson A3], small 4to, Kelmscott Press, 1892.

♣ The only Kelmscott book with the initials printed in red, at the author's request. Morris wrote to Jenny Morris, "...it looks very gay & pretty with its red letters, but I think I prefer mine in style of printing". Peterson

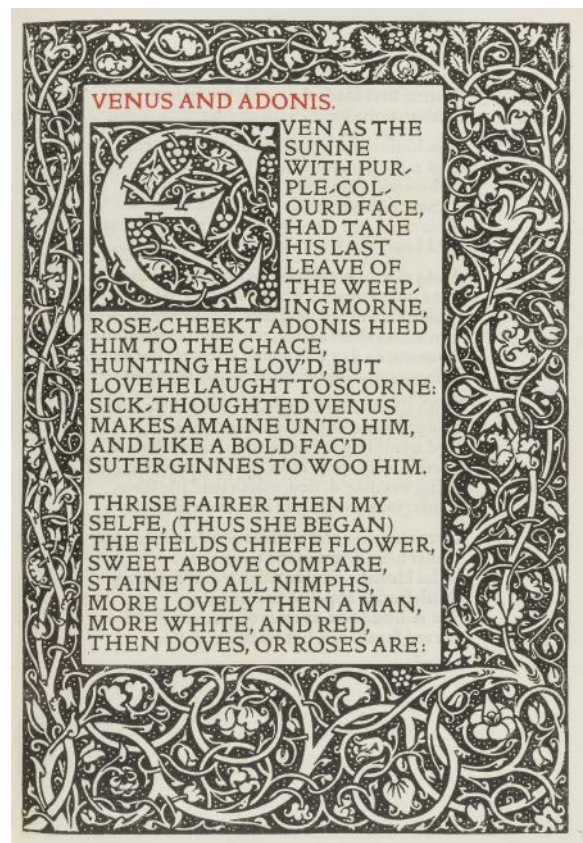
£800 - 1,200



144

Ruskin (John) THE NATURE OF GOTHIC: a Chapter of The Stones of Venice, one of 500 copies on Flower paper, printed in Golden type, wood-engraved border and initials designed by William Morris, illustrations in text, small stain to outer margin of p.ii/iii of Preface, bookplate, original vellum with silk ties, yapp edges, spine titled in gilt, uncut, very slightly soiled, lacking most of one tie, [Peterson A4], small 4to, Kelmscott Press, 1892.

£700 - 900



145

Shakespeare (William) THE POEMS, edited by F.S.Ellis, one of 500 copies on Flower paper, printed in red and black in Golden type, wood-engraved borders and initials designed by William Morris, original limp vellum with silk ties, yapp edges, spine titled in gilt, uncut, [Peterson A11], 8vo, Kelmscott Press, 1893.

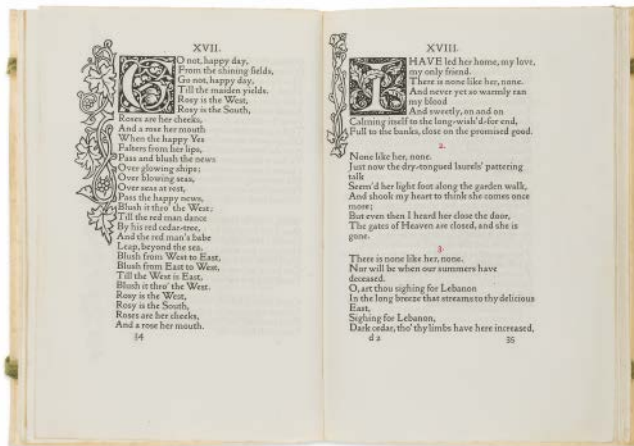
£1,200 - 1,800



146

More (Sir Thomas) *UTOPIA*, edited by F.S.Ellis, one of 300 copies on Flower paper, printed in red and black in Chaucer type, wood-engraved borders and initials designed by William Morris, original limp vellum with silk ties, yapp edges, spine titled in gilt, uncut, an excellent copy, [Peterson A16], 8vo, Kelmscott Press, 1893.

£1,800 - 2,200

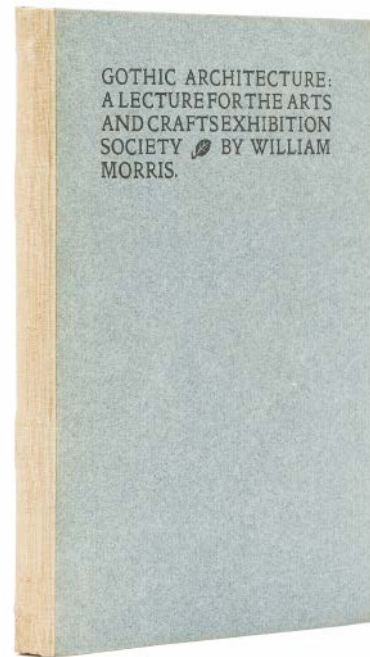


147

Tennyson (Alfred, Lord) *MAUD, A MONODRAMA*, one of 500 copies on Flower paper, printed in Golden type with stanza numbers in red, wood-engraved borders and initials designed by William Morris, with pp. 15-16, 19-20, 25-26 & 69-70 all cancels, original limp vellum with silk ties, yapp edges, spine titled in gilt, uncut, spine very slightly soiled, [Peterson A17], 8vo, Kelmscott Press, 1893.

.. Following the discovery of some typographical errors "four cancellans leaves were printed...and were perhaps inserted in at least a few copies of Maud." Peterson

£600 - 800



148

Morris (William) *GOthic ARCHITECTURE: A LECTURE FOR THE ARTS AND CRAFTS EXHIBITION SOCIETY*, one of 1500 copies on Flower paper, apparently first issue with "Van Eyk" on p.45 but "guilds" correctly on p.41, printed in red and black in Golden type, wood-engraved initials designed by Morris, contemporary ink signature of Tom P.Clarkson on front free endpaper, original holland-backed boards, upper cover titled in black, uncut, an unusually good copy, [Peterson A18], 16mo, Kelmscott Press, 1893.

.. The first book printed in 16mo by the press, and the first use of the 4-line initials.

Tom P.Clarkson, probably Thomas Clarkson of Bannister Hall, near Preston, who was the leading calico printer of the day and who was commissioned by William Morris to print some of his chintz designs for Morris & Co.

£400 - 600



149

Morris (William, translator) *OF THE FRIENDSHIP OF AMIS AND AMILE*, one of 500 copies on Perch paper, printed in red and black in Chaucer type, wood-engraved title, borders and initials designed by William Morris, ink signature of Tom P.Clarkson on front free endpaper, original holland-backed boards, upper cover titled in black, uncut, small ink spot to lower joint, otherwise a very good copy, [Peterson A23], 16mo, Kelmscott Press, 1894.

£500 - 700



150

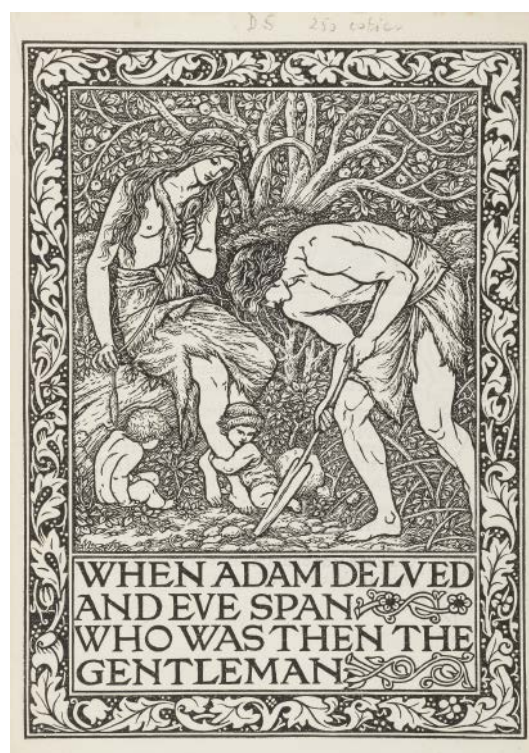
150

Keats (John) *The Poems*, edited by F.S. Ellis, one of 300 copies on Flower paper, printed in red and black in Golden type, wood-engraved borders and initials designed by William Morris, original limp vellum with silk ties, yapp edges, spine titled in gilt, uncut, very slightly soiled, [Peterson A24], 8vo, Kelmscott Press, 1894.

£1,800 - 2,200



152

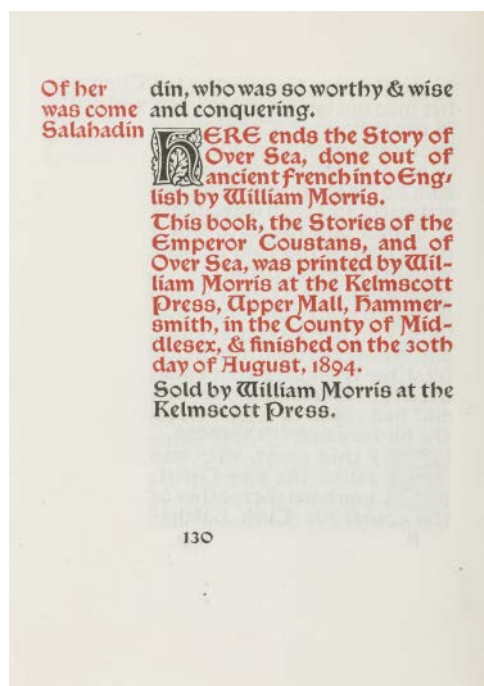


153

Ephemera.- Ancoats Brotherhood. *WHEN ADAM DELVED AND EVE SPAN...* 4pp., one of 250 copies, with wood-engraved frontispiece to 'John Ball' (When Adam Delved...) by Burne-Jones on first page and extracts from Tennyson and Ruskin, wood-engraved initials, borders & press device designed by William Morris, [Peterson D5], Kelmscott Press, March 1894-March 1895; with a small collection of other ephemera from the press, comprising: List, 4pp., edges soiled and folded in, December 1892; List, 8pp., one of 750 copies, July 2nd 1894; Announcement of Enlargement of Edition of Chaucer's 'Works', 4pp., printed on first page only, November 14th, 1894; Announcement of Bindings of Chaucer's Works, 2pp. printed on recto only, one of 600 copies, [26 February 1896]; Envelope, c.100 x 225mm., address of press printed in black at head, 1/2d stamp in red in top right corner; some with wood-engraved initials, occasional spotting or soiling, a few creases, [Peterson C3, C23, C27, C40 & D2.5], Kelmscott Press (6)

✱ The Ancoats Brotherhood was a socialist workers' organization in Manchester founded by Charles Rowley in 1878. It provided lectures, concerts and exhibitions for the working classes and lecturers included William Morris, Ford Madox Brown, Peter Kropotkin and George Bernard Shaw.

£300 - 400



130

151

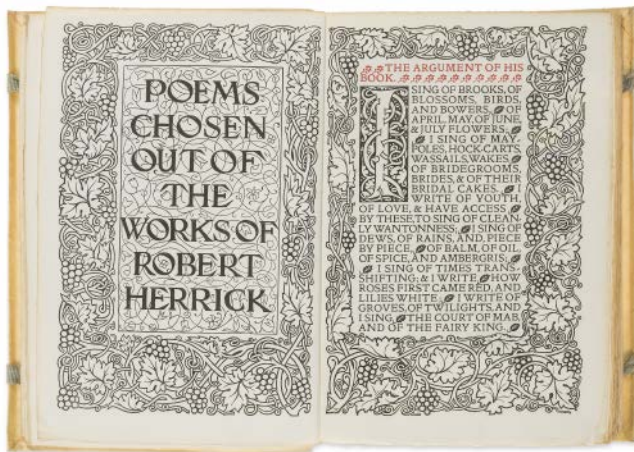
Morris (William, translator) *THE TALE OF KING COUSTANS AND OF OVER SEA*, one of 525 copies on Perch paper, printed in red and black in Chaucer type, wood-engraved title, borders and initials designed by William Morris, ink signature of Tom P. Clarkson on front free endpaper, original holland-backed boards, upper cover titled in black, uncut, [Peterson A26], 16mo, Kelmscott Press, 1894.

£350 - 450

152

[Orbeliani (Sul Khan-Saba)] *THE BOOK OF WISDOM AND LIES*, translated by Oliver Wardrop, one of 250 copies on Flower paper, printed in red and black in Golden type, wood-engraved title, borders and initials designed by William Morris, light spotting to endpapers, original limp vellum with silk ties, yapp edges, spine titled in gilt, uncut, [Peterson A28], 8vo, Kelmscott Press, 1894.

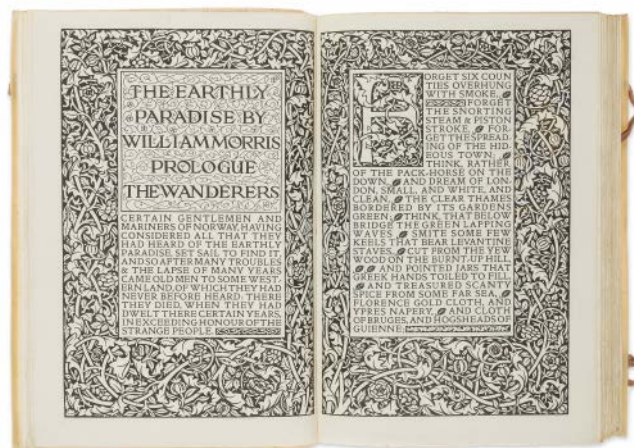
£800 - 1,200



154

Herrick (Robert) *POEMS CHOSEN OUT OF THE WORKS*, edited by F.S.Ellis, one of 250 copies on Flower paper, printed in red and black in Golden type, wood-engraved borders and initials designed by William Morris, original limp vellum with silk ties, spine titled in gilt, uncut, slight browning to yapp edges, [Peterson A37], 8vo, Kelmscott Press, 1895.

£1,000 - 1,500

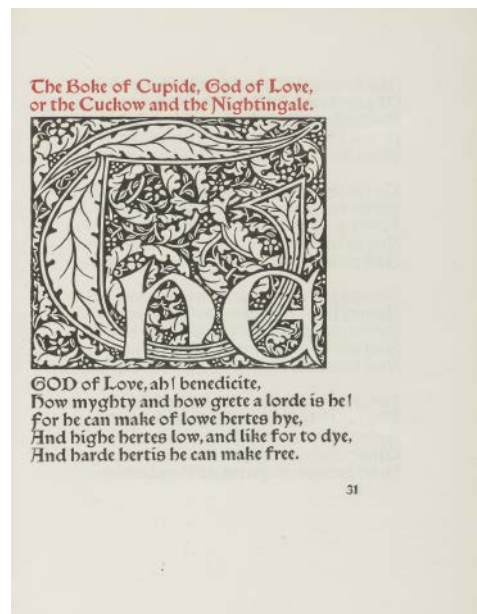


155

Morris (William) *THE EARTHLY PARADISE*, 8 vol., one of 225 copies on Apple paper, printed in red and black in Golden type, wood-engraved borders and initials designed by William Morris, original limp vellum with silk ties, yapp edges, spines titled in gilt, uncut, occasional light soiling but still a very good set, [Peterson A41], 4to, Kelmscott Press, 1896-97.

✱ Including ten new borders specially designed for this work and the first use of the Apple paper.

£3,000 - 4,000



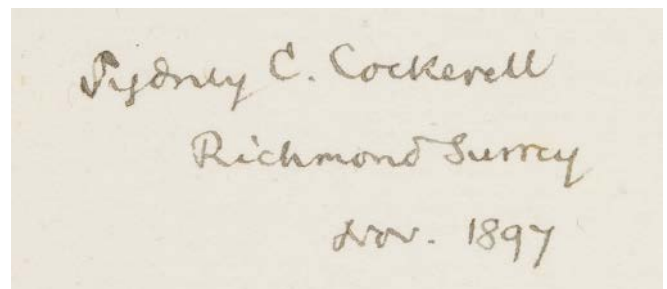
156

Clanvowe (Sir Thomas) *THE FLOURE AND THE LEAFE, & The Boke of Cupide, God of Love, or the Cuckow and the Nightingale*, edited by F.S.Ellis, one of 300 copies on Apple paper, printed in red and black in Troy type, 2 large wood-engraved initial words designed by William Morris, Pickford Waller's copy with his bookplate, original holland-backed boards, upper cover titled in black, uncut, [Peterson A43], 4to, Kelmscott Press, 1896.

✱ "The first bound copy of the book arrived at Kelmscott House an hour or two before Morris's death." (Peterson). The two ornamental initial words were first used in the Kelmscott Chaucer.

Pickford Waller (1873-27), Art Nouveau and Art Deco illustrator and designer, particularly of bookplates.

£600 - 800



157

Sire Degrevaunt, edited by F.S.Ellis, one of 350 copies on Flower paper, printed in red and black in Chaucer type, wood-engraved frontispiece designed by Edward Burne-Jones and borders and initials by William Morris, SYDNEY COCKERELL'S COPY WITH HIS CONTEMPORARY INK INSCRIPTION on front free endpaper AND CUT SIGNATURES OF WILLIAM MORRIS AND EDWARD BURNE-JONES tipped to rear endpaper, original holland-backed boards, upper cover titled in black, uncut, spine a little browned and spotted, [Peterson A47], 8vo, Kelmscott Press, 1896 [issued 1897].

✱ A popular story with Morris; Burne-Jones had painted a mural of *The Wedding Procession of Sire Degrevaunt* in Morris's drawing room at the Red House back in 1860.

Sir Sydney C.Cockerell (1867-1962), secretary to the Kelmscott Press and William Morris's executor, responsible for completing the outstanding Kelmscott Press books after Morris's death. He later became director of the Fitzwilliam Museum, Cambridge.

£1,200 - 1,800



158

158

SYR ISAMBRACE, edited by F.S.Ellis, *one of 350 copies on Flower paper, printed in red and black in Chaucer type, wood-engraved frontispiece designed by Edward Burne-Jones and borders and initials by William Morris*, RUARI McLEAN's COPY INSCRIBED TO HIM BY HIS WIFE "FOR RUARI WITH MUCH LOVE ANTONIA" *on front free endpaper and with his book-label, also engraved bookplate of Arnold Hoffman, original holland-backed boards, upper cover titled in black, uncut, [Peterson A48], 8vo, Kelmscott Press, 1897.*

♣ Ruari McLean (1917-2006), book-designer and typographer, and author of many books on book-design.

£800 - 1,200

159

Morris (William) A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS, Together with a Short Description of the Press by S.C.Cockerell, & An Annotated List of the Books Printed Thereat, *one of 525 copies on Flower paper, printed in red and black in Golden type, wood-engraved frontispiece designed by Edward Burne-Jones and borders and initials by William Morris, erratum slip tipped in at beginning, with book-label 'From the Library of John Charrington, The Grange, Shenley' inscribed in ink "To Margaret Lenox February 1917" at foot of front pastedown, pencilled initials of Tom Handford Parker on front free endpaper and A.L.s. from him dated 1949 on notepaper from a house called Kelmscott presenting the book to Judge Batt and with annotated newspaper cutting loosely inserted, original holland-backed boards, upper cover titled in black, uncut, upper cover slightly faded, [Peterson A53], 8vo, Kelmscott Press, 1898.*

♣ The last book printed at the press. Morris's essay had previously appeared in *Modern Art* No.4, Winter 1896, and Burne Jones's frontispiece was originally designed in the 1860s for an aborted edition of *The Earthly Paradise*.

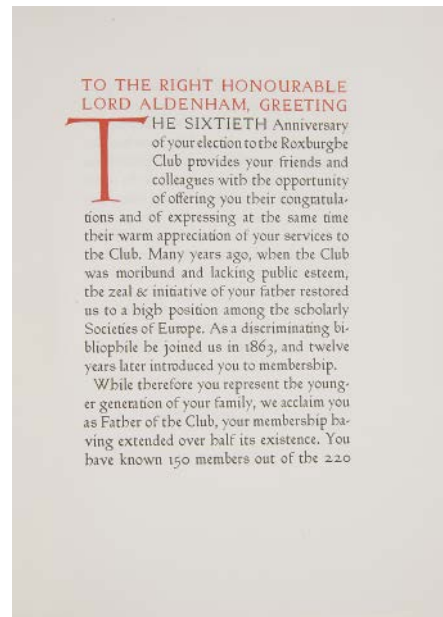
Handford Parker's newspaper cutting concerns the sale of his Kelmscott Chaucer on vellum in 1928 for "the enormous price of £4000 paid by Quaritch". His annotation reads "This copy was in my private collection from June 1917 to Oct. 1922 T.H.P. Bought from May Morris Sold to Maggs Bros."

John Charrington, Honorary Keeper of Prints at the Fitzwilliam Museum, Cambridge from 1909 until his death in 1939. He had a large collection of prints and a significant library including an important collection of private press books.

£600 - 800



159



160

Other properties

160

Ashendene Press.- Roxburghe Club.- ADDRESS OF CONGRATULATION FROM THE MEMBERS OF THE ROXBURGHE CLUB TO THEIR PRESIDENT LORD ALDENHAM MCMXXXV, *ONE OF ONLY 39 COPIES ON PAPER, from an edition limited to 40, printed in Ptolemy type in red and black, compliments slip of C.H.St.J.Hornby tipped in at beginning, original calf-backed viridian boards, t.e.g., others uncut, very slightly rubbed at edges, a little worming to head of lower joint, marbled slip-case, printed by C.H.St.J.Hornby at his private Press, Shelley House, Chelsea, for members of the Roxburghe Club, 1935 & D[Israeli] (B[enjamin]) and W.G.M[eredith]. Rumpel Stilts Kin, edited by Michael Sadleir, ONE OF 66 COPIES, THIS COPY FOR C.W.DYSON-PERRINS, with his bookplate, printed in red and black, original glazed crimson boards, green roan label to spine, slight rubbing to spine ends, later morocco-backed cloth drop-back box (slightly faded), Glasgow, for members of the Roxburghe Club, 1952, small 4to (2)*

£500 - 700



161

Blake (Peter).- Horovitz (Michael) MIDSUMMER MORNING LOG JOG, NUMBER 26 OF 100 COPIES SIGNED BY AUTHOR AND ARTIST, *tipped-in illustrations by Peter Blake, light offsetting, original green silk, t.e.g., others uncut, endpapers incorporating petals and leaves, original cloth drop-back box, corners slightly bumped, 4to, Hereford, Five Seasons Press, 1986.*

£200 - 300



162

CURWEN PRESS NEWS-LETTER (THE), NUMBERS 1-8 ONLY (OF 16), lithographed illustrations by Edward Bawden, Eric Ravilious and others, original printed wrappers, light spotting to upper wrapper of number 4, loosely housed in original decorative portfolio with ties, 8vo, Curwen Press, 1932-34.

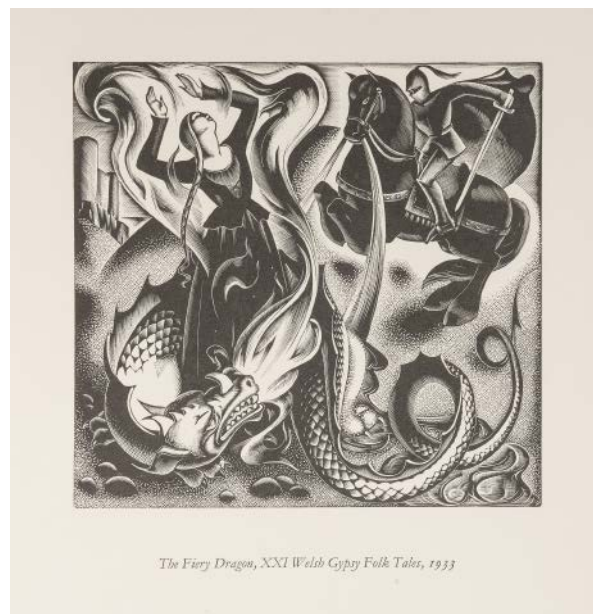
£500 - 700



163

Fleece Press.- Hicks (Chris, *binder*).- Brett (Simon) & others. A Cross Section: The Society of Wood Engravers in 1988, one of 225 copies, wood-engraved pictorial title printed in brown, wood-engraved plates, bound in black goatskin onlaid with white calf and tooled with gilt dots to form a rural landscape with trees across both boards and spine, BY CHRIS HICKS, white calf doublures and flyleaves, doublures tooled with gilt dots, signed and dated "CLH 2001" at foot of rear turn-in, preserved in cloth drop-back box, panel cut out of lid and inset with wooden veneer titled in gilt, very slight fading to lower joint of box, 4to, c.290 x 210mm., Wakefield, Fleece Press, 1988.

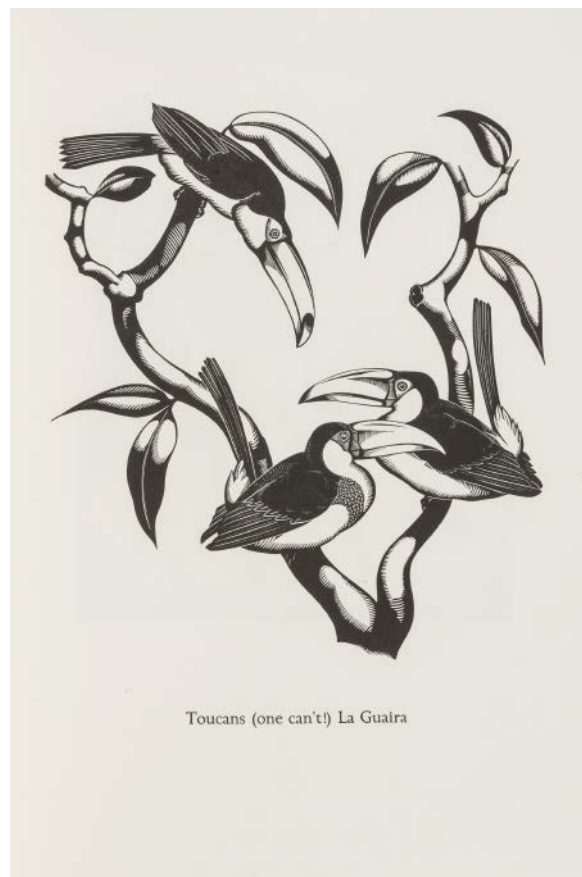
£600 - 800



164

-. Rogerson (Ian) AGNES MILLER PARKER: Wood-Engraver and Book Illustrator, 1895-1980, ONE OF 50 COPIES WITH 6 ADDITIONAL PRINTS, from an edition limited to 300, illustrations, some wood-engraved, some tipped in, original vellum-backed paste-paper boards, uncut, board slip-case, oblong 4to, Wakefield, Fleece Press, 1990.

£250 - 350



165

Gibbings (Robert) FOURTEEN WOOD ENGRAVINGS, 16 wood-engraved illustrations, compliments slip loosely inserted, original yellow wrappers, slightly dust-soiled, folio, Golden Cockerel Press, [1932].

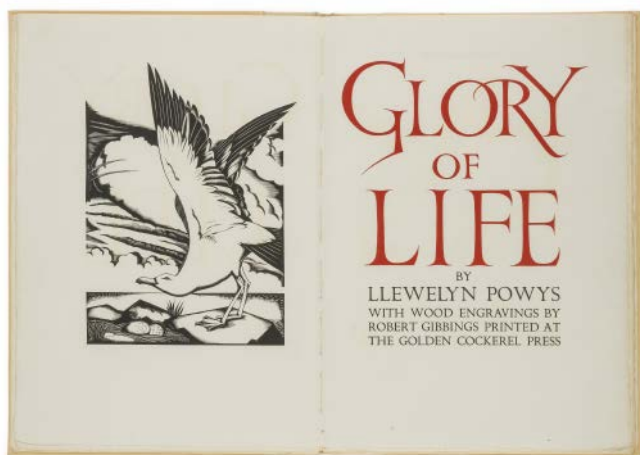
£200 - 300



166
Lucian, of Samosata. THE TRUE HISTORY OF LUCIAN THE SAMOSATENIAN, translated by Francis Hickee, number 207 of 275 copies, text in English and Greek, wood-engraved illustrations by Robert Gibbings, Greek text and illustrations set in double column as border around English text, original morocco-backed cloth, by Sangorski & Sutcliffe, t.e.g., others uncut, spine slightly faded, 4to, Waltham St. Lawrence, Golden Cockerel Press, 1927.

⌘ One of Gibbings' great achievements for the Golden Cockerel Press.

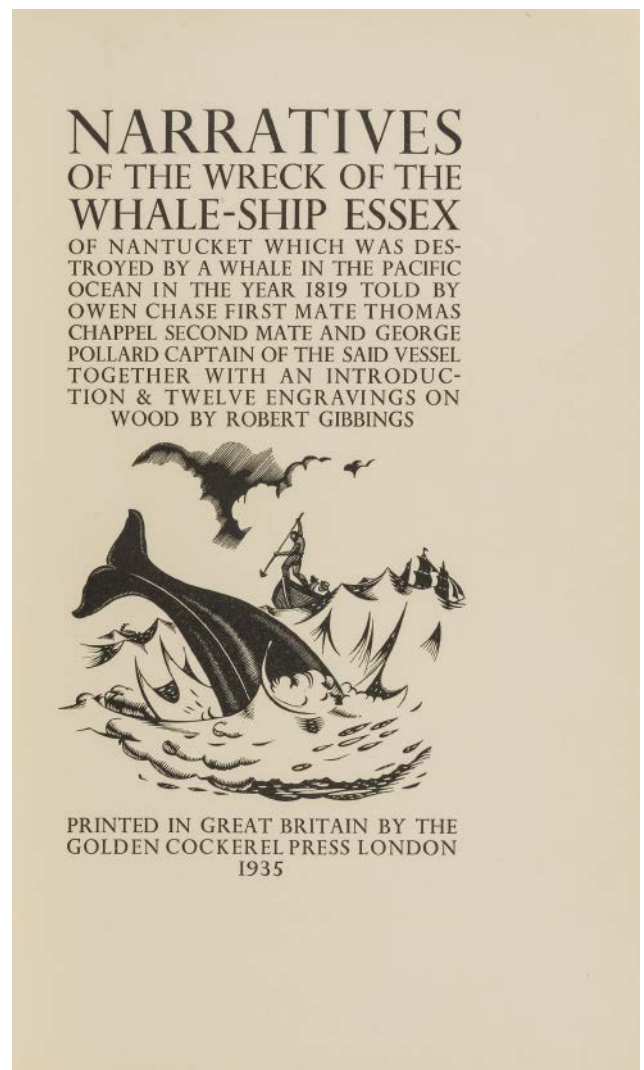
£400 - 600



167
Powys (Llewelyn) GLORY OF LIFE, number 20 of 277 copies, wood-engraved frontispiece, title, initials and illustrations by Robert Gibbings, title and initials printed in red, very light browning to frontispiece as usual, original vellum-backed cloth, t.e.g., others uncut, small folio, Golden Cockerel Press, 1934.

⌘ According to Christopher Sandford in *Chanticleer* this 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."

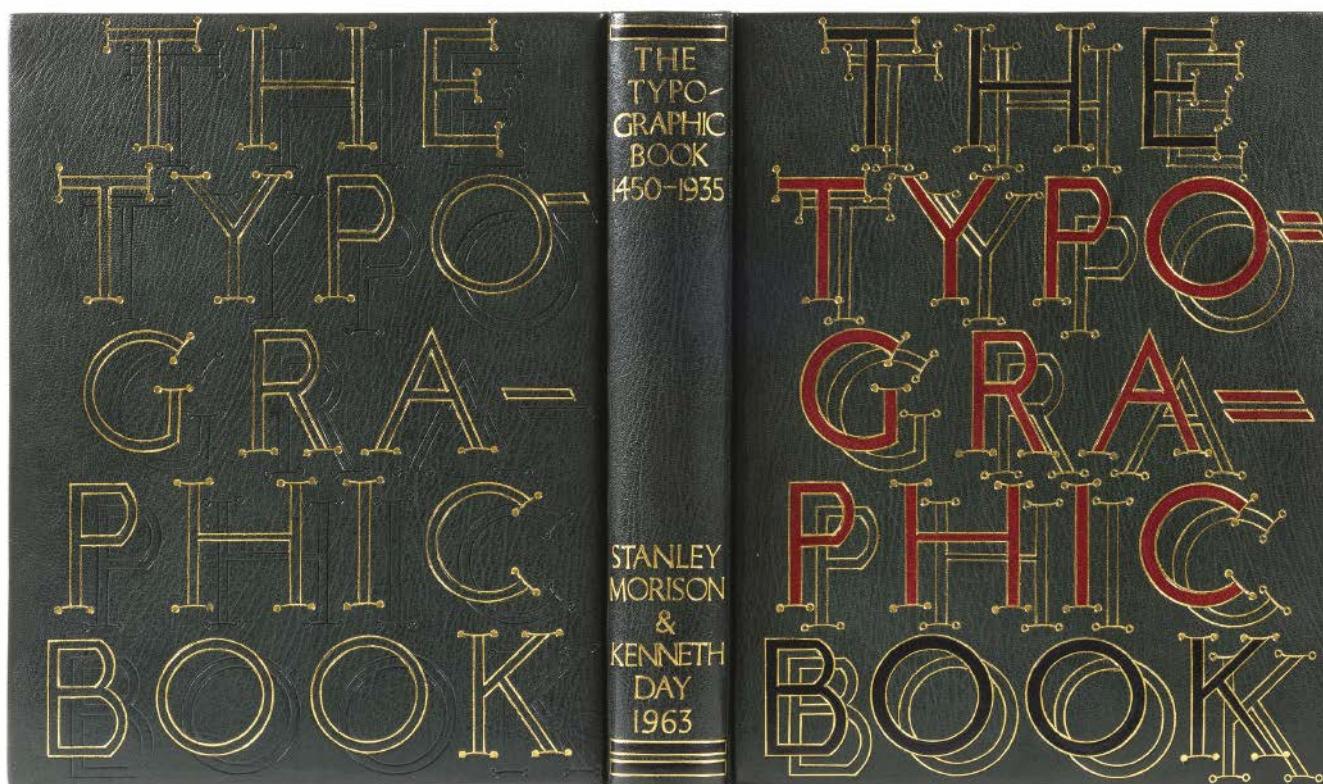
£250 - 350



168
Chase (Owen) and others. NARRATIVES OF THE WRECK OF THE WHALE-SHIP ESSEX OF NANTUCKET which was destroyed by a whale..., number 14 of 275 copies, wood-engraved illustrations by Robert Gibbings, original "sail-type" binding of yellow and green cloth, t.e.g., others uncut, a little rubbed and soiled as usual, small folio, Golden Cockerel Press, 1935.

⌘ The account of the terrible suffering endured by the crew of the Essex which was attacked and sunk by a large sperm whale. After three months of mostly drifting at sea in three whale boats five men out of twenty-one survived, having resorted to cannibalism. At first they ate the bodies of those who had died but on one occasion, having drawn lots, they killed and ate the cabin boy. Another three men who had remained on an uninhabited island were also rescued. The tale was the inspiration for Herman Melville's *Moby Dick*.

£250 - 350

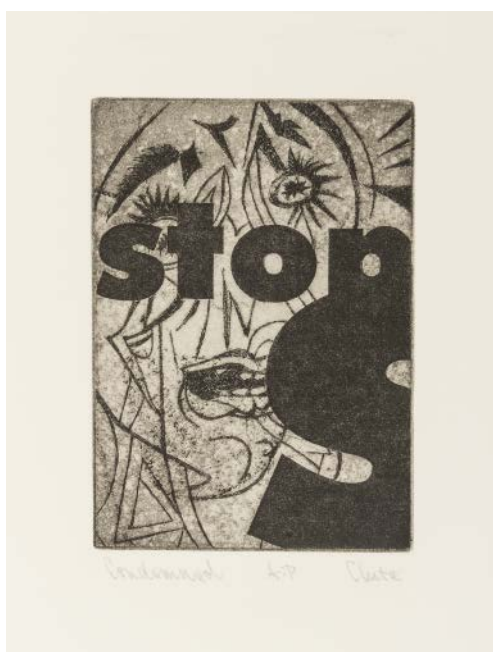


169

Greenhill (Elizabeth, binder).- **Morison (Stanley) and Kenneth Day.** THE TYPOGRAPHIC BOOK 1450-1935: A Study of Fine Typography through Five Centuries, FIRST EDITION, wood-engraved titles by Reynolds Stone printed in terracotta, folding plate, illustrations, BOUND IN DARK GREEN GOATSKIN, BY ELIZABETH GREENHILL, upper cover with title in large onlaid red and black goatskin lettering and gilt-tooling, lower cover with tooling in gilt and blind, title, authors and date in gilt across spine, t.e.g., maroon Japanese endpapers, signed by binder at foot of rear turn-in (executed 1965), preserved in dark green goatskin-backed cloth drop-back box, spine titled in gilt with small gilt crests (rubbed and a little faded, short splits to upper joint), [Catalogue Raisonné 37], 4to, 1963.

♣ Elizabeth Greenhill (1907-2007) first started bookbinding at the École des Arts Décoratifs pour Dames in Paris, learning the intricacies of gold-tooling, and later studied at the Central School of Arts and Crafts in London under Douglas Cockerell and William Matthews. She began restoring books but gradually started designing her own bindings, becoming known for two distinctive styles: the "cloud-bindings" of onlaid leather shapes, and bindings using large gilt-tooled lettering as in this work. She was the first woman elected as a member of the Guild of Contemporary Bookbinders (now Designer Bookbinders) in 1961, serving both as Secretary for some years and later President. The binding was commissioned by Lord Warrington and was exhibited at the 'Modern British Bookbinding' exhibition held at the Bibliotheca Wittrockiana, Brussels, and the Koninklijke Bibliotheek, The Hague, in 1985.

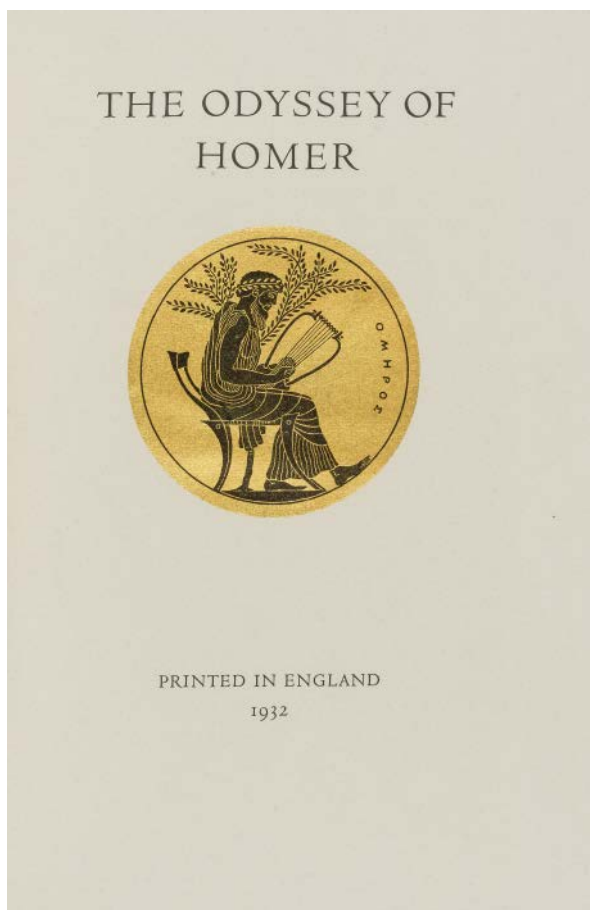
£6,000 - 8,000



170

Halderman (Joe) FOREVER PEACE: TO STOP WAR, POEM... [WITH] ETCHINGS BY JUDITH CHUTE, NUMBER 4 OF 30 COPIES ON FINE PAPER SIGNED BY THE AUTHOR AND ARTIST, 9 etchings, each titled, numbered and signed in pencil by Chute, 2 partly coloured, original paste-paper boards, uncut, folio, Upper Montclair, N.J., Temporary Culture, 2008.

£250 - 350



171

171

Homer. THE ODYSSEY, [TRANSLATED BY T.E. LAWRENCE], ONE OF 530 COPIES, DESIGNED BY BRUCE ROGERS and printed on pale grey paper, title-vignette and head-pieces after Greek vase paintings printed as roundels in black on gold, some with tissue guards, a few very lightly offset, browning to front endpapers and p.[12-13], original black morocco, spine titled in gilt and with seven raised bands, t.e.g., others uncut, spine slightly faded and with scratch mark, a little marked, original slip-case (rubbed and a little worn at extremities), [Blumenthal p.128-134], 4to, printed and published by Sir Emery Walker, Wilfred Merton and Bruce Rogers, 1932.

✱ "In the Odyssey, with complete sincerity, without tricks or accessory decoration, with a classic austerity akin to the timeless proportions of the Parthenon, with only type and paper and ink, with consummate skill, Rogers created a masterpiece." Blumenthal p.134.

£1,000 - 1,500

172

Lindsay (Norman) CREATIVE EFFORT: An Essay in Affirmation, ONE OF 120 COPIES (100 for sale), errata slip, WITH ORIGINAL ETCHING BY LINDSAY numbered and signed in pencil and tipped to mount & loosely inserted, mount spotted, original cloth-backed boards, a little rubbed and soiled, 8vo, Sydney, for the Author, 1920.

✱ Scarce.

£600 - 800

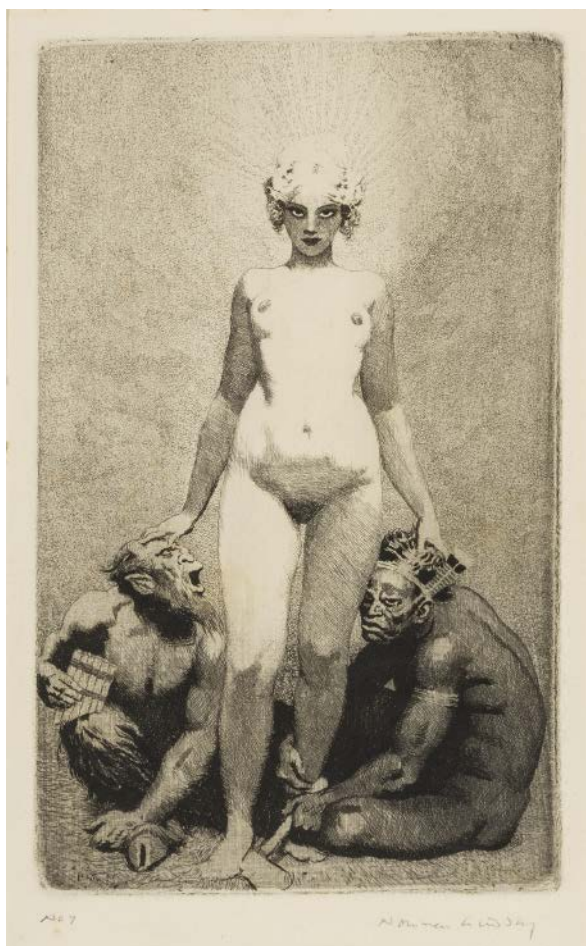


173

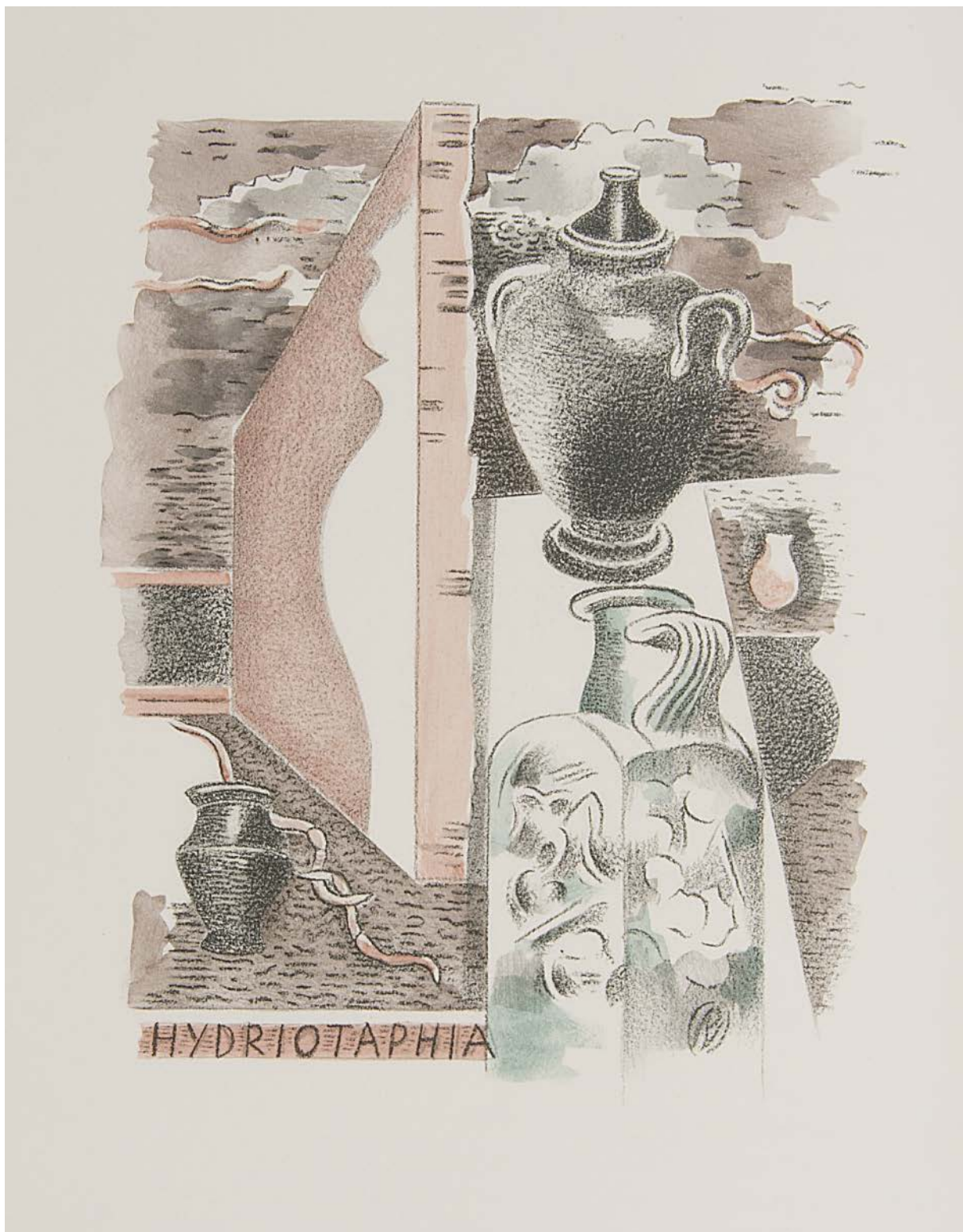
Morris (William, 1834-1896) after Edward Burne Jones (1833-1898) PSYCHE RUSHING OUT OF THE PALACE; GOING INTO HELL, two wood-engravings from the unpublished series 'Earthly Paradise', circa 1866 but later impressions on laid paper, without watermarks, the former sheet 495 x 315 mm. (19½ x 12¾ in), the latter 270 x 210 mm. (10½ x 8¼ in), minor surface dirt and light spotting, unframed [possibly circa 1890-1900]

✱ It is possible that the present two impressions were produced by Frederick Startridge Ellis (1830-1901), as per the note found on an early set held in the Metropolitan Museum of Art which reads 'Ellis had ten or 12 / sets printed on larger paper' (see: acc. no. 24.96], but we have been unable to trace a comparable example.

£120 - 180



172



174

Nash (Paul).- Browne (Sir Thomas) URNE BURIAL AND THE GARDEN OF CYRUS, edited by John Carter, number 80 of 215 copies, 32 pochoir plates and illustrations by Paul Nash, later half green morocco, spine gilt, t.e.g., others uncut, spine very slightly faded, 4to, printed by the Curwen Press for Cassell and Co. Ltd and La Belle Sauvage, 1932.

£2,000 - 3,000



175

Oliver (Simon, editor) THE CURWEN PRESS MISCELLANY, number 263 of 275 copies, plates by Eric Gill, John Nash and Edward Bawden and others, some pochoir, original cloth, slip-case browned and rubbed, 4to, Curwen Press, 1931.

£300 - 400

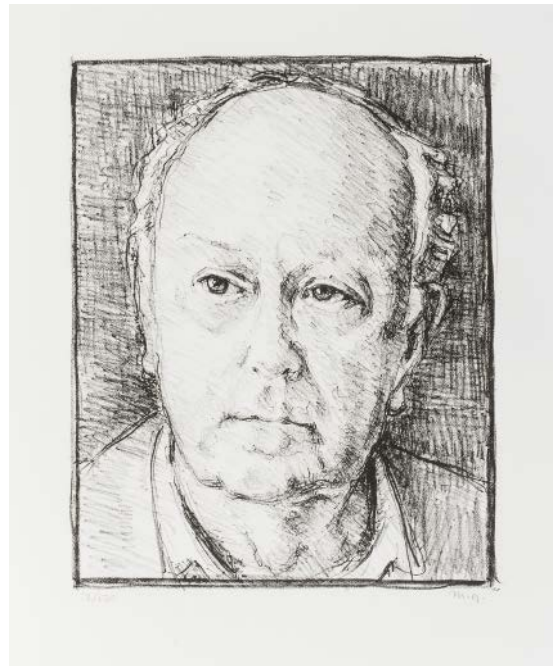


176

Simon (Oliver) and Stanley Morison, editors. THE FLEURON: A JOURNAL OF TYPOGRAPHY, edited by Oliver Simon and Stanley Morison, 7 vol. [a complete set], limited editions, vol.1-5 DE LUXE EDITIONS ON HAND-MADE PAPER (110-125 COPIES), vol.1 number 3, vol.2 & 3 number 1, vol.4 unnumbered, vol.6 SIGNED BY OLIVER SIMON on front free endpaper, vol.1-4 variously bound in morocco (vol. 1 crushed brown morocco by Zaehnsdorf, vol.2 russet morocco with gilt rules and floral tooling by C. & C. McLeish, vol.3 blue crushed morocco by Rivière & Son, vol.4 green morocco ruled in gilt and black by Officina Bodoni with slip-case), all t.e.g., others uncut, spine rubbed and faded, vol.3 with upper cover detached, vol. 5-7 original cloth, vol.5 uncut, 4to, London, Cambridge & New York, 1923-30 & Simon (Oliver, editor) Signature: A Quadrimenstrial of Typography and Graphic Arts, First Series, vol.1-15 bound in 5, variously bound in morocco of different colours, vol.1 in natural morocco with onlaid strips of blue and black, the rest in green, russet, black and blue morocco respectively, upper covers with tooling or blocking in gilt, t.e.g., others uncut, original printed wrappers bound in, most rather rubbed and marked, spines faded, 1935-40, all with specimens, plates and illustrations, some folding, some printed in colours, a few tipped in, 4to (12)

♣ Two of the most important typographical periodicals of the 20th century.

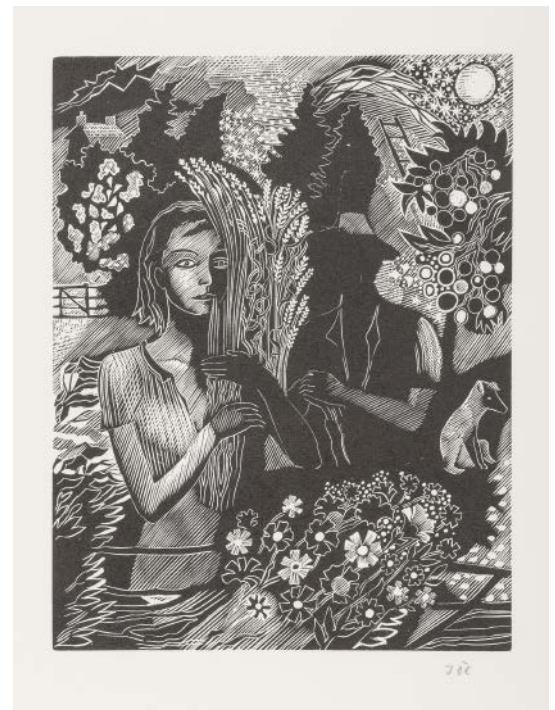
£750 - 1,000



177

Thomson (Virgil) and Maurice Grosser. EIGHTEEN PORTRAITS, NUMBER 28 OF 120 COPIES SIGNED BY ARTIST AND COMPOSER, 18 lithographed portraits by Maurice Grosser and 18 sheets of musical notation by Virgil Thomson, loose as issued in original cloth drop-back box, folio, New York, Vincent Fitzgerald & Co., 1985.

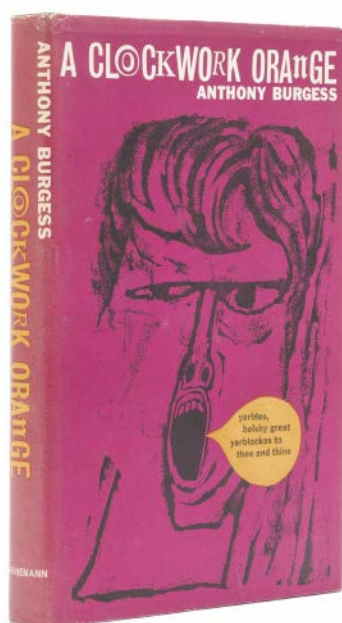
£300 - 400



178

Whittington Press.- O'Connor (John) THE WOOD-ENGRAVINGS..., with a commentary by Jeannie O'Connor, 2 vol., NUMBER XII OF 50 SPECIALLY-BOUND COPIES WITH ADDITIONAL PROOFS AND SIGNED BY THE ARTIST AND EDITOR, from an edition limited to 350, wood-engravings by John O'Connor, some printed in colours, text in original morocco-backed pictorial boards, uncut, additional engravings all initialled in pencil and loose in original board folder, with Christmas card by O'Connor loosely inserted, together in slip-case, folio, Andoversford, Whittington Press, 1989.

£200 - 300

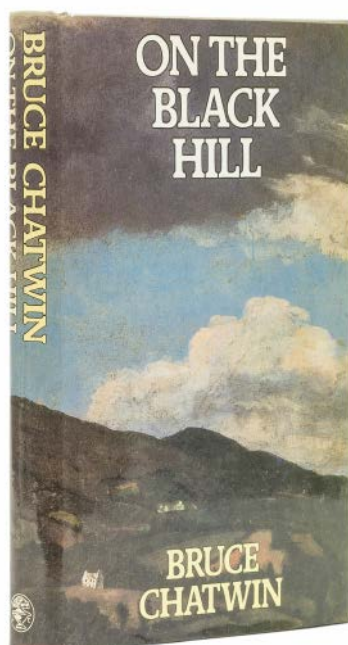


179

Burgess (Anthony) A CLOCKWORK ORANGE, FIRST EDITION, *original black boards, fine, first issue dust-jacket with wide flaps and priced at 16s., light fading to spine, minor rubbing to tips of spine and corners, an excellent example overall, 8vo, 1962.*

♣ A BRIGHT AND SHARP COPY OF BURGESS' MASTERPIECE, A CORNERSTONE OF 20TH CENTURY BRITISH FICTION.

£1,000 - 1,500



180

Chatwin (Bruce) ON THE BLACK HILL, FIRST EDITION, *signed by the author on title, original boards, very light fading to top and bottom edge, dust-jacket, a fine copy, 8vo, 1982.*

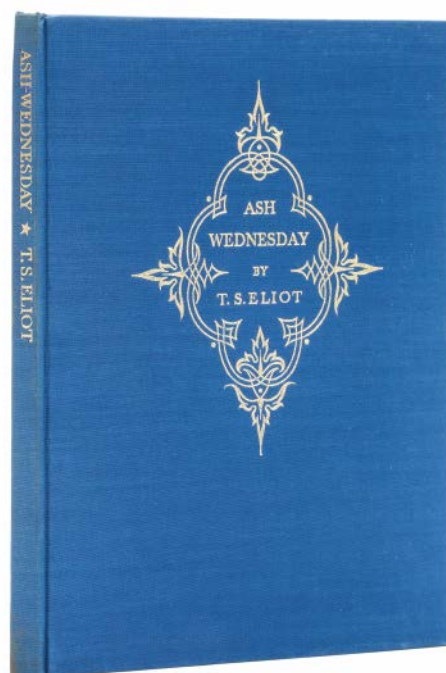
£150 - 200



181

Dahl (Roald) DANNY THE CHAMPION OF THE WORLD, FIRST EDITION, *with A.L.S. from the author loosely inserted, jacket price-clipped, spine very slightly faded, 1975; The Twits, 1980; The BFG, 1982, FIRST EDITIONS, the second and third with SIGNED BOOKPLATES OR CUT SIGNATURES OF THE AUTHOR AND QUENTIN BLAKE to titles, illustrations, original boards, dust-jackets, near-fine overall, 8vo (3)*

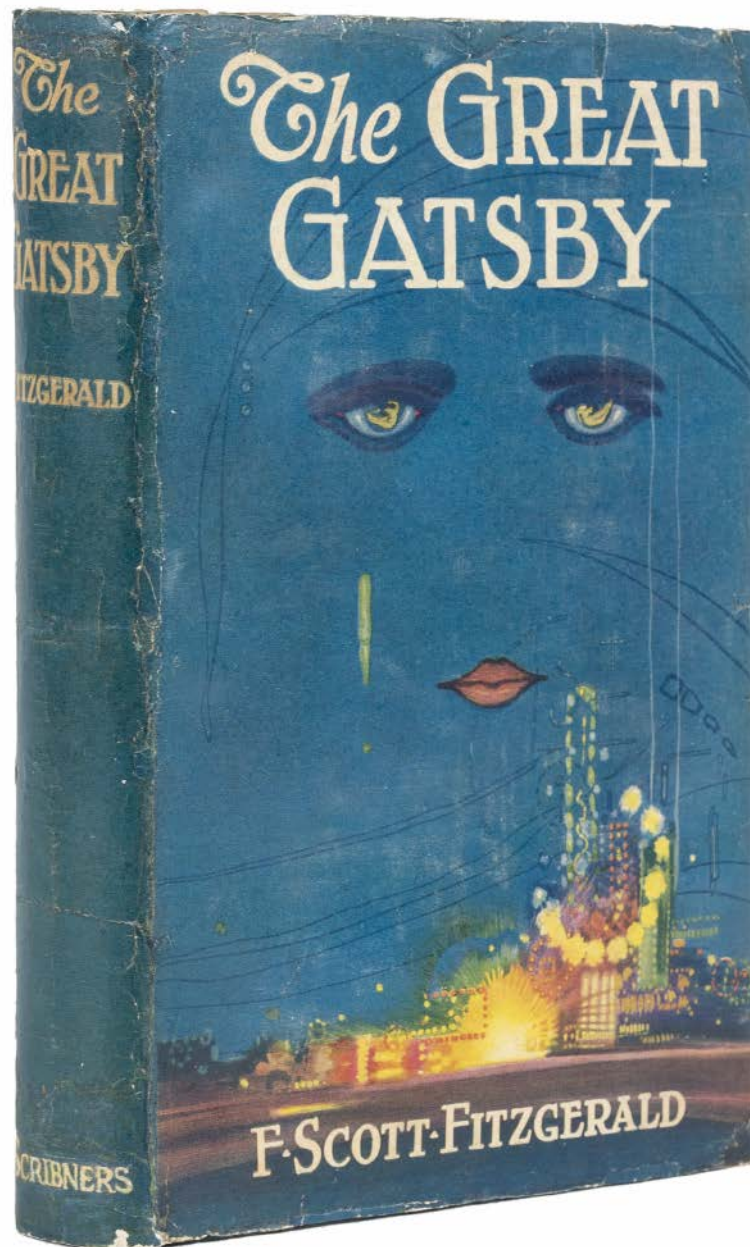
£400 - 600



182

Eliot (T.S.) ASH WEDNESDAY, NUMBER 2 OF 600 COPIES SIGNED BY THE AUTHOR, *very light browning to endpapers, original blue cloth decorated and lettered in gilt, very light fading to spine, t.e.g., others uncut, slip-case, a little rubbed and worn at extremities, [Gallup A15a], 8vo, 1930.*

£300 - 400



183

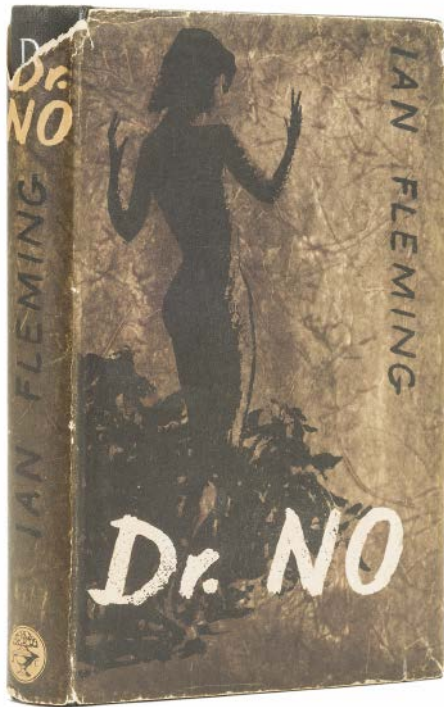
Fitzgerald (F. Scott) THE GREAT GATSBY, FIRST EDITION, FIRST ISSUE with 'northern' to p.119, 'it's' to p.165, 'chatter' to p.60, 'sick in tired' to p.206, and 'Union Street station' to p.211, original cloth, spine ends and corners a little bumped, otherwise near-fine, first state dust-jacket with capital 'J' printed over small 'j', repairs and restorations to spine ends, joints, hinges and corners, including 1" piece to the foot of spine, affecting publisher's imprint, lightly rubbed, still in effect a very good copy, preserved in custom drop-back box, 8vo, New York, 1925.

❖ A VERY GOOD COPY OF FITZGERALD'S MASTERPIECE IN THE RARE DUST-JACKET.

'I think my novel is about the best American novel ever written.' F.Scott Fitzgerald

The rare dust-jacket, designed by Francis Cugat, played an important part in the composition of the novel itself; Fitzgerald wrote to his publisher 'For Christ's sake don't give anyone that jacket you're saving for me. I've written it into the book.' This is most evident in his description of Daisy Buchanan as the 'girl whose disembodied face floated along the dark cornices and blinding signs'.

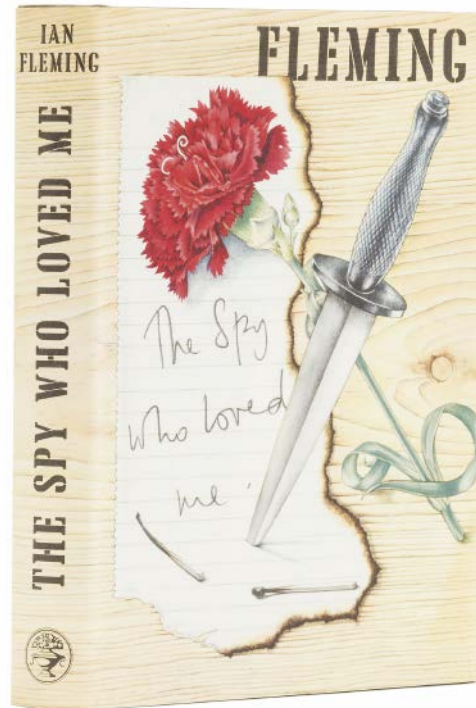
£25,000 - 35,000



184

Fleming (Ian) DR. NO, FIRST EDITION, *first issue plain boards, dust-jacket, spine slightly browned, 1" chip to head of spine with loss to lettering, foot of spine and corners a little chipped, foxing and light pen marking to lower panel, light rubbing and creasing to head and foot, 8vo, 1958.*

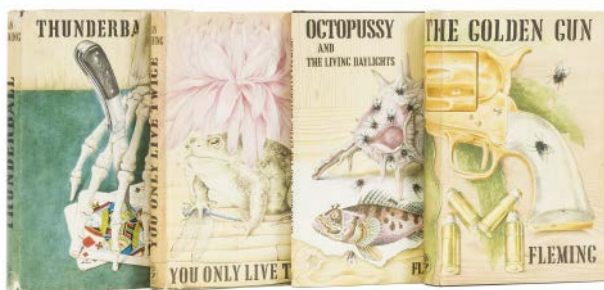
£300 - 400



186

Fleming (Ian) THE SPY WHO LOVED ME, FIRST EDITION, *pencil inscription to front free endpaper, original boards, dust-jacket, light patch of browning to lower corner of upper panel, otherwise A NEAR-FINE COPY OVERALL, 8vo, 1962.*

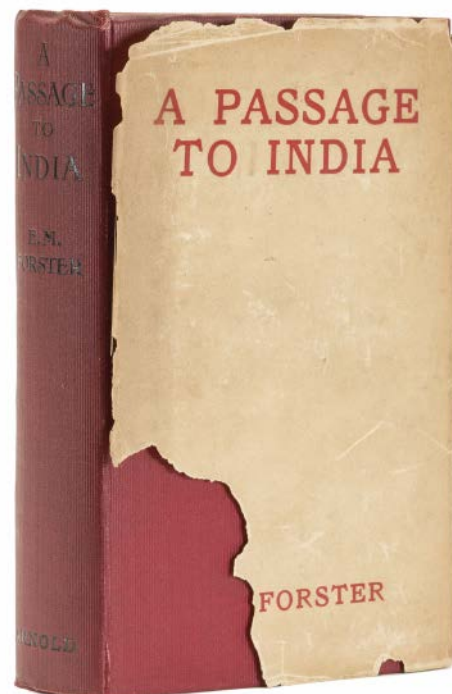
£300 - 400



185

Fleming (Ian) THUNDERBALL, *jacket spine ends and corners a little chipped, light rubbing and creasing to head and foot, 1961; You Only Live Twice, first state, jacket spine browned, spine ends and corners a little chipped, 1964; The Man With the Golden Gun, erasure mark to head of title, second state plain boards, jacket spine slightly browned, spine ends and corners a little chipped, 1965, FIRST EDITIONS, original boards, dust-jackets, very good or excellent copies; and a first edition of Octopussy, 8vo (4)*

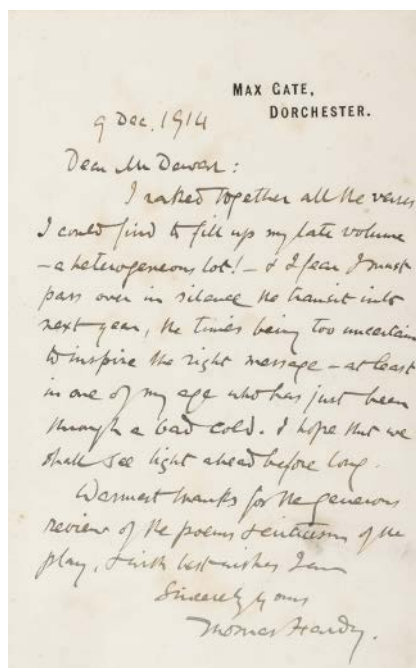
£250 - 350



187

Forster (E.M.) A PASSAGE TO INDIA, FIRST EDITION, *hinges starting, original cloth, spine darkened, light rubbing to extremities, dust-jacket, lacking spine, significant portion of loss to upper panel affecting author name, chips with loss to lower panel, tears and creasing, rubbed, preserved in custom drop-back box, 8vo, 1924.*

£300 - 400



188

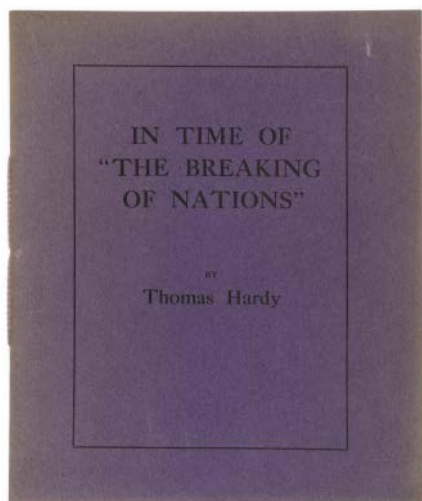
Hardy (Thomas) AUTOGRAPH LETTER SIGNED TO MR DEWAR, 1p. with conjugate blank, 180 x 110mm., on paper headed "Max Gate, Dorchester", 9th December, 1914, some light smudging, adhesion marks to verso; and a first edition of *Satires of Circumstance* (2)

⌘ A GOOD LETTER FROM HARDY DISCUSSING SATIRES OF CIRCUMSTANCE AND THE FIRST WORLD WAR.

"I raked together all the verses I could find to fill up my late volume - a heterogeneous lot! - & I fear I must pass over in silence the transit into next year, the times being too uncertain to inspire the right message - at least in one of my age who has just been through a bad cold. I hope that we shall see light ahead before long"

George Dewar (1862-1934), editor of the *Saturday Review* (1914-17) and the *Nineteenth Century* (1919-25).

£1,200 - 1,800



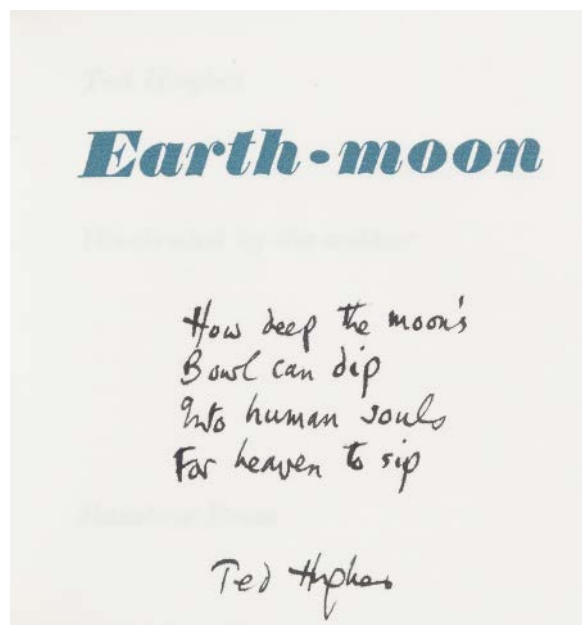
189

Hardy (Thomas) IN TIME OF "THE BREAKING OF NATIONS", FIRST SEPARATE EDITION, NUMBER 12 OF 25 COPIES SIGNED BY CLEMENT SHORTER, original purple wrappers, stitched, light fading to spine and margins, n.p. [Privately Printed], [1916].

⌘ SCARCE.

First published in the *Saturday Review*, 29th January, 1916.

£750 - 1,000

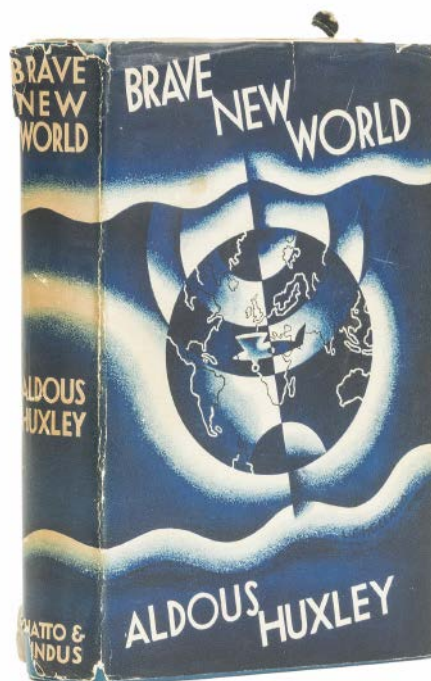


190

Hughes (Ted) EARTH-MOON, FIRST EDITION, LETTER A OF 26 COPIES PRINTED FOR THE AUTHOR, from an edition limited to 226, all signed by the author, printed in blue and black with illustrations by the poet in blue, signed and inscribed by HUGHES with 4-line verse on half-title, original blue calf with design blocked in palladium on upper cover, top edge palladium, others uncut, slip-case (top edge faded), 12mo, printed by the Rampant Lions Press of Cambridge for the Rainbow Press, 1976.

⌘ The inscription reads, "How deep the moon's/Bowl can dip/Into human souls/For heaven to sip. Ted Hughes".

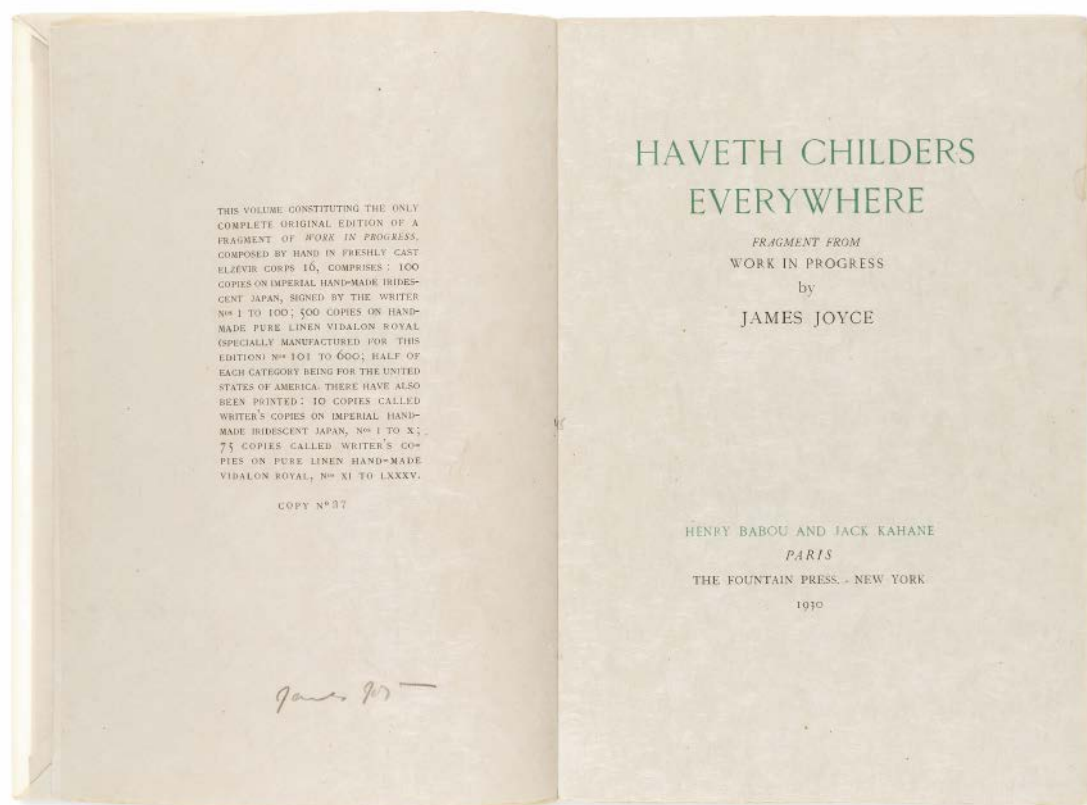
£400 - 600



191

Huxley (Aldous) BRAVE NEW WORLD, FIRST EDITION, bookplate, original cloth, shelf-lean, dust-jacket, spine very slightly browned, chip to foot of spine affecting publisher's imprint, head of spine and corners a little chipped, short closed tears and creasing to head, 8vo, 1932.

£400 - 600

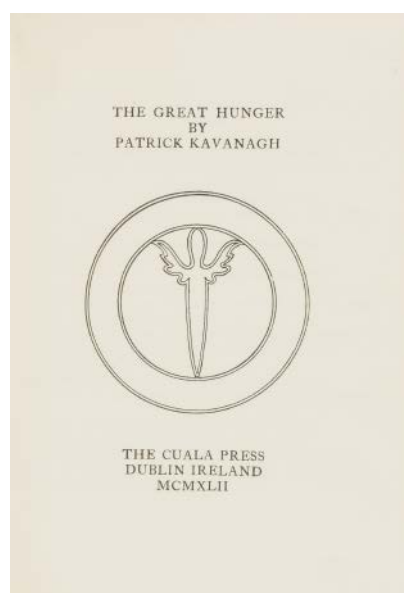


192

Joyce (James) HAVETH CHILDERS EVERYWHERE, NUMBER 37 OF 100 COPIES PRINTED ON JAPAN AND SIGNED BY THE AUTHOR, *printed in green and black, some very light scattered spotting, original printed wrappers, glacine dust-jacket, chip to foot of lower panel, [Slocum 41], folio, Paris, Henry Babou & Jack Kahane; New York, the Fountain Press, 1930.*

⚘ A fragment of what would eventually become Joyce's final complete work, *Finnegans Wake*.

£3,000 - 4,000

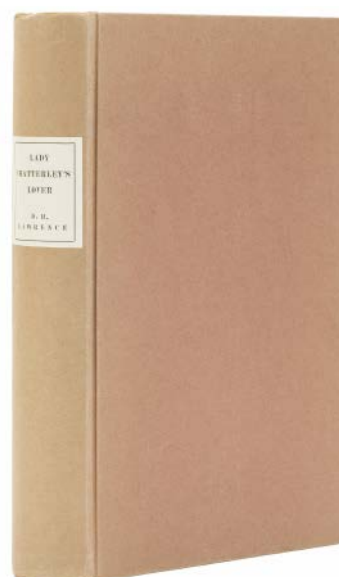


193

Kavanagh (Patrick) THE GREAT HUNGER, FIRST EDITION, *number 17 of 250 copies, sword of light device by AE on title, colophon printed in red, original cloth-backed boards, paper label, uncut and unopened, two small spots to fore-edge, glacine wrapper, numbered in ink and with note in pencil on upper panel, slightly frayed at upper edge and rear panel defective, [Miller 70], 8vo, Dublin, Cuala Press, 1942.*

⚘ One of the great achievements of 20th century Irish literature, a representation of the struggle and hardship of rural life in Ireland.

£400 - 600

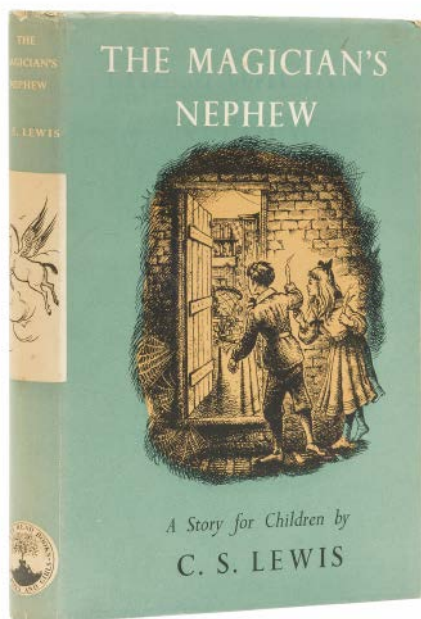


194

Lawrence (D.H.) LADY CHATTERLEY'S LOVER, EARLY PIRATE EDITION, *one of 1500 copies, book label to rear pastedown, original boards, paper label to spine, spine lightly faded, 8vo, Germany [but ?Florence], Privately Printed, 1928.*

⚘ Possibly the first of numerous pirate editions, scarce in good condition, a photographic facsimile of the first edition.

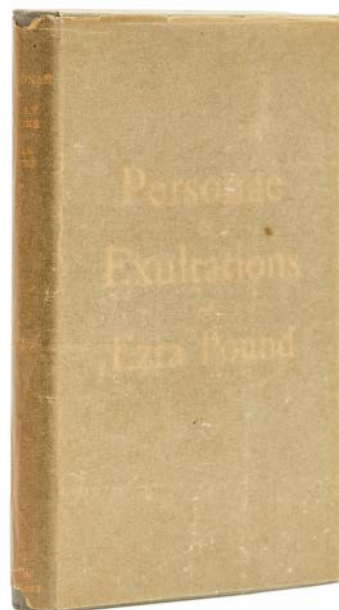
£150 - 200



195

Lewis (C.S.) THE MAGICIAN'S NEPHEW, first edition, *illustrations by Pauline Baynes, light foxing to endpapers, original boards, some light damp-staining to foot, dust-jacket, price-clipped, spine lightly browned, spotting to flaps and rear panel, rubbing to tips of spine and corners, still an excellent copy overall*, 8vo, 1955.

£300 - 400

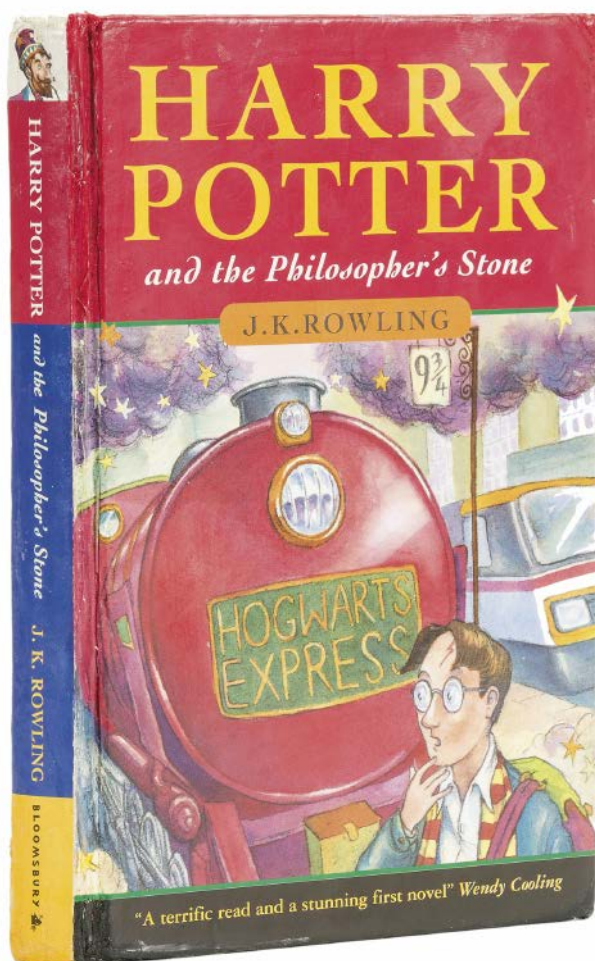


196

Pound (Ezra) PERSONAE & EXULTATIONS, first collected edition, ONE OF 500 COPIES, *scattered spotting, original boards, gilt lettering, some very minor bumping to spine ends, but a fine copy overall, glacié dust-jacket, light browning, some chipping to spine ends, uncut, 8vo*, Elkin Mathews, 1913.

♣ SCARCE. Bound up from the first edition sheets with a newly-printed title and half-title.

£250 - 350

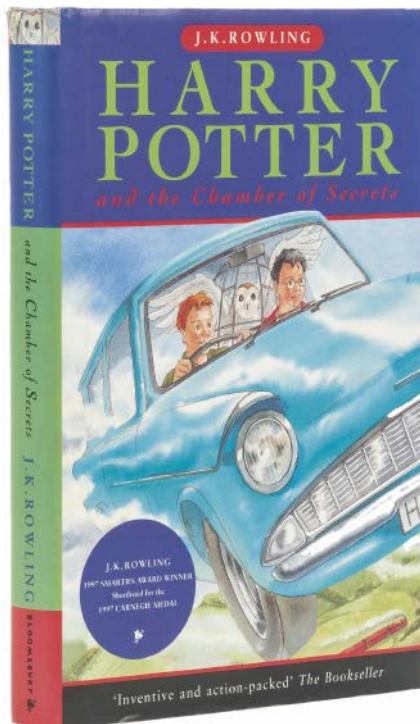


197

Rowling (J.K.) HARRY POTTER AND THE PHILOSOPHER'S STONE, first edition, first printing, *[one of 500 copies], usual light marginal toning, ink ownership inscription to pastedown, original pictorial boards, skilfully recased with lower joint repaired and retouched, corners strengthened and repaired*, 8vo, 1997.

♣ THE AUTHOR'S FIRST BOOK AND THE FIRST IN THE HARRY POTTER SERIES, A MODERN CORNERSTONE OF CHILDREN'S LITERATURE.

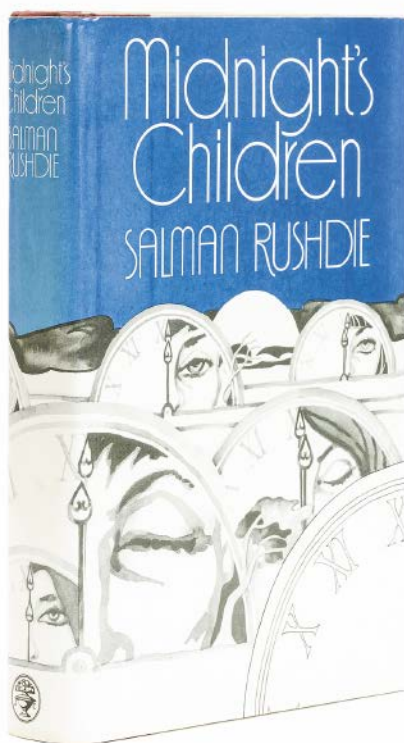
£6,000 - 8,000



198

Rowling (J.K.) HARRY POTTER AND THE CHAMBER OF SECRETS, FIRST EDITION, original pictorial boards, slight shelf-lean, spine ends a little bumped, dust-jacket, minor creasing to head and foot, short chip to head of spine, still an excellent copy overall, 8vo, 1998.

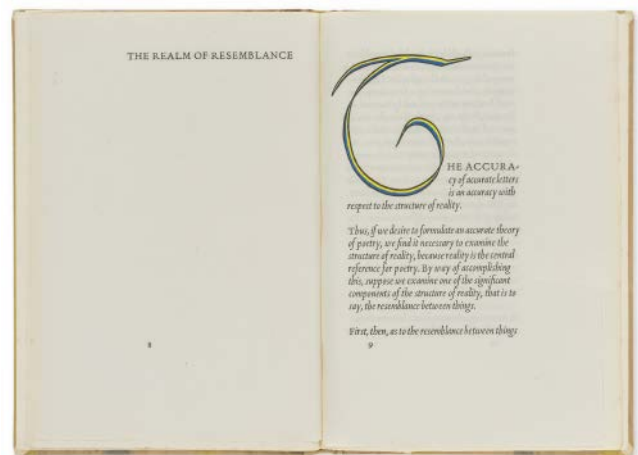
£400 - 600



199

Rushdie (Salman) MIDNIGHT'S CHILDREN, FIRST EDITION, FIRST ISSUE ON AMERICAN SHEETS, original cloth-backed boards, dust-jacket, spine slightly faded, a little rubbed at head, excellent overall, 8vo 1981.

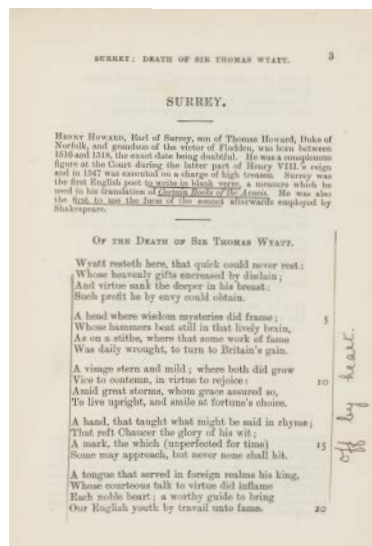
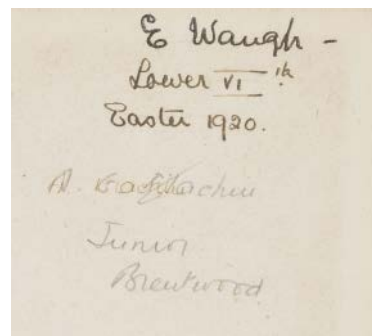
£200 - 300



200

Stevens (Wallace) THREE ACADEMIC PIECES, ONE OF 52 COPIES SIGNED BY THE AUTHOR AND WITH HAND-COLOURED INITIALS, from an edition limited to 246 copies, original cloth-backed boards, spine a little browned, light rubbing, 8vo, Cummington, Mass., The Cummington Press, 1947.

£1,000 - 1,500



201

Waugh (Evelyn).- Wyatt (A.J.) and S.E.Goggin, editors. AN ANTHOLOGY OF ENGLISH VERSE, EVELYN WAUGH'S SCHOOLBOY COPY INSCRIBED "E.WAUGH - LOWER VI, EASTER 1920 ON front free endpaper, p.3 with the poem On the Death of Sir Thomas Wyatt highlighted and in the margin "off by heart", original cloth, spine rubbed and faded, 8vo, 1919.

⌘ Waugh would have been at Lancing in 1920, a year later he won a scholarship to Hertford College, Oxford and sold off his old books to raise funds.

£400 - 600



207

207

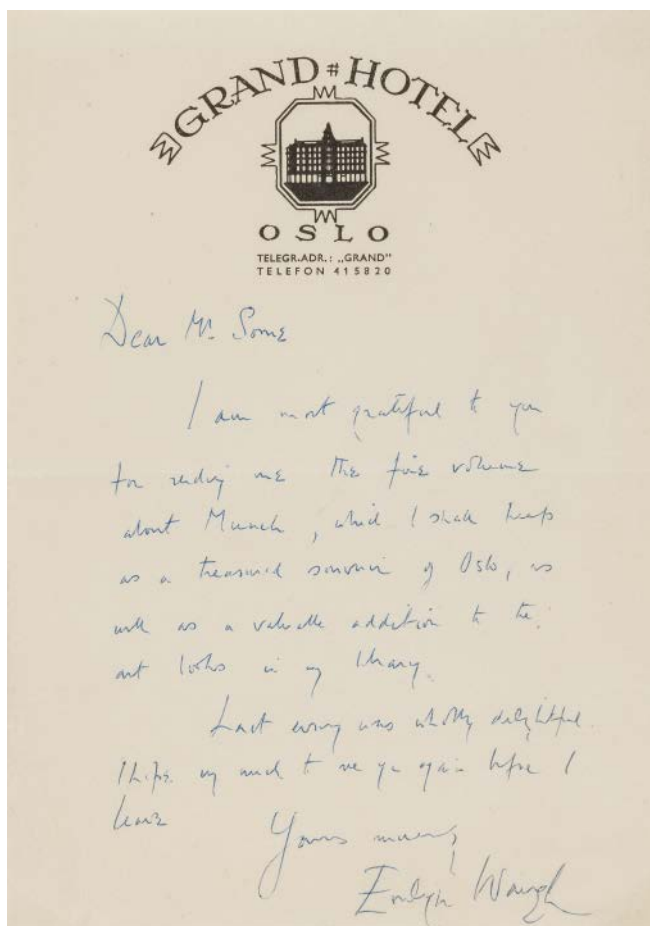
Waugh (Evelyn).- [Evelyn Waugh's telescopic ear trumpet], plated copper, stamped "English Made", a few dents, some rubbing, 280mm collapsed, 444mm. extended.

✱ Accompanied with letters of provenance from Auberon Waugh: "I have sent you a disgusting object... you may be able to identify as a telescopic ear trumpet as used by my Father in his later years... it may be of some whimsical interest to an obsessive collector." In his later years Waugh enjoyed playing up to the image of the grumpy elderly man of letters and he would use the trumpet to great effect in cultivating this persona. His cousin Claud Cockburn recalled a time when Waugh used the trumpet to withering effect against Malcolm Muggeridge at the Foyle's Literary Luncheon:

"Then the guest of honor rose to speak, with all the confidence of a man who had won much acclaim for wit wisdom, and polished oratory. The receiving end of the trumpet was trained upon him. He had been speaking for perhaps a minute when Evelyn, was seen to be unscrewing the thing from his head. He removed it from his ear, placed the great bulk on the table cloth in front of him, and sat gazing intently at his plate. The guest of honor could have dealt easily with some rude heckler. But the gesture with the trumpet utterly dismayed and discomfited him... He sat down after speaking for less than half the time allotted to him. As he did so, Evelyn picked up the trumpet and began adjusting it, once more to listening position."

Provenance: Sotheby's, 18th December, 1995, lot 428, presented by Auberon Waugh.

£1,000 - 1,500



206

Waugh (Evelyn) AUTOGRAPH LETTER SIGNED TO MR SOME, 1p., 210 x 150mm., on paper headed *Grand Hotel, Oslo*, [1947], thanking him for sending a book about Munch "which I shall keep as a treasured souvenir of Oslo", folds.

✱ Waugh spent 4 nights in Oslo in 1947, typically his opinion of the city was not as genial as he makes out in this letter, although his mention of Munch could be a wry allusion to his real feelings.

£200 - 300



208

Waugh (Evelyn) 3 AUTOGRAPH POSTCARDS INITIALED "E" TO FRANCIS BEAUFORT PALMER, 89 x 140mm., on cards headed *Combe Florey House, Nr, Taunton*, postmarked 21st September 1954, June 1956 and 3rd September 1957, discussing visiting Shirehampton "[it] is now a suburb of Bristol" and his reluctance to visit London "scared of Teddy Boys", some light smudging and stains; and a photograph of the young author, framed and glazed.

♣ Francis Beaufort Palmer's wife Sylvia was a life-long friend of Waugh's and features in his early diaries. Waugh's mother was from Shirehampton and he visited there in the 1950s whilst researching his autobiography.

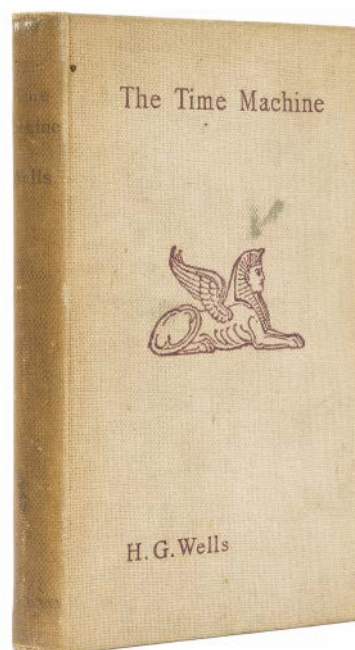
£300 - 400



209

Waugh (Evelyn) AUTOGRAPH POSTCARD INITIALED "E.W." TO REV. R. SELBY, 89 x 140mm., on card headed *Combe Florey House, Nr. Taunton*, postmarked 29th October, 1959, discussing Ronald Knox "I agree that interest in R.A.K. will grow & that one day a complete edition will appear of all his letters & writings", framed and glazed; and 3 others brief autograph cards from Waugh, a letter from Arthur Waugh and an album relating to Combe Florey in 1913, v.s. (6)

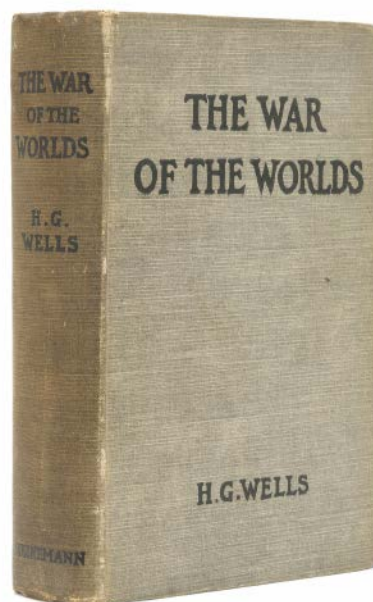
£300 - 400



210

Wells (H.G.) THE TIME MACHINE, FIRST EDITION, FIRST ISSUE with 16pp. advertisements at rear beginning with "The Manxman", very light browning to endpapers, small ink inscription to head of front free endpaper, original cloth with letter and sphinx design stamped in purple, spine darkened, minor marking to upper cover, light finger-soiling, light rubbing to extremities, a good copy overall, [Wells 4], 8vo, 1895.

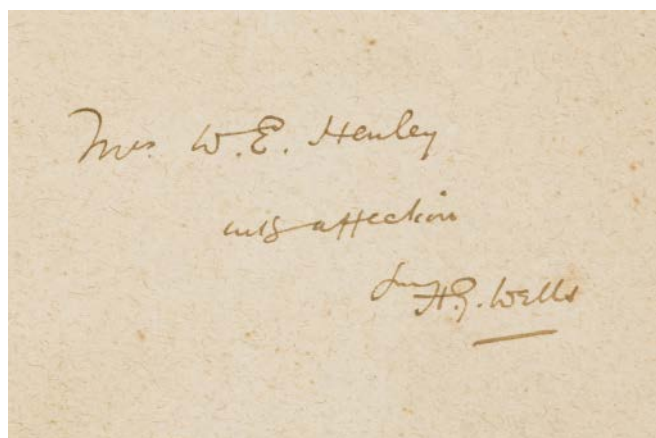
£750 - 1,000



211

Wells (H.G.) THE WAR OF THE WORLDS, FIRST EDITION, FIRST ISSUE with 16pp. advertisements at rear dated 1897, free endpapers browned, original cloth, spine darkened, spine ends and corners a little bumped, rubbing to extremities, very good otherwise, [Wells 14], 8vo, 1898.

£500 - 700



212

Wells (H.G.) *THE PASSIONATE FRIENDS*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MRS W.E.HENLEY *to front free endpaper*, 12pp. advertisements, *light browning to endpapers, original blind-stamped cloth, slight shelf-lean, spine slightly faded, rubbed at extremities*, 8vo, 1913.

♣ W.E.Henley (1849-1903), poet, critic and literary editor, author of the poem *Invictus*. Wells' first novel, *The Time Machine*, was first published in *The New Review*, then under the editorship of W.E.Henley. Wells expressed his gratitude for the opportunity this gave him by making Henley the dedicatee of the first one volume edition of that work.

£400 - 600



214

Yeats (William Butler) *THE WILD SWANS AT COOLE*, FIRST EDITION, *one of 400 copies, charging unicorn device by Robert Gregory at beginning and colophon at end printed in red, receipt from the press made out to Cecil Harmsworth loosely inserted, also first prospectus from the Press dated April 1904 (as Dun Emer Press), a 1906 list of books and a pamphlet on the Dun Emer Industries, endpapers a little faded, original cloth-backed boards, paper label, uncut and unopened, boards a little faded at edges, very slight wear to top corner or upper board*, [Miller 26; Wade 118], 8vo, Dundrum, Cuala Press, 1917.

£400 - 600

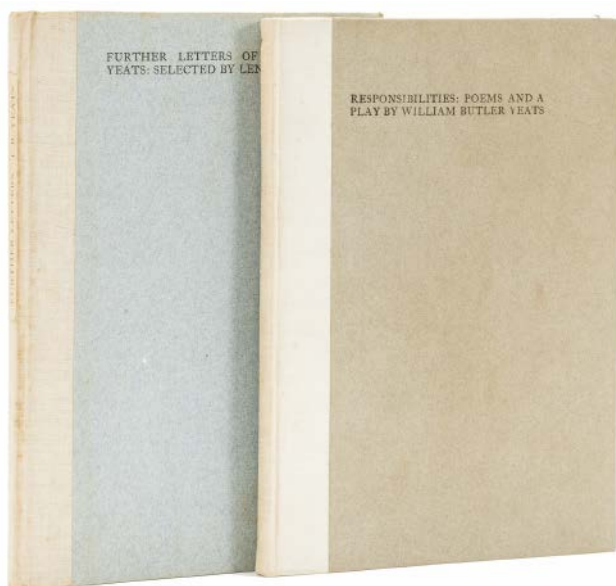
End of Morning Session

213

Yeats (William Butler) *RESPONSIBILITIES: POEMS AND A PLAY*, *number 90 of 400 copies, preliminary verse and colophon printed in red, without the errata slip found in a few copies, original cloth-backed boards, uncut, spine very lightly browned*, [Miller 20; Wade 110], 1914 & Yeats (John Butler) *FURTHER LETTERS...SELECTED BY LENNOX ROBINSON*, *one of 400 copies, colophon in red, original cloth-backed boards, paper label, uncut, light spotting to spine and fore-edge, a little browning to boards and endpapers*, [Miller 29], 1920, FIRST EDITIONS, *Dun Emer device on titles*, 8vo, Dundrum, Cuala Press (2)

♣ The second contains extracts from letters written by John Butler Yeats to his son William.

£200 - 300



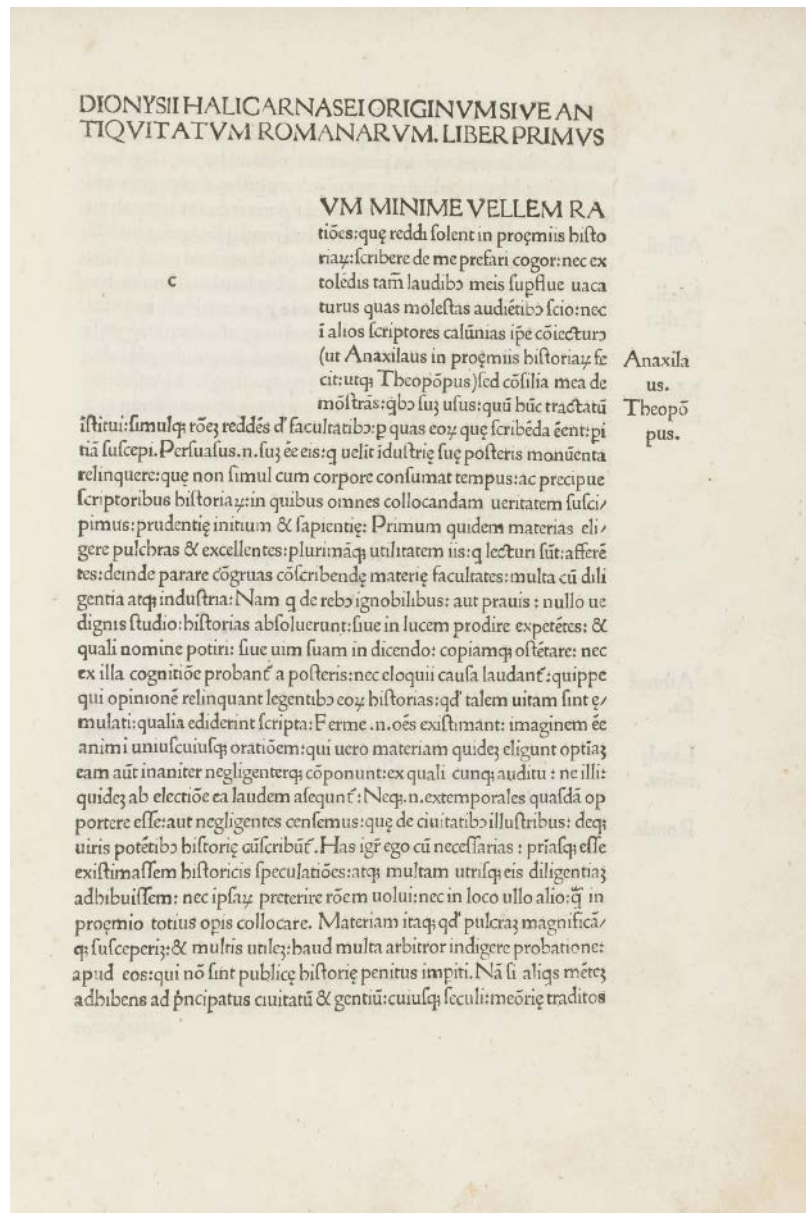


Thursday, 30th March,
2017, 2pm

AFTERNOON SESSION

Lots 215 - 460





215

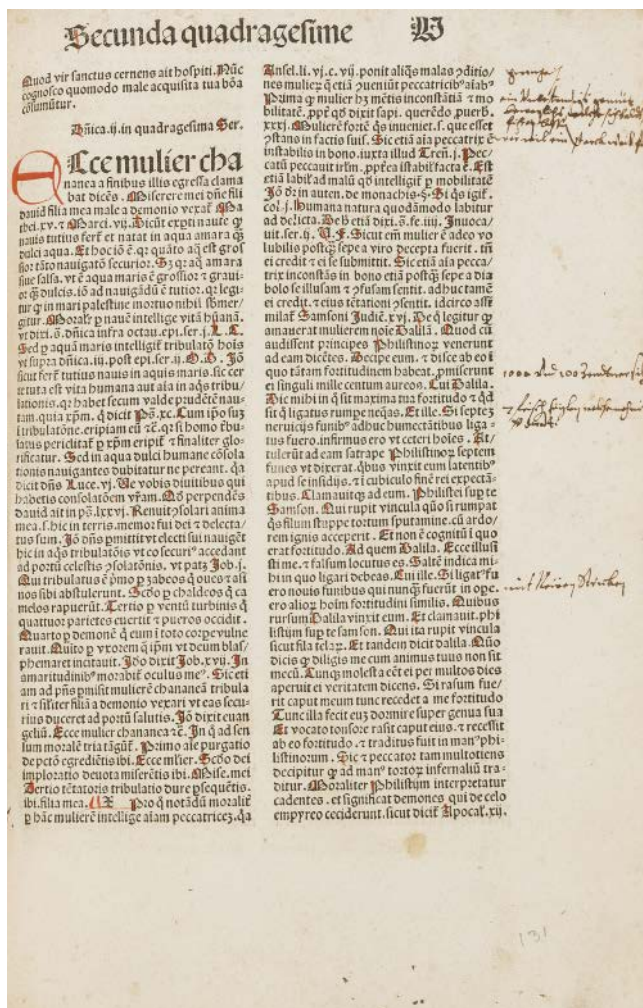
Dionysius, Halicarnassensis. *ANTIQUITATES ROMANAE*, translated by Lampugninus Biragus, collation: [a¹⁰ b-g⁸ h-i⁶ k-z A-O⁸ P⁶], 299 ff. (of 300, lacking initial blank), 37 lines, Roman type, initial spaces with guide-letters, occasional early ink marginalia, some spotting or light spoiling, later vellum, 19th century black leather label to spine, little worn at spine ends and corners, lightly soiled, rubbed, folio (281 x 196mm.), Treviso, Bernardinus Celerius, 1480.

*. A wide-margined copy of the editio princeps of this Roman history to the First Punic War. It is the first publication by Celerius at his press in Treviso, having earlier worked at Venice and Padua, returning to the former at the end of 1480. The translator based his work on manuscripts from the library of Pope Paul II, to whom the work is dedicated.

Provenance: 'Colleg. Neap. Catal, inscrip.'; 'Pro Mag. Hum.' (early ink inscriptions to upper margin of first f.); Augustus Frederick, Duke of Sussex (engraved armorial bookplate to front pastedown).

Literature: BMC VI, 895; Goff D-250; HC 6239.

£4,000 - 6,000

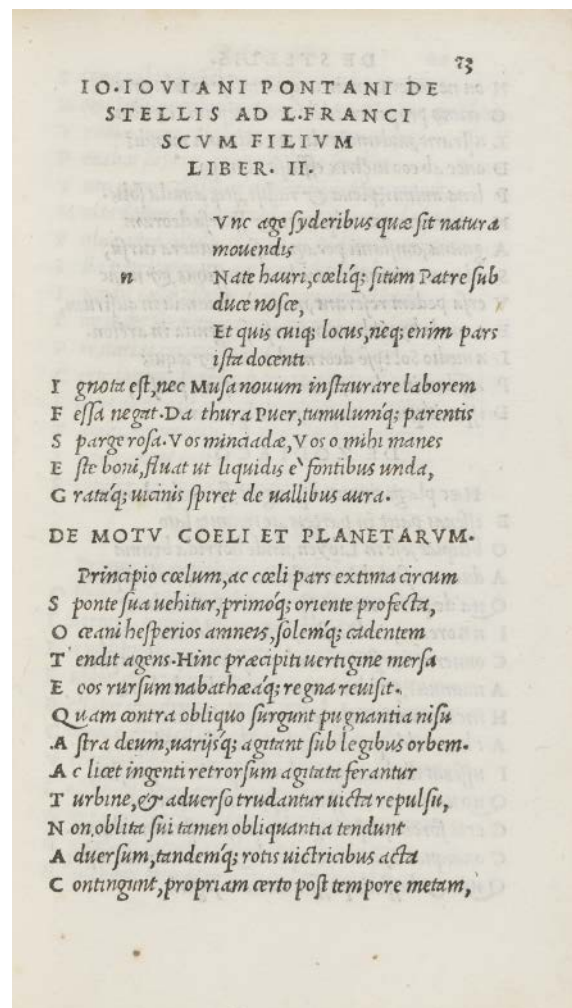


216
Meffret. SERMONES DE TEMPORE ET DE SANCTIS, SIVE HORTULUS REGINAE, Pars Hyemalis only, collation: $a^{12} b^{10} c-r^8 f^8 s-v^8 w-z^8$ $\text{7}^8 \square^{10}$, double column, 230 ff. (of 231, lacking a^1), 55 lines and headline, Gothic type, initials, initial-strokes and paragraph-marks in red occasional early ink marginalia, a^2 hole at head, with loss of a few words, p^3 short tear at foot within text, without loss, final f. (printed recto only) with hole to inner margin, (with loss of several letters) and a section of lower corner torn away some spotting and staining, modern calf-backed marbled boards, spine in compartments and with black leather label, folio (307 x 202mm.), Basel, Nicolaus Kesler, 20 January, 1487.

♣ All parts of this work by this 15th century Meissen preacher are rare at auction.

Provenance: 'ex libris Barth. Lungi'; 'Ex libris Wolff. Sigismundi Fischer, Anno 1677' (ink inscriptions to a^2).

£800 - 1,200



217
Pontanus (Johannes Jovianus), OPERA, collation: $a-z aa-ii^8$ italic and some Roman type, woodcut printer's device to title and verso of final otherwise blank f., initial spaces with guide-letters, small repairs to upper margin of first few ff., some spotting, a few small stains, 19th century vellum, morocco label to head of spine, lightly soiled, rubbed, 8vo (158 x 88mm.), [Venice], [Aldus Manutius & Andrea Torresani], 1513.

♣ Second Aldine edition, with works influenced by the astronomical science of the author's age.

Literature: Adams P1858; Ahmanson-Murphy 109; Renouard, Alde, 63.7; EDIT 16 CNCE 37456.

£300 - 400



218

Theocritus. IDYLLIA CUM SCHOLIIS [GRAECE], 2 parts in 1, collation: α⁴, β-λ⁸, μ⁴; A-Ω⁴, αα-εε⁴, Greek type, woodcut device of Callierges to title and that of Benigno to verso of final f, initial spaces with guide-letters, woodcut strapwork head-pieces and decorations, some light staining, mostly marginal, 19th century polished calf, gilt, spine in compartments and with red morocco label, corners little worn, rubbed, 8vo (155 x 96mm.), Rome, Zacharias Callierges for Cornelio Benigno, 15 January, 1516.

♣ THE FIRST EDITION OF THEOCRITUS TO INCLUDE THE PRINTING OF THE SCHOLIA, AND THE SECOND GREEK BOOK PRINTED IN ROME, WITH A DISTINGUISHED PROVENANCE. The Cretan Callierges began his Italian printing career in Venice, and then moved to Rome at the invitation of Pope Leo X, where he had a Greek type cast. 'As a printer of Greek, the achievements of Callierges are second only to those of Aldus. as an engraver of Greek type he is in a class by himself' (Barker, *Aldus Manutius and the Development of Greek Script and Type*, p.75).

Provenance: Dr. William George (1697-1756), Dean of Lincoln and Headmaster of Eton College (see letter from Earl Spencer); John George Spence, 2nd Earl Spencer (1758-1834), politician, bibliophile and first President of the Roxburgh Club (engraved armorial bookplate with shelf mark); gifted by him to Thomas Gaisford (1779-1855), Regius Professor of Greek and later Dean of Christ Church, Oxford (ink gift inscription and an A.Ls from Spence tipped-in presenting the volume; engraved armorial bookplate of Gaisford and his ms. table of contents in Greek). Spence writes 'Having understood from Mr. Grenville that you are desirous of referring to the edition of Theocritus printed by Callierges & having fortunately a duplicate copy of that book by me; I have desired Mr Bliss who is returning from here to Oxford to take charge of the volume & beg you would do me the favour to accept it. The copy was in my original library here & formerly belonged to Dr George the headmaster of Eton'.

Literature: Adams T460; Mortimer, Italian, 497; K. Staikos, *Charta of Greek Printing*, pp.412-415

£3,000 - 4,000



219

219

Gellius (Aulus) NOCTIUM ATTICARUM LIBRI UNDEUIGINTI, collation: $\tilde{a}\tilde{a}^{10} a-n^8 o^{10} p^8$. Roman and some Greek type, title and large woodcut device of Jean Petit within woodcut historiated border, woodcut crible initials (with later hand-colouring), occasional early ink marginalia and interlinear notes, occasional staining (mostly light), Paris, Badius Ascensius for Jean Petit, 1517 BOUND WITH Valla (Laurentius) Elegantiarum Libri sex Latine ligue studiosis perutiles ac pernecessarii nuper summa diligentia recogniti, edited by Badius Ascensius, collation: $aa^8 A-X Aa-Hh aa^6$, Roman type, large woodcut device of Jean Petit to title, woodcut crible initials (with later hand-colouring), occasional early ink marginalia, some damp-staining towards end, final f. holed with loss of several letters, Paris, Jean Petit & Wolfgang Hopyl, 1507, together 2 works in 1 vol., contemporary panelled calf over wooden boards, metal clasps, rebaked, corners repaired, creased and rubbed, folio (284 x 195mm.)

Two rare works, with USTC listing only three copies of the first and one of the second work. The first work is the first Badius edition of this version of the text and the second is the fourth Badius edition.

Provenance: 'Guillemon' (early ink signature to title).

Literature: I. Not in Adams; Renouard, Badius Ascensius, II, 463:2 II. Not in Adams.

£700 - 900



220

220

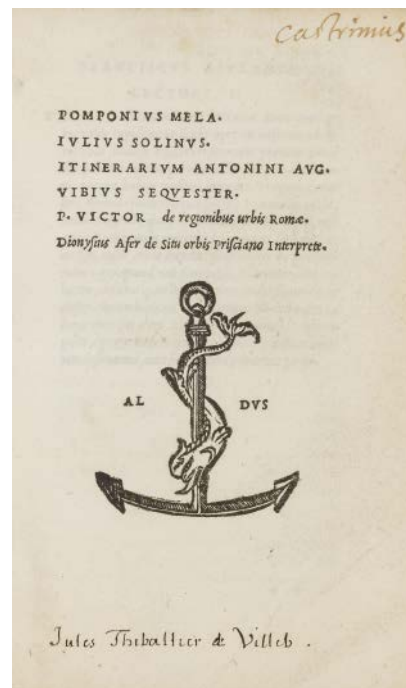
Orphic Forgeries.- Musaeus. MUSAEI OPUSCULUM DE HERONE ET LEANDRO..., collation: $a-k^8$, woodcut Aldine device on title, repeated on verso of final leaf, two charming woodcuts of Hero, Leander and the Hellespont between Sestos and Abydos, some light soiling, a few ink annotations, new endpapers, old limp vellum with yapp edges, repaired and recased, 8vo, (158 x 90 mm.), Venice, in aedibus Aldi et Andreae Soceri, November 1517.

The text of Musaeus (following the Aldine editio princeps of [1494/95]) is in Greek, with a Latin translation by Marco Musuro; the text of 'Orpheus' is in Greek only. The Argonautica and Orphic hymns follow the editio princeps of Philippo Giunta (Florence, 1500), while De Lapidibus - exposed as a fourth-century A.D. composition by Tyrwhitt in 1781 - is printed here for the first time: see Renouard, Aldus, p. 81. The surviving fragmentary 'Orphic' hymns, etc., are certainly not C7-C6BC, but (says a review of the recent standard edition-in progress) 'all pseudepigraphic', being Hellenistic and later: nonetheless they were long taken as genuinely ancient, by Dorat, Caster, and the young Scaliger, the last translating some as by Orpheus himself, 'vates vetustissimus'.

Provenance: P.A.A. Deschamps (18th century ink inscription to title)

Literature: Adams M1991; Ahmanson-Murphy 138; Renouard 81.8; EDIT16 CNCE 37563; Grafton, Scaliger, i:104-05 and n. 27; Sandys, ii:419. Bibliotheca Fictiva no. 33.

£1,500 - 2,000



221

221

Mela (Pomponius) and others. DE SITU ORBIS..., collation: $a-z^8, A-F^8, G^4 (q^8 \text{ and } G^3 \text{ blank})$, woodcut Aldine device on title and verso of otherwise blank G⁴, old vellum endleaves, new endpapers, contemporary vellum with yapp edges, repaired and recased, 8vo, (160 x 100 mm.), Venice, in aedibus Aldi, et Andreae Soceri, 1518.

FIRST ALDINE EDITION OF THIS GEOGRAPHICAL ASSEMBLY: the brief guide to Roman topography and monuments in the first century A.D. (pp. 200-214), supposedly compiled by a contemporary, is more likely the work of a humanist of the late C15 or very early C16; the first printed editions appear to be Milan, c. 1503-06, and Venice, 1505 - good guess is Aulo Giano Parrasio (Parrhasius).

Provenance: Signature on title-page of Jules de Thiballier of Nemours, the C16 Seigneur de Villebourgen, Marechal des Logis du Roi, and book-collector.

Literature: Ahmanson-Murphy 171; Renouard 71:6; Adams M1053; EDIT16 CNCE 46864; Gaston, ed., Pirro Ligorio, 23-24; Renouard 1518:3 (p. 83); Bibliotheca Fictiva. no. 303

£300 - 500



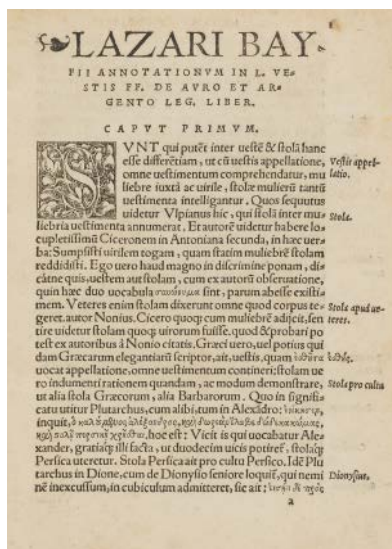
222

Livius (Titus) Ex XIII T. LIVIUS DECADIBUS PRIMA TERTIA QUARTA, 5 parts in 1, collation: A⁸ B⁶ a-m⁸ n¹⁰, *10 aa-mm⁸ nn⁶, **10 aaa-qqq⁸, A-I⁸, 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, folio (315 x 201mm.), [Venice], [House of Aldus & Andrea Torresani], [January 1521, October 1520, November 1520, December 1520, February 1521].

.. 'elle est fort rare' (Renouard).

Literature: Adams L1323; Renouard, Alde, 89:6; EDIT 16 CNCE 37644.

£750 - 1,000



223

Baif (Lazare de) ANNOTATIONUM IN L. VESTIS, FF. DE AURO & ARGENTO LEG. SEU DE RE VESTARIA, collation: *4 a-i⁴ woodcut historiated initials large woodcut printer's device to final verso, spotted, lightly browned, 20th century patterned-paper boards, small 4to (195 x 140mm.), Basel, Johannes Bebel, 1526.

.. On Roman dress, with much on colour.

Literature: Adams A38.

£300 - 400

224

Hippocrates. OMNIA OPERA HIPPOCRATIS [GAECE], edited by Gianfrancesco Torresani, collation: *6 A-Z, AA-EE⁸ FF¹⁰, title in Greek and Latin, privilege from Pope Clement VII, dedicatory letter from Gianfrancesco Toressani to Giovanni Giorgio Trissino, and letter from Gianfrancesco Torresani to the reader all in Latin, index in parallel Greek and Latin, text in Greek, title with large woodcut printer's device, initial spaces with guide-letters, final f. with woodcut printer's device verso otherwise blank, little chipping and staining to outer edge of title, *1&6 narrow area of reinforcement to inner margin, occasional spotting, a few ff. lightly browned, a few small stains, 17th century calf, richly gilt spine with floral and foliage decorations in compartments, rubbed, gilt gauffered edges, a very good copy, folio, (300 x 200 mm.), Venice, House of Aldus & Andrea Torresani, May, 1526.

.. Editio princeps of the Hippocratic Corpus. Torresani based his edition on a 15th-century manuscript (now Paris BnF gr.2141), and made corrections from another (now Venice Marc. gr. 269), which had once belonged to Cardinal Bessarion. The present edition was published a year after the first edition in Latin, which had been printed by Calvus in Rome. The Aldine edition marked a considerable improvement over the Latin in that 'it repaired a considerable number of accidental omissions and one long repetition that Calvus made because he followed only one manuscript. Moreover; by presenting the original text, it laid the necessary foundation for all further philological and medical study of the corpus' (Durling). The dedicatee Trissino was a grammarian, poet, dramatist and diplomat, whose own works were beautifully printed by Ludovico Arrighi.

Provenance: 'J.E. Petrequin, achet   paris avril 1864' (ink inscription to foot of verso of front free endpaper).

£10,000 - 15,000



225

Numismatics.- Huttichius (Johannes) IMPERATORUM ROMANORUM LIBELLUS, collation: A-M⁸ N⁴, title and woodcut printer's device within woodcut border of a Bacchanalian nature, numerous woodcut medallion portraits by Hans Weiditz within text, lacking final f. (blank apart from woodcut printer's device), closely trimmed at head, 19th century olive morocco, richly gilt, spine in compartments, rubbed, small 8vo (137 x 88mm.), [Strasbourg], [Wolfgang K  pfel], 1526.

.. Second edition of this important collection of portraits of Roman and Holy German emperors, based on representation of early coins.

Literature: Not in Adams.

£300 - 400

ἌΠΑΝΤΑ ΤΑ ΤΟΥ
ΙΠΠΟΚΡΑΤΟΥΣ.

OMNIA OPERA
HIPPOCRATIS.



Ne quis alius impune, aut Venetiis, aut usquam lo-
corum hos Hippocratis libros imprimat, &
Clementis VII. Pont. Max. & Sena-
tus Veneti decreto cau-
tum est. 3



226

226

Balbi (Girolamo) *De futuris Caroli Augusti successibus Vaticinium*, collation: a-b³, woodcut architectural title border, disbound, 4to, (195 x 135 mm.), Bologna, in *Aedibus Io. Baptistae Phaeli*, November 1529.

♣ ?First edition: USTC and Censimento distinguish two editions of 1529, both from the same Bologna press of G-B Faelli, a without month-dated version, of eight leaves, located in two copies only, at Bologna and Treviso probably has priority. The other, probably later edition of seven leaves, dated November 1529, is located by Censimento at Bologna, Perugia, Rome/Allesandrina and Vatican, Treviso, Venice/Marciana, and Harvard; USTC adds Orihuela (Sicily), but omits Harvard, and there is also a copy in the British Library (not on COPAC). Balbi is one of the first wave of major Italian humanist poets, whose long-lived career - like so many others' - spanned an unruly wandering youth, a court-haunting middle-age, and an ecclesiastical winding-up. Venetian by birth, educated at Rome under Pomponius Laetus and at Ferrara under Lucas Ripa, he migrated to Paris in 1485, where he later obtained a position at the University. Before that (1486-87) he had broken into print with a volume of original epigrams (many of them 'tres-licencieuses': NBG), which saw several editions, and gained him the praise of Cornelis Gerard, as 'the only modern poet fit to walk in the footsteps of the ancients' (Contemporaries of Erasmus, citing a letter of Gerard to Erasmus, who 'did not share his opinion'). Jozef Ijsewijn (Companion to Neo-Latin Studies (1990), p. 129) links Balbi with Philip Beroualdus and Fausto Andrelini as 'prophets of a new era' in converting the French neo-Latinists to the stylistic elegance of Petrarch, Bruni, and Poggio, but the Venetian was run out of town after polemical attacks on a sequence of colleagues, and next tried his luck briefly in England. By 1493 he was at Vienna, where he taught law and literature, but got in trouble again and moved on to Prague. There he prospered, becoming tutor to the children of the Hungarian King Vladislav II, and remained in the service of his successor Louis II from 1516 to 1522, largely as a diplomatist in Turkish affairs. He performed similar missions for the Emperor Ferdinand I (1522), and - having at some point taken orders - in 1523 was made Bishop of Goritz or Gurck in Corinthia. In 1524 he was back in Rome as domestic chaplain to Pope Clement VII, and attended the coronation of Charles V at Bologna in 1530, which he here celebrates in anticipatory prophetic verses ('vaticinium')— to be followed up three months later by an 'assez curieux' longer work, *De coronatione* (Bologna 1530, and several reprints). He also co-edited Seneca (which Erasmus, the great rival editor, disparaged), and wrote a history of the Turkish empire. His *Opera poetica, oratoria, et politica* was edited by J. de Retzer at Vienna in 1791-92; a new edition, ed. A. F. W. Sommer, is in progress.

Literature: EDIT 16 CNCE 3937

£600 - 800



227

227

Dionysius Carthusianus. *INSIGNE COMMENTARIORVM OPVS, IN PSALMIS OMNES DAVIDICOS...*, collation: *4, A-Z⁶, a-z⁶, aa-ee⁶, ff⁴, AA-HH⁶, woodcut printer's device to title, woodcut initials, some marginal staining and a few wormholes, 18th century calf, rebounded, rubbed, folio, (310 x 195 mm.), Cologne, Peter Quentell, March 1531.

♣ FIRST EDITION OF THE EARLIEST WORK BY DIONYSIUS (1402-1471), the phenomenally productive Flemish theologian, Carthusian monk, ecstatic, and associate of Nicolas of Cusa, for whom he composed treatises refuting Muslim belief, superstition, and magical practices. His exegetical writings begin with the present commentary (1434) and go on to treat the entire New and Old Testaments, while his philosophical writings reflect the Christian Platonism of his namesake 'the Areopagite', and the mysticism of John and Hugh of St. Victor, and Saint Bonaventure. He also edited Boethius, Peter Lombard, and ps-Dionysius, simplified the text of Cassian, codified 'rules of Christian living' for churchmen and laymen alike, and agitated for military action against the Turks after the fall of Constantinople. 'He has been called the last of the Schoolmen', observes the Catholic Encyclopaedia, and 'he is so, in the sense that he is the last important Scholastic writer, and that his works may be considered to form a vast encyclopedia of the scholastic teaching of the Middle Ages: this their primary characteristic and chief merit'. The modern edition of Dionysius' *Opera Omnia* (ed. M. Leone, 1896-1935) runs to forty-four quarto volumes. The first edition of *In Psalmos omnes Davidicos*, the first stepping-stone toward that 'vast encyclopedia', is - despite its bulk - uncommon: COPAC lists only a 'Cathedral Libraries' copy, and other editions of 1534, 1539, 1547, 1558, to which may be added those of 1542 and 1548 (WorldCat).

Literature: Adams D557 (three copies); VD 16 1922 (nine copies in Germany; apparently there are none in American institutions.)

£200 - 300

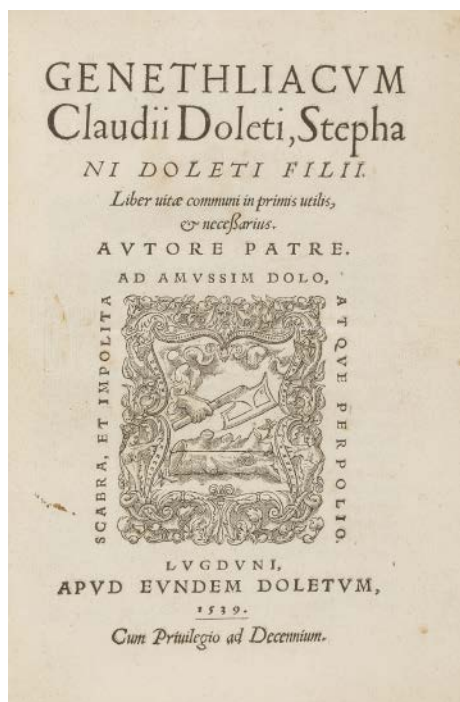
228

Vida (Marco Girolamo) *CHRISTIADOS LIBRI SEX*, collation: A-T³, U⁴, wormhole affecting a few letters at top of U³⁻⁴, small stain to lower margin near beginning, modern mottled calf, 4to, (175 x 120 mm.), Cremona, in *Aedibus divi Margaritae...Lodovic. Britan. Impr.*, 1535.

♣ The *editio princeps* of Vida's epic printed with the handsome type of Lodovico Arrighi.

Literature: Adams V703; Censimento 16 CNCE 23264.

£400 - 600



229

Printer-Martyr.- Dolet (Etienne) GENETHLIACUM, collation: A-C⁴, woodcut device on title, large woodcut criblé initial, some side-notes shaved, modern marbled boards with gilt-lettered blue morocco label to upper cover, 4to, (195 x 130 mm.), Lyon, apud eusdem Doletum, 1539.

✱ FIRST EDITION OF A MINOR CLASSIC OF NEO-LATIN VERSE, the eminent scholar-printer's celebration of the birth of his son Claude. Dolet, a crypto-Protestant and Christian-rationalist whose anti-monastic epigrams and Ciceronian/Erasmian moral writings earned him a trial for atheism and blasphemy, and death, after torture, by strangulation and burning, has been famously regarded as 'the Martyr of the Renaissance' (R. C. Christie's still-standard bio-bibliography of 1899); these perceptive verses - Dolet's earliest self-published work - epitomise his creed in the form of moral advice to a first-born infant.

A translation of *Genethliacum* into French, assertedly 'par un sien ami', also published by Dolet in 1539, is sometimes attributed to Dolet himself (cf. Christie, pp. 346 ff.), but the Latin version is certainly the original, 'premierement composee en latin par le pere'. The 'ami' would otherwise be Claude Coterau, to whom Dolet dedicates the Latin text, and who provides on C2r two gratulatory poems, followed by four others by Jean des Gouttes (the translator of Ariosto), Maurice Sceve (poet, musician, painter, friend of Marot), Barthelemy Aneau (later murdered by a mob for supposedly heretical opinions), and Pierre Tolet (fellow student and friend of Rabelais at Montpellier). *Genethliacum* is (predictably) a rare book: Claude Longeon, *Bibliographie des oeuvres d'Etienne Dolet* (Geneva, 1980), no. 50, locates ten copies in all, at the Bibliotheque Nationale (2), Aix-en-Provence, Amiens, Nantes and Lyon in France; at the British Library and Manchester/Rylands (Christie collection); at Hamburg; at Rome; and at Harvard; USTC adds copies at Grenoble, Troyes, and Rome (Biblioteca Angelica). Longeon identifies two states of the text, one with 'plusieurs coquilles' in sig. B uncorrected, but cites only BN Res. m. Yc. 777 of this supposed earlier state, and gives no details, so that may as well be a proof. The other BN copy (776) is interleaved and marked up for the reprint of 1540, as Christie (no.6, pp. 522-23) explains; but BN-Opale itself inexplicably describes both copies as having only eleven leaves, not twelve, an erroneous collation perpetuated by Cioranescu 7919. The 1540 reprint (Christie 11, Longeon 51) seems to be even rarer than 1539 (four copies only on USTC); a facsimile of 1539 issued by Techener in 1830 (Longeon 52) is sometimes confused with the original.

£2,500 - 3,500



230

Diet of Speyer.- [Bellay (Jean du)] ORAISON ESCRITE SUYVANT L'INTENTION DU ROY TRESCHRESTIEN AUX SERENISSIMES REVERENDISSIMES, TRES ILLUSTRES, TRES EXCELLENS, MAGNIQUES, TRES HAULTS, SEIGNEURS ET ET TOUS LES ESTAS DU SAINT EMPIRE ASSEMBLEZ EN LA VILLE DE SPIRE, collation: A-G⁴ H⁶ occasional spotting, Paris, Robert Estienne, 1544; Bellay (Jean du) Response a une epistre enuoyee de Spire par ung Secretaire Alemad a ung Serviteur du Roy treschrestien. Aultre epistre des choses faictes puis quatre ans en l'Europe, collation: a-d⁴ e⁶, final f. blank, repaired worm trace to inner gutters, Paris, Robert Estienne, 1544; Bellay (Jean du) Defense pour le roy de France treschrestien, a lencontre des injures et detractions de Jaques Omphalius, faicte nagueres en Latin par ung Serviteur du Roy, & maintenant traduite en Francois par Simon Brunel, collation: aa-ff⁴ Paris, Robert Estienne, 1544, titles with woodcut printer's devices, the first work with large woodcut criblé initial, occasional early ink marginalia, water-stained at head to varying degrees, occasional spotting, uniformly bound in modern marbled boards, spines with red leather labels, 4to (each c.212 x 160mm.) (3)

✱ A group of rare pamphlets with a distinguished provenance. 'As one of François I's publicists Robert Estienne produced a considerable ephemeral literature consisting of texts of speeches and letters, notably by the French delegation to Speier, led by cardinal Jean du Bellay' (Schreiber). Elizabeth Armstrong considered these publications 'the most considerable element of vernacular printing in [Robert's] career'. The first mentioned is an apology for François's alliance with the Ottomans.

Provenance: Elizabeth Armstrong, Estienne scholar.

Literature: I. Not in Adams; Renouard, Estienne, 64:21; Schreiber 79 II. Not in Adams; Renouard, Estienne, 23 III. Not in Adams; Renouard, Estienne, 62:25.

£400 - 600



231

231

Josephus (Flavius) [Opera] [graece], edited by Arnoldus Arlenius, collation: *⁶ a-z A-z Aa-Hh⁶ li⁴ AA-MM⁶. Greek type, title in red and black and with woodcut printer's device, large woodcut historiated initial at start, initial spaces with guide-letters, woodcut head-pieces, woodcut printer's device to verso of final f., some early red ink underlining, a few unobtrusive very small wormholes within text, some spotting or light foxing, contemporary blind-stamped pigskin over wooden boards, metal clasps and corner-pieces, spine in compartments and with 2 later leather lables (1 chipped with loss), small nick at head of spine, lightly soiled, rubbed, folio (319 x 217mm.), Basel, Hieronymus Froben & Nicolaus Episcopus, 1544.

⌘ A wide-margined copy of the handsomely printed editio princeps, providing a comprehensive history of the Jews from Creation to the end of the war with Rome (70 AD). The printed work is taken from manuscripts in the library of Diego Hurtado de Mendoza, for whom the editor Arlenius was librarian. The present copy matches the rarer of two variants (based on the spelling of one word in the colophon) given by Adams.

Provenance: Jesuit College, Würzburg (various ink inscriptions, one dated 1575); The Hon. W.T. Monson (engraved armorial bookplate to front pastedown).

Literature: Adams J352; Hoffmann II, 443.

£2,000 - 3,000



232

232

Medicine.- Dioscorides (Pedanius) Libri Octo Graece et Latine, translated by J. Ruellius, collation: aa-bb⁸ cc⁴ a-z A-Z AA-CC⁸, parallel text in Greek and Latin, title with woodcut printer's device, woodcut decorative initials, early ink episcopal inscription to head of title, some water-staining at start, contemporary calf, gilt, covers with arabesque centre-pieces, rebaked, preserving original backstrip (some loss at ends), corners worn, rubbed, 8vo (169 x 103mm.), Paris, Pierre Haultin, 1549.

⌘ An important edition of this medical work, which includes discussion of herbs, fruits, vegetables, vines, seeds, sea life and minerals.

Literature: Adams D656; cf. Durling 1136 and Wellcome I, 1779.

£600 - 800

233

Duchesne (Leger) PRAELECTIONUM ET POEMATUM LIBER, collation: a-n⁸ (n⁸ blank), woodcut device on title, criblé initials, some worming, affecting text in first third of book and then only to inner margin, neat manuscript correction to 3 leaves in sig. k, modern calf, spine gilt, 8vo, (165 x 95 mm.), Paris, Thomas Richard, 1549.

⌘ First edition, the prose critical treatise interspersed with verse dialogues, and concluding with fifty pages of epigrams, elegies, epitaphs and verse epistles. This is an early work of the prolific poet, philologist, and anti-Huguenot polemicist, whose assembly of neo-Latin poetry (*Flores epigrammatum ex optimis quibusque authoribus excerpti*, the second volume titled *Farrago poematum*, 1555-60) is the first of the 'General Anthologies and Collections' cited by Ijsewijn (1977 ed., p. 230). The work appears to be rare, USTC recording seven copies in continental Europe, and Harvard and Newberry in America; COPAC adds Cambridge, and the National Library of Wales.

Literature: Adams D1021; not in the BN-Opale catalogue or the French Union Catalogue; Cioranescu 8628.

£200 - 300



233



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234

Alciati (Andrea) DIVERSE IMPRESE ACCOMODATE A DIVERSE MORALIÀ, collation: A-M⁸, woodcut architectural border, 169 woodcut emblems within diverse architectural borders and 11 illustrations of trees, closely trimmed at head, touching a few headlines, occasional small areas of staining, 19th century blind-stamped straight-grain morocco, gilt tile to spine, rubbed, g.e., 8vo, Lyon, Guillaume Rouille, 1551.

⌘ A rare edition. Alciati is acknowledged as the creator of the first emblem book.

Literature: Landwehr, Romanic, 52; Green 50.

£400 - 600

235

L'Hospital (Michel de) DE CALETI ET GUINAE, oppidorum proximo hoc bello captorum, expugnatione, carmen..., collation: A⁴, woodcut device on title, title a little dust-soiled, sewn as issued, 4to, (225 x 165 mm.), Paris, Apud Federicum Morellum, 1558.

⌘ First edition, probable first issue, before the addition of the two leaves which Morel printed independently, and appended to Galland's *De Caleti recepta*: had Morel originally intended these for use with the present poem on the sieges of Calais and Guines, it seems unlikely that he would have left A4v blank, following 'FINIS' at the foot of A4r. This is one of the earliest published poems of the great statesman, widely admired in his day, in which - hyperbolically, perhaps - Scevole de Sainte-Marthe declared that L'Hospital 'aurait egale Horace par la grandeur des idees et l'aurait surpasse par l'harmonie et la chaleur de sa diction'. Nonetheless his Latin verse has been repeatedly collected, and translated or imitated, although the original editions remain very rare. Ciorenescu 13654 (like Oberle no. 31.2, and Tchermersine III:61) describe the six-leaf version, with added poems by Du Bellay and others, but Dumoulin, *Vie et oeuvres de Frédéric Morel* (1969), no. 10, describes the four-leaf version (only). The Bibliothèque Nationale has both (YC-2695 and RES P-YC-1464). Harvard has the four-leaf version, but with p. [3] numbered '74' (a peculiarity noted by Dumoulin), whereas in our copy there is no such typographical error. The two copies at Cambridge (Adams L620) also collate A4, while the British Library copy is the six-leaf version. There is also a copy recorded in the National Library of Scotland.

£600 - 800



235

236

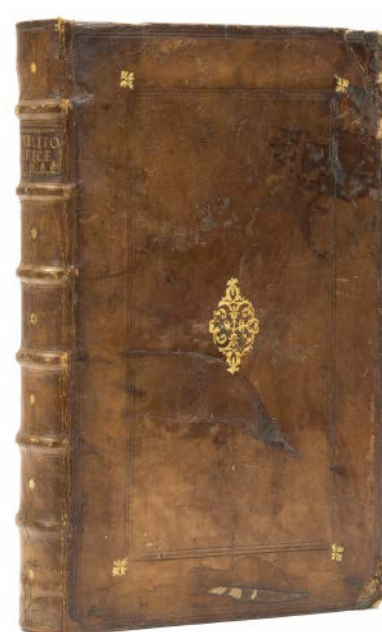
Diodorus Siculus, BIBLIOTHECAE HISTORICAE LIBRI QUINDECIM DE QUADRAGINTA, collation: (*)⁶, a-z⁸, aa-zz⁸, aaa-ggg⁸, woodcut printer's device on title, Greek and Latin text, inner margin of title reinforced, near contemporary calf, gilt, corners worn, folio, (340 x 220 mm.), Geneva, Henri Estienne, 1559.

⌘ EDITIO PRINCEPS OF MOST OF THE GREEK TEXT (books 1-5 [represented as 1-6 in early eds., as 1 is in two parts], 11-15), books 16-20 only having been published by Operinus in 1539. Contains many traditional forgeries, including Ctesias, and (in book 5) an account of the lost *Historia Sacra* of Euhemerus (c. 300 BC), with its 'mythographic' but elaborately detailed descriptions of imaginary islands in the lower Red Sea.

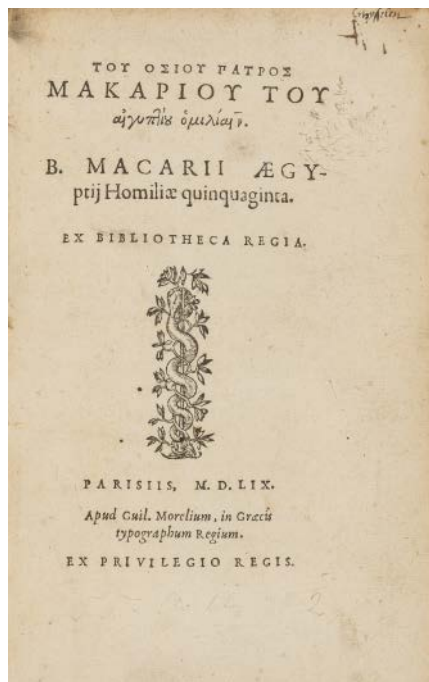
Provenance: Sir Rowland Hill (ink inscription and bookplate); Laurence Arthur Burd (bookplate); Repton School (ink stamp to title).

Literature: Adams D472; Schreiber 147 ('a beautifully printed and impressive volume'); Bibliotheca Fictiva no. 9 (copy described).

£1,000 - 1,500



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Macarius (of Egypt, Saint) HOMILIAE QUINQUAGINTA, collation: *², A-Z⁸, a-m⁸, n⁴, Greek text, early ink marginalia, contemporary French calf, blind-stamped fillets, gilt corner and centre-pieces, spine repaired, rubbed, 8vo, (165 x 100 mm.), Paris, apud Guil. Morelium, 1559.

✱ EDITIO PRINCEPS, EDITED FROM A MANUSCRIPT IN THE ROYAL LIBRARY, NOW IN THE BIBLIOTHEQUE NATIONALE. Saint Macarius 'of Egypt' or 'Aegyptus' (= 'the elder', = 'the Great'), c.300-390 A.D., was one of the most famous early Christian solitary ascetics, a disciple of Saint Anthony, and the founder of a monastic community in the Scetic or Nitrian desert. The present fifty sermons, though attributed to him throughout the middle ages, and still half credited by some modern authorities (e.g., Schaff-Herzog), are most probably of much later composition, perhaps the work of the tenth-century Byzantine hagiographer Symeon Metaphrastes. The legends of Macarius himself have been re-examined in recent years: Dom Aelred Baker, e.g. ('Pseudo-Macarius and the Gospel of Thomas', *Vigiliae Christianae* 18:4 (1964), 215-25), concluding inter alia that he was a Syrian, not a native Egyptian. The *Homiliae* remain widely admired, however, for the mystical aspects of their theology, and for their supposed early (and 'desert') origin, via a critical edition of 1964 (ed. H. Doerries, E. Klostermann, and M. Kroeger), and new French and English translations. USTC locates no copies in America.

Provenance: the Earls of Macclesfield (South Library bookplate and small embossed stamp to first 3 leaves)

£400 - 600

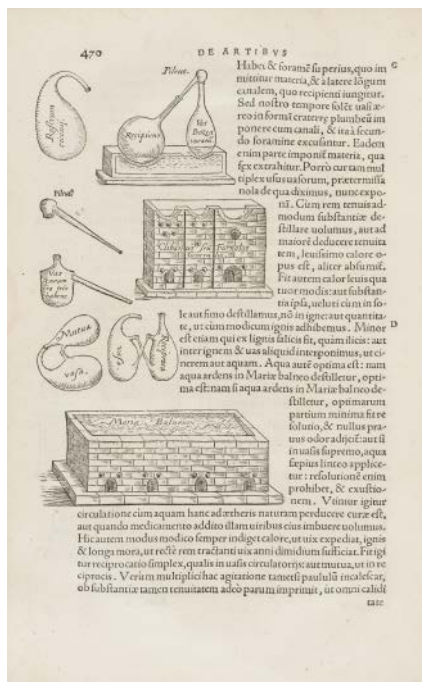
238

Cardano (Girolamo) DE SUBTILITATE LIBRI XXI, collation: a-y⁴ a-z A-Z Aa-Zz⁴ Aaa⁶ Bbb-Eee⁴ Fff⁶, Roman type, title with central woodcut portrait of the author, woodcut illustrations and diagrams within text, woodcut historiated initials, 3A&F⁶ blank, some marginal water-staining, contemporary vellum, stained and rubbed folio (315 x 200mm.), Basel, [Ex off. Petrina], 1560.

✱ A scarce edition of this work that combined solid learning with more esoteric matters, such as alchemy. Cardano was an Italian polymath, who is considered one of the most influential mathematicians of the Renaissance. A keen gambler he is seen as one of the key figures in the foundation of probability. The work includes sections on distillation, gemstones, plants and mathematics.

Literature: Adams C673.

£700 - 900



238

239

Cyprian (Saint, Bishop of Carthage) OPERA, collation: a⁴, b⁶, c⁴, A-Z⁶, AA-MM⁶, NN-TT⁴ (TT⁴ blank), woodcut device on title, occasional light foxing, minor marginal worm-track near end, late 17th century mottled calf, spine gilt, corners and spine ends worn, folio, (310 x 210 mm.), Rome, Paulus Manutius, 1563.

✱ A good copy of the Aldine Cyprian, complete with final blank.

Literature: Adams C 3161; Renouard II,29:3; EDIT 16 CNCE 13896.

£400 - 600

240

Laudivius Zacchia. LETTERE DEL GRAN MAHUMETO, IMPERADORE DE TURCHI..., collation: A-M⁸, title with woodcut device and head-piece, some water-staining, old small armorial stamp to title, new endpapers, contemporary limp vellum, spine ends nicked, 8vo, (155 x 95 mm.), Venice, Gabriel Giolito G.G. de' Ferrari, 1563.

✱ FIRST ITALIAN, AND APPARENTLY THE EARLIEST VERNACULAR edition of the celebrated *Epistolae Magni Turchi*, a best-selling fifteenth century literary invention by Laudivius Zacchia of Vezzano [= Laudivio da Vezzano, not to be confused with his C17 namesake, the Cardinal of Santa Romana and prosecutor of Galileo]. Translated here by the ubiquitous Lodovic Dolce, these letters purport to represent the correspondence of Mahomet II, the living conqueror of Constantinople and Byzantium, with governors and potentates from Persia to the Mediterranean islands, Greece, and Italy - through which Laudivio could highlight Turkish/Islamic territorial ambitions, as well as (by implication) political and ethical differences between East and West not always to the credit of his Christian contemporaries. The little collection proved hugely popular, calling for more than twenty incunabular editions, all now individually rare, and further reprints in the C16 and C17, including the English version of 1607 titled *The Turkes Seckretorie*, which took them (historically) at face value. In many of these, the short text is paired, suggestively, with the fabricated letters of Phalaris, the C6 BCE tyrant of Agrigento, whose authenticity was widely suspected among learned C15-16 readers, and finally exposed as sophistic exercises by Richard Bentley in 1697.

Literature: BM, STC Italian 455; Gollner 1047; Blackmer 955

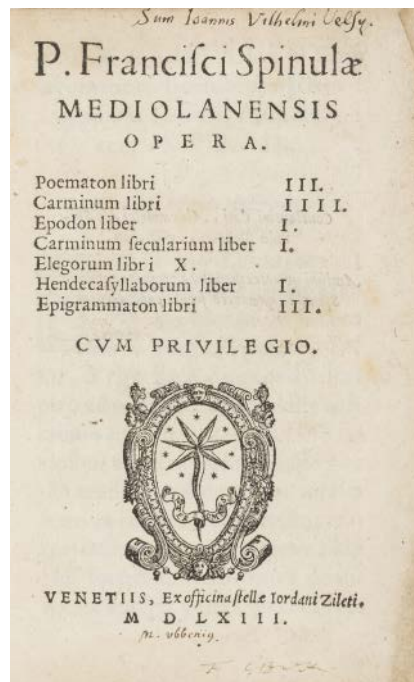
£1,000 - 1,500



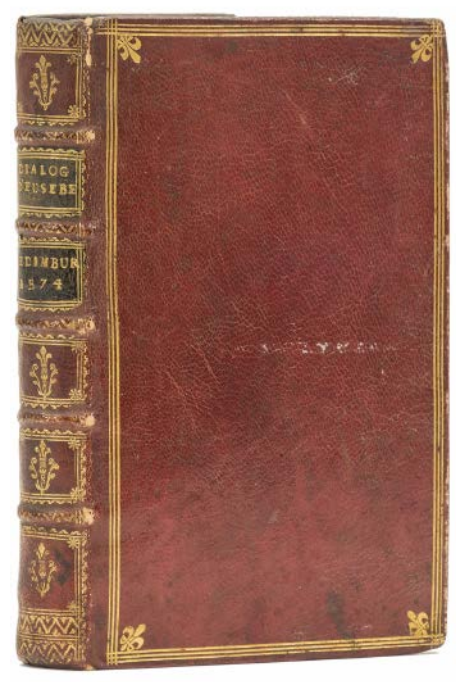
239



240



241



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241

Spinula (Publio Francesco) *OPERA*, collation: A-C⁸, A-D⁸, A-G⁸, A-E⁸, A-C⁸, A-D⁸, A-G⁸, A-D⁸, divisional titles, each with woodcut device, some minor water-staining, modern marbled boards, 8vo, (143 x 90 mm.), Venice, Giordano Zileti, 1563.

✱ First and only edition(s), a substantial nonce-collection of neo-Latin verse by a Milanese classical scholar, apparently then domiciled at Venice: his dedicatory prefaces are all dated from that city in November and December 1562. Two are devoted to imitations of Horace, and (more unusually) Catullus. Spinula addresses his verses to a wide variety of contemporaries, ranging from personal friends and relations in Milan and Brescia, to monarchs and statesmen (the Emperor Maximilian, Queen Mary of England) and scientific and literary celebrities - the last including the physician Gabriele Falloppio (several), the classical scholar Carlo Sigonio (two), the historian Giovanni Battista Pigna, the fabulist Gabriello Faerno, the printers Paulus Manutius and Giordano Zileti (Spinula's own publisher), and - most provocative, and perhaps unfamiliar to biographers - an epigram 'De Torquato Taxo, Bernardi fil.' At the time of Spinula's *Epigrammaton libri III* (preface dated December 1562), the younger Tasso was just eighteen years only, but already famous as the precocious author of *Rimualdo*. The errata at the end are crossed through lightly in ink, and corrected in the text, presumably by Joannes Vilhelmus Velsius, the near-contemporary Dutch mathematician and physician who signs the title in ink ('Sum Ioannis Vilhelmi Velsij').

Literature: Adams S 1603; BM Italian (as 'Spinola') p. 637; EDIT 16 CNCE 41002. RLIN locates seven copies, one of them imperfect.

£200 - 300

242

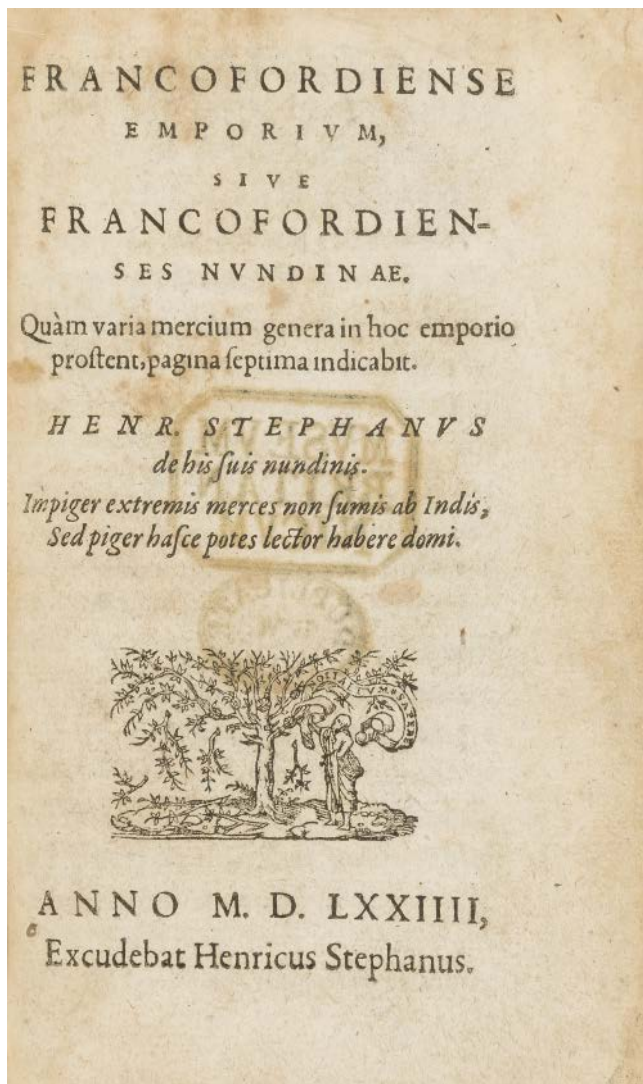
Barnaud (Nicolas) *LE REVEILLE-MATIN DES FRANCOIS, ET DE LEURS VOISINS*, 2 vol. in 1, collation: a-b⁸, c⁴, A-K⁸, a-m⁸, early 18th century French red morocco, gilt, slightly rubbed, 8vo, (160 x 100 mm.), 'A Edimbourg, De l'imprimerie de Jaques Jarnes' [i.e. Strassburg, Bernard Jobin], 1574.

✱ THE TRUE FIRST COMPLETE EDITION IN FRENCH, OR IN ANY VERNACULAR LANGUAGE, OF A HIGHLY INCENDIARY POLEMIC, perhaps the most famous of all contemporary Huguenot writings, which justifies tyrannicide by dedicated rebels and 'soldats Chrestiens', and (in the new second dialogue) develops a theory of social contract and a plan for organized communal and 'federative' insurrection. Inspired by the St. Bartholomew's Day Massacre at Paris (24 August 1572, which is described in the first dialogue), it has sometimes been attributed, wholly or in part, to Theodore de Beze, Francois Hotman, Hugues Doneau, or Montaigne's friend Etienne de La Boetie, but the assembly and clandestine publication is now firmly ascribed to Nicolas Barnaud (1538-1604), a rather mysterious Huguenot alchemist/occultist. Barnaud travelled widely in Europe, first as a Calvinist activist, later attempting (it is thought) to establish a kind of international hermetic network along the lines of the Rosicrucians, associating with the likes of Thaddeus von Hajek, Anselmus de Boodt, and probably John Dee—who, like Gabriel Harvey, owned a copy of this seditious text. In its final form of two dialogues (the first dialogue appeared alone under a different title at Basel in 1573), the *Reveille-Matin* was published simultaneously in Latin, as *Dialogi ab Eusebio Philadelpho cosmopolita in Gallorum et caeterarum nationum gratiam compositi*, also with a false Edinburgh imprint, and translated into German in 1575 and 1593, still as emanating from 'Edimbourg'. STC distinguishes three discrete editions of the '1574' French version, of which this is demonstrably the first, with line 10 on p. 7 ending 'quon', and the errata on p. 152 all uncorrected.

Provenance: the Earls of Macclesfield (South Library bookplate and small embossed stamp to first 3 leaves).

Literature: STC 1464, evidently not in the British Library; Rothschild 3125 does not distinguish editions.

£1,800 - 2,200



243

Frankfurt Book Fair.- Estienne (Henri) FRANCOFORDIENSE EMPORIUM, SIVE FRANCOFORDIENSES NVNDINAE..., collation: *⁴, a-¹⁸, k⁴, woodcut printer's device to title, decorative head-pieces and initials, some light foxing and water-staining, ex- British Museum duplicate with ink stamps to title and foot of final leaf, modern limp vellum, cloth slip-case, 8vo, (170 x 100 mm.), [Geneva], Henri Estienne, 1574.

✱ FIRST EDITION 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."

Literature: Adams S1768; Renouard, Estienne 139:2; Schreiber, Estienne 189; Simon, Bibliotheca Bacchia II, 235.

Provenance: H.P.Kraus bookplate (his sale, Sotheby's New York, 4 April 2003, lot 226).

£2,500 - 3,500



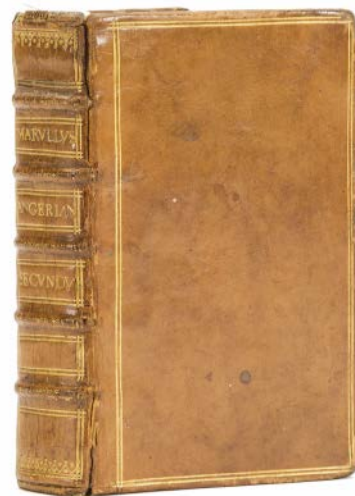
244

Callimachus. HYMNI (CUM SUIS SCHOLIIS GRAECIS) & EPIGRAMMATA, edited by Henri Estienne and Nicodemus Frischlin, collation: ¶, ¶¶⁴ a-i aa-rr⁴ Roman, Greek and italic type, title with woodcut printer's device, woodcut head-pieces and decorative initials, lacking final blank, sigs. aa-ii misbound after sig. rr, title lightly browned, a few patches of light brown elsewhere, occasional spotting, modern calf, earlier red morocco label to spine, slightly marked, 4to (259 x 173mm.), [Geneva], Henri Estienne, 1577.

✱ The first critical edition of Callimachus, WITH THE EDITIO PRINCEPS OF THE EPIGRAMS. 'The basis for all subsequent editions' (Hoffmann).

Literature: Adams C232; Hoffmann I, 428; Renouard, Estienne, 145:3.

£350 - 450

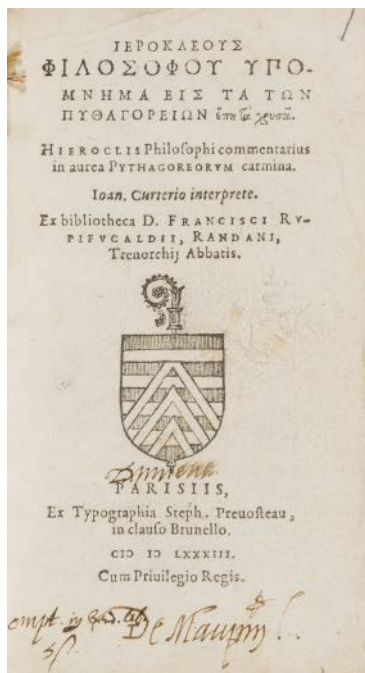


245

Neo-Latin Poets.- Marullo (Michele Tarcagnota) and others. Poetae tre elegantissimi..., collation: a-n⁸, o²; A-D⁸, E⁶; A-Y⁸ (final leaf blank), ruled in red throughout, typographic device to titles, decorative head-pieces and initials, lovely copy in 17th century smooth calf, gilt, spine gilt in six compartments, lettered in three, slight chip to head and foot of spine, joints just starting to crack, 8vo, (112 x 75 mm.), Paris, apud Dionysium Duvallium, sub Pegaso, in vico Bellouaco, 1582.

✱ FIRST AND ONLY EDITION OF THIS ASSEMBLY OF THREE NEO-LATIN POETS: Marullo of Constantinople, the Greek scholar (1453-1500); Girolamo Angeriano of Naples (fl. 1500) and Johannes Secundus [Everard] of The Hague, author of Basia (1511-1536). The last two works have separate titles, dedications and foliation, as if for sale as individual works. There are two issues of this book (both equally scarce), one for Duval (as here), and one for Jacques du Puys.

£200 - 300



246

246

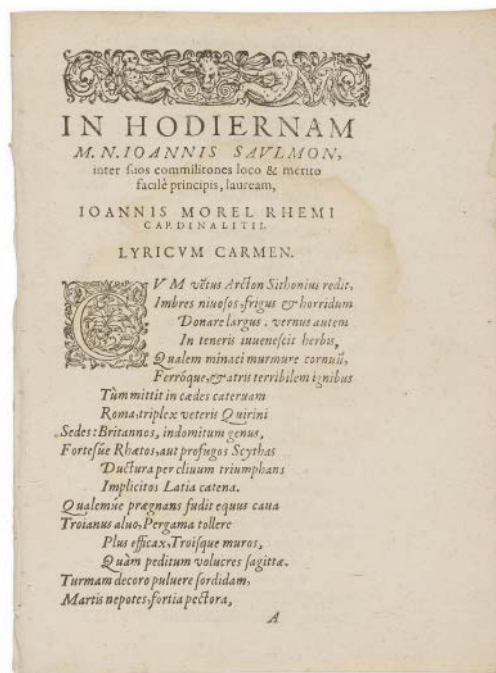
Hierocles, Alexandrinus. COMMENTARIUS IN AUREA PYTHAGOREORUM CARMINA [Graece]; bound with, AUREA PYTHAGOREORUM CARMINA, together 2 works in 1, collation: a^{12} , A-O¹², P⁶; a^{12} , A⁸, B⁴, C⁸, D⁴, E⁸, F⁴, G⁸, H⁴ (a^{12} and H⁴ blank), woodcut devices on titles, contemporary limp vellum, 12mo, (140 x 80 mm.), Paris, ex Typographia Steph. Prevosteau, 1583-85.

✱ First work: EDITIO PRINCEPS OF THE FIFTH-CENTURY NEO-PLATONIST'S ONLY SURVIVING COMPLETE WORK, a commentary on the Golden Verses attributed, no doubt falsely, to Pythagoras, widely celebrated in the Middle Ages and Renaissance. The Greek text was edited by Curterius from a manuscript in the library of his former pupil and dedicatee, Francois de la Rochefoucauld, newly appointed as abbot of Tournus, collated in part (by the help of correspondents) with a Vatican MS. Curterius provided his own Latin translation on facing pages, though the Latin version of Giovanni Aurispa had been available in print since 1474. Second work: FIRST EDITION OF THEODORE MARCILE'S LATIN VERSION OF THE GOLDEN VERSES, which at once rivalled Curterius': the entire Greek and Latin texts, derived from Hierocles, appear here on facing pages, followed by an extended Latin commentary on the Greek terms and phrases. Marcile (or Marcilius, of Arnheim in Holland, 1548-1617) was a prominent classicist and occasional poet, the editor of Lucian, Martial, Persius, Horace, Catullus, Suetonius, Justinian, et al., and the successor to Jean Passerat as Professor of Latin at the College Royal de Paris. Verses in praise of Marcile by Jean Dorat (Greek, with a Latin translation) and Janus Fontenius are placed at the end of the book, and Marcile's dedication, in prose and verse, is also of considerable interest, being to three noble young English students in Paris—presumably at one time his pupils—William, Charles, and Richard Percy, sons of Henry Percy, eighth Earl of Northumberland. The assembly of these two independent editions, as a kind of 'definitive Golden Verses', may have been the idea of their publisher Etienne Prevosteau, for a similar pairing is found in bound-together volumes at Harvard and in the Hunterian collection at Glasgow.

Provenance: the Earls of Macclesfield (South Library bookplate and small embossed stamp to first 2 leaves); 'De Maupry' and 'Dumiens' (early French signatures to first title).

Literature: Adams P2314 and 2313

£400 - 600



247

247

Morel (Jean) IN HODIERNAM M. N. IOANNIS SAULMON, INTER SUOS COMMILITONES LOCO & MERITO FACILE PRINCIPIS, LAUREAM...LYRICUM CARMEN, collation: A⁴, caption-title, woodcut head-piece and initial, light water-stain throughout, disbound, 4to, (210 x 155 mm.), [Paris], 1584.

✱ Only edition of Morel's second extant publication, apparently: four odes on today's award of a university degree to one Jean Saulmon. USTC does not locate any copies, (but Harvard has one).

Literature: Cioranescu 16168.

£200 - 300



248

248

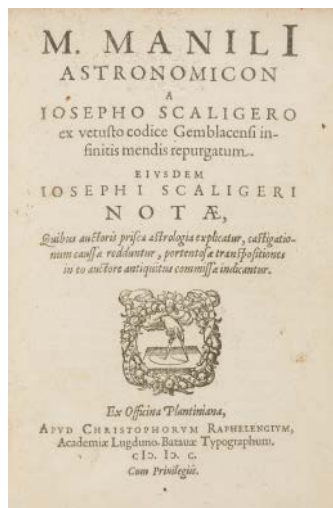
Conestaggio (Girolami Franchi) DELL'UNIONE DEL REGNO DI PORTOGALLO ALLA CORONA DI CASTIGLIA, collation: a-b⁸ c⁴ A-Z Aa-Oo⁸ title with woodcut printer's device, woodcut decorative initials and tail-pieces, c⁴ and Oo⁸ blank, occasional minor staining at foot, lightly browned, contemporary vellum, yapp edges, lacking ties, short split at head of spine, 8vo (145 x 87mm.), Venice, Paulo Ugolino, 1592.

✱ On the union of Portugal and Spain, including details of Portuguese activities in India and Africa, and discussion of the English mercenary Thomas Stukely, who had commanded three galleys at the Battle of Lepanto.

Provenance: John Skipton, 1680-1748, London surgeon (ink signature to head of title); The Hon. Mary Townshend (engraved armorial bookplate to front pastedown); Stephen Digby (engraved bookplate overlaid on that of Townshend).

Literature: Adams C2502.

£300 - 400



249

249

Manilius (Marcus) *Astronomicon*, edited by Joseph Scaliger, 2 parts in 1, collation: α - δ^4 , A- R^4 ; \ast .. $\ast\ast^4$, $\ast\ast\ast^2$, α - $3S^4$, woodcut device on titles, small hole in C' with slight loss of text, astrological diagrams in text, Latin and Greek text with occasional Hebrew and Arabic (in the new type Raphaelengius had acquired for the project), near contemporary mottled calf, gilt, rubbed, spine ends chipped, joints cracking, 4to, Leiden, ex Officina Plantiniana, apud Christopherum Raphelengium, 1600.

♣ Scaliger's massively revised second edition of Manilius (first issued at Paris in 1579) is one of the monuments of late humanistic classical scholarship, and of scholarly polemic as well - in this instance against the whole school of modern astrology. Anthony Grafton devotes a *sub-chapter of his magisterial Joseph Scaliger: A Study in the History of Classical Scholarship* (ii [1992], 437-59) to 'The Second Manilius, 1597-1599: Reprises and Reprisals', pointing out that Scaliger here re-based his text on the recently-discovered C11 Gembloux MS, and that all his revised commentary took into account that new source, whereby 'in Scaliger's work as textual critic and exegete the second Manilius marked a culmination, perhaps the highest point on the high arc of his humanistic scholarship'.

Provenance: Earls of Macclesfield (South Library bookplate and small embossed stamp to first 3 leaves).

Literature: Smitskamp, Scaliger Collection, no. 98; Adams M 365.

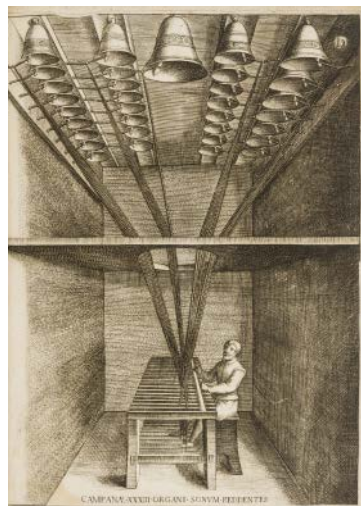
£500 - 700

250

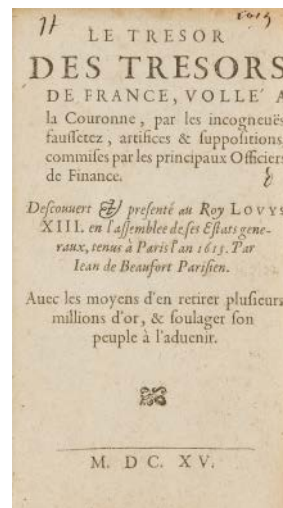
Bell ringing.- Roccha (Angelo) *DE CAMPANIS COMMENTARIUS*, FIRST EDITION, title within woodcut architectural title, 4 engraved plates (2 folding), woodcut decorative initials, X⁴ blank, ink stamp of religious institution to title, plates trimmed, some browning and spotting, occasional staining, modern calf, small 4to, Rome, apud Guillelmum Facciottum, 1612.

♣ Rare early work on church bells and bell ringing. It includes a 6pp. section on horology and bells. No copies listed on COPAC.

£400 - 600



250



251

251

Financial corruption.- Beaufort (Jean de) *Le Trésor des Trésors de France, VOLLÉ À LA COURONNE, PAR LES INCOGNEUES FAUSSETEZ, ARTIFICES & SUPPOSITIONS, COMMISES PAR LES PRINCIPAUX OFFICIERS DE FINANCE. DECOUVERT ET PRÉSENTÉ AU ROY LOUYS XIII, EN L'ASSEMBLÉE DE LES ESTATS GENERAUX, TENUS À PARIS L'AN 1615...AVEC LES MOYENS D'EN RETIRER PLUSIEURS MILLION D'OR, & SOULAGER SON PEUPLE À L'ADVENIR, woodcut decorative initials, a little closely trimmed at head, modern brown morocco-backed marbled boards, gilt spine in compartments, [Goldsmiths' 442; Kress 338; Einaudi 371 (other editions)], small 8vo, [?Paris], no printer, 1615.*

♣ A detailed report on the theft and misuse of state funds by financial officials in the reign of Louis XIII. Guilty parties are named and details of individual cases given. A later printing from the same year as the first edition.

£300 - 400

252

Bible, Hebrew.- *HAMISHA HUMSHEI TORAH* . . ., 4 parts in 1 vol., title within architectural border, creasing and some staining, double column, window mounted and interleaved, early gatherings pulling and becoming loose, later half calf, rubbed, [Darlow & Moule 5123], Amsterdam, Menasseh ben Israel, 1631; sold not subject to return.

♣ The finest Hebrew Bible printed by the famous Menasseh ben Israel, a Portuguese-Jewish rabbi, scholar, diplomat and printer, who founded the first Hebrew printing press in Amsterdam in 1626, at age 22.

£300 - 400

253

No Lot



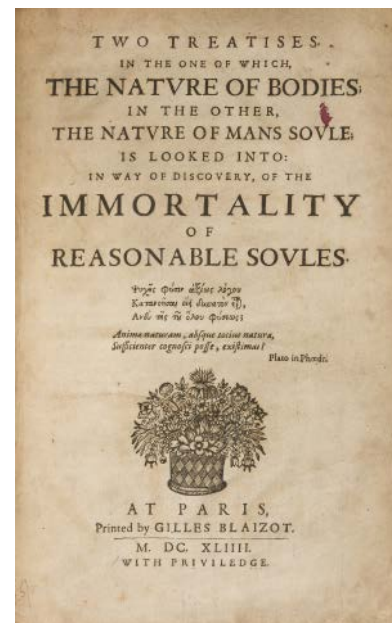
252



254



255



256

254

Kircher (Athanasius) PRODOMUS COPTUS SIVE AEGYPTIACUS..., FIRST EDITION, SECOND ISSUE, woodcut printer's device depicting Jesus sending the Apostles to preach to the world, with the motto 'Euntes in universum mundum praedicate evangelium omni creaturae', woodcut illustrations in text, light browning, tear to O4 with no loss, small hole to last leaf affecting text, but overall a very good copy, ownership note on title inked out, contemporary limp vellum, 4to, Rome, Congregatio de propaganda fide, 1636.

Literature: Merrill, 3; Caillet II, 5790; Brunet III, 668; Graesse IV, p. 22; Sommervogel IV, 1047.3.

£750 - 1,000

255

Du Faur (Guy, Sieur de Pibrac) LES QUATRAINS... dedie a Monseigneur le Dauphin, etched throughout with pictorial title and 22 plates by Brebiette, images c.180 x 120mm. or smaller, 2 wormholes, one affecting c.15 plates in lower outer corner, the other marginal, later red morocco, gilt, by Hardy-Menil, spine gilt, g.e., a little rubbed at edges, wormholes extending through covers, large 8vo, Paris, Anthoine Robinot, 1640.

£400 - 600

256

Digby (Sir Kenelm) TWO TREATISES, IN THE ONE OF WHICH, THE NATURE OF BODIES; IN THE OTHER, THE NATURE OF MANS SOVLE; IS LOOKED INTO: IN THE WAY OF DISCOVERY, OF THE IMMORTALITY OF REASONABLE SOULES, FIRST EDITION, woodcut head- and tail-pieces and initials, lacking final blank, title a little soiled, with chipping and restoration to outer margin, 3N3 with lower corner restored, 18th century manuscript note addressed to James Wyld regarding the sale of a horse, upper hinge strengthened, bookplates, contemporary calf, rebaked, upper joint cracked, corners and fore-edge strengthened and repaired, [Wing D1448], folio, Paris, Gilles Blazot, 1644.

✱ Digby's chief philosophical work, the publication of this volume marked the introduction of Gassendian and Cartesian atomism into England. He aimed to prove the immortality of the rational soul and its distinction from the material body. In the first treatise he provides the first important defence of Harvey's theory of circulation of the blood in English. The work also contains "the fullest early account in English of teaching the deaf to lip-read", a practice Digby had first observed at the Spanish court, and which he had reported to Prince Charles.

Provenance: James Wyld Jnr.; John Farquhar Fulton (1899-1960), American neurophysiologist and science writer (bookplates)

£800 - 1,200



257

Mennonite provenance.- [ROOSEN (GERRIT)] CHRISTLICHES GEMÜTHS-GESPRÄCH, VON DEM GEISTLICHEN UND SELIGMACHTENDEN GLAUBEN, UND ERKÄNTNISS DER WAHRHEIT, SO ZU DER GOTTSSELIGKEIT FÜHRET IN DER HOFFNUNG DES EWIGEN LEBENS, 2 parts in 1, Gothic type, front free endpaper with attractive ms. ownership inscription of Rudolph Hoch with floral decoration and borders in red, black and brown inks, small hole to foot of front free endpaper, affecting part of a border, water-stained, lightly browned, contemporary calf, metal clasp, head of spine chipped, rubbed, 12mo, Germantown, PA, Michael Billmeyer, 1790.

✱ Provenance: Rudolph Hoch, probably he who settled in Oley Township, Berks Co, PA in c.1717, and who was reported as having links with the Mennonite religion.

£250 - 350



258

258

Comenius (Johann Amos) [ORBIS PICTUS] ZRIELISHCHE VSELENNIYA, NA LATINSKOM ROSSIISKOM I NIEMETSKOM IAZYKAKH, text in French, German and Russian, 80 engraved plates, each with caption in Latin, French, German and Russian, some with contemporary ink annotations, occasional spotting, a few small stains, contemporary calf, upper joint splitting, spine ends chipped, corners little worn, rubbed, housed in a modern calf drop-back box, 8vo, St. Petersburg, Tipografii Vil'kovskogo, 1793.

⌘ Rare Russian edition of Comenius' charming representations of natural history, trades, industry and architecture.

£1,200 - 1,800

259

Malta plague.- A COLLECTION OF 178 BROADSIDE NOTICES GIVING THE NAMES AND ADDRESSES OF THOSE WHO HAD CONTRACTED OR DIED FROM THE 1813 PLAGUE IN MALTA, all printed recto only, apart from 1 in later ms., the first 13 in Italian only, the others in Italian and English, a few with ink signatures and official stamps, some spotting, browning or staining, but generally in good complete condition, except one notice for July, which is torn and repaired with loss, folio et infra, Malta, 7th May, 1813- 31st October, 1813; and 2 other related ms. documents, v.s. (181)

⌘ A remarkable survival charting the outbreak and eventual containment of the plague on Malta. A complete list of all those affected is given in daily bulletins. After October separate broadsides were no longer issued and details were published in weekly newspapers. Included is a ms. declaration signed by the Chief Secretary of the Government confirming that the data on the printed bulletins correspond with written records housed in the record office of the island.

£1,500 - 2,000

260

Grandville (J.J.) UN AUTRE MONDE, FIRST EDITION, 36 engraved plates (34 hand-coloured), light spotting on title, 19th century half morocco with floral patterned boards, a little rubbed, 4to, Paris, 1844.

£400 - 600

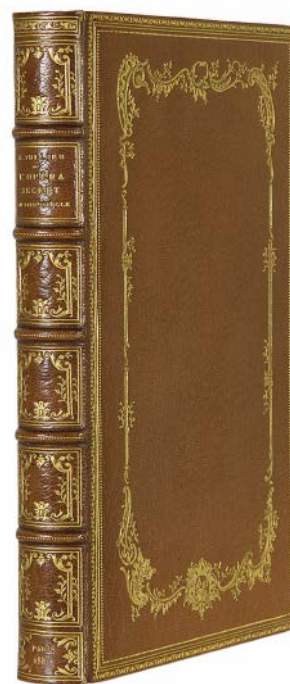


260

261

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.

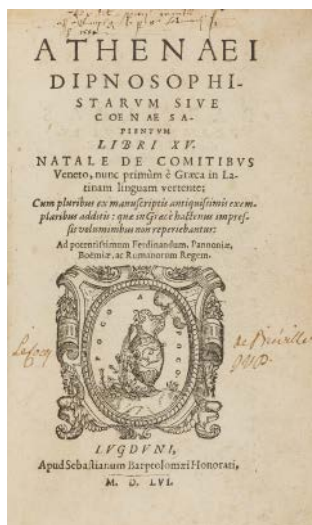
£200 - 300



261



259



262

262

Athenaeus. ATHENAEI DIPNOSOPHISTARUM SIVE COENAE SAPIENTUM LIBRI XV, translated by Natalis de Comitibus, *collation: t⁸ t⁴ a-z A-Z AA-MM⁸*, Roman and italic type woodcut printer's device to title, woodcut decorative initials, final f. blank, contemporary ink ownership inscriptions to title, neat repairs to lower margin of m^{2&4}, occasional spotting, some light water-staining at head towards end, later vellum, lightly soiled, a good copy, 8vo (179 x 102mm.), Lyon, Sebastien Barthélemy Honorat, 1556.

✱ The first Lyon edition of the first Latin translation, which was originally published the same year in Venice, and INCLUDES PASSAGES NOT FOUND IN THE EDITIO PRINCEPS. The work is a collection of dinner conversations, in which we learn a great deal about the food and drink of the Ancients, as well as information on music, songs, dances, courtesans and games.

Literature: Not in Adams; Vicaire 50.

£400 - 600

263

Varro (Marcus Terrentius) OPERA QUÆ SUPERSUNT, edited by Joseph Scaliger, 5 parts in 1, *collation: a-z A-K aa-ii⁸ a⁸ Bb-Ee⁸* third edition, title with woodcut printer's device, sigs. C-K misbound at end, [Geneva], [Henri Estienne], 1581 [bound with] Estienne (Henri) Ad M. Ter. Varronis assertiones analogiæ sermonis Latini, Appendix Henrici Stephani, *collation: ¶² A-L⁸ M-N⁴ O²* [Geneva], Henri Estienne, 1591, together 2 works in 1 vol., Roman and italic type, titles with woodcut printer's device, woodcut head-pieces and decorative initials, occasional spotting, contemporary limp vellum, lacking ties, a few small stains, a good copy, 8vo (169 x 102mm.)

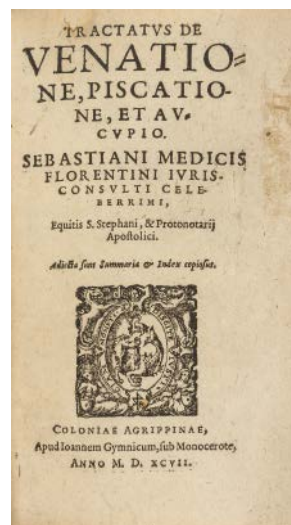
✱ Includes de re Rustica, with much on food & drink and agriculture.

Literature: Adams V283 and S1750; Renouard, Estienne, 148:2 and 154:1.

£300 - 400



263



264

264

Hunting & fishing.- Medices (Sebastianus) TRACTATUS DE VENATIONE, PISCATIONE, ET AUCUPIO, *collation: t⁸ A-E⁸* Roman and italic type, title with woodcut printer's device, woodcut decorative initials, minor worm traces to outer margins, occasional staining, attractive modern mottled polished calf, gilt, g.e., 8vo (162 x 90mm.), Cologne, Joannes Gymnicus, 1597.

✱ Literature: Adams M988.

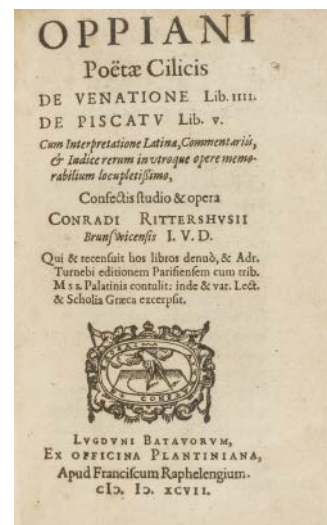
£350 - 450

265

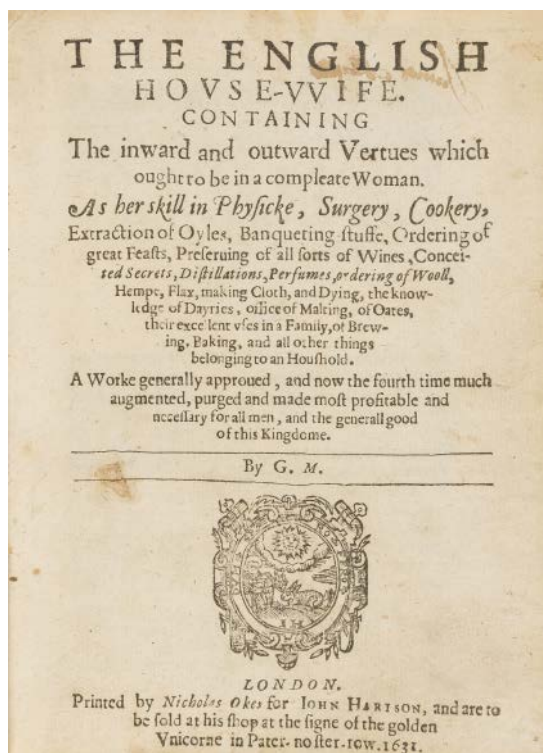
- Oppianus. POËTÆ CILICIS DE VENATIONE LIB. IIII. DE PISCATU LIB. V., edited by Konrad Rittershausen, 3 parts in 1, *collation: t, t⁸ a-y⁸ δ⁴ A-Z a-b⁸ c⁴; *⁴ AA-XX⁸ YY⁴; aa-κκ⁸ λλ⁴*, text in Greek and Latin, title with woodcut printer's device, errata f., final f. blank, occasional spotting, lightly browned, contemporary limp vellum, yapp edges, lacking ties, a couple of small holes to spine, upper edges little worn, spotted, 8vo (159 x 100mm.), Leiden, Francis Raphelengius for Plantin, 1597.

✱ Literature: Adams O207; Schwerdt II, p.50.

£300 - 400



265



266

Markham (Gervase) THE ENGLISH HOUSE-WIFE. CONTAINING THE INWARD AND OUTWARD VERTUES WHICH OUGHT TO BE IN A COMPLEATE WOMAN. AS HER SKILL IN PHYSICKE, SURGERY, COOKERY, EXTRACTION OF OYLES, BANQUETING-STUFFE, ORDERING OF GREAT FEASTS, PRESERVING OF ALL SORTS OF WINES..., *title with woodcut printer's device, M2 with woodcuts of gauging marks for wine, woodcut head-pieces and decorative initials without initial blank, 12-4 small section of lower corner torn away (not affecting text), small hole within text of P3, with loss of a few letters, some staining and soiling, contemporary calf, rebaked, preserving original backstrip, rubbed and scratched* [Bitting p.309 (note); Poynter pp.128-131; Simon BG 1005; STC 17353], small 4to, by Nicholas Okes for John Harison, 1631.

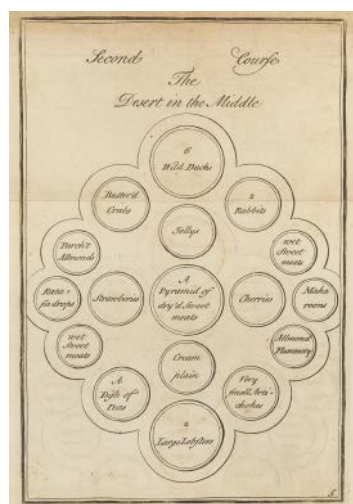
.. An incredibly varied text, that includes receipts for various dishes, distillation, brewing, preserving wine, dying of wool, dairy produce, perfumes, hemp and flax, and even baldness and bad breath. It was originally published as *Country Contentments, or English houswife* in 1623.

Provenance: 'Phillip Keepes, his Booke, 1657' (ink signature to A3v).

£600 - 800



267



268

267

Chacon (Pedro) DE TRICLINIO SIVE DE MODO CONVIVANDI APUD PRISCOS ROMANOS & DE CONVIVIORUM APPARATU, *engraved additional pictorial title, printer's device to printed title, 7 plates (5 folding) and illustrations, some full-page, later ink notes on religious subjects to endpapers, modern calf, red leather label to spine, [Cagle 1079; Simon BG 344; Vicaire 174], 12mo, Amsterdam, Andreas Frisius, 1664.*

.. On the dining habits of the Romans, taken from numerous classical sources. It includes discussion on the art of eating while reclining, descriptions of banquets, and looks at the benefits of bathing in water or wine.

£300 - 400

268

Smith (Eliza) THE COMPLEAT HOUSEWIFE: OR, ACCOMPLISH'D GENTLEWOMAN'S COMPANION, *fifteenth edition, 6 folding engraved Bills of Fare, 2 plates with repairs verso, without loss, some spotting, modern calf-backed cloth, gilt spine in compartments, [Bitting p.438; Maclean pp.133-135; cf. Cagle 996], 8vo, For R. Ware, S. Birt T. Longman [et al.], 1753.*

.. A scarce edition. The 1742 Virginia edition was the first cookery book published in America.

£200 - 300

269

Apicius Coelius. DE OPSONIS ET CONDIMENTIS SIVE ARTE COQUINARIA, edited by J.M. Bernhold, *contemporary vellum, lightly soiled, [Bitting p.13 (note); Vicaire 33 (note)], 8vo, Marktbreit, Knenlein, 1787.*

.. An important and scarce edition. The Roman Apicius is the author of what is considered the oldest cookery book. For the most part it is a list of ingredients, rather than providing measurements and methods. Nevertheless, it served as a practical cookery book throughout the middle ages.

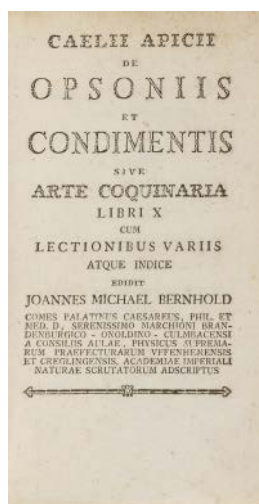
£300 - 400

270

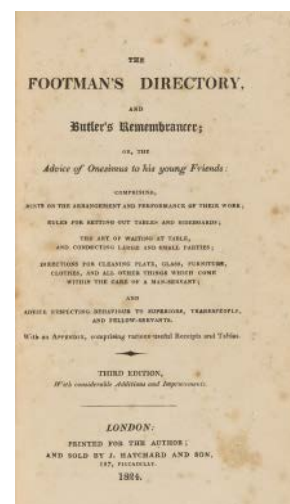
[Cosnett (Thomas)] THE FOOTMAN'S DIRECTORY, AND BUTLER'S REMEMBRANCER, *third edition, foxed, original printed upper wrapper laid down and bound in at start, modern half calf, [cf. Bitting p.102], large 12mo, 1824.*

.. A rare edition, with no copies on COPAC. Written by an experienced butler, the work outlines daily practical duties, as well as moral and behavioural obligations. Includes sections on tea and coffee urns, cruet stands, decanting wine and management of the cellar.

£200 - 300

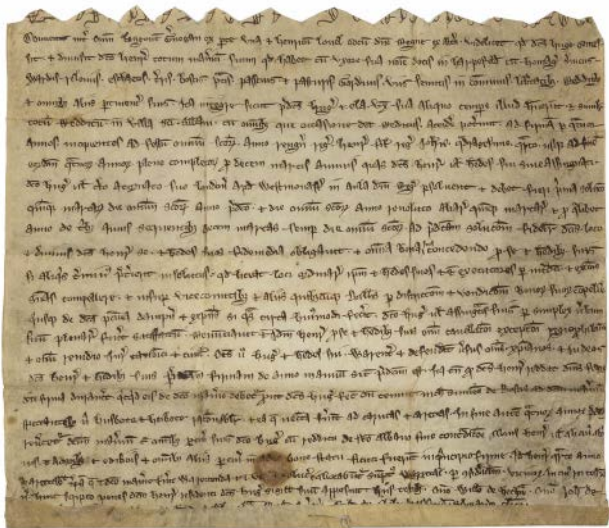


269



270

ENGLISH AND CONTINENTAL MANUSCRIPTS AND EPHEMERA



271
Cook of Queen Eleanor ([Eleanor of Provence], queen of England, consort of Henry III, c. 1223-91).- Lovel (Henry, royal cook in the household of Eleanor of Provence) CHARTER, AGREEMENT BETWEEN HUGH G[ER]NEGAN AND HENRY LOVEL, COOK OF HER LADYSHIP THE QUEEN, THAT HUGH HAS DEMISED TO HENRY HIS MANOR OF 'HARPEFELD' [HARPSFIELD, HATFIELD, HERTFORDSHIRE] with all its tenants' homages and lands, services, referring to a rent in St. Albans etc. as received by Hugh and Ela his wife to farm [lease] for four years from the feast of All Saints 44 Henry III [1 Nov. 1259] for ten marks [£6 13s. 4d.] a year, payable in the King's hall at Westminster, witnesses: Sir William de Hecham, Robert de Ehelniaresford and others, *manuscript in Latin, on vellum, 24 lines, in a handsome bookhand, indented chirograph form, without seal, 2 small wormholes, folds, slightly creased, small stain, slightly browned, 230 x 255mm., 1259.*

♣ Lovel is mentioned in the Fine Rolls of Henry III as being granted "a certain place at Crochefeld" in the parish of Bray, 5 Nov. 1256. - *Henry III Fine Rolls Project*. Lovel owned other property in Gloucestershire and Bray, near Windsor. Queen Eleanor may have also used her influence to gain a forest office with exemptions of duty for Lovel.

£600 - 800



272

272

Burton Abbey.- CHARTER, grant by Robert de Swynestough [Swinstowe, now Swinscoe, Derbyshire] and by these presents confirm, to have and to hold together with all the goods and chattels of a messuage in Burton and all those meadows in the tenements of Peter de Hunsedon and Roger le Rous in Burton, Branteston [Branton] and Sursincote [Swadlincote] to the Abbey and convent of Burton, witnesses: John Proudfoot [Proudfoot] Bailiff of Burton, Robert de Chartel, Richard le Rider and others, *manuscript in Latin, on vellum, 17 lines, red wax seal with good impression chipped at head and tail with some loss, stained in left hand margin affecting and fading some text but still legible, 2 small holes, folds, browned, 161 x 222mm., 1309.*

£300 - 350

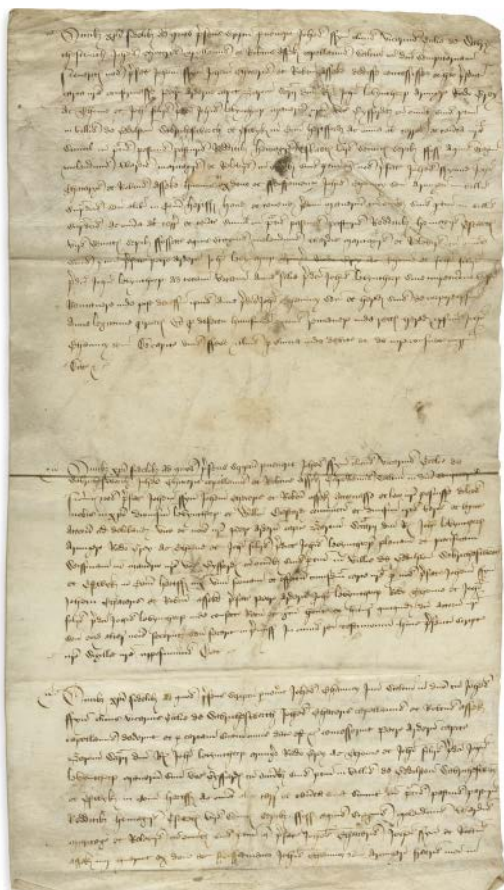


273

Hertfordshire, Royston.- Notton (William de, justice, d. in or after 1365) NOTIFICATION TO ALL HIS TENANTS IN COKENACH [COCKEN HATCH IN BARKWAY], described as a hamlet of Gergy, lately tenants of John de Vere earl of Oxford [John de Vere, seventh earl of Oxford (1312-1360), magnate and soldier], he is proposing to give to the Prior and Convent of Royston these lands in which he was enfeoffed by the Earl and other lands which came to him by forfeit of Richard de Bromele (refers to King's bench roll of Hilary term, anno 26), *manuscript in Latin, on vellum, 9 lines, red and black wax seal (?repaired) with fine impression of a cross on a shield, folds, small hole, 2 small brown stains, later ink inscription: "WC 1773" perhaps ?William Cole (1714-82), antiquary, 58 x 284mm., n.d. [c. 1354-55].*

♣ Notton... "in 1352... was granted lands in Litlington, Cambridgeshire. He appears as a serjeant-at-law in the year-books (where his arguments are frequently noted) and rolls of the common bench from Michaelmas term 1342; he was appointed king's serjeant in 1345 and held this office until 1355. In that year he was made a justice of the king's bench, and when on circuit in this and the following year was directed to remove the sheriffs of Oxfordshire and Northumberland. In 1361 he was formally appointed chief justice of the justiciar's bench in Ireland. It has been suggested that this appointment never took effect, but Notton may still have gone to Ireland as one of the lords named to the council of Lionel, earl of Ulster (d. 1368)... Notton served regularly on commissions of the peace, commissions to enforce labour legislation after the plague, and commissions of oyer and terminer. Both Notton and his wife, Isabel, were benefactors of the priories of Bretton, Yorkshire, and Royston, Hertfordshire, and granted to the latter the nearby manor of Cocken Hatch." - Oxford DNB.

£300 - 500



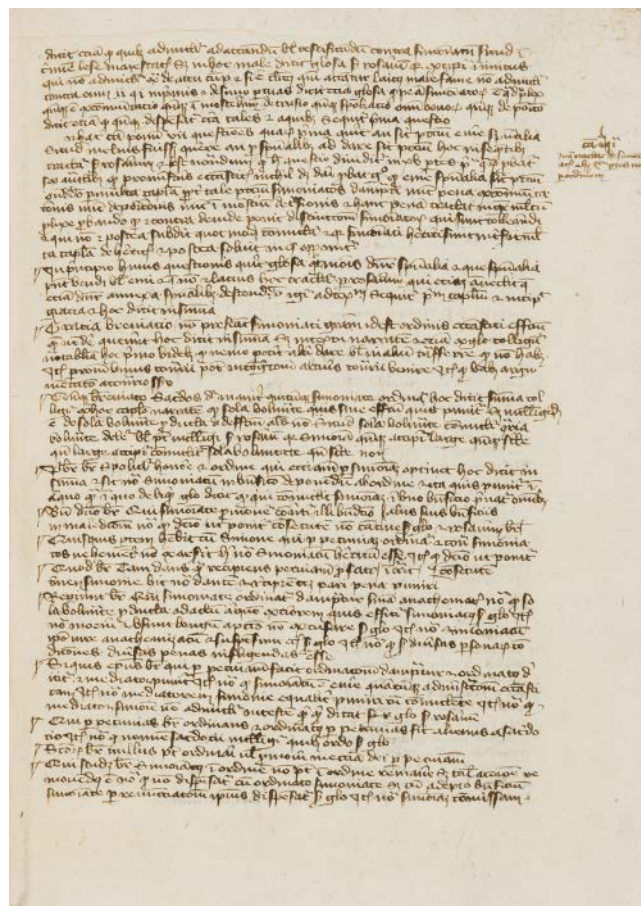
274

Hertfordshire, Sawbridgeworth.- Leventhorpe (John, MP, of Sawbridgeworth, Hertfordshire, son of John Leventhorpe, servant of the House of Lancaster, one of the executors of both Henry IV's and Henry V's wills, c. 1370-1435, ?1400-84) 3 DRAFTS

RELATING TO A GRANT OF SEISIN OF THE MANOR OF GYFFORD [GIFFORDS] TO PETER ARDERN CHIEF BARON OF THE EXCHEQUER, comprising: (1). Appointment of attorneys. John Fyn', vicar of Sabrichesworth [Sawbridgeworth], John Chateris chaplain and Robert Assek chaplain have appointed as their attorneys, Dionisius [Denis] Leventhorpe and William Castard jointly to give seisin to Peter Ardern Chief Baron of the Exchequer, John Leventhorp armiger, Ralph Grey and Thomas and John the sons of John Leventhorp, concerning the manor of Gyfford [Giffords] in the towns of Gedilston [Gilston] and Sabrichesworth and Estwyk [Eastwick], 12 lines (2). John Chauncy jun: whereas John Fyn', Vicar of Sawbridgeworth, John Chateris chaplain and Robert Assek chaplain have granted to Peter Ardern as above, 21 lines (3). John Fyn' vicar of Sabrichesworth, John Chateris chaplain and Robert Assek chaplain, grant to Peter Arderne Chief Baron of the Exchequer, John Leventhorp armiger, Ralph Grey and Thomas and John the sons of John Leventhorp the manor of Gyffordez as above, which they had by grant from John Chauncey the elder, armiger, 18 lines, listed in differing order, together 3 draft grants on one sheet of vellum, manuscripts in Latin, on vellum, in the same bookhand, folds, slightly creased, a few ink marks, slightly soiled, Phillipps ms 36528, circular paper label numbered 178, 460 x 255mm., undated [1460's].

✱ Sir Peter Ardern or Arderne (d. 1468), perhaps a son of John Arderne was appointed a baron of the Exchequer on 5 February 1444 and continued as Chief Baron after the accession of Edward IV. Later he was appointed Justice of the Common Bench. Ardern married Katharine Bohun and had two daughters, one, Elizabeth married Richard Harpur and their daughter, Alice (b. in or after 1474, d. in or before 1551), became the second wife of Sir Thomas More.

£400 - 600



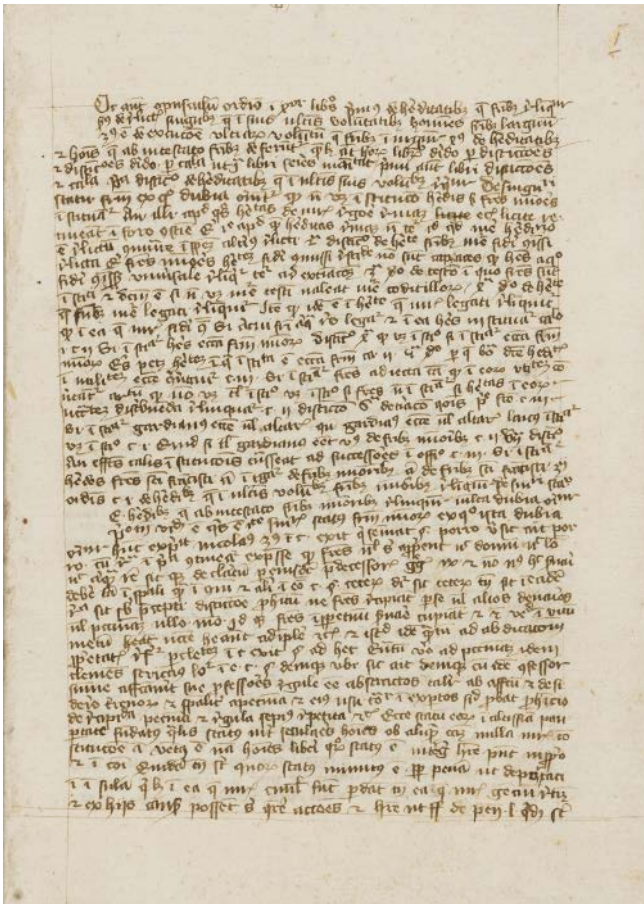
275

Canon Law.- [Laurentius Puldericus (clericus Neapolitanus) BREVARIUM DECRETI], manuscript in Latin, on paper, 105pp., between 49-53 lines, in brown ink, in a cursive continental bookhand, some sidenotes, a few in another contemporary hand, later endpapers, 19 century boards, edges rubbed, folio, [?Germany], [c. 1450].

✱ A version of Gratian's decretals, the great corpus of ecclesiastical law, partially based on Roman law, with additions from the Church fathers.

Johannes Gratian was born probably at Chiusi, in Tuscany. He became a monk and taught at Bologna in the monastery of SS. Felix and Nabor. He compiled the "Decretum" in c. 1140, shortly after the Second Lateran Council held in that year. Gratian died before the Third Lateran Council (1179).

£5,000 - 7,000



276

[Bartholus de Saxoferrato (*continental jurist of Medieval Roman Law, 1313-57*)] [TRACTATUS MINORICARUM], manuscript in Latin, on paper, 19½pp., c. 43 lines, in brown ink, in a cursive continental bookhand, ruled in brown ink, foliated in a later hand in red ink, inner margins repaired, slightly browned, later endpapers, 19 century boards, folio, edges uncut, [?Germany], [c. 1450].

♣ Tractatus Minoricarum, a treatise on the legal aspects of Franciscan poverty.

£4,000 - 6,000



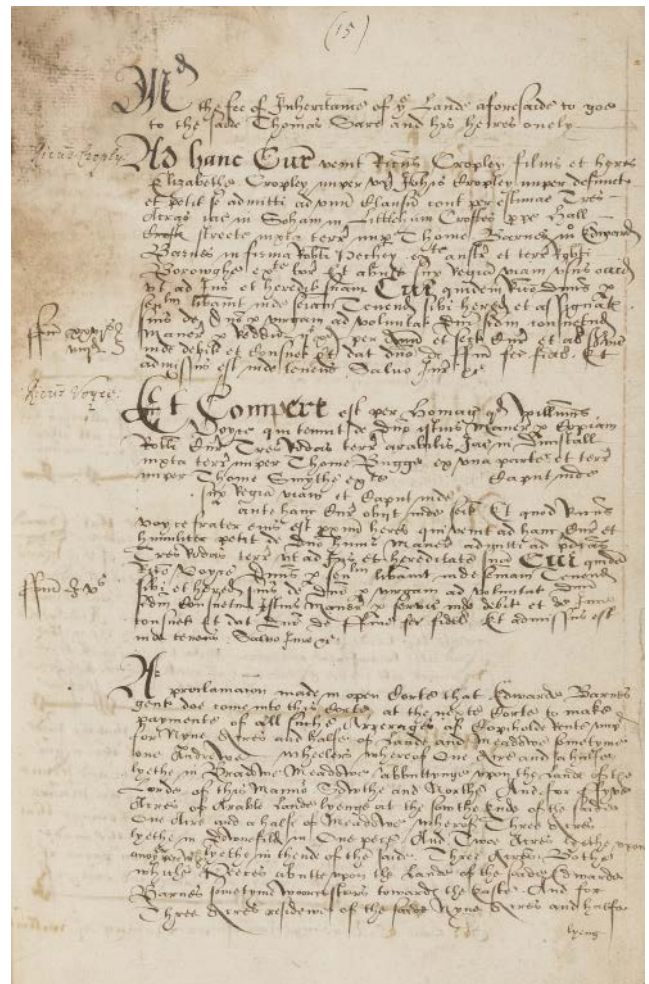
277

277

Venice.- Barbaringo or Barbadico, (Agostino, *Doge of Venice, 1419-1501*) DOCUMENT, UNSIGNED, TO DON MARCO MAFFEI, VICAR

GENERAL OF THE BISHOP OF CENEDA (now part of the city of Vittorio Veneto, Province of Treviso, N. Italy), saying he has learnt with "the greatest displeasure" in the present grave crisis of the Turkish war, affecting not only "our State but all Christendom", that after requiring the people in the Bishop's diocese to collect and cart all available timber planks "to the river banks", for "this occasion only, without derogation from [your people's] privileges", and having had the order repeated on the spot by the representatives of the Venice Arsenal, the collection "has run into no little trouble". He repeats his firm decision that "the people of this district" should comply "absolutely immediately ['subito, subito']", and, "so as they hold dear our favour", the Vicar General is to impose on them and exact "such penalties, whether monetary or physical, as shall seem expedient ... to make them obey you", manuscript in Venetian Italian interspersed with Latin, on vellum, part of surface slightly rubbed but still legible, lacks seal, with 12 diagonal slits for cords, 275 x 352mm., Venice, 4th January 1500.

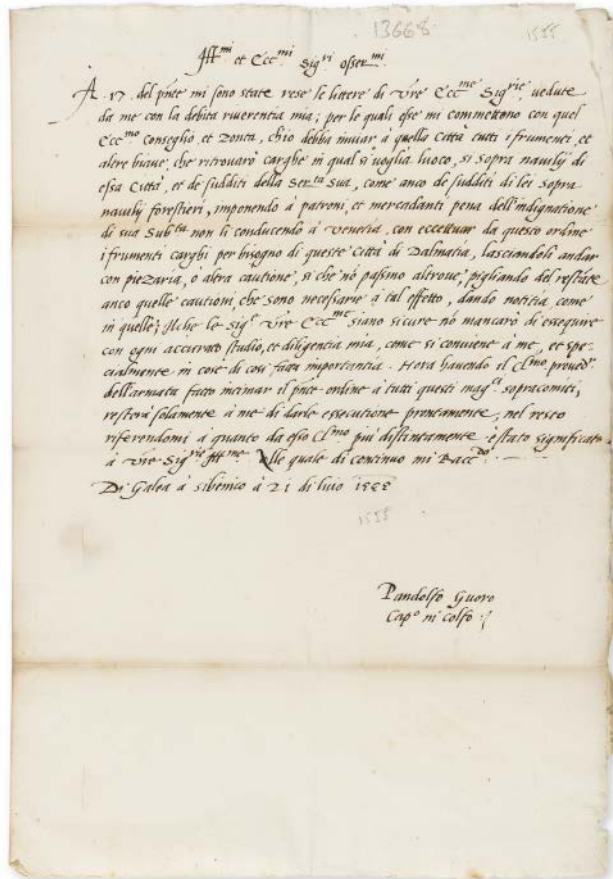
£400 - 600



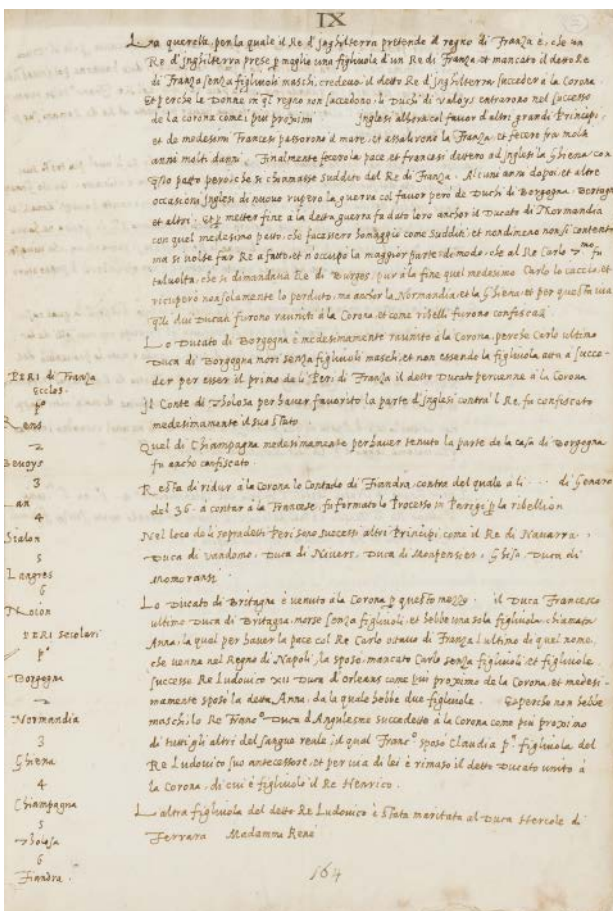
278

Cambridgeshire.- COURT BOOKS OF NETHERHALL TYNDALLS IN SOHAM WITH FORDHAM, 7 vol., manuscripts in Latin and English, on paper, numerous pp., damp-staining affecting some text, browned, 5 vol. bound in vellum (the remains of documents), worn, soiled and creased, 1 vol. unbound, many edges creased, bound in a modern custom made box, folio, 1552-67, 1588-1602, 1641-66, 1686-1743, 1751-53, 1755-80; sold subject to the Manorial Documents Rules; these items may not be removed from England and Wales.

£1,000 - 1,200



279



280

279

Venice.- Guoro (Pandolfo, Venetian Supreme Naval Commander, Adriatic, 1554-1556, Military Governor of Cyprus, 1560-1562, Civil Governor, 1565-1566) LETTER as 'CAPITANO DEL COLFO' [ITALIAN 'GOLFO', Supreme Naval Commander, Adriatic], with secretarial signature to the Three Heads of the Council of Ten at Venice, 1p. and conjugate blank and address panel, in a clear italic hand, in Venetian Italian with translation, folio, 21st July 1555, acknowledging their letter of the 17th July 1555, "by which I am committed ... to send to the City all the corn and fodder ['biave', Italian 'biade'] that I shall find as cargo in any place whatsoever, whether on board the vessels of your City and of the subjects of Your Serenity, or of foreign captains, imposing on the captains and merchants who do not convey it to Venice the penalty of Your Sublimity's indignation", except for "the cargoes of corn for the needs of this city in Dalmatia", which he is to let go "under security or other caution not to proceed elsewhere", all which "Your ... Lordships may be assured I will not fail to carry out with all exact zeal and diligence according to the circumstances", adding that "the ... Superintendent ['provedor', Italian 'proveditore'] of the Navy having now conveyed the present order to all the Grand ['magnifici'] Sopracomiti here, it remains only for me to put it into force immediately", for further details he will refer to what the Superintendent "has already sent me", folds, slightly browned.

✱ Famine in Venice.

£400 - 600

280

Kingdom of England claiming the Throne of France and The Defeat of King John of France at the Battle of Poitiers.- LA QUERELLA, PER LA QUALE IL RE D'INGHILTERRA PRETENDE IL REGNO DI FRANZA [&] Giovanni primo et ultimo Re di Franza di quel nome perse una giornata contra Inglesi appressso la gran Città di Poictiers..., manuscript in Italian, 7pp., in a neat Italic hand, part only, bound in differing order, some slight surface affecting one or two words, folds, browned, new endpapers, modern boards, [Phillipps ms. 21133], folio, [?Italy], [c. 1555].

✱ The manuscript may be roughly dated as the marriage of Mary Tudor and Philip of Spain is mentioned in the first manuscript. The second manuscript discusses the role of the Dukes of Burgundy in the Anglo-French conflict of the Hundred Years War.

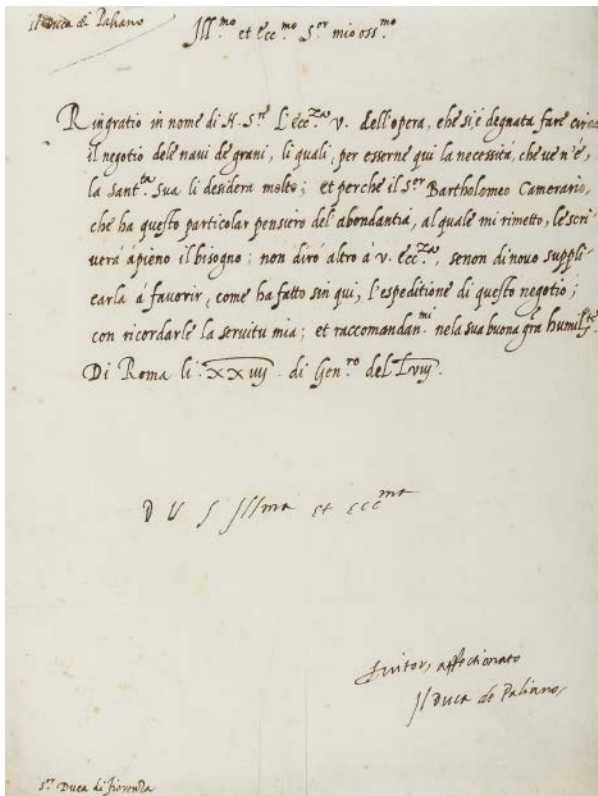
£200 - 300



281

West Sussex, Clapham.- QUITCLAIM BY JOHN CLAPHAM AND HIS WIFE TO THOMAS PAGE OF MIDHURST OF LAND AT HORMER IN THE PARISH OF CHAPHAM, SUSSEX, manuscript in Latin, on vellum, 14 lines, in a cursive hand, folds, slightly creased, 2 red wax seals with fine impressions, 142 x 268mm., 4th September 1556; and another, chancery document, v.s., v.d. (2).

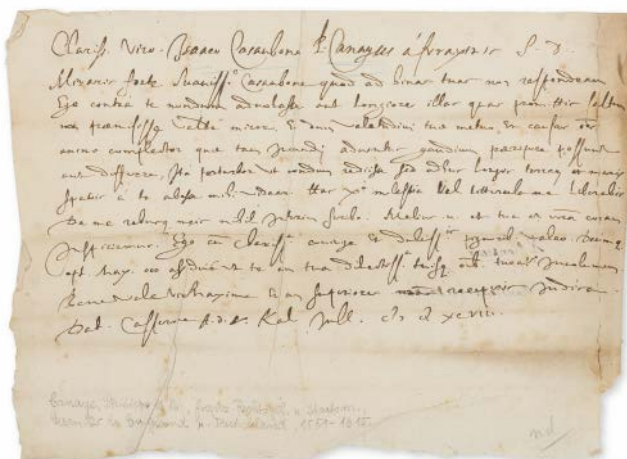
£200 - 300



282

Carafa (Giovanni, Duke of Paliano, nephew of Pope Paul IV, d. 1561) AUTOGRAPH LETTER SIGNED TO COSIMO I DE' MEDICI, DUKE OF FLORENCE, 1p., 4to, Rome, 24th January 1558, about a stock of wheat being delivered by ship, and other subjects including mentioning the pope and Bartolomeo Camerario, a professor of law at Rome who Carafa imprisoned in 1558, a few very small holes caused by ink acid not affecting legibility, folds, slightly browned & Beni (Paolo, humanist scholar, literary critic, theologian and linguist, 1552/3-1625) Autograph Letter signed to "His Most Serene Highness", 1p. with conjugate blank, in Italian, folio, Padua, 28th May 1623, firstly reporting about a Signor Collo and secondly showing his satisfaction in knowing that his books ("I miei libri") had been accepted in the Royal Library ("Regia biblioteca"), probably referring to the library of the King of Naples, and moreover, that four more volumes of his works (*Benianae Lucubrationes*) were expected to be issued by September/October of that year, folds, browned; and 12 others, 16 and 17 century Italian letters, v.s., v.d. (14)

£400 - 600



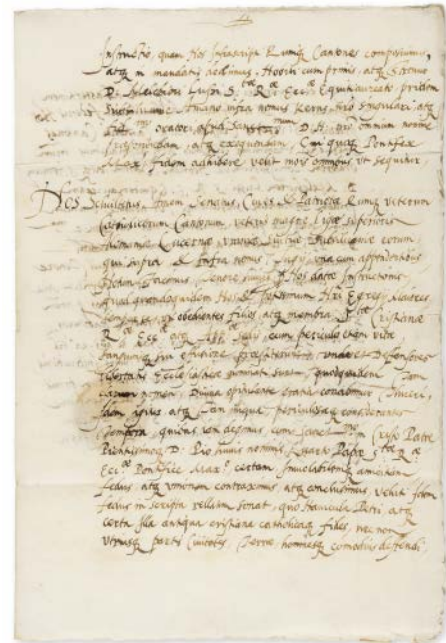
283

283

Heber (Richard, book collector, 1774-1833).- [PAPAL CONCLAVE ON THE DEATH OF POPE PAUL IV AND THE ELECTION OF POPE PIUS IV], manuscript in Italian, 13pp., in a neat Italic hand, incomplete at end, slightly browned, n.d. [c. 1559]; and 2 others, including a letter from Philippe de la Canaye, sieur de Fresnes (French jurist and diplomat, 1551-1610), to Isaac Casaubon, classical scholar and ecclesiastical historian, 1559-1614), dated 1597, folio & 135 x 185mm., (3).

** First mentioned provenance: Part of Lot 1128, Part 11, Heber Sale, 1856, Sold to Payne.

£300 - 400



284

Switzerland.- CERTIFICATE OF INSTRUCTIONS BY THE CANTONS OF LUCERNE, manuscript in Latin, on paper, 2pp. with conjugate blank, address panel and remains of seal, folio, n.p., 10th April 1565.

** Instructions by the Cantons of Lucerne, Uri, Schwyz, Unterwalden and Zug, saying they have appointed Melchior LUSSI, (1529-1601, Statesman of the Swiss Counter-Reformation), as their envoy plenipotentiary to Pius IV, (1499-1565, from 1559 Pope), to ratify their Treaty of Friendship and Union with him, "and to which the Supreme Pontiff wishes to adhere in every way", saying that "We, the Mayor [Schultheiss], High Bailiff [Ammann], from 'amtman[n]', Senate, Citizens and Compatriots of [each of] the Five Old Catholic Cantons ... and especially our excellent forebears, have always shown ourselves obedient sons and members of the ... Roman Church and of the Apostolic See, they even putting their lives in danger and shedding their blood, whence they have been called the Defenders of the Liberty of the Church", a title granted to the Swiss Guard by Julius II, and "considering ... in what evil and dangerous times We live, have contracted and concluded with our most Holy Father in Christ ... a sure and inviolable friendship, treaty and union, as if ... already reduced to writing, whereby the Boat of St Peter", (the fishing boat shown on the Pope's seal), "and that ... Catholic faith, together with the Cities, Lands and People of both parties, may be more appropriately defended", and that whatever Melchior Lussi "purposes, acts and completes or allows in this matter, We engage ... on the preservation of our honour, to execute in good faith", all "confirmed ... by our seal but in particular that of our faithful and beloved Confederates the people of Lucerne", Bellinzona dated 4th May 1565, no place, 10th April 1565.

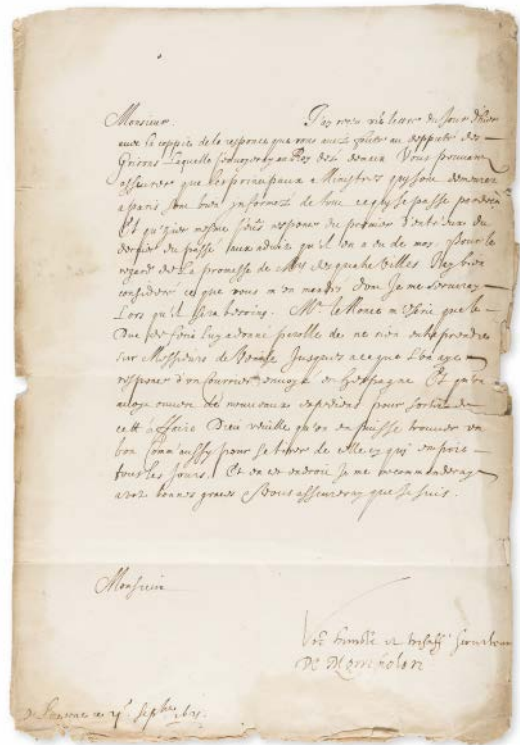
£200 - 300



285
Astrology, Prophecy etc.- PROPHESIE VAN... DOCTEUR... [PROPHESIES OF A DOCTOR], manuscript in Dutch, 11pp., each f. torn and repaired with the text supplied in another hand, folds, [Dutch East Indies], 1578 BOUND WITH ASTROLOGIE, manuscript notes in Dutch, 8pp., some ink blots, n.d. [16th/17th centuries] BOUND WITH [Prayers], manuscript in English, 2pp., [16th century] browned, new endpapers, modern boards, 4to.

♣ Prophecies of a doctor written when in the Dutch East Indies in 1588.

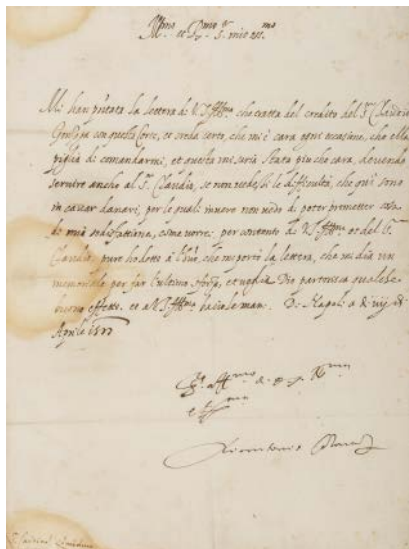
£250 - 350



287
Montholon (Guillaume de, Envoy Extraordinary from France to the Swiss Confederation and the Grisons) 2 LETTERS SUBSCRIBED AND SIGNED, IN FRENCH WITH TRANSLATION, TO GIOVANNI BATTISTA LIONELLO (1588-1622, here 'Lionelli', Venetian Diplomat, Special Envoy to Zürich, 1620-1622, together 2pp. with conjugate blank and address panels, folio, Lucerne, 21st September 1621 & 1st August 1622, over the Valtellina Crisis, saying he has "received your letter of yesterday with... the reply you have given to the Deputy of the Grisons, which I shall forward to the King tomorrow", Louis XIII [&] saying he is writing "to the Burgomasters about my desire to confer with someone from their Council, if you wish to be of the party I will willingly talk with you about what happens therein", but if Lionello prefers to hear what the contact "tells you when he comes back", Montholon asks that Lionello write "particularly about the state of this business between the Representatives from Venice and the Governor of [the Duchy of] Milan", Gómez Suárez de Figueroa, 1587-1634, third duke of Feria), "above all if they have agreed between themselves to delay things and if they have sent someone to Spain", promising in return "to keep you informed about whatever you need from me on all occasions", with a note that he has been ill "ever since I came back from Baden", first mentioned small tear and margins browned, folds.

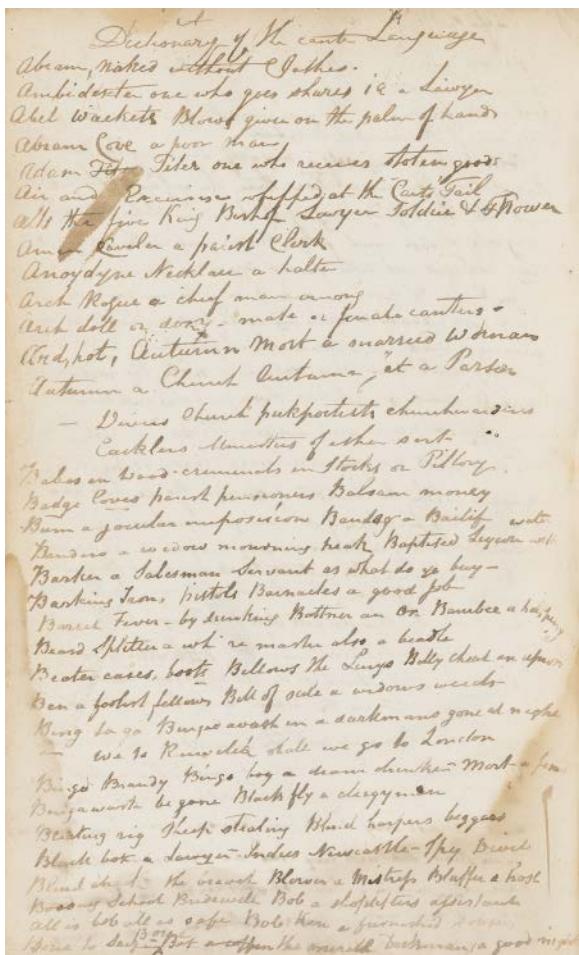
♣ The Valtellina is a valley in the Lombardy region of northern Italy, bordering Switzerland and a source of dispute between Spain, France and the Papacy.

£300 - 400



286
Colonna (Marco Antonio, Duke de Tagliacozzi, Duke and Prince of Paliano, general and admiral, 1535-84) LETTER SIGNED TO CARDINAL COMMENDONE, 1p. with conjugate blank, in Italian, with superscription and blind seal, folio, Naples, 4th April 1577, in reply to a letter of recommendation by Cardinal Commendone of Claudio Gonzaga and offering his full co-operation, folds, browned, some staining, very small tear at tail & Campana (Cesare, historian and poet, 1532-1606) Autograph Letter signed to Francesco Maria II della Rovere, Duke of Urbino, 1p. with conjugate blank, address panel and docket, in Italian, Venice, 20th September 1597, requesting the duke to accept the dedication of his work, Delle Historie del Mondo, that has just been reprinted [Venice, Francesci & Angelieri, 1597, printed dedication dated 30th August 1597], small hole in blank f. where opened destroying seal, folds, slightly browned; and 10 others, Italian letters, mostly from the 16 & 17th centuries, including: ?Giacomo Boneti to Pietro de Medici, Calisto Bassi (Italian librettist, 1800-60), etc., v.s., v.d. (12).

£400 - 600



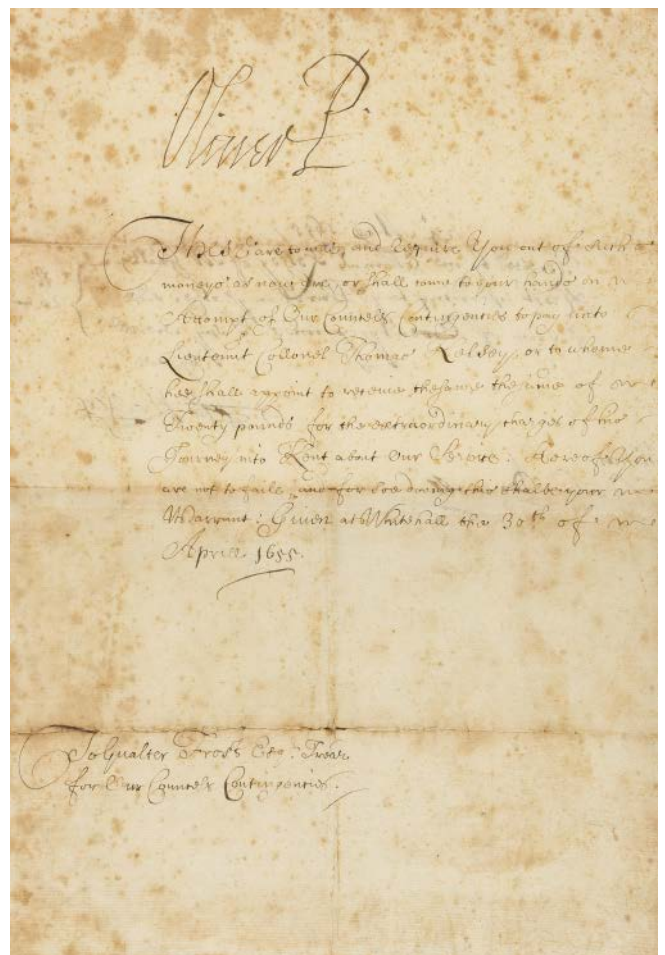
288

Cant Language. - DICTIONARY OF THE CANT LANGUAGE, 18 CENTURY POETRY AND 17 CENTURY RELIGIOUS WORK IN A COMMONPLACE BOOK, manuscript in several hands, 169pp. excluding blanks, 1f. loose, another f. torn and repaired with tape, browned, some dampstaining, 19th century buckram, lacks spine, folio, 1650s - 1830s.

⌘ Includes: "Dictionary of the cant Language... Banker a Salesman Servant as what do you buy... Meggs Guineas meet to Spend Money - or Petticoat... Slubble it, hold your tongue... Whibble sad drink Whiddle to tell or discover" [6pp.]; "An Ode to Garrick Upon the Talk of the Town [by Edward Moore]"; "An Epistle from Cambridge"; "Epitaph L.M. 1749 [Mary Leapor]"; "Fox Hunting by Wm. Somerville"; "Lyrics of the East by Mrs. Godwin" etc.

Cant language is the jargon or argot of a group, often employed to exclude or mislead people outside the group. Thieves cant was a feature of popular pamphlets and plays particularly between 1590 and 1615, but continued to feature in literature into the nineteenth century.

£1,500 - 2,000



289

Cromwell (Oliver, Lord Protector of England, Scotland, and Ireland, 1599-1658) WARRANT TO THE TREASURER, GUALTER FROST TO PAY £20 TO LIEUTENANT-COLONEL THOMAS KELSEY FOR EXPENCES OF HIS JOURNEY THROUGH KENT, D.S. "Oliver P", signed "Tho: Kelsey" in receipt on verso, manuscript, 1½pp., folds, foxed and browned, lower half laid down on brown paper, folio, Whitehall, 30th April 1655.

⌘ "These are to will, and require you out of such moneys as now are, or shall come to your hands on accompt of our Councelles Contingencies to pay unto Lieutenant Collonel Thomas Kelsey or to whom he shall appoint to receive the same, the sume of twenty pounds for the extraordinary charges of his journey into Kent about our service. Here of you are not to faile, and for soe doing this shallbe your warrant."

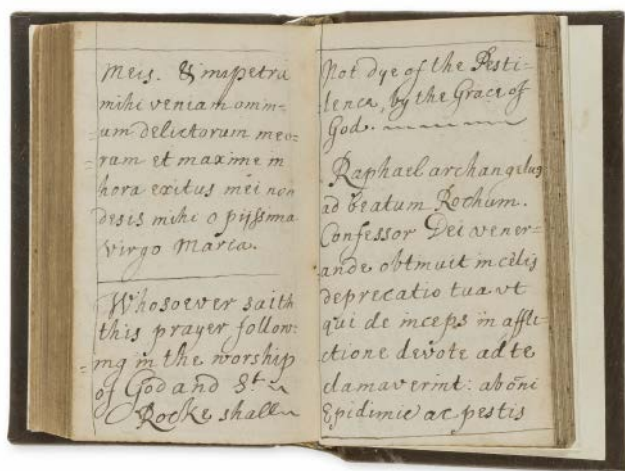
Kelsey (Thomas, d. in or after 1676), parliamentarian army officer and major-general; lieutenant of Dover Castle and governor of the garrison.

£2,000 - 3,000



290
Continental Documents.- Bourbon (Louis Auguste de, Duc de Maine, legitimised son of Louis XIV, 1670-1736) COMMISSION APPOINTING SIEUR DES LAURIERS AS SOUS-LIEUTENANT DE LA COMPAGNIE DE MINEURS, Ds., manuscript in French, on vellum, 14 lines, 2 slits, little marked, c.245 x 320 mm., Versailles, 16th December 1709; and 6 other documents, including: a letter from the Zorzi family relating to the town of Sibenik [modern day Croatia] and part of the Republic of Venice, hole with loss, 1416; a document issued in the name of Louis de Bourbon, Prince of Condé (1621-86), French general; 17th century document, *Reasons for showing that France does not want peace* [title in French], 10½pp., wormholes, 1662 etc., folds, browned, v.s., v.d. (7).

£300 - 500



291
[Prayers against the Plague etc.], manuscript in English and Latin, 72pp. in a clear late 17th century hand, ruled borders, bound at end of an incomplete French Catholic prayer book dated 1671, slightly browned, new endpapers, modern antique style calf, 12mo, [c. 1680].

✱ Prayers include: "Whosoever saith this prayer following in the worship of God and St. Roche [Saint Roche, c. 1348-76/79, invoked in prayers against the plague] shall not dye of the Pestilence, by the Grace of God"; "A prayer to be said to the Ble: Virgine mary the which was found at the Monastery of St clares, in Portugall: the which being said the Plauge seased."

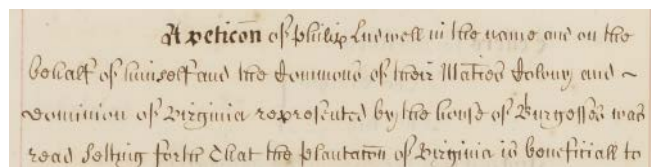
Compiled by an English Catholic probably living in France, the prayers seek protection against the plague, intercession by the Virgin Mary and St. Winifred of Holywell.

£300 - 500



292
Ireland.- A survey of the towne & landes of Ballinebruoly [Ballynaboley] in ye countie of Kilkenny... Survey'd for Crafford Esq..., manuscript estate map, pen and ink, torn and repaired, folds, edges with tears, 395 x 305mm., 20th February 1698; and another small survey of land in Ireland, 1704, v.s., v.d. (2).

£300 - 400



293
Parliament.- [HOUSE OF COMMONS JOURNAL APRIL 12 TO JUNE 18 1689], title from spine label, manuscript, 521pp. and 38pp. index at end, ruled in red throughout, first c. 40pp. and large part of index at end creased and soiled, hole in 1f. of index, foxed and browned, lacks covers, gilt panelled spine, rubbed, g.e., folio, [c. 1700].

✱ Mentions a plantation in Virginia.

£300 - 400



294
Politicians.- Walpole (Sir Robert, first earl of Orford, prime minister, 1676-1745) TREASURY DOCUMENT AUTHORISING PAYMENT OF £300 PENSION TO THE EARL OF DENBEIGH, D.s. "Walpole", "Geo Oxenden", "Wm Clayton", "Halifax", and countersigned in receipt "Denbigh", manuscript, 1p. with conjugate blank and receipt, folio, folds, slightly browned, framed and glazed, 6th June 1728; and 7 others, Politicians, including a Treasury document signed by Earl of St. Albans, framed and glazed, 1661; Autograph letters, including: Palmerston, Gladstone (2), George Canning (2), Balfour, v.s., v.d. (8).

£600 - 800

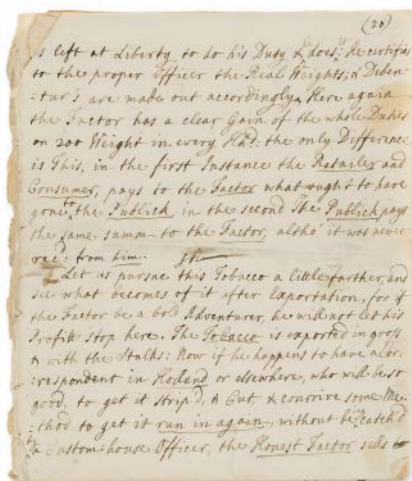


295

Homann (Johann Baptist) GEOGRAPHISCHE UNIVERSAL-ZEIG UND SCHLAG-UHR, hand-coloured engraved plate, engraved letterpress, some staining to edges, repairs to all four corners with some text supplied in manuscript, slightly browned, splitting in two along central fold, 510 x 570mm., Nuremberg, J.B. Homann, [c. 1742]; and 4 pieces, including: an ALs from Samuel Romilly (1757-1818), lawyer and politician; and an ALs from Ellen Terry, v.s., v.d. (5 pieces).

♣ First mentioned a chart in the shape of a clock to show how the sun's light moves about the earth during a 24-hours day. The text panels show a description of the universal clock, built by the Nuremberg clockmaker Zacharias Landt[teck]. The globe, surrounded by a ring of Zodiac signs, shows California as an island.

£300 - 350

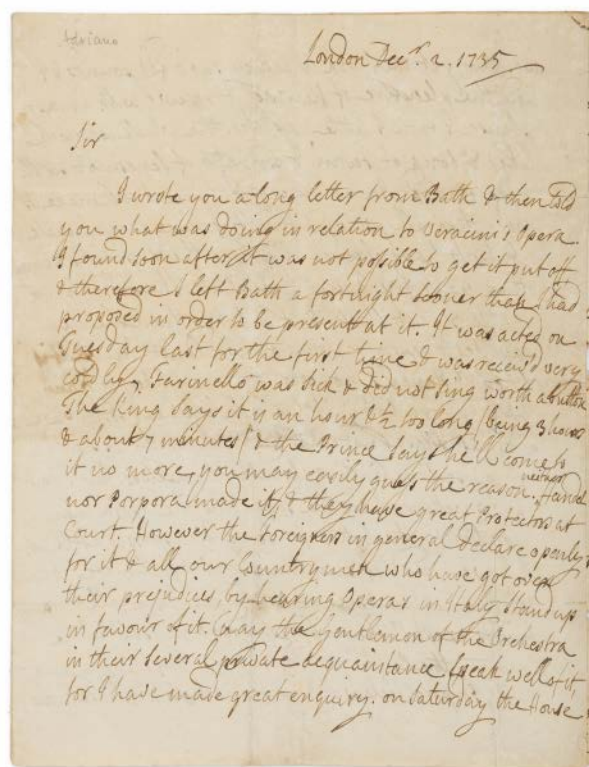


296

Tobacco Duty.- [Walpole (Robert, first earl of Orford, prime minister, 1676-1745)] A LETTER FROM A MEMBER OF PARLIAMENT TO HIS FRIENDS IN THE COUNTRY, CONCERNING THE DUTIES ON WINE AND TOBACCO], AUTOGRAPH MANUSCRIPT DRAFT, part only, 8pp. only, lacks all before p. 20 and all after p. 33, left hand margins slightly ragged where removed from binding, browned, folds, sm. 4to, [1733].

♣ "The parliamentary session of 1733 witnessed the most serious crisis for the Walpole administration until his fall in 1741-2 in the defeat of the Tobacco Excise Bill, a major plank in his fiscal strategy. In outline, Walpole's proposals were simple and broadly similar to the legislation introduced for tea, coffee, and chocolate in 1723. First, all tobacco and wine were to be placed in the king's warehouse until all duties had been paid. Second, the existing customs duties, payable on import, were to be replaced for the most part by excise duties, payable when the goods were removed from the warehouse for consumption. However, Walpole had blundered. His excise proposals provoked massive opposition." (Oxford DNB). In the end the measure was dropped and for a time Walpole's ministry was in disarray.

£800 - 1,200



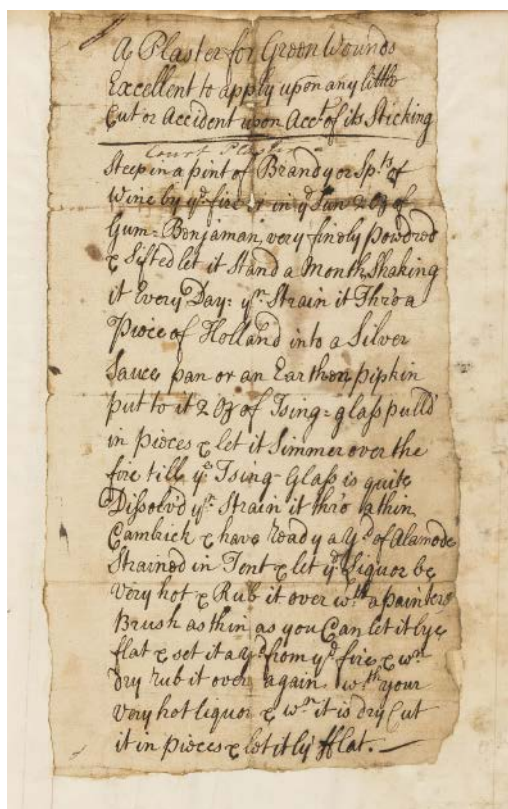
297

Handel (George Frideric, composer, 1685-1759), Francesco Maria Veracini, Italian composer and violinist, 1690-1768 & Farinelli, stage name of Carlo Maria Michelangelo Nicola Broschi, celebrated Italian castrato singer of the 18th century and one of the greatest singers in the history of opera, 1705-82.- ?Lovelace (Nevill, d. 1736) AUTOGRAPH LETTER SIGNED TO WILLIAM BRETON, via The Rt Honble George Doddington at Eastbury near Blandford, 3½pp., sm. 4to, London, 2nd December 1735, on the reception of Veracini's *Adriano in Siria*, "I wrote you a long letter from Bath & then told you what was doing in relation to Veracini's Opera. I found soon after it was not possible to get it put off... It was acted on Tuesday last for the first time & was receiv'd very coldly, Farinello was sick & did not sing worth a button. The King [George II] says it is an hour & ½ too long & the Prince [Frederick Lewis, Prince of Wales (1707-51)], says he'll come no more... neither Handel nor Porpora made it & they have great Protectors at Court. However the Foreigners in general declare openly for it & all our Country men who have got over their prejudices by hearing Operas in Italy stand up in favour of it... I have made great enquiry, on Saturday the House was thin, yet they took... 1408 dd pounds & 9... it has all the disadvantages an opera could have, all Veracini's friends except Sr. Francis Dashwood & myself in the Country, the Court prejudiced against him, Porpora jealous of him, Handel no freind [sic], Farinello sick & his part not spoild but injur'd... they thought proper to change the best pathetick song..." tear where opened, folds, browned.

♣ *Adriano in Siria* (Hadrian in Syria) is a libretto by Italian poet Metastasio first performed, with music by Antonio Caldara, in Vienna in 1732, and turned into an opera of 1735 by Francesco Maria Veracini, written for the short-lived but ambitious Opera of the Nobility in London, the role was sung by Farinelli, joined in an all-star cast by Senesino, Francesca Cuzzoni and Antonio Montagnana (Burden 2007, 31). George Frederic Handel was present at the premiere in Haymarket Theatre. However, the work enjoyed a run of twenty performances over six months.

Niccolò Porpora (1686-1768), Neapolitan composer of Baroque operas and teacher of singing, whose most famous singing student was the castrato Farinelli.

£400 - 600

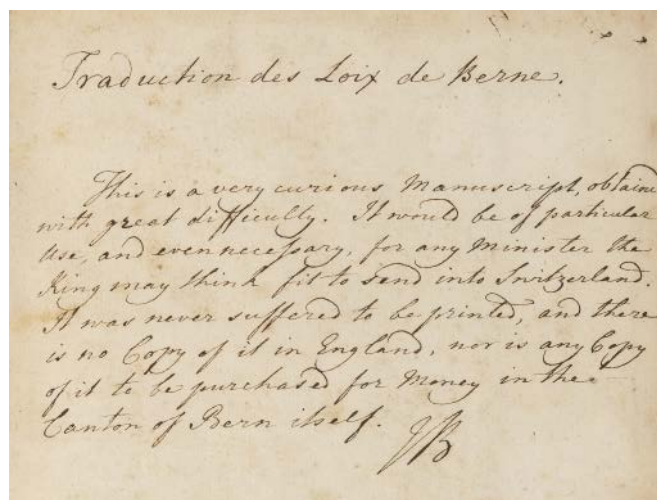


298

Cookery & Medical.- Collection of cookery/medical recipes, accounts and book catalogue, manuscripts in several hands, c. 300pp., many loose or pasted down on ff., some dampstaining affecting some ff., browned, numerous tears to edges, original vellum covers, soiled and creased, lacks spine, folio, 1738-1840s.

✱ Compiled from the 18 century onwards the owner makes several reference to Colston Bassett in Nottinghamshire. Recipes include: "To cure the mange in a Dog"; "An Apple Pudding"; "Cheescakes"; "Duchess of Devonshires tea-cakes"; "Shrewsbury Cakes"; "Orange Marmalade"; "Confection of Pepper Mint"; "Carolina Snowballs"; "Cowslip Wine"; "Orange Wine"; "To stew Carp or Tench"; "Elixer Saludis, or Elixer of Health from Miss Tissington"; "For the Distemper..."; "Pudding & Sauce for a Hare"; "Raisin Wine (Mrs. Lee's Receipt)"; "Mrs. Chadwick's Pills for my Asthmatics, or Windy Complaint"; "Captain Gell's medicine for The Gout... 1785"; "To make Artificial Yeast"; "To candy Angelica (Mrs. Garnet)"; "A fine bread pudding" etc.

£500 - 700



299

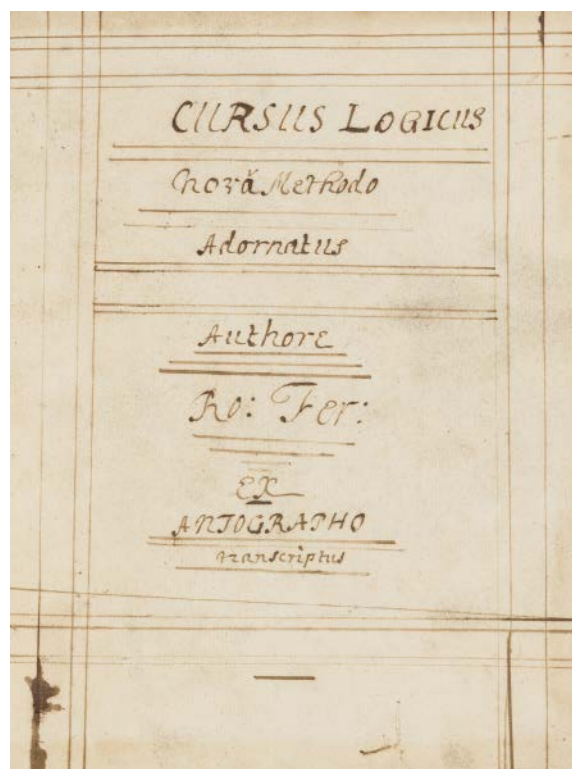
299

Laws of Bern.- Burnaby (John, *English ambassador to Bern 1743-49, 1701-74*) TRADUCTION DES LOIX DE BERNE, 3 parts in 1, manuscript in French, ?translated from Swiss German, together 499pp., last part page 39 to end tear in lower margins not affecting text, some slight staining to lower margins, vertical folds, ink signature of "J. Burnaby" on front pastedown and autograph manuscript note initialled by Burnaby on front flyleaf, 19th century bookplate of Baggrave Library, contemporary continental tree calf, gilt, rubbed, some surface wear, joints splitting but holding firm, label on spine, spine extensively rubbed, folio, [?Bern, c. 1750].

✱ Swiss legal manuscript used by John Burnaby (1701-1774), resident at Bern in the 1740s as British Minister Plenipotentiary to the Swiss Cantons. In French translation, presumably from the original Swiss German, the three different texts are titled "Traduction du Livre Rouge", "Traduction des burgher's puncten" and "Instruction substantielle pour les affaires de judicature et de justice" together forming a substantial legal compendium of the laws of Bern.

Provenance: John Burnaby's autograph note initialled "JB": "This is a very curious manuscript, obtained with great difficulty. It would be of particular use and even necessary, for any minister the King may think fit to send into Switzerland. It was never suffered to be printed, and there is no copy of it in England, nor is any copy of it to be purchased for money in the canton of Berne itself." Baggrave Hall, Leicestershire, which became the seat of the Burnaby family through the marriage in 1770 of Anna Edwyn (1735-1812) to the clergyman Andrew Burnaby (1732-1812).

£300 - 400



300

Logic.- CURSUS LOGICUS NOVAR[UM] METHODO ADORNATUS AUTHORE RO: FER: EX ANTOGRAPHO TRANSCRIPTUS, manuscript, title and 380pp., ruled throughout, browned, later ink word "Bond" on front free endpaper, contemporary speckled calf, corners bumped, joints splitting, sm. 4to, [?England], [c. 1700].

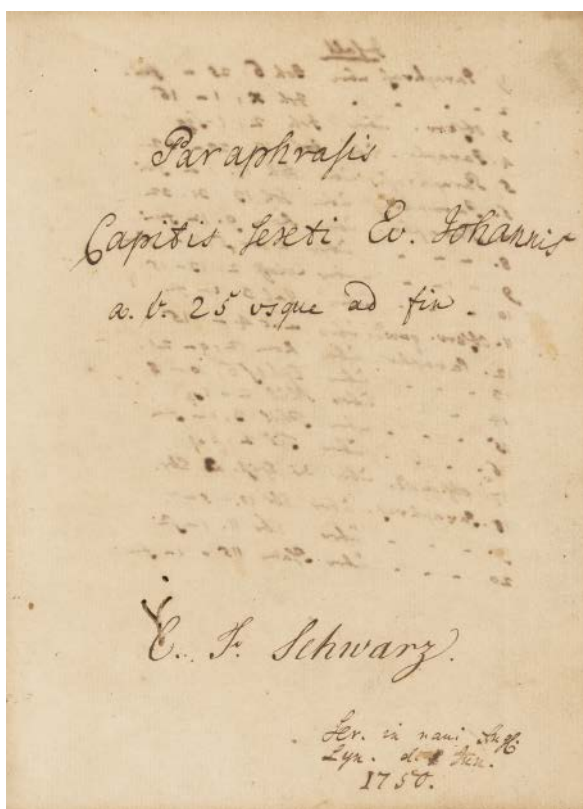
✱ Untraced.

£700 - 900



301
Spanish Cavalry.- EXTRACTO DE LA TACTICA DE CAVALLERIA SOBRE EL CAVALLO Y MONTURA, manuscript in Spanish, on paper, title and 19pp., 5 folding pen and ink drawings of a horse and equipment, 1 folding drawing with small tears at edge, original wrappers, ink stains on lower wrapper, slightly browned, sm. 4to, [c. 1750].

£300 - 400



302

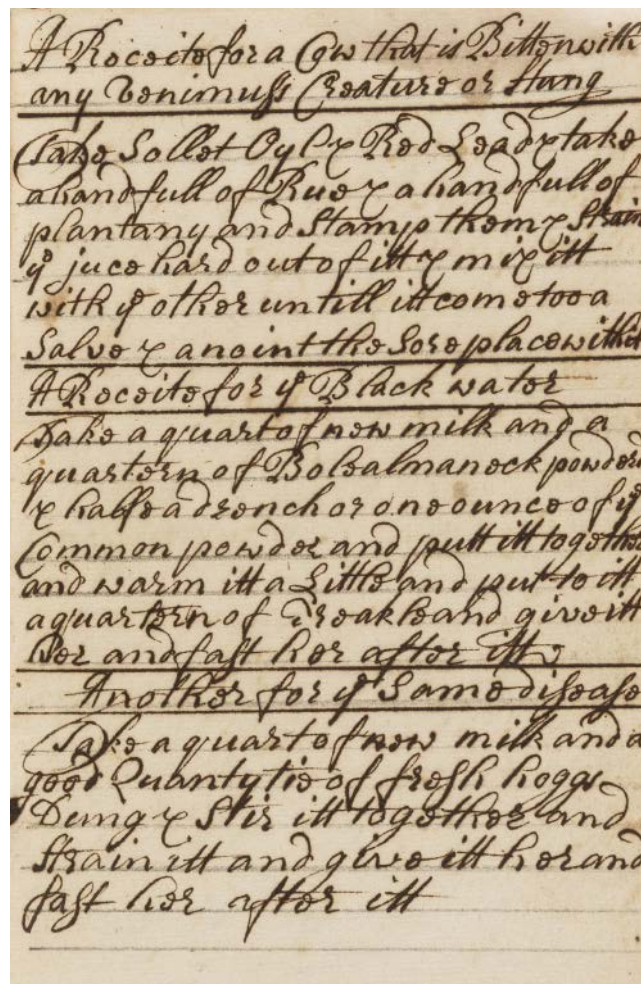
302

German Missionary.- Schwartz or Schwarz (Christian Friedrich, German Lutheran missionary to India, 1726-98)

PARAPHRASIS CAPITIS SEXTI EV. JOHANNIS A.V. 25 USQUE AD FIN, manuscript in Latin, titles and c. 420pp., extensively browned, many ff. friable and tearing with some loss of text, many ff. loose or working loose, some worming in lower margins, original roan, worn, lacks spine, n.p., 1750.

⌘ ?Unpublished.

£600 - 800

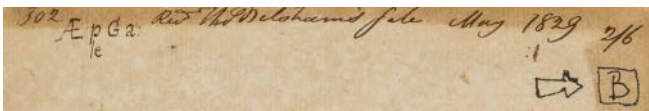
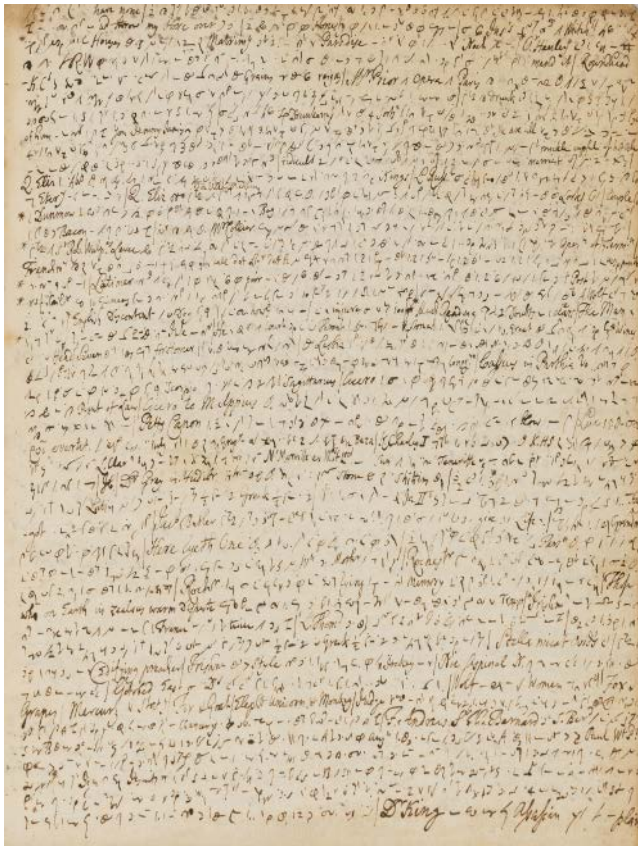


303

Veterinary receipts.- Boulton (Thomas) HIS BOOK OF RECEIPTS, AUTOGRAPH MANUSCRIPT, title and 21pp. excluding blanks, a few small tears to edges, slightly browned, original calf, rubbed, small loss at head of spine, sm. 8vo, 1752 & 1 dated at end 1790.

⌘ Receipts including: "Doctor Stonestreets Receipts are as followeth... A Receipt for to make a drink ffor a Cow for any inward ayling"; "A Receite for a hogg ye hath of Murrin or that is bitt with a mad Dogg"; "A Receipt to break a hard Swelling"; "A Receite for ye Black water"; "A Receite for the Gargin in ye throat"; "A Receipt for a Cow that Scours"; "An Excelent green Oyntment for any green wound in Horse or Man"; "A Receite for ye grease in a Horse... Here endeth Doctor Stonestreet Receiptes"; "A Receipt to Cure a Horse of a Cough"; "A Receipt to Cure a Bullock of Pissing of blood or Running out or a Calf running out"; "A Receipt for ye eyes" etc.

£400 - 600



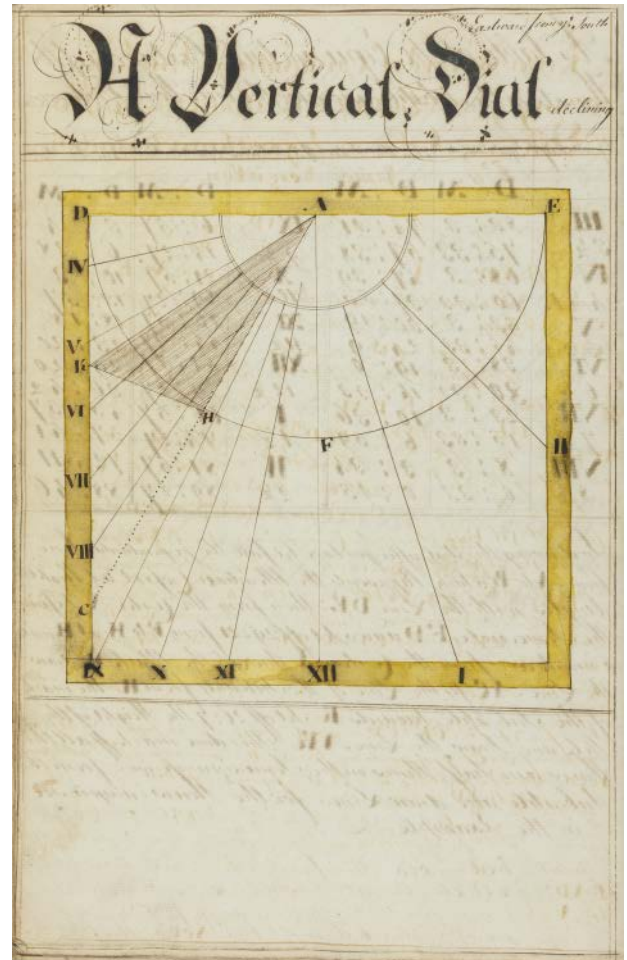
304

Cryptography.- [?Belsham (Rev. James, minister at Bishop's Stortford, and later Bedford and Newport Pagnell, author, classical scholar, author of poems "Mors triumphans", and "Canada", father of Rev. Thomas Belsham, Unitarian minister, 1750-1829, and William Belsham, political writer and historian, 1752-1827, d. 1770) COMMONPLACE BOOK, manuscript, mostly in one hand, some poetry in another, 266pp. excluding blanks (6pp. in cypher), reverse entries, some 20th century ink dates and remarks in margins, slightly browned, 19th century ink inscription on fly-leaf, contemporary speckled calf, slightly rubbed, covers detached, gilt spine, cracked and rubbed, sm. 4to, [c. 1750s].

✱ A compendium of literary and political pieces from the first half of the eighteenth century. The pages in cypher have some headings in English, including: "On Epilogues Modern" [Epilogue Spoken by Mrs. Oldfield in The Tragedy of Humfrey, Duke of Gloucester by Ambrose Philips... 1723], Philip Bonus, the Good Duke of Burgundy, Hostratus the Friar - [Richard Burton's Anatomy of Melancholy], America/Columbus/Pennsylvania/Delaware/Baltimore. Other headings in the main text include: "Adversaria", Lord Bolingbroke; "Augustini Opp. Ed. Lugd. 8o"; "La Henriade" by Voltaire; "Histoire des Papes... 1732" by François Bruys; "Histoire du Regne de Louis XIII. par Michel Le Vassor" etc.

Provenance: "Rev Thomas Belsham's sale May 1829 2/6."

£400 - 600



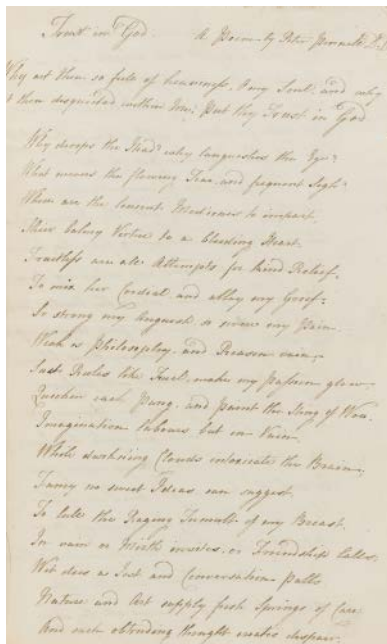
305

Surveying & Sun Dials.- PRACTICAL SURVEYING BY THE CHAIN AND SQUARE [&] A NEW METHOD OF CONSTRUCTING SUN DIALS FOR ANY GIVEN LATITUDE WITHOUT THE ASSISTANCE OF DIALING SCALES OR LOGARITHMIC CALCULATIONS by JAMES FERGUSON, manuscript, 99pp., edges ruled, 5 large watercolour survey maps (1 folding), 34 pen and ink illustrations and 7 watercolours of sundials, first 2ff. slightly soiled, 1f. with small tear at tail, slightly browned, original card, lettered direct: "Surveying Book", rubbed and slightly stained, folio, [c. 1760].

✱ Includes several headings: "How to Measure the Following Field"; "A Survey of North Grange Part of the Estate of John Bland Gentleman"; "A Field Book Or Observations & Dimentions of Lands lying in the Parish of Crambe in the County of York Part of Henry Lawson Esq.rs Estate"; "The best way of of taking a General Survey of an open field..."; "A Draft of the Farm called Grange part of the Estate of John Swale Gentleman, Thomas Weddel Surveyor AD 1751 & of James Coverley planning"; The Terrier or, Survey Book of the Honour of Arden Part of the Estate John Bland Esqr. 1751; "Equinoctial Dial"; "A Horizontal Dial"; "A Polar Dial"; "A Vertical Dial" etc.

James Ferguson (1710-76), lecturer on natural philosophy and inventor of scientific instruments.

£1,000 - 1,500

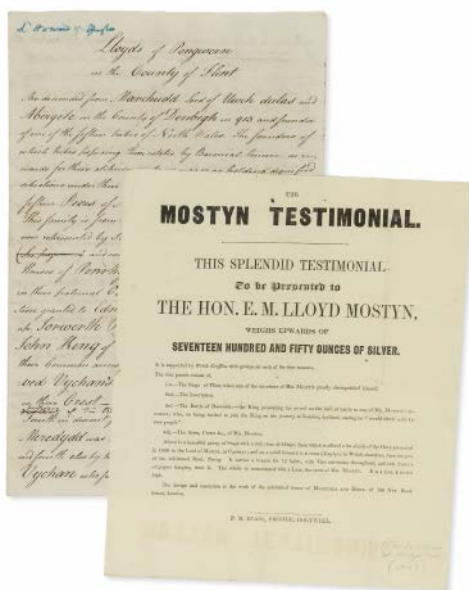


306

Pennell (Peter, Vicar of Kings Langley, Hertfordshire, and Perpetual Curate of Armitage, Staffordshire, 1705-64) TRUST IN GOD. A POEM BY PETER PENNELL D.D., manuscript poem, 8pp., folds, slightly browned, new endpapers, modern marbled boards, folio, n.p., n.d. [c. 1760].

♣ Unpublished.

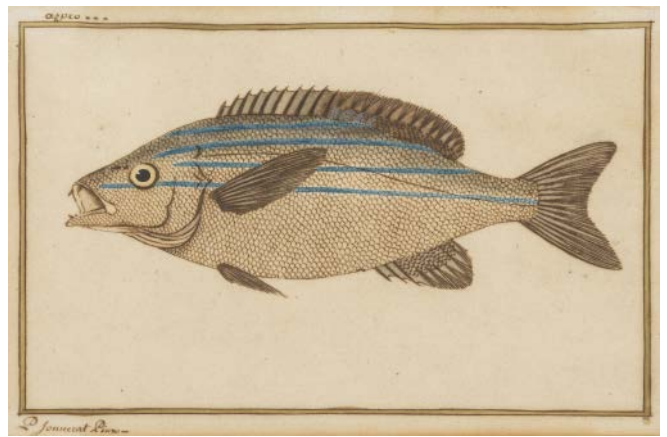
£200 - 300



307

Wales.- Mostyn family, of Mostyn, Co. Flint. ARCHIVE OF PAPERS OF THE PRYCE LLOYD AND MOSTYN FAMILIES, including: 3 pieces of unpublished poetry, "To Sir Roger Mostyn Bart. on the Birth of a Son... by Rchd. Williams Esqr of Fronn... 1776"; "A Short Essay towards making a theme... 1781", correspondence, including letters from Edward Mostyn Lloyd as a young boy at school, Extracts from the will of Roger Mostyn, lists, genealogical note, "List of visitors asked to Mostyn, 1832-33, printed broadside recording the gift of a silver candelabra 'The Mostyn Testimonial... Weighs Upwards of Seventeen Hundred and Fifty Ounces of Silver...', Holywell, P.M. Evans, Printer [1843] etc., folds, browned, v.s., v.d., 1776-1843 (c. 60 pieces).

£300 - 400



308

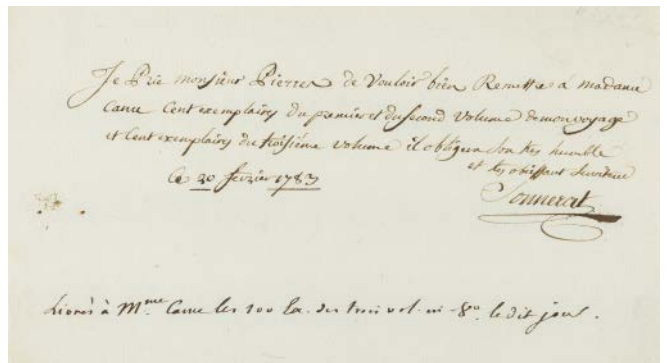
Sonnerat (Pierre, French naturalist and explorer, 1748-1814), STRIPED BASS, pen and brown ink, watercolour, on thick laid paper, with indistinct text-based watermark, with brown ink and wash ruled border, signed lower left, inscribed 'aspro' upper left, 180 x 255 mm. (7 1/8 x 10 in), light brownening with faint burn marks from mount, [probably circa 1770-1780]

Provenance:

Private collection, UK.

♣ Pierre Sonnerat was a French naturalist and explorer and made several voyages to southeast Asia, India, and China from 1774-1781. He published several books on his travels, including 'Voyage à la Nouvelle-Guinée' (1776) and 'Voyage aux Indes orientales et à la Chine, fait depuis 1774 jusqu'à 1781' (1782). We have been unable to trace any other record, or another comparative example, of an original drawing or watercolour by his hand.

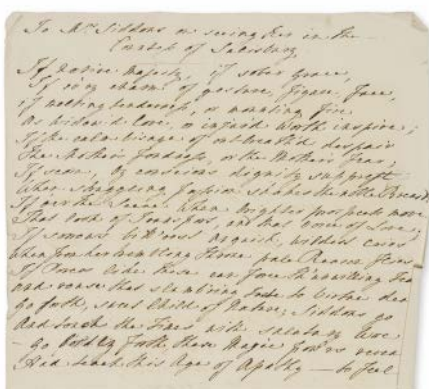
£200 - 300



309

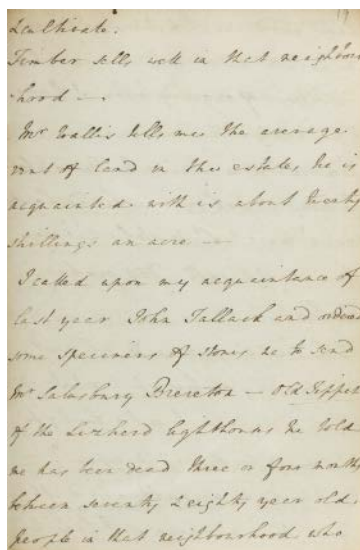
Sonnerat (Pierre, French naturalist and explorer, 1748-1814), AGREEMENT BETWEEN SONNERAT AND PHILIPPE DENYS PIERRES "Imprimerie Ordinaire du Roi" for the printing his "Voyage aux Indes Orientales et à la Chine" in 4to and 8vo from the same setting of type, (the 4to with plates), specifying the size and type for text and notes, the quantity of paper and the cost of printing per copy, Sonnerat to supply the paper, some copies to be on 'papier hollande', he undertakes "to pay in cash to the said Monsieur Pierres every week half the price of each sheet that I shall be offered unspoilt; and the remaining half... after the last sheet of the said work is run off, in negotiable bonds whose terms shall not exceed the space of 1 year", manuscript in French, on paper, folds, browned, sm. folio, 6th July 1782; and 5 autograph notes to Pierres from Sonnerat to send consignments of both formats to M. Frouillé, the binder, and Mme Canu, for stitching, most for binding, totalling several hundred sets, annotated by the printer, 7th November 1782 - 20th February 1783 (6 pieces).

£600 - 800



310
Unpublished Poems & Prose.- TO MRS. SIDDONS ON SEEING HER IN THE COUNTESS OF SALISBURY ["If native Majesty, if sober Grace", first line], 1p., 2 small tears in right margin, Britannia watermark, n.d. [1783] § An Impromptu Epilogue Spoken by Mr. Champneys at the Penton Theatre In the Character of Squire Acres - In Sheridan's Comedy of the Rivals ["Now Passion's fled, and reason gains her sway", first line], 2pp., n.d. [late 18 century] § To the Manager of the Penton Theatre ["Tis said that all the World's a Stage", first line], 1p., post horn watermark, n.d. [late 18 century] § The Village of Salency or the Crown of Roses - (Plott of the Piece) ["A Gentleman on his return from his travels", first line], 1½pp., n.d. [late 18 century], all unpublished pieces, manuscripts, folds, slightly browned, sm. 4to (4).

£300 - 500



311
Cornwall.- [Trelawny (Sir Harry, seventh baronet, dissenting minister, Church of England clergyman, and Roman Catholic priest, of Trelawne, in the parish of Pelynt, Cornwall, bap. 1756, d. 1834)] DIARY, AUTOGRAPH MANUSCRIPT, 36pp., slightly browned, oval ink stamp n verso of wrappers, original marbled wrappers, lettered direct on upper cover, wrappers working loose, 8vo, 17th August - 3rd September 1785.

✱ Much of this diary concerns Trelawny's visit and decision to buy Bochym Manor, near Mullion, on The Lizard. Other topics mentioned are dealing with a new vicar, Mr. Gay, farming interests, and a friend, Salusbury Brereton (antiquary, 171-98), "August 25th. I called upon my acquaintance of last year John Tallack and ordered some specimens of stones to send Mr Salusbury Brereton - Old Tippet of the Lizherd lighthouses he told me has been dead three or four months between seventy & eighty year old..."

£300 - 500

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1975	To Cash paid to J. C. Sparling		2 10 0
1976	To Cash paid to J. C. Sparling		2 10 0
1977	To Cash paid to J. C. Sparling		2 10 0
1978	To Cash paid to J. C. Sparling		2 10 0
1979	To Cash paid to J. C. Sparling		2 10 0
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1981	To Cash paid to J. C. Sparling		2 10 0
1982	To Cash paid to J. C. Sparling		2 10 0
1983	To Cash paid to J. C. Sparling		2 10 0
1984	To Cash paid to J. C. Sparling		2 10 0
1985	To Cash paid to J. C. Sparling		2 10 0
1986	To Cash paid to J. C. Sparling		2 10 0
1987	To Cash paid to J. C. Sparling		2 10 0
1988	To Cash paid to J. C. Sparling		2 10 0
1989	To Cash paid to J. C. Sparling		2 10 0
1990	To Cash paid to J. C. Sparling		2 10 0
1991	To Cash paid to J. C. Sparling		2 10 0
1992	To Cash paid to J. C. Sparling		2 10 0
1993	To Cash paid to J. C. Sparling		2 10 0
1994	To Cash paid to J. C. Sparling		2 10 0
1995	To Cash paid to J. C. Sparling		2 10 0
1996	To Cash paid to J. C. Sparling		2 10 0
1997	To Cash paid to J. C. Sparling		2 10 0
1998	To Cash paid to J. C. Sparling		2 10 0
1999	To Cash paid to J. C. Sparling		2 10 0
2000	To Cash paid to J. C. Sparling		2 10 0

312
Liverpool Merchant.- Sparling (John, twice Mayor of Liverpool, Liverpool merchant, of St. Domingo House, Liverpool, d. 1796) & William Sparling, son and heir of John Sparling, indicted for murder after a duel, of Petton Park, Shropshire, 1777-1870. ARCHIVE OF PAPERS, documents including: wages paid, receipts, agreements, small amount of correspondence, will of John Sparling, 3 letters relating to William Sparling's duel and subsequent indictment for murder, lithographed map of the Oakenholt Estate in Flint, executors accounts and bill book compiled in 1800, mostly manuscripts on paper, folds, browned, a few with dampstaining, v.s., v.d., 1788-1804 (c. 150 pieces).

✱ "[John] Sparling- was one of the last of the old school of Liverpool merchants. When he attended 'Change he was dressed with precision and care, generally wearing a gold-laced waistcoat, as was the mode in his day, and a three-cornered or cocked hat. He was one of those wealthy and upright traders of Britain, of the eighteenth century whose attire and conduct were on a par, so far as plainness, precision, regularity and substantial worth will suffer the comparison to be carried." - Emma Cunliffe. Pages from the Life of John Sparling of Petton..., 1899.

On John Sparling's death in 1800 the St. Domingo Estate passed to his son, William, who lived in the mansion. William, a Lieutenant in the 10th Regiment of Dragoons, engaged in a duel with Mr. Edward Grayson, a ship-builder in which he killed his antagonist in the quiet valley of the Dingle on Sunday, February 25, 1804. Although acquitted at the subsequent trial, Sparling left Liverpool and never again resided at St. Domingo.

£600 - 800



313

Pin Paper Wrappers.- WILLIAM GOOD'S BEST SUPERFINE LONDON PINS, printed advertisement on good quality paper used for folding into a packet for pins, 60mm. tear at edge, folds, foxed and browned, some ink numbers and scribbles, 250 x 400mm., n.d. [c. 1790].

♣ One of the earliest of manufactured goods, pins were made manageable at point-of-sale through wrappers that were folded and tucked to make a packet. To protect hands and pockets from the pinpricks, these wrappers were of heavy paper, usually printed with some form of advertising.

£200 - 300



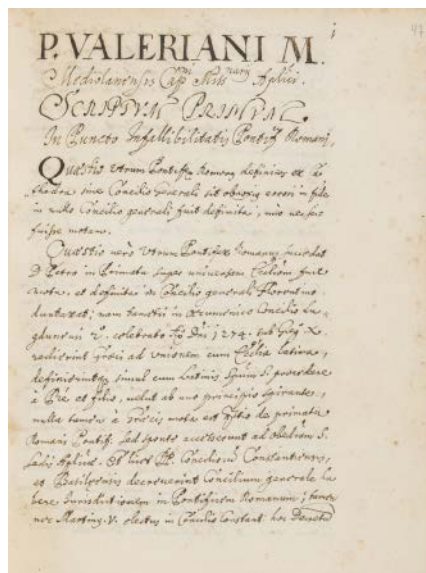
314

India.- 'Ubaidallah b. Mas'ūd b. Tâ al-sharī'ah b. Sadr al-sharī'ah, known as Sadr al-sharī'ah (d. A.H. 747 or 745)

SECTION PART OF 'SHARH AL-WIQA'YAH', WHICH INCLUDES SECTIONS ON DOMESTIC LAW, AN ABRIDGED FORM OF HIS GRANDFATHER BURHÂN AL-SHARĪ'AH'S RUNNING COMMENTARY ON THE HIDĀYAH, PORTIONS OF TEXT BEING FOLLOWED BY PORTIONS OF COMMENTARY, SEPARATED BY RED MARKERS, manuscript, c. 140pp., notes throughout in the wide margins of the text, some further miscellaneous notes in another hand on first 3pp. and last 2pp., a few paper defects, some light worming just touching text, extensively browned, contemporary calf, rubbed, edges and spine repaired, India, late 18th - early 19th centuries; and 2 others similar, 4to & folio (3).

♣ The *Haddāyah* is the great compendium dealing with Islamic law and life, and abridgements and commentaries have been in use for many centuries in Islamic schools. These parts includes sections on domestic law, purity, hiring, pricing, selling, lending and borrowing.

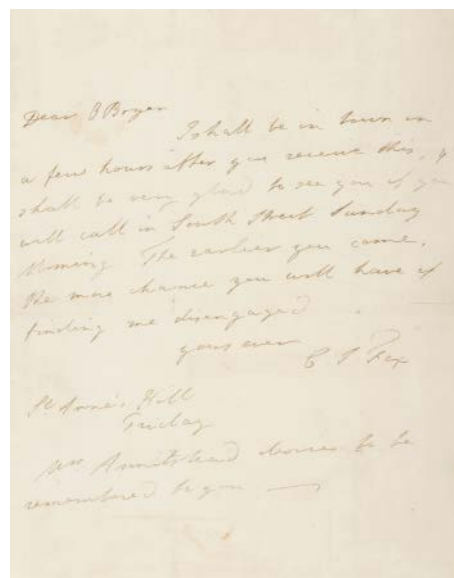
£300 - 400



315

[Capizucchi (Raimondo, born as Camillo Biagio, cardinal, 1616-91)] TRACTATUS DE OPINIONE PROBABLE IN THEOLOGIA MORALI, drophead title and 18pp., some staining in corners, n.d. bound with [?Gonet (Jean Baptiste, French Dominican theologian. 1616-81)] *Dissertatio Theologica. De Probabilitate*, drophead title and 67½pp., n.d. bound with Valerianus Magnus (Capuchin, missionary preacher, polemicist and author. 1586-1661) *De Puncto Infallibilitatis Pontificis Romani*, 26½pp., n.d., manuscript in Latin, on paper, together 112pp., foxed and browned, modern bookplate on front free endpaper, original vellum, soiled and slightly creased, sm. 4to [Italy], [c.1700].

£400 - 600



316

Fox (Charles James, politician, 1749-1806) AUTOGRAPH LETTER SIGNED TO WILLIAM O'BRIEN, 1p., sm. 4to, St. Anne's Hill, London, Friday, n.d. [c. 1796], inviting him to call on him at South Street, "I shall be in town in a few hours after you receive this this, & shall be very glad to see you if you will call in South Street Sunday morning. The earlier you come, the more chance you will have of finding me disengaged. Mrs Armitshead desires to be remembered to you," small tear at head, folds, browned.

♣ William O'Brien (1738?-1815), actor and playwright who worked with Garrick's company. Eloped in 1764 with Lady Susanna Fox-Strangways, cousin of Charles James Fox.

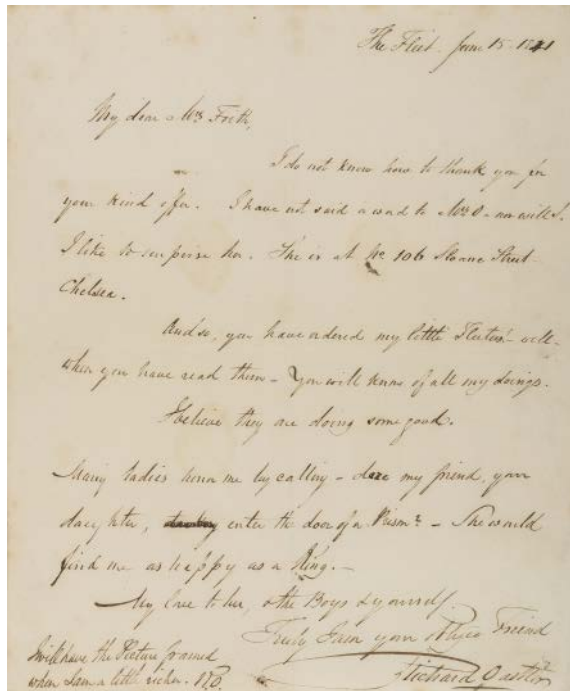
£300 - 400

326

England & Ireland.- TOUR COMMENCING F[RO]M STIBBARD, NORFOLK, APRIL 7TH 1830 [to Boston, Lincoln, Gainsborough, Hull, Selby, York, Thirsk, Richmond, Barnard Castle, Brough, Penrith, Unthank, Cockermouth, Whitehaven, Belfast, Coleraine, Newton Steward, Londonderry], *manuscript, 58pp., original marbled wrappers, paper label with manuscript title on upper cover, 8vo, 7th April - 11th June 1830.*

♣ Hull, "In the entrance to one of the docks saw a diving-bell... and... saw it descend with 2 men in it to examine the bottom as the closing gates would not shut... while down 4 men were constantly pumping air into it, they were below abt. half an hour..."; York, "... paid a visit to the Minster... the choir, wh was greatly damaged by fire, say Feb 1829"; Unthank, "...Skiddaw presents his lofty and huge shoulders... his double crown soars..."; Coleraine, "... passed several large linen factories..."; Londonderry, "... many beautiful views of Lough Foyle... the county Session House a fine modern built pile... the Lunatic Asylum, a spacious, new, & handsome building"; "Londonderry to Campbelltown in the L Derry Steam boat 90m, the passage down the Foyle river to Lough Foyle very pleasant gents seats on the left & their grounds finely wooded sloping down to the water...".

£300 - 350



327

Oastler (Richard, factory reformer, 1789-1861) 5 AUTOGRAPH LETTERS SIGNED (2 to John Foster of the Patriot Office & 3 to Mrs Frith), together 7pp., 4to & 8vo, Fixby Hall, [Huddersfield] & The Fleet Prison, 19th March - 24th September 1832 & 7th May 1835 - 13th February 1844, discussing the difficulties of "The Patriot" and his own wish to give more help, "... if my blood were money you should have it", and referring to a recent speech by his friend, Michael Thomas Sadler, , presumably the recently published speech moving the second reading of the bill to reduce child labour to a maximum of ten hours, - 'The Ten Hour Bill', and to Mrs. Frith, "I rejoice that my poor little Factory Children are still the objects of your sympathy", and writing from the Fleet Prison, "Many ladies hon our me by calling - dare my friend, your daughter, enter the door of a Prison?, folds, browned.

♣ "Oastler was committed to the Fleet prison for three and a half years on 9 December 1840" (Oxford DNB) for the non payment of debts.

£400 - 600



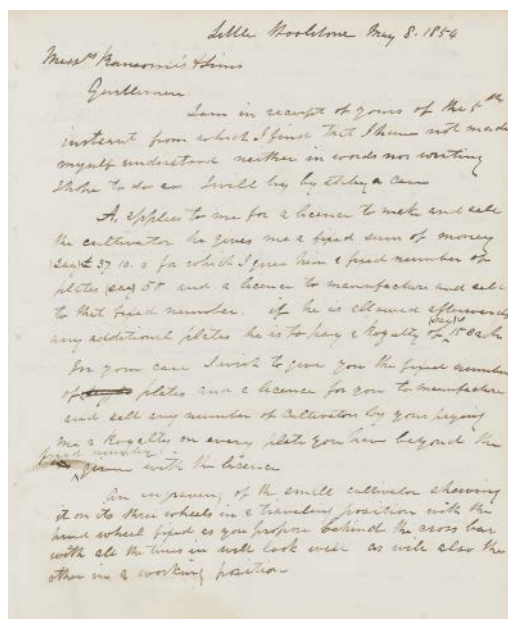
328

Portsmouth to Madras.- Baldwin (John Timins, Captain, Madras Artillery, died at Sholopore, India, married Barbara Moore Campbell, third daughter of Archibald Campbell, of Melfort, Argyleshire, d. 1891, 1805-46) JOURNAL KEPT BY CAPTAIN J.T. BALDWIN MADRAS ARTILLERY DURING A VOYAGE TO INDIA IN THE YEAR 1835 [&] Original verses written on visiting home after a few years absence; Original verses on visiting Newgate after seven years Transportation; Extracts from the Lady Flora Gazette of Saturday 26th September 1835 etc., AUTOGRAPH MANUSCRIPT, together 186pp., 6pp. Contents and Index, small pen and ink sketch of a prisoner in Newgate Gaol, full-page pencil drawing of a building in India (small tears and tipped-in with tape), both by J.T. Baldwin, typescript page of Contents inserted first p. soiled, 20th century ink inscription on front free endpaper, later endpapers, 20th century cloth, 4to, 1835-36.

♣ A personable and lively diary of a long sea voyage from Portsmouth to Madras. Baldwin, a Scot travelled on the Lady Flora, captained by Robert Ford from Portsmouth in 1835. Amongst the other passengers was Charles Edward Faber (1807?-68), Madras Engineers. In the diary Faber lends Baldwin a poem, *The Knights of St John* (Oxford prize poem) by his brother, Frederick William Faber (1814-63), Church of England clergyman and Roman Catholic priest. Faber recounts the exploits of a friend, Sir John Campbell, "they reached Bombay in safety: and pitched their tents on the Esplanade, where they had arranged matters to their satisfaction; when they received notice from a Peon to quit; the ground being wanted for some particular occasion by Mr. Elphinstone [Mountstuart Elphinstone (1779-1859), administrator in India], the Governor. What did Campbell do but pen a note to the Govr. forthwith... and concluded by requesting permission to remain where they were... Mr. Elphinstone... expressing regret that they should have been molested; requested they would condescend to take up their quarters at Government House... begged they would occupy any part of the Esplanade they pleased." Faber went on to build a road up Singapore's second highest hill, renamed Mount Faber in his honour in 1845. Pastimes included playing music with the other passengers (Baldwin played the flute), creating a newspaper (which causes arguments), crosses the equator, topsail breaks etc.

INCLUDES AN ACCOUNT OF MEETING A SHIP FROM NEW SOUTH WALES. "Monday 14th. Another week has passed finding us still in nearly the same place and the little wind we had yesterday has disappeared. About 11 Oc we descried a sail... bearing down towards us... she proved to be the Mary from New South Wales to Calcutta... Dickinson had arrived at Sydney and had been sent up to the penal settlement. It appears they now allow educated convicts to remain at Head Quarters. As long as he conducts himself properly, he will not be obliged to labour, altho' the Governor could oblige him to do so for three years if he chose."

£800 - 1,200



329

329

Cultivation by Steam Power.- Smith (William, farmer and agricultural engineer, of Church Farm, Little Woolstone, now Milton Keynes, Buckinghamshire, b. 1814, d. 1870s) LETTER-BOOK, manuscript, 276pp. excluding blanks, a few ff. excised, some corrections and crossings out, some slight staining to lower margins, original half calf, rubbed, upper cover detached, sm. 4to, 1839-73.

♣ William 'Billy' Smith was born in 1814, at Church Farm, Woolstone. He was determined to make his farm more efficient, convinced that horse power should be replaced by steam. In 1855 he invented a Steam Cultivation System - a system of winches and pulleys powered by a single steam traction engine. This improvement in ploughing speed contributed massively to the growth in farm productivity during the 19th Century. In 1868 he harvested a field of wheat at Linford, thrashed it by steam driven machinery, took it to be milled at Little Woolstone, and made it into bread in Newport Pagnell, all within 24 hours.

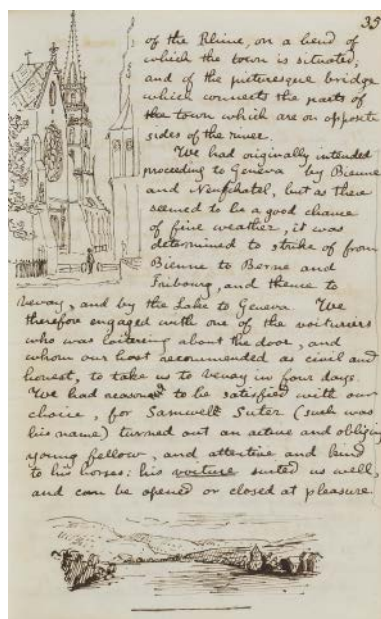
£400 - 600

330

Roget (John Lewis, artist, art critic and writer, son of Peter Mark Roget, physician and philologist, compiler of Roget's Thesaurus, 1779-1869, 1828-1908) DIARIES AND SKETCHBOOKS INCLUDING A TOUR OF GERMANY, SWITZERLAND AND ITALY, 2 vol., AUTOGRAPH MANUSCRIPTS, together c. 185pp. excluding blanks, pen and ink illustrations, a few small sections cut away, slightly browned, original half morocco (not uniform), slightly rubbed, oblong 8vo & 8vo, 1844.

♣ An account of a tour to Europe by John Lewis Roget with his father, Peter Mark Roget, his sister, Miss Spowers and Charles Mallet. In Geneva the party visits "the house in which my father lived 40 years ago." They also meet family relations including their cousins Mr. Romilly, Mr. Roget and Professor Roget, the latter telling "us that all our other relations were dead." After walking in the mountains, the party heads south to Italy and Milan where they watch boat races and a festival with fire balloons and rockets as well as visiting La Scala. The second manuscript is an account of the same tour written up by Roget in a more florid style.

£400 - 600

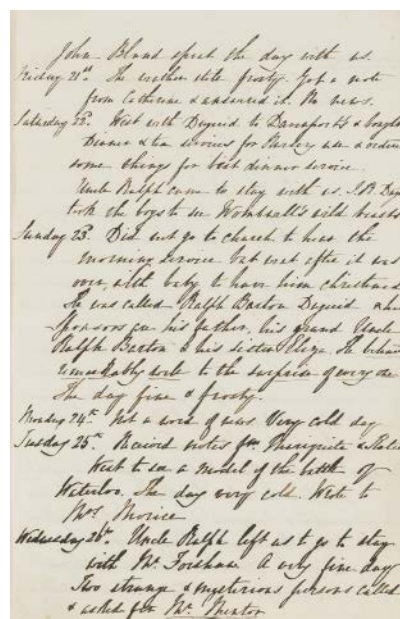


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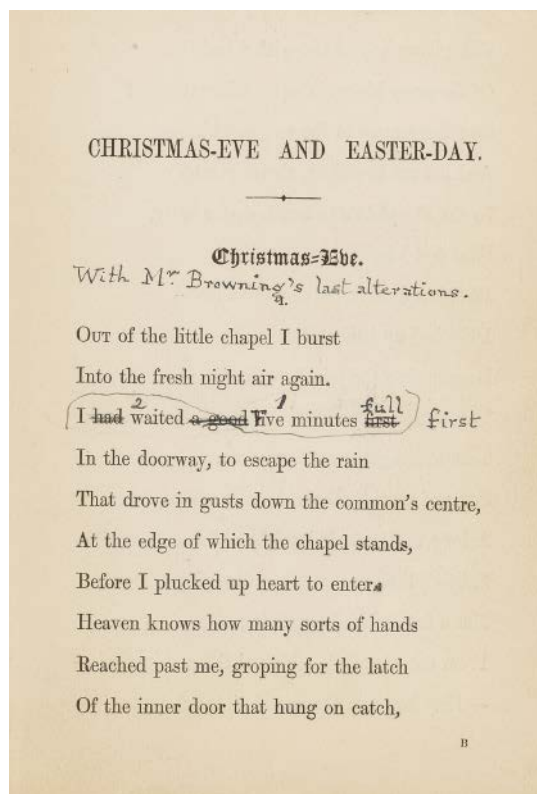
331

Liverpool.- [Duguid (Isabella Frances, wife of Thomas Duguid, daughter of James Barton & Anna MacKinley, of Buenos Aires, 1817-88)] DIARY, 101pp. excluding blanks, slightly browned, original half calf, rubbed, lacks spine, 8vo, 1st January - 26th November 1848 & 16th February 1850 - 26th January 1851; and 4 others, including: John Baverstock (Burgess, Chief Magistrate, 1739-1829), Tribute to the Poet William Collins, 7pp., in a printed vol., 1798; John Morton, Sketch book of views in Hampstead, Highgate, Kentish Town and Wales, pencil sketches on 274pp. excluding blanks, slightly browned, [c. 1810-20]; F.F.C. Miscellany of Verse, religious poetry, 60pp. excluding blanks, original black morocco, gilt, 12mo, [c. 1850], all manuscripts, v.s., v.d. (5).

£300 - 400



331



332



333

332

Browning (Robert, poet, 1812-89) CHRISTMAS-EVE AND EASTER-DAY, ?proof copy with numerous ink corrections (?by the publisher's), ink inscription on B1, "With Mr. Browning's last alterations", front free endpaper, fly-leaf and title loose, slightly browned, ink ownership signature of W.J. Gillum on fly-leaf, contemporary morocco, rubbed, gilt spine, g.e., 8vo, 1850.

♣ William James Gillum (1827-1910), patron of the Pre-Raphael group, was born in 1827 in Winchester the son of Widgwood Gillum, and his first wife, Sarah. William was educated at Midhurst School and served as an officer of the 1st Foot at the siege of Sebastopol. He was badly injured, losing a leg, and was brought back to England to recuperate. He left the Army and subsequently seems to have moved in artistic circles, being a founder member of the Hogarth Club and associated with the Working Men's Club. He was introduced to Dante Gabriel Rossetti by Robert Browning and had painting lessons with Ford Maddox Brown. In 1860 he bought Church Farm at Barnet in Hertfordshire for use as a school for poor London boys of good character, where they were educated and taught a trade. Philip Webb designed a house for Gillum on the estate.

£400 - 600

333

Wellington's hair.- Wellington (Arthur Wellesley, first Duke of, 1769-1852) DUKE OF WELLINGTON'S HAIR, some strands of hair preserved under glass and with a reproduction note: "The Duke of Wellington's Hair Cut after Death for myself J. Kendall", Wellington's valet, framed and glazed, overall 355 x 200mm., 1850.

£300 - 400



334

334

[Forbes (Edward, natural historian, 1815-54)] SOLILOQUY COMPOSED BY A R[ED] LION WHO CAME DOWN TO ANDERTONS [HOTEL] JULY 15. 1852 Therm. 108 o, in the sun, and suffered a Coup de Soleil on something very like it on the top of a 'Bus, 3pp., facsimile poem, with illustrations by T.H. Huxley, Edward Lear's name appended at end, 1f. torn in two along fold, other f. with small tears and slight loss in right hand margin, folds, slightly browned, folio, 1852.

♣ Probably one of a very small number of copies as Forbes was known to favour small dining clubs. The name Edward Lear at the end may be because he attended the dinner. "Forbes became a member of the Geological Society at the end of 1844 and was elected a fellow of the Royal Society in February 1845. A clubbable and humorous man, he had an active social life which revolved around several small dining societies of like-minded individuals. Among them were the Maga Club of his university, Edinburgh (the club described itself as a 'Universal Brotherhood of the Friends of Truth'), a Red Lions Club which he started at the British Association's Birmingham meeting in 1839, a University Club which he founded in the same year, and a Metropolitan Lions Club which he started in London in the mid-1840s. His conversation, his humorous songs, and his physical contortions all contributed to his reputation among friends for the love of good fellowship." - Oxford DNB.

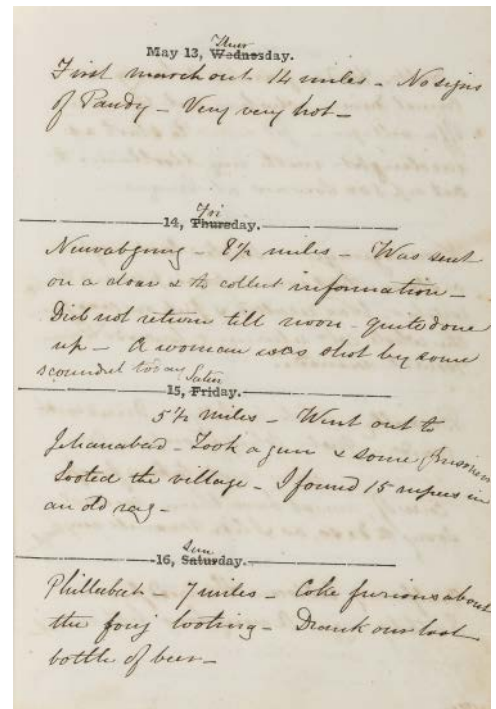
£300 - 400

335

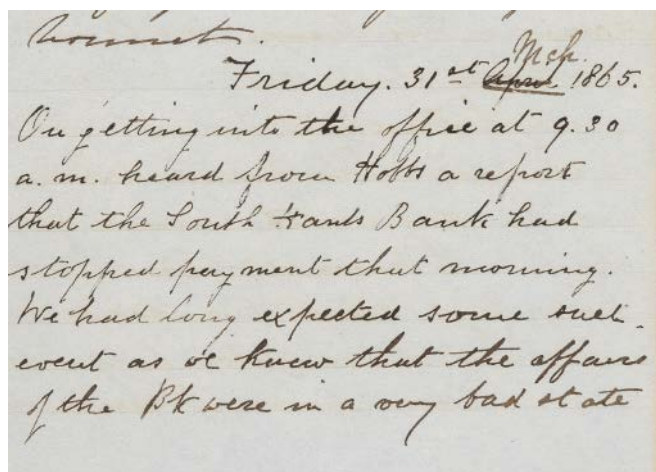
India.- Lind (James Burnie, Lt.-Col., East India Army Officer, served as a Lieutenant in the Mooltani Horse during the Indian Mutiny, 1829-97) DIARY, AUTOGRAPH MANUSCRIPT, 96pp., original wrappers, lettered direct on upper cover, slightly creased, edges chipped, spine defective, 8vo, 1858.

♣ Written in the aftermath of the Indian Mutiny of 1857. On 27 April 1858 Lind writes on the banks of the Ganges, "The whole column came up and instantly after we commenced crossing. The Mooltanis first across. We had a small scrimmage and had to swim our horses over the last portion... killed 3 men." Shortly after the action Lind describes the killing of Major-General Nicholas Penny by grape-shot at a skirmish near the village of Kukerowlee, followed by further hard fighting and the capture of a gun.

£300 - 400



335



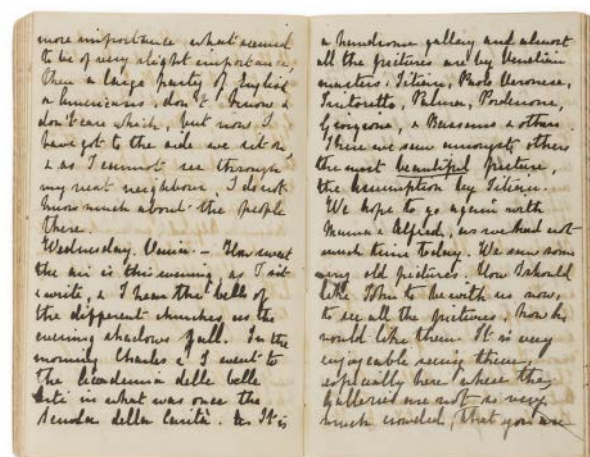
336

Hampshire Bank bankruptcy.- Grant (William, junior, banker, partner in Grant, Gillman and Long Bank, b. 1839 and Sophia Grant, née Bridger, of Cassilis House, Serpentine Road, Southsea, later Monckton House, Alverstoke, son of William Grant, 1800-67, JP. parents of Admiral Sir William Lowther Grant, KCB, 1864-1929) JOINT DIARY BY WILLIAM GRANT AND HIS WIFE SOPHIA, AUTOGRAPH MANUSCRIPT, 175pp., alternating entries, original green blind-stamped cloth, slightly marked, 8vo, Saturday, 8th August 1863 - 28th June 1869.

William's entries records the bankruptcy of the South Hants Bank in 1864 and the subsequent run on the Grant, Gillman and Long Bank, "We had long expected some such event as we knew that the affairs of the Bk were in a very bad state. Providentially our stock of money was large... The news was soon confirmed, & threw the whole place but more especially Queen Street & Gosport into an uproar. On this day we paid away £5,300 more than we received. Early in the day I took out a telegram to... the London & West Bk to pay over £5000, but in the hurry of looking after fresh business I forgot it until 1.15pm. Payments are not made later than 2pm & the clerk at the telegraph office said they were so busy that he could not attend to it immediately. This rendered me very nervous that the money would not come. Told Gillman & Long but not my Father. Spent the greater part of the day at Portsea & Gosport, looking after fresh business." And then the next day, "The money thank God had duly arrived..."

The diary opens with William and Sophia's wedding at Bradford and the death of Sophia's father, William Milton Bridger in London who was "knocked down... by a van & killed on the spot." Sophia records a ball on HMS Victory, a stay in Petersfield (climbing Butser Hill), visits to London and the theatre ("... we saw the Princess of Wales coming back from Princess Mary's of Cambridge wedding", to the Royal Mint striking pennies, the Royal Academy), and a visit to Windsor.

£300 - 400



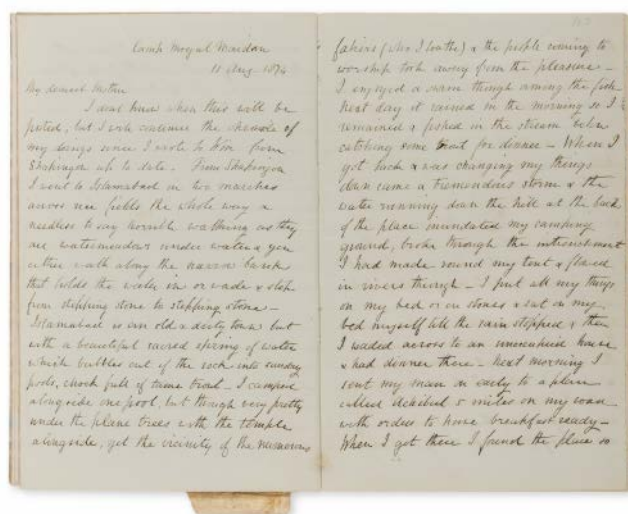
337

Venice, Florence & elsewhere in Europe.- Blencowe (Mary Cecilia, daughter of John Jackson Blencowe, of Marston St. Lawrence, 1810-57, and Cecilia Blencowe, d. 1874, of Brighton, and Brackley, Northamptonshire, 1854-1929) DIARY OF 3 EUROPEAN TOURS TO VENICE, ITALY, GERMANY AND FRANCE, 2 VOL., AUTOGRAPH MANUSCRIPT, together 354pp. (166pp. & 188pp.), a few pp. in pencil, slightly browned, vol. I original roan, worn, lacks spine, vol. II original half buckram boards, slightly rubbed, joints splitting at head and tail, sm. 8vo, 1870-71.

A well observed series of tours through Europe in the aftermath of the Franco-Prussian War. Blencowe has a gift for picking up small details of the people and places she visits.

Venice. "At last we are at Venice, once the proud Queen of the Adriatic... How curious it seemed coming out of the station in the moonlight, and embarking in a gondola on the still waters of the Canal, then gliding through the picturesque streets, while we heard in the distance a soft voice singing. Charles, Alfred, Minnie & I went... over the Rialto to the Fruit Market to a stall to buy some sweet flowers, & be charged all Inglese. "How much?" we ask. "Fifty centimes." "Troppo caro," says Alfred. "Fifty centimes for the two bunches then," says the seller in a winning voice. "No, no," says the buyer laying down the flowers, "I will give you 20 for the two." "No, 30," "No only 20," & turns away but is called to bear them off for 20 for the two, & quite enough too." - Blencowe.

£400 - 600



338

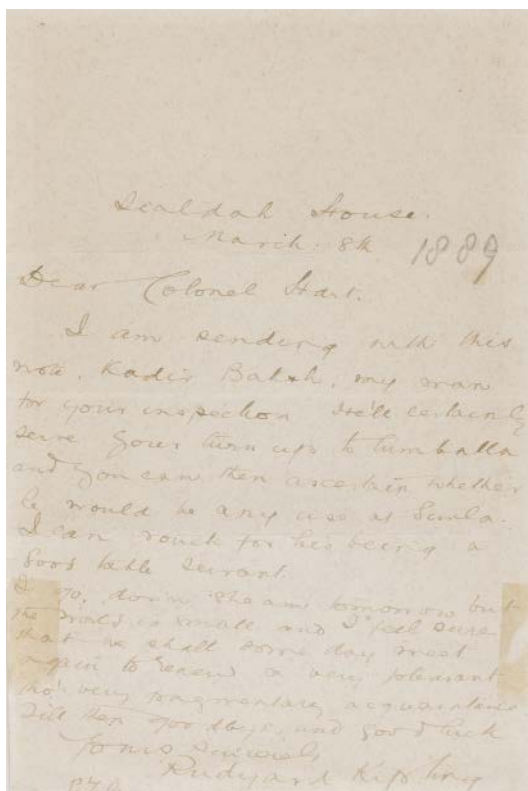
338

Plant Hunting in Kashmir.- Howard later Howard-Bury (Kenneth, Captain, army officer, married Lady Emily Alfreda Julia, 1856-1931, youngest daughter of Charles William Bury, third earl of Charleville, father of Charles Kenneth Howard-Bury, mountaineer and army officer, 1883-1963, 1846-85)

LETTER-BOOK OF A JOURNEY IN NORTHERN INDIA, PRINCIPALLY KASHMIR, AUTOGRAPH MANUSCRIPT, 47pp. excluding blanks, order in Kashmir from the Maharajah of Kashmir, "to grant me coolies and supplies" for his expedition, 1p., original envelope loosely inserted, original red moiré cloth, gilt, 8vo, [c. 1874].

✧ Contains copies of letters to his parents and sister while on an expedition to Kashmir in 1874. On his travels he sights Nanga Parbat and collects plants on numerous occasions, "The ferns would delight you. I forget how many different sorts I gathered the other day." Among other travellers he meets are Douglas Forsyth (1827-86), and Dr. Henry Bellew (1834-92) on their return from the 1873/4 embassy to Kashgar, Robert Shaw, an explorer turned political agent at Yarkand, and some Russians with whom he went bear hunting "in which we were not successful."

£300 - 400

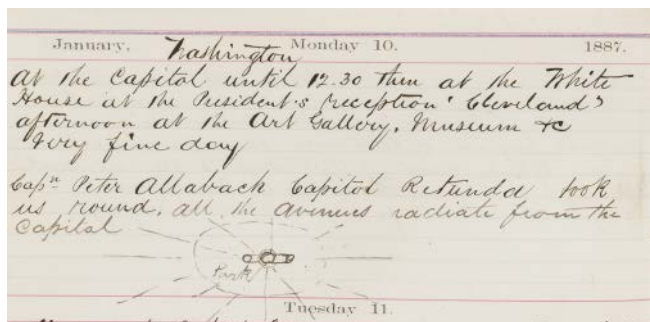


339

Kipling (Rudyard, writer and poet, 1865-1936) AUTOGRAPH LETTER SIGNED TO "COLONEL HART", 1p., 8vo, Sealdah House [Calcutta], 8th March [date supplied in pencil in another hand 1889], finding a position for his servant Kadir Baksh as he prepares to leave India, "I am sending with this note, Kadir Baksh, my man for your inspection. He'll certainly serve your turn up to Umballa and you can then ascertain whether he would be any use at Simla. I can vouch for his being a good table servant. I go downstream tomorrow but the world is small and I feel sure that we shall some day meet again..." folds, 2 small repairs in margins, framed and glazed; and 2 others, Autograph Letters of W.S. Gilbert and Somerset Maugham, v.s., v.d. (3).

✧ Kadir Baksh, Kipling's servant. The "Introduction" to the Allahabad Edition purports to be his work and he appears as 'Kadir Buksh' in "Garm - a Hostage" in *Actions and Reactions*.

£400 - 600



340

Lewis (Henry Watkin, mechanic and engineer, founder of the Treherbert Engineering Works, of Llynreos House, Merthyr Tydvil, d. 1897) ARCHIVE OF DIARIES AND PHOTOGRAPHS, including: 3 diaries, 2 industrial notebooks with technical drawings (Jarrow Steel Mill etc.), 2 albums of correspondence, a quantity of family photographs, various bindings, v.s., v.d., 1890's (qty).

✧ Lewis travels from Brindisi (on the same ship as the Tsar of Russia's brother), to Egypt (taking a trip down the Nile) and to India. In another trip, to America, Lewis visits the White House for President Cleveland's reception, visits relatives in the New York area, attends Buffalo Bill's show, going to see Madam Patti singing in New York, twelve foot snow drifts, using horses to plough the ice on the river, involved in an accident on a train which kills a family on the level crossing, watches some large fires breaking out in the centre of New York and goes twice to the docks to see the many thousands of immigrants flooding into America.

£600 - 800

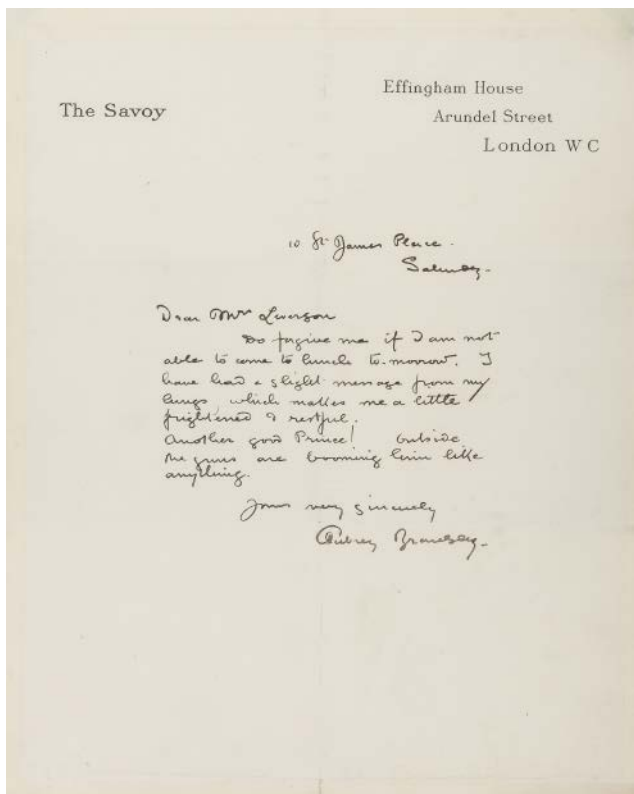


341

Conrad (Joseph, master mariner and author, 1857-1924) SKETCH OF A GIRL CATCHING FAIRIES WITH A NET, pen and ink sketch, initialled "JC", and inscribed "Torrens" with Latitude and Longitude and date, inscribed on verso by ?Alice Hughes, small tear along net where ink has bitten through, foxed and browned, 245 x 95mm., 29th May 1893.

✧ Provenance: Conrad was Chief Officer of the Torrens from November 1891 to June 1893 under Captain Cope. Inscription on verso: "By Joseph Conrad Chief Officer of the Gorrens, afterwards author..." Given to Alice Hughes, a ladies nurse, probably to the Parker family.

£300 - 400

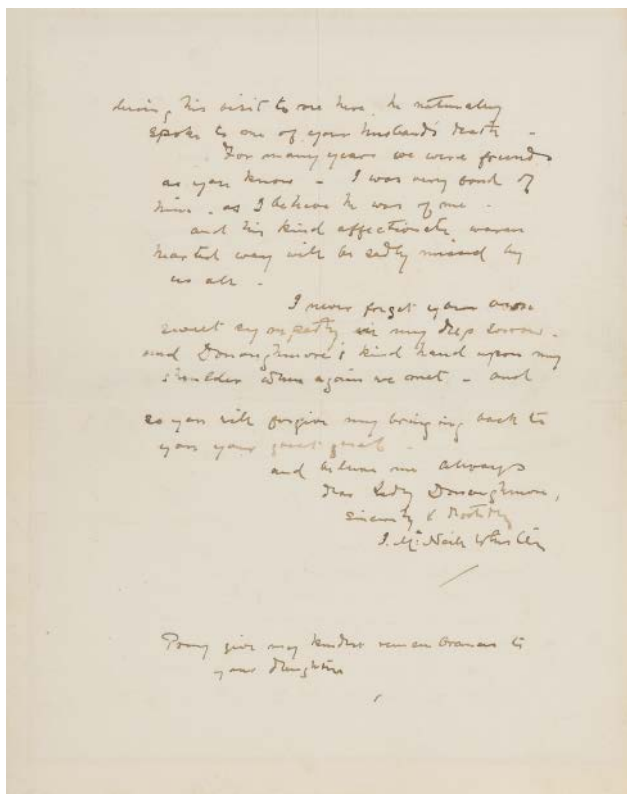


342

Beardsley (Aubrey, *illustrator*, 1872-98) AUTOGRAPH LETTER SIGNED TO ADA LEVERSON, 1p., 8vo, Saturday, 10 St James Place, [1895], on *The Savoy* headed note paper, "Do forgive me if I am not able to come to lunch tomorrow. I have had a slight message from my lungs, which makes me a little frightened & restless. Another good Prince! [birth of George VI], Outside the guns are booming him like anything!" folds.

.. Ada Levenson (1862-1933), novelist; friend of Oscar Wilde.

£1,000 - 1,500

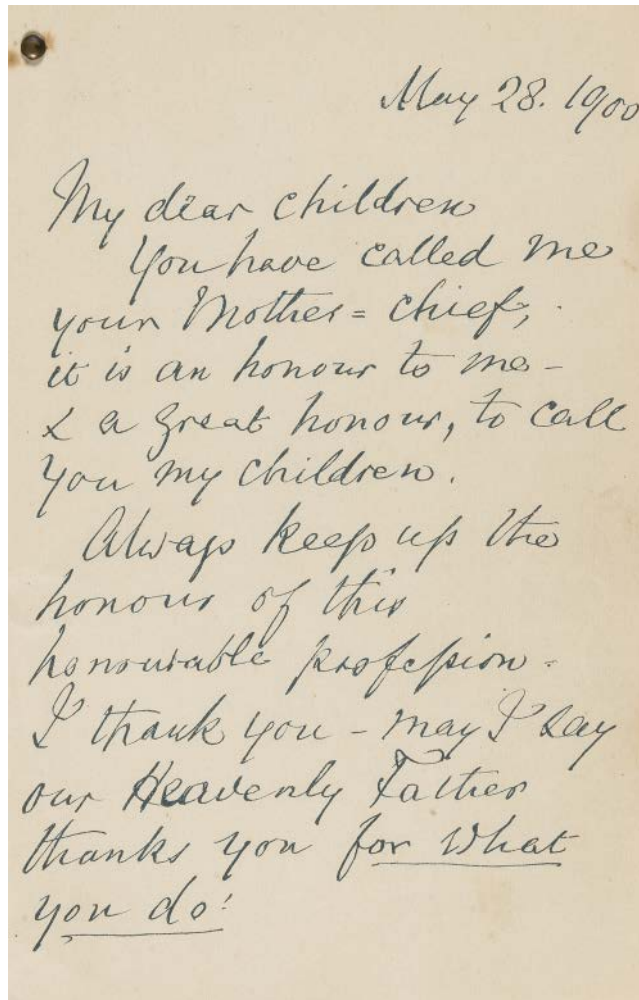


343

343

Whistler (James McNeill, *painter and printmaker*, 1834-1903) AUTOGRAPH LETTER SIGNED TO LADY DONOUGHMORE, 1½pp., 8vo, Ajaccio, Corsica, [1900], sending condolences on the death of her husband, "Heineman will have told you how shocked and grieved I was, when, during his visit to me here, he naturally spoke to me of your husband's death," folds, laid down on card.

£400 - 600



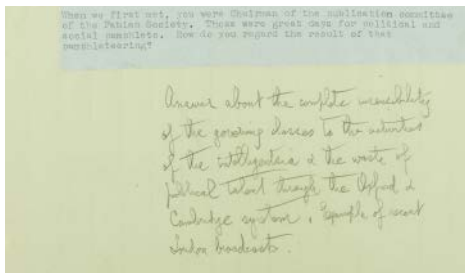
344

Nightingale (Florence, *reformer of Army Medical Services and of nursing organization*, 1820-1910) FACSIMILE PHOTO-LITHOGRAPHED

LETTER ANNUAL ADDRESS TO THE PROBATIONARY NURSES OF THE NIGHTINGALE SCHOOL AT ST. THOMAS HOSPITAL AND ELSEWHERE, 12pp. & envelope addressed to Miss bath, Devon & Exeter Hospital, 8vo, n.p., 28th May 1900, "My dear children... Always keep up the honour of this honourable profession... The change in the treatment of Pneumonia - disease of the lungs - is complete. I myself saw a Doctor take up a child sufferer, which seemed as if it could hardly breathe - carry it to the window, open the window at the top, & hold it up there. The nurse positively yelled with horror. He only said, 'When my patient can breathe but little air, I like that little good.' The child recovered & lived to old age," folds.

.. Scarce.

£200 - 300



348

Shaw (George Bernard, playwright and polemicist, 1856-1950)

COLLECTION OF MATERIAL RELATING TO A WIRELESS INTERVIEW WITH GEORGE BERNARD SHAW BY MAURICE WEBB IN DURBAN, SOUTH AFRICA, 1935, comprising: 7 autograph questions and answers prepared by Shaw for interview; ALs to Maurice Webb, 1p., *Marine Hotel, Durban, 3rd April 1935*, "I think the enclosed is the best lay-out for a discursive chat over the wireless. Anyhow you can alter it to suit yourself"; ALs to Maurice Webb, 2pp. & envelope, *RMMV Winchester Castle, 3rd June 1935*, giving his views of Roy Campbell, (1901-57) South African poet and satirist, "That poet of yours is a curiosity of literature because he is an extraordinarily precise reproduction of Byron... I shall call him Childe Campbell. He makes every landscape tragic, and sees in it a framework for his own dark destiny," reporting on the return journey, "The ship rolled frightfully for the first two days; but we did not miss a meal; and we have just returned from the equatorial heat and resumed our nightclothes," and giving best wishes to Webb's children; and 4 other related pieces, including a typed lay out for the radio interview, photograph of Shaw being interviewed by Webb, a typed account of Bernard Shaw by Webb after his death in 1950 and a newspaper cutting of Shaw's visit by Webb, *first autographs by Shaw in pencil, folds, v.s., v.d.* (14 pieces).

✱ "The best lay-out for a discursive chat over the wireless." - GBS.

One of the agreed questions: "When we first met, you were Chairman of the publication committee of the Fabian Society. Those were great days for political and social pamphlets. How do you regard the result of that pamphleteering?" - Webb. "Answer that the complete insensibility of the governing classes to the activities of the intelligentsia & the waste of political talent through the Oxford & Cambridge system, Example of recent London broadcasts." - GBS.

Included is an appreciation of GBS written by Webb after his death in 1950 in which he records the Shaw's reaction to the death of T.E. Lawrence, "My wife and I were with Mr. & Mrs. Shaw when word was brought of the death of Lawrence of Arabia. Both were clearly affected. G.B.S. said that the way death had come, as a result of a spectacular motor accident, was fitting to the personality of Lawrence. He turned aside from our conversation he must prepare a public statement on the news." - Maurice Webb.

Maurice Webb (1890-1966), publisher.

£2,000 - 3,000

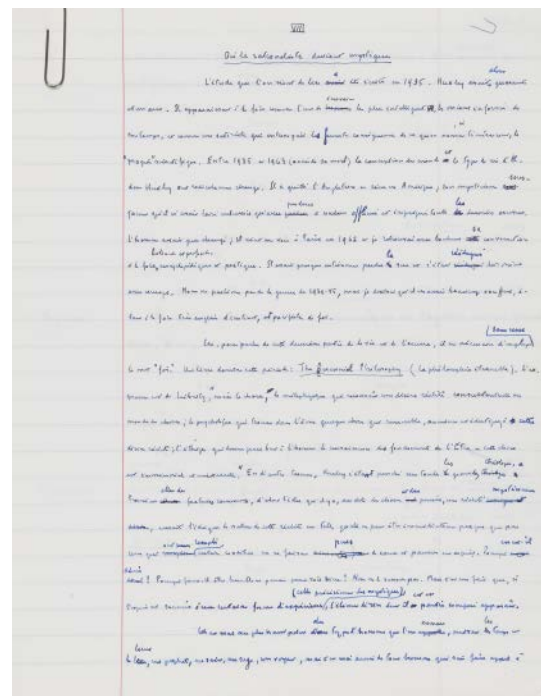


349

Lagerlöf (Selma, Swedish author, first female writer to win the Nobel Prize in Literature, 1858-1940)

CARD SIGNED, "WITH HEARTFELT THANKS SELMA LAGERLOF", with a Christmas card & envelope, both 65 x 105mm., postmarked 30th January 1939; and c. 15 others, German letters etc., 18 & 19 centuries, v.s., v.d. (c. 15).

£300 - 400



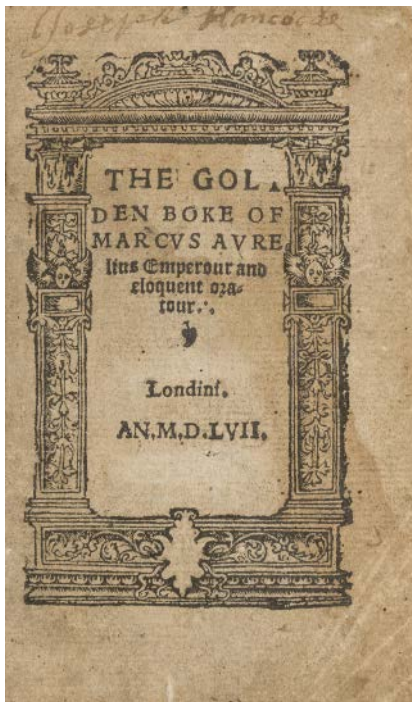
350

Maurois (André, pseudonym of Émile Herzog, French biographer, novelist, and essayist, 1885-1967)

OÙ LE RATIONALISTE DEVIENT MYSTIQUE, 4pp., with numerous corrections and alterations, with typescript 6pp., and a 1½pp. typescript "De Bernard Shaw à Virginia Woolf", [Paris], n.d. [1963 or 64]; Group of manuscripts relating to: Nouveaux Discours du Docteur O'Grady, together 17pp., numerous corrections and alterations, 3 signed, [Paris], [c. 1946-47], first and second autograph manuscripts, loose, folio (sm. qty).

✱ First mentioned, Maurois' original manuscript for an essay on the mysticism and philosophy of Aldous Huxley in which he refers to Huxley's books "The Perennial Philosophy" and "Eyeless in Gaza". The typescript is headed "Aldous Huxley. Nouvelle Fin. VIII...".

£300 - 400



351

351
[Guevara (Antonio de)] THE GOLDEN BOKE OF MARCUS AURELIUS EMPEROUR AND ELOQUENT ORATOUR, translated by John Bouchier, 2nd Baron Berners, *black letter*, title within woodcut architectural title, woodcut decorative initials, later ink notes on the work and other subjects in English and French to front free endpapers, P3 and 201 neatly supplied from another copy, partially erased ink stamp to verso of title, causing 2 very small holes, R5 hole within text with loss of a few words, R6 paper flaw without loss of text, stained, 17th century calf, sympathetically rebaked in modern calf, spine with black leather label, lower corners worn, rubbed, [STC 12442], 8vo, [W.Copland for] Abraham Vele, 1557.

❖ Rare at auction. Guevara was a Spanish chronicler and moralist.

Provenance: Joseph Hancock (contemporary ink signatures); H. Peach (armorial bookplate to front pastedown).

£1,000 - 1,500



352

352
Law.- Rastell (William, editor) A COLLECTION IN ENGLISH, OF THE STATUTES NOWE IN FORCE, CONTINUED FROM THE BEGINNING OF MAGNA CHARTA, mostly double column, woodcut decorative initials, large woodcut royal arms above colophon, lacking A1&2, K4, 2A4&5 and 1114&5, A3&4 frayed and torn with loss, A5-B1 lower corners frayed without loss of text, occasional staining and spotting, modern calf-backed marbled boards, [STC 9315.5], folio, by Christopher Barker, [?1583].

❖ Includes archery, armour, bankrupts, beggars, fairs & markets, husbandry and sewers.

£300 - 400



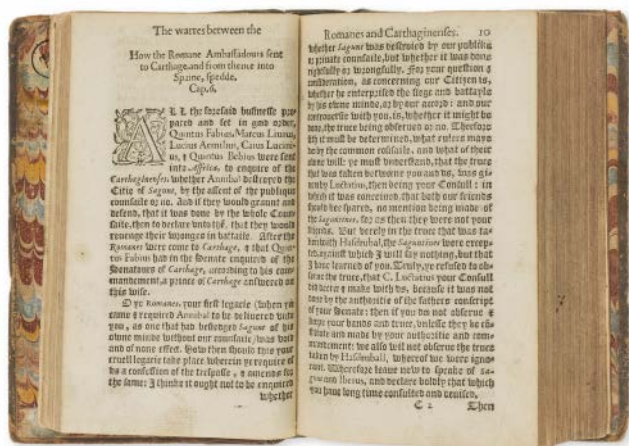
353

353
16th century Italian printing in London.- Machiavelli (Niccolò) L'ASINO D'ORO DI NICOLÒ MACCHIAVELLI, CON TUTTE L'ALTRE SUE OPERETTE, 3 parts in 1, titles with woodcut printer's devices, woodcut decorative initial and head-piece, final f. blank, 4pp. 18th century ink notes in French on Machiavelli to front free endpapers, ink stamp removed from upper corner of a front free endpaper and lower corner of final text f., 18th century polished calf, gilt, spine in compartments, spine ends little chipped, upper joint split, but holding firm, corners worn, rubbed, [STC 17158], 8vo, Rome [but London], [John Wolfe], 1588.

❖ Rare at auction. Wolfe had been apprenticed with John Day, and when this came to an end he travelled to Italy to perfect his trade. Only he and John Charlewood were printers of Italian works in England in the late 16th century. Some 20 of Wolfe's works appear in the catalogues of the Frankfurt Book Fair between 1581 and 1591.

Provenance: 'Bibliothèque de M. De Laus de Boissy, Ecuyer Lieutenant-particulier du Siège de la Connétablie, Rapporteur du Point-d'Honneur; Membre des Académies de Rome, Padouë, &c. &c.' (large engraved bookplate to front pastedown).

£350 - 450



354

Cope (Sir Anthony), THE HYSTORY OF TWO THE MOST NOBLE CAPTAYNES OF THE WORLD, ANNIBALL AND SCIPIO: OF THEIR DIUERS BATAILLES AND VICTORIES, EXCEEDING PROFITABLE TO READE. GATHERED AND TRANSLATED INTO ENGLISH OUT OF TITUS LIIUS, AND OTHER AUTHOURS, *black letter, title within woodcut architectural border, woodcut decorative initials, lacking D2&7, tape repairs to A1&2, smaller tape repairs to B1, H7 and 2H8 and ¶1, occasional spotting, 17th century calf, gilt, sympathetically rebacked in modern calf, black leather label to spine, corners worn, [STC 5721], 8vo, by Willyam How, 1590.*

♣ The Heber copy of a work that is rare at auction.

Provenance: Richard Heber (Bibliotheca Heberiana small ink stamp to front free endpaper); Sir Charles Frederick (large engraved armorial bookplate to front free endpaper); David Seewi (2 triangular bookplates to front pastedown and endpaper).

£400 - 600

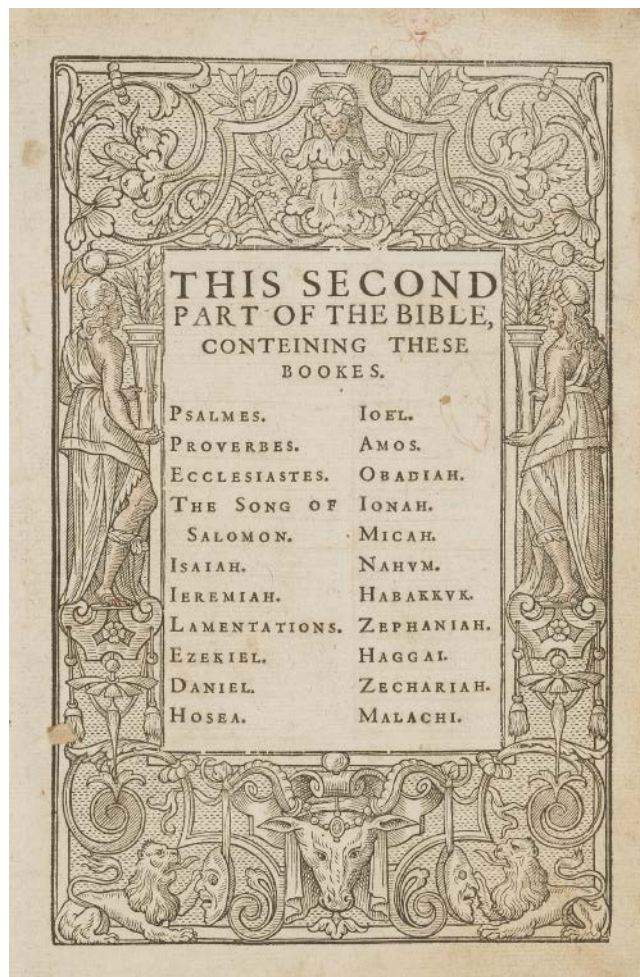


355

Ariosto (Lodovico), ORLANDO FURIOSO IN ENGLISH HEROICAL VERSE, BY JOHN HARINGTO[N], FIRST EDITION IN ENGLISH, *double column, 46 full-page engraved illustrations, 'The Argument' of each book within woodcut cartouche, woodcut initials, errata at end, lacking ¶1&8 (1 being title) and 204 (final f.), trimmed at head, affecting some headlines, a few ff. with marginal repairs, stained, 19th century calf, rebacked, preserving original gilt backstrip, edges of covers scorched, rubbed and marked, [STC 746; Pforzheimer 447], 4to, By Richard Field dwelling in the Black-friers by Ludgate, 1591.*

♣ The handsomely illustrated first English edition of this Italian epic poem. The illustrations are copies of those cut by Giralomo Porro for Ruscelli's edition of Venice, 1584.

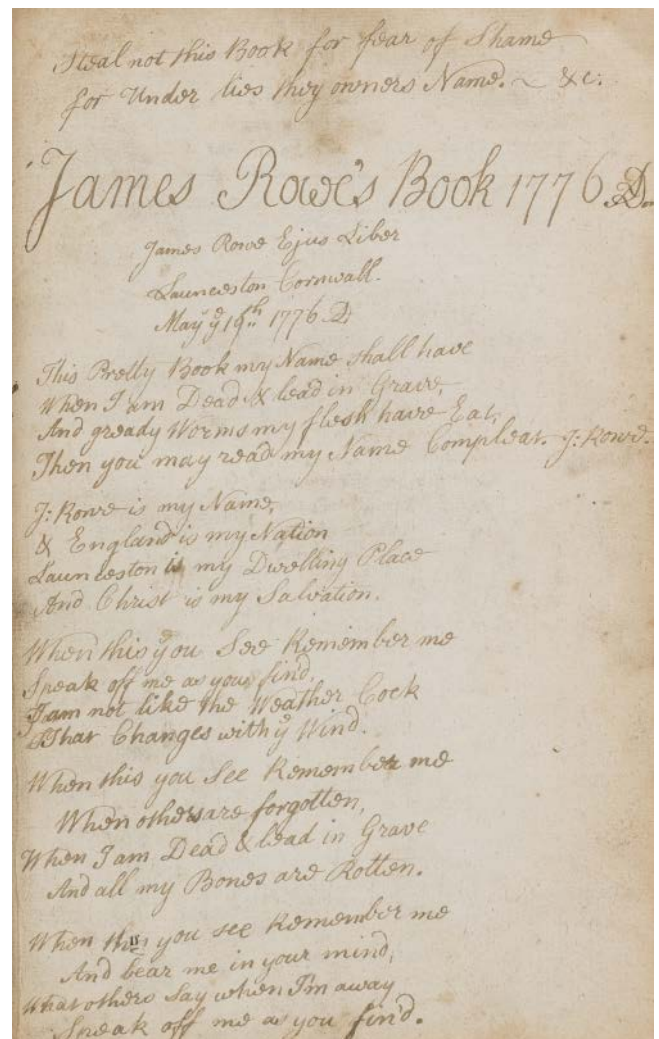
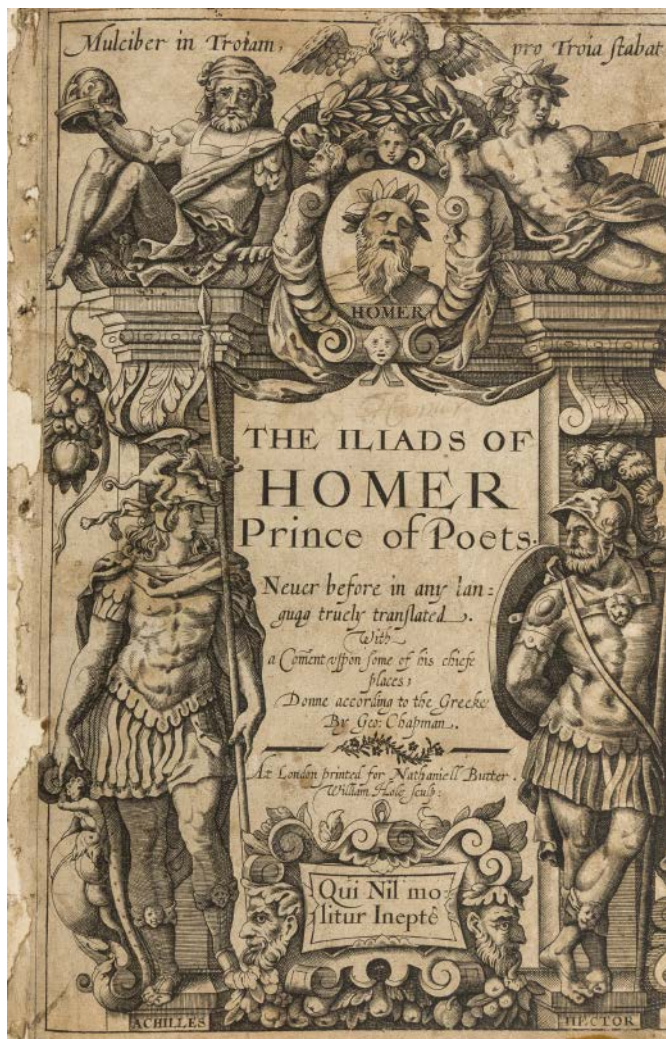
£1,500 - 2,000



356

Bible, English. [The Bible], Geneva version, *double column, black letter, woodcut title to 'This Second Part of the Bible...' only, woodcuts in the text, lacks Apocrypha [3T-4M2], first A1-4, 3H2, 3I2, 3O1, 4M4, 5K6, 5M1, all after 5M4, first f largely defective, and made up with vellum, some text & decoration on this f. supplied by hand, several ff. torn, some with loss, or frayed & creased, a few loose, little worming, staining and marking, bookplate of É. I. Taboris', name of David Etherinton, Borough Farm, Northampton, in margin of L4, contemporary sheep, worn, [Herbert 210; STC 2157], folio, [Deputies of Christopher Barker], 1592.*

£500 - 700



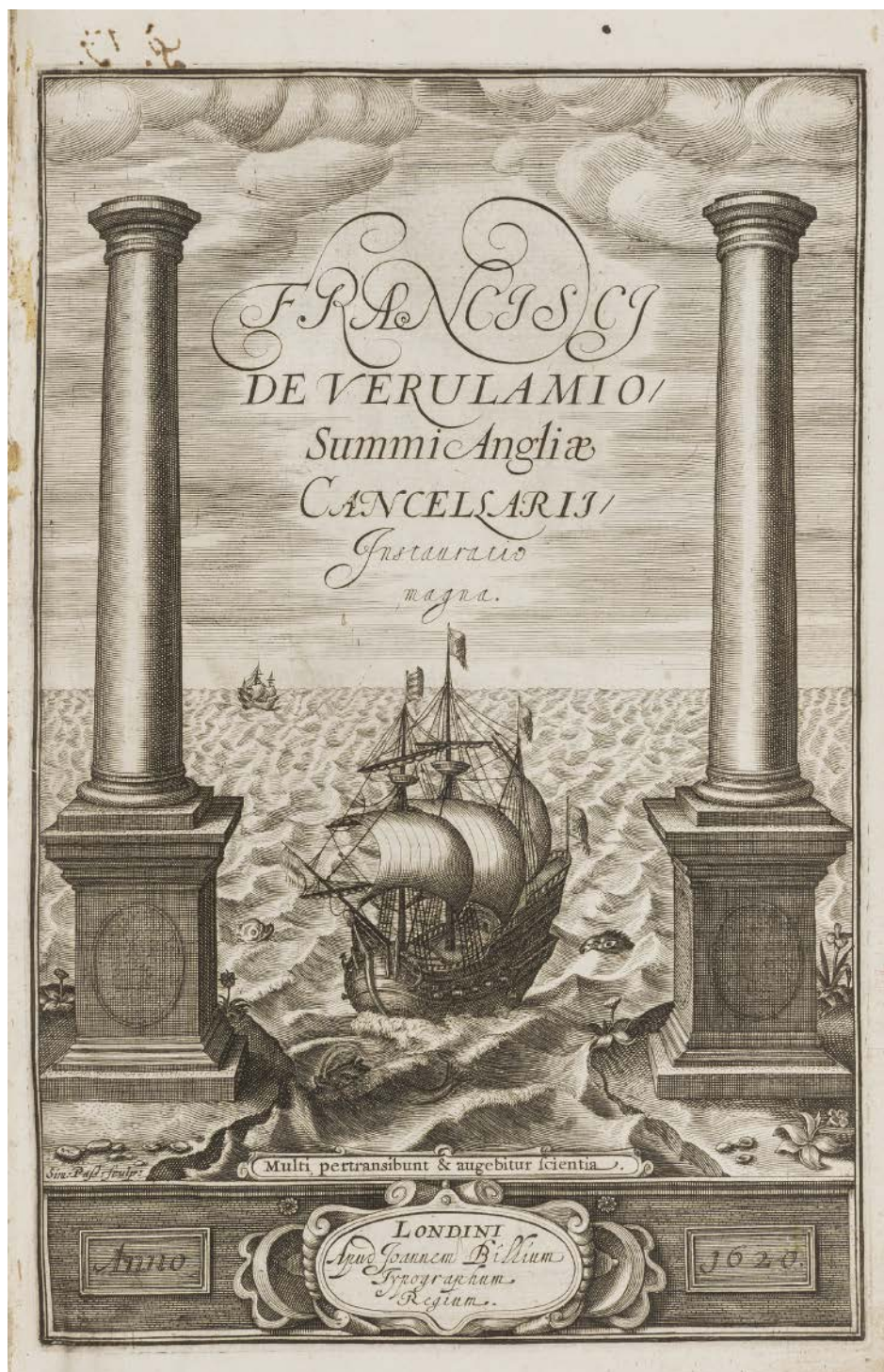
357

Chapman (George, translator). Homer. THE ILIADS OF HOMER PRINCE OF POETS, engraved pictorial title by William Hole, A6 errata f., woodcut decorative initials, head- and tail-pieces, final f. blank, lacking initial blank, title mounted on stub and with inner margin chipped and outer edge trimmed just within border (?from another copy), preliminaries misbound, water-staining to varying degrees, [STC 13634; Pforzheimer 169], Printed for Nathaniell Butter, [?1611]; Homer's Odysseys, woodcut decorative initials and head-pieces, final f. blank, lacking A1 (blank) and A2 (engraved title), a few small wormholes and traces, the latter towards end, all mostly marginal, occasionally affecting printed side-notes, some spotting and staining, [STC 13636; Pforzheimer 170], [By Rich: Field, for Nathaniell Butter], [?1614], antique style calf, housed in a calf-backed drop-back box, folio

♣ Two important first Chapman editions of Homer: the first complete Chapman Iliad and the first 12 books of the Odyssey.

Provenance: 'James Rowe's Book 1776...James Rowe Ejus Liber, Launceston, Cornwall, May ye 19th, 1776...[poem] This Pretty Book my name shall have, When I am Dead and Laid [Laid] in Grave, and Gawdy Worms my Flesh Have eat, Then you may read my name Compleat J. Rowe...' (to blank after final blank of Iliad) and on final blank of Odyssey 'James Rowe Ejus Liber Launceston, Cornwall' with a crowned monogram beneath in colour pencils and ink, amongst other inscriptions by him.

£4,000 - 6,000

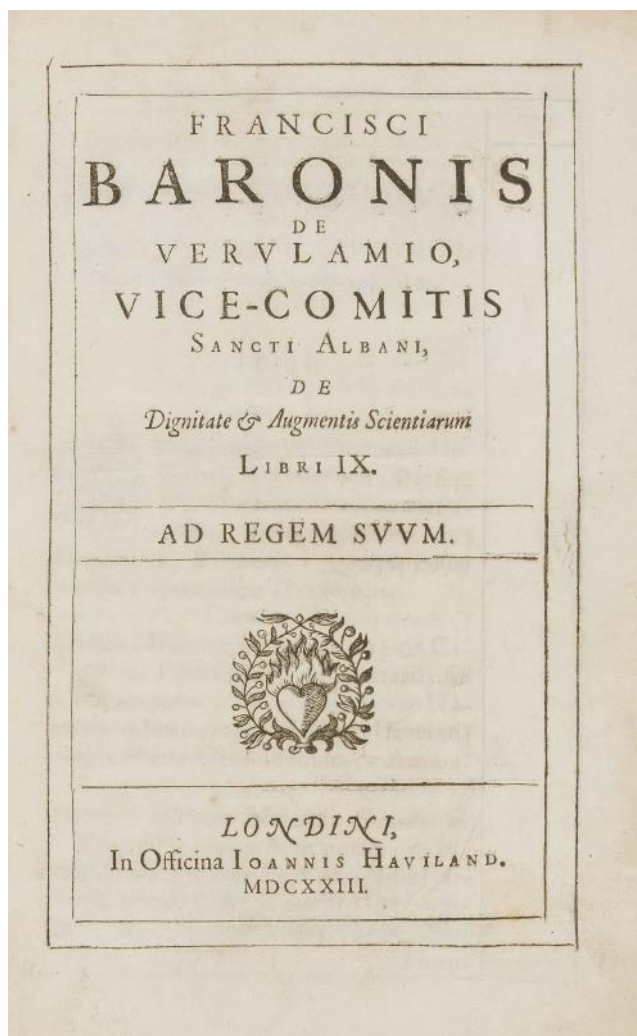


358

Bacon (Sir Francis) INSTAURATIO MAGNA [NOVUM ORGANUM], FIRST EDITION, *second issue (with e3 cancelled and previously blank e4 printed with an errata and colophon omitting Norton's name), fine engraved pictorial title by Simon van de Passe, woodcut head-pieces and historiated initials, c3 blank, lacking initial blank, the odd spot, 17th century blind-ruled calf, later ink title to spine, lower cover scuffed, spine spotted, rubbed, [Gibson 103b; Grolier / Horblit 8B; PMM 119; STC 1163], folio, Apud Ioannem Billium Typographum Regium, 1620.*

✱ A crisp and clean copy of this 'landmark in the advancement of human learning' (Pforzheimer, I, p.xxi). 'Bacon conceived a massive plan for the reorganisation of scientific method and gave purposeful thought to the relation of science to public and social life... The frontispiece to his *magnum opus* shows a ship in full sail passing through the Pillars of Hercules from the old to new world. it symbolizes the vision of the author whose ambitious proposal was 'a total reconstruction of sciences, arts and all human knowledge...to extend the power and dominion of the human race...' (PMM).

£6,000 - 8,000

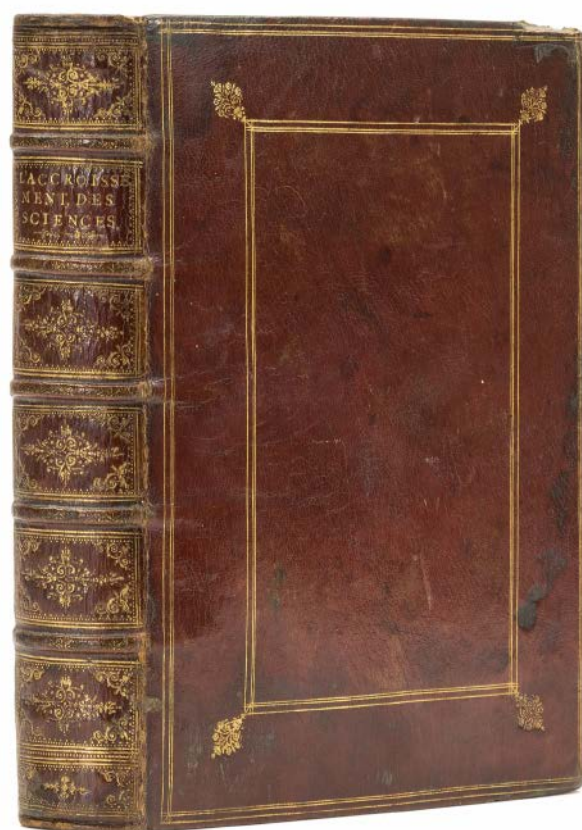


359

Bacon (Sir Francis) OPERA...TOMUS PRIMUS: QUI CONTINET DE DIGNITATE & AUGMENTIS SCIENTIARUM LIBROS IX, FIRST EDITION, woodcut printer's device to second title, lacking first title (supplied in good facsimile, bound in by Bernard Middleton), woodcut head-pieces and decorative initials, a few instances of 17th & 18th century ink marginalia, marginal water-staining, occasional spotting, pastedowns using unfolded printed sheets from 17th century astronomical works, contemporary calf, rebaked (by Bernard Middleton), preserving original gilt backstrip in compartments with red morocco label, [Gibson 129a; STC 1108], folio, John Haviland, 1623.

⌘ Rare in any state. This copy last sold at auction at Sotheby's in 1947 (£42) and since then we can trace only the Pirie copy in 2015.

£2,000 - 3,000



359A

Bacon (Sir Francis), NEUF LIVRES DE LA DIGNITÉ ET DE L'ACCROISSEMENT DES SCIENCES, translated by Gilbert de Golefer, FIRST EDITION IN FRENCH, FIRST ISSUE (with 'François Baron De Verulam' on title, the second issue adds a cedilla and surname), title with woodcut printer's device, a few full-page versions of printer's device within text, woodcut decorative initials, final f. blank, spotted, occasional staining, contemporary red panelled morocco, gilt, covers with various filet borders, the inner set with floral and foliage corner-pieces, spine in compartments and with foliage decoration, top of upper corner of upper cover damaged, some staining (including ink), rubbed, g.e., [cf. Gibson 137], a solid copy, 4to, Paris, Chez Jacques Dugast, 1632.

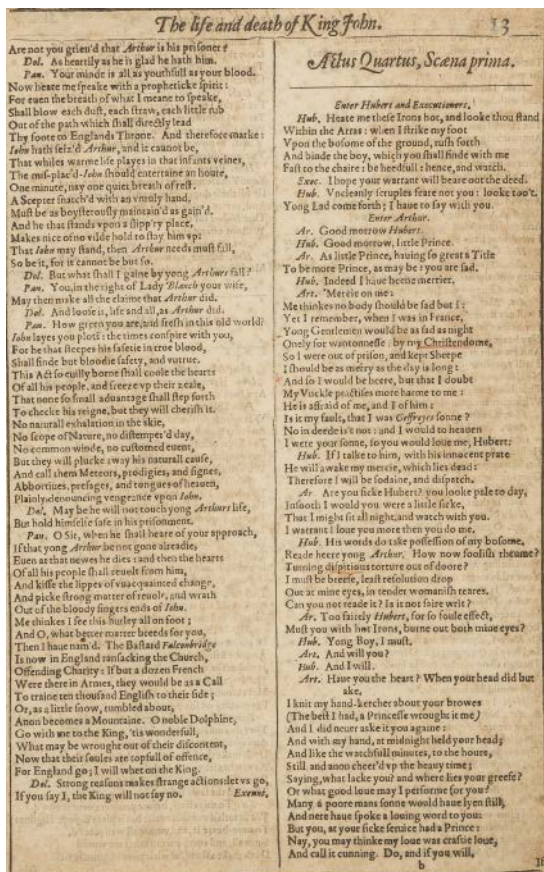
⌘ A rare edition of *De Dignitate & Augmentis Scientiarum Libros IX*, WITH THIS ISSUE UNKNOWN TO GIBSON.

Provenance: Jacques Lacour Gayet (red leather bookplate to front pastedown); 'Ex Libris Mr Justice Wall' (small book label to rear pastedown).

£1,000 - 1,500



360



361

360

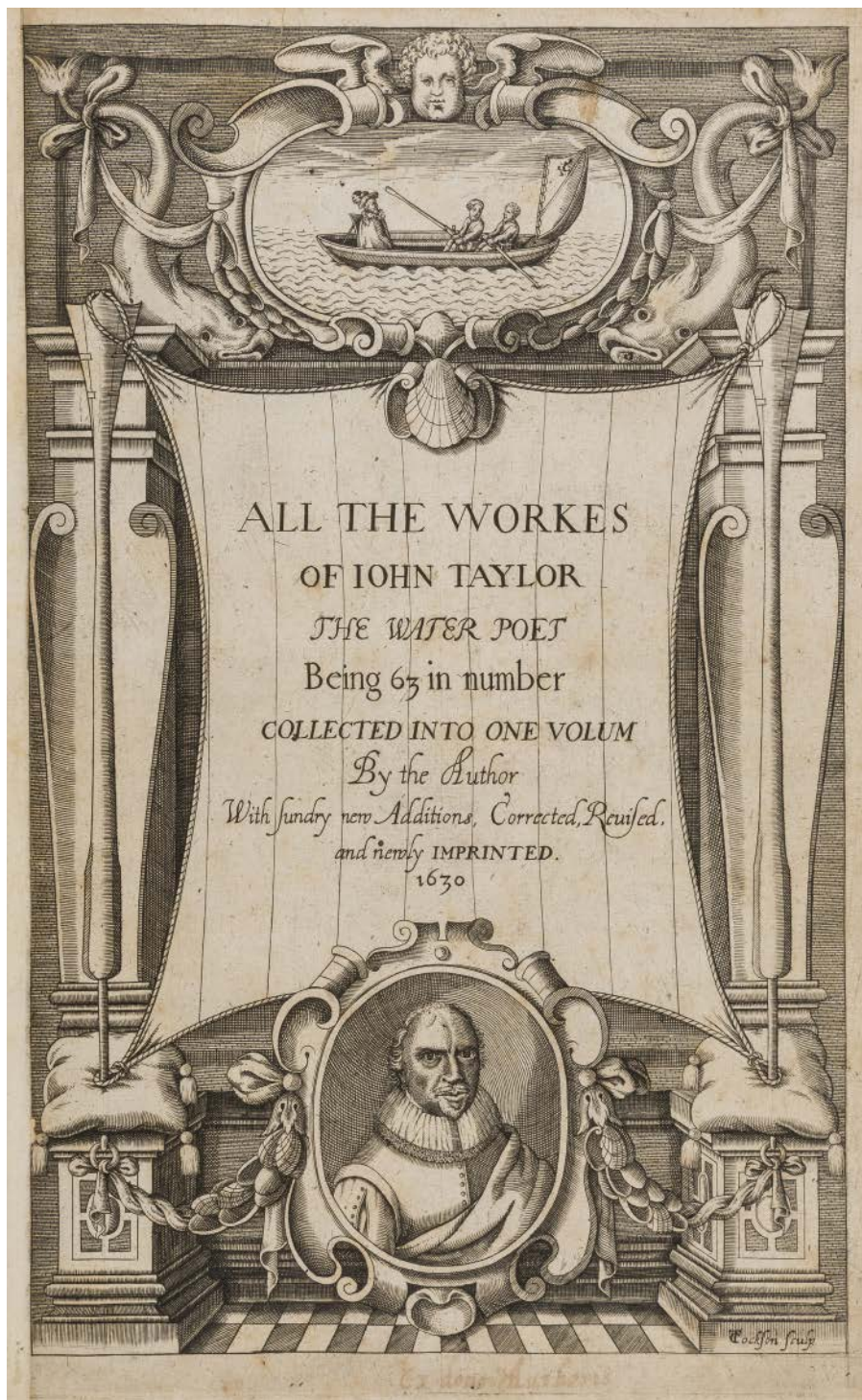
Bacon (Sir Francis) OF THE ADVANCEMENT AND PROFICIENCE OF LEARNING OR THE PARTITIONS OF SCIENCES IX BOOKES, first edition in ENGLISH OF THE EXPANDED EDITION, first issue (with colophon dated 1639), fine engraved portrait frontispiece and pictorial title, both by William Marshall, woodcut head-pieces and decorative initials, light water-staining to upper margin of preliminaries, D3 short tear at foot just within text, with minor loss, but without loss of sense of text, a few small ink stains, mostly marginal, occasional spotting, contemporary polished calf, gilt, covers with central arms of King Charles I, housed in a 20th century calf-backed cloth drop-back box, gilt, upper joint split, but holding firm, [Gibson 141a; STC 1167; Madan, I, p.217], folio, Oxford, Leon Lichfield, Printer to the University, for Rob: Young, & Ed: Forrest, 1640 [colophon dated 1639].

£1,000 - 1,500

361

Shakespeare (William) LEAF FROM THE FIRST FOLIO, from *King John*, pp. 13-14, slightly browned, framed and glazed, note appended: "Presented by Mrs. S. Vernon-Harcourt...", folio, 1623.

£400 - 600



362

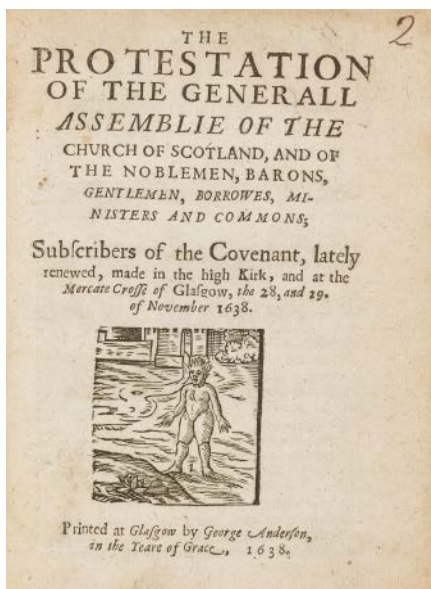
Taylor (John) All The Workes..., FIRST COLLECTED EDITION, PRESENTATION COPY WITH "EX DONO AUTHORIS" TO FOOT OF ENGRAVED

ADDITIONAL TITLE, woodcut illustrations, initials, head- and tail-pieces, repaired tears to a few ff., some affecting text but with little loss, a few ff. with strengthened margins, engraved bookplate of the Inglis family cut to margins and laid down on front pastedown, attractive 19th century straight-grain red morocco, blind-stamped, spine a little faded, light rubbing to extremities, g.e., [Pforzheimer 1006; STC 23725], folio, printed by J.B. for James Boler; at the signe of the Marigold in Pauls Churchyard, 1630.

✱ Taylor wrote and published his works without the support of patrons and so dedicated his works "To the most high, most mighty, and most ancient producer, seducer and abuser of mankind, the world."

£3,000 - 4,000





363

First Glasgow imprint.- Warriston (Sir Archibald Johnston, Lord) THE PROTESTATION OF THE GENERALL ASSEMBLIE OF THE CHURCH OF SCOTLAND... FIRST EDITION, *issue with sheet A partially reset, catchword of A2 "of", woodcut vignette to title, woodcut initial and typographic head-piece to A2, tear to margin/edge of text on B1 and small hole near foot of B2, neither with loss of text, modern marbled boards with gilt-lettered black morocco label to upper cover, [STC 22047.5], small 4to, Glasgow, by George Anderson, 1638.*

✱ "THE FIRST KNOWN PIECE OF PRINTING IN GLASGOW" (see Aldis, *Records of the Glasgow Bibliographical Society*, i. 106). The initial declaration of the fateful Scottish 'Covenant', rejecting the new English liturgy and associated disciplines, and effectively underpinning the civil rebellion of 1639, which (while initially suppressed) contributed to the overthrow of the Stuart monarchy.

£400 - 600

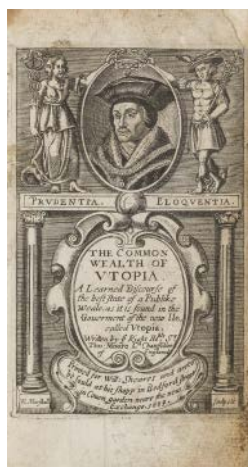
364

Bible, English. THE BIBLE, THAT IS THE HOLY SCRIPTURES CONTAINED IN THE OLDE AND NEWE TESTAMENT, 3 parts in 1, *Geneva version, double column, additional woodcut title within heart-shaped border, bound with the Book of Common Prayer (1635) and Sternhold & Hopkins Psalms, numerous woodcuts, ruled in red throughout, Common Prayer corner torn away, browned, some slight spotting and staining in margins, new endpapers, 20th century roan, slightly rubbed, [Herbert 253], London [?Amsterdam], Imprinted... by the Deputies of Christopher Barker, 1599 [c. 1639].*

£400 - 600



364



365

365

More (Sir Thomas), THE COMMON-WEALTH OF VTOPIA: CONTAINING A LEARNED AND PLEASANT DISCOURSE OF THE BEST STATE OF A PUBLIKE WEALE, AS IT IS FOUND IN THE GOVERNMENT OF THE NEW ILE CALLED VTOPIA, translated by Ralph Robinson, *engraved additional pictorial title by William Marshall, printed title within woodcut typographic border, woodcut head-pieces and decorative initials, occasional contemporary marginalia, front free endpaper with 19th century notes on the work ?by G.L. Fenton, F11 small section of outer margin torn and repaired, affecting part of side-note verso, I2 tear within text without loss, some water-staining and spotting, a few ff. soiled, modern polished calf, gilt, spine in compartments and with red morocco label, [STC 18098; Pforzheimer 741], 12mo, Printed by B. Alsop & T. Fawcett, 1639.*

✱ Fifth edition in English of More's classic work, which 'inveighs against the new statesmanship of all-powerful autocracy and the new economics of large enclosures and the destruction of the old common-field agriculture, just as it pleads for religious tolerance and universal education' (PMM).

Provenance: Robert J. Hayhurst (modern bookplate to front pastedown).

£1,000 - 1,500

366

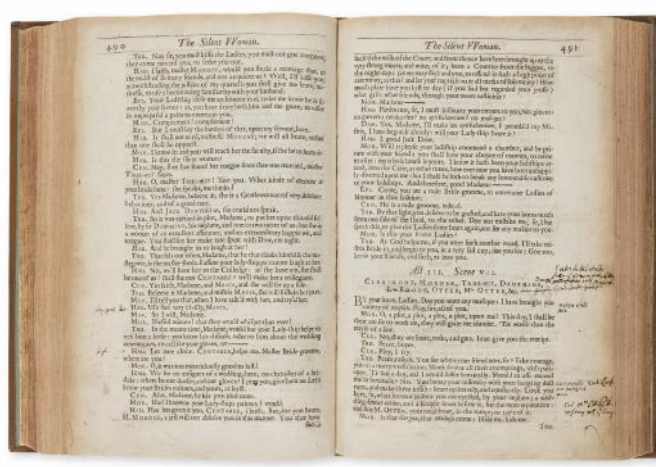
17th century stage directions.- Jonson (Ben) The Workes..., vol.1 only (of 3), 2 parts in 1 vol., *engraved architectural title and portrait frontispiece, woodcut initials and head-pieces, loss to lower corner of title affecting image, a few ff. with closed tears, occasional soiling and light spotting, C4 with small portion of loss to text due to hot wax, occasional ink marginalia and notes to front free endpaper in an early hand, ink name to head of engraved title, bookplates to pastedown, later speckled calf, gilt, [Greg 1073; STC 14753], folio, Richard Bishop, 1640.*

✱ THE FIRST EDITION TO BE PUBLISHED WITH THE PORTRAIT.

THIS COPY SEEMS TO HAVE BEEN USED AS A WORKING COPY FOR AN EARLY PERFORMANCE OF *EPICONE, OR THE SILENT WOMAN*, there are numerous notes to the margin in an early hand regarding stage directions regarding character movement and props.

Provenance: William Powell, Nanteos, Aberystwyth (ink inscription to title and bookplates).

£750 - 1,000



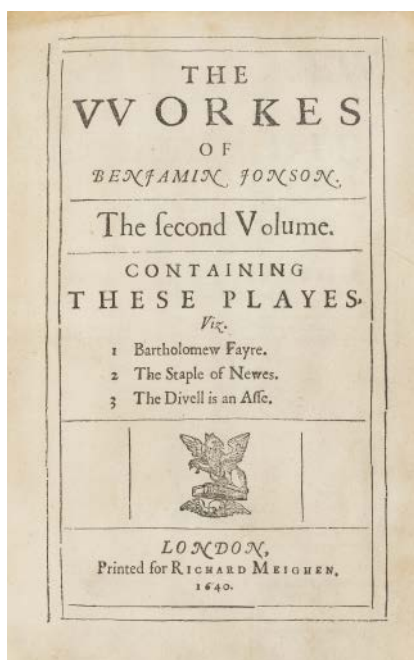
366



367

Jonson (Ben) *The Workes...*, vol.1 only (of 3), 2 parts in 1 vol., engraved architectural title, lacking engraved portrait, a few minor chips or marginal tears, not affecting text, part 2 P1 with long closed tear, occasional finger marking but generally a clean, sharp copy, ink ownership inscription to head of title, bookplate of Kinnaird family to pastedown, contemporary speckled calf, spine gilt in compartments with red morocco label, spine ends and corners bumped, rubbed, [Greg 1073; STC 14753], folio, Richard Bishop, 1640.

£400 - 500

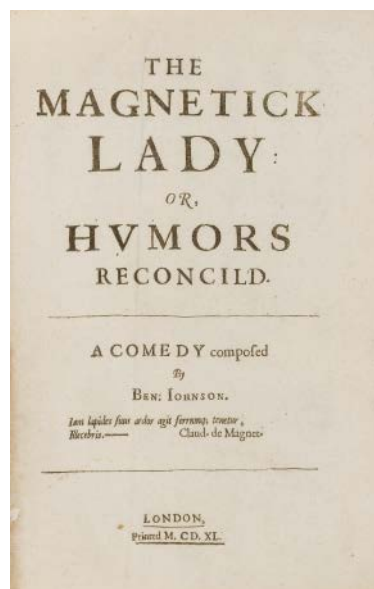


368

Jonson (Ben) *THE WORKES...THE SECOND VOLUME...*, vol.2 only (of 3), woodcut devices to titles, woodcut head-pieces and initials, bookplate, 19th century calf, gilt, spine faded, rubbing, [Pforzheimer 560; STC 14754], folio, for Richard Meighen, 1640.

♣ Provenance: Robert Raymond, 1st Baron Raymond (1673-1733), Lord Chief Justice, introduced by his father to the bar aged 9 (bookplate and note)

£350 - 450



369

Jonson (Ben) *[The Workes...]*, vol. 3 only (of 3), 3 parts in 1 vol., bookplate, contemporary sheep, later spine labels, spine restored at foot, rubbed, [Pforzheimer 560; STC 14754], folio, [John Dawson for Thomas Walkle, 1640].

♣ As with all examples of this volume, the order or the parts varies, this begins with the part headed *The Magnetick Lady* and ends with the part headed *Horace, his Arte of poetrie*.

Provenance: Harry St. John (ink inscription); Thomas Merriman (bookplate).

£300 - 400

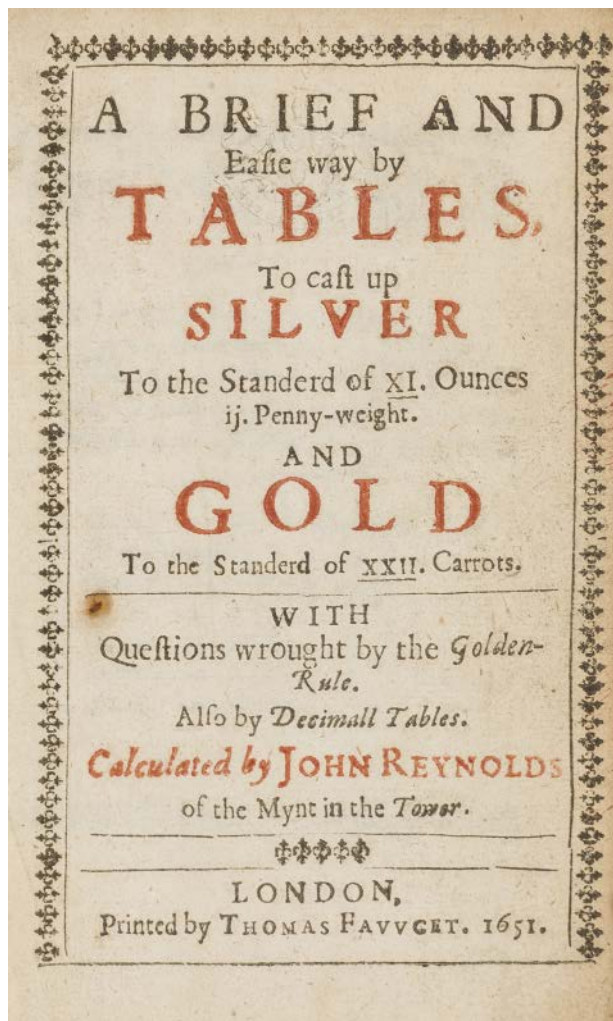


370

Juvenal. *JUVENAL'S SIXTEEN SATYRS OR, A SURVEY OF THE MANNERS AND ACTIONS OF MANKIND*, translated by Sir Robert Stapylton, engraved portrait frontispiece of the translator by W. Marshall (early state with pair of wings to top left-hand corner), engraved additional pictorial title with a portrait of Juvenal at centre by Tho. Rawlins, printed title within woodcut typographic border, woodcut head- and tail-pieces and decorative initials, errata f., (state where 2nd line starts 'P.50.V'), 8pp. advertisements at end, some water-staining at head towards end, occasional spotting, lightly browned, 20th century red half morocco, spine gilt, [Wing J1291], 8vo, for Humphrey Moseley, 1647.

♣ First complete English translation of the Satires.

£350 - 450



371

Reynolds (John 'of the Mint') A BRIEF AND EASIE way BY TABLES, TO CAST UP SILVER..., title in red and black within typographic border, by Thomas Fawcet, 1651 [colophon dated 1652]; BOUND WITH 4 other works (in 2 vol.) by the same author, A2 recto with manuscript corrections in the author's hand, another work with two-column table also in Reynold's hand and with some corrections to printed figures throughout and at the end "The last of Sept. 1663 This Booke examined By me John Reynolds of ye Mynt", uniformly bound in contemporary sheep, red morocco label to one volume, the other with spine rubbed, Macclesfield library copies with bookplates and small embossed stamps, 8vo, 1651-63.

✱ FINE COLLECTION OF FIVE VERY RARE OR UNIQUE TABULAR TRACTS ON MENSURATION, GAUGING, AND THE CASTING-UP OF SILVER, GOLD, AND PEWTER, BY THE BEST-KNOWN MASTER OF THE MINT BEFORE ISAAC NEWTON. Reynolds's lifelong career as assay-master (at Goldsmiths' Hall) and assistant master and master of the Royal Mint (1648-52, 1652-63) has been studied by C. E. Challis, in 'John Reynolds and the Sterling Standard', British Numismatic Journal 62 (1992), 237-46, and more generally in his *New History of the Royal Mint* (1992).

Reynolds's various 'Tables', although of lasting use and influence in their time, were published privately, almost certainly in small quantities, designed for colleagues and subordinates in the Government of Charles II. As practical handbooks, their printed text was subject to amplifications and corrections (not, for the most part, yet recognized by ESTC-online), and when these could not be instantly provided in the press, Reynolds himself (as here) seems to have supplied his own MS updates, and certified copies of his works by signing them.

The four other works comprise: Untitled table of four leaves, 'BY THE PROCLAMATION, / 1662. / CROWNE GOLD OF 22. CARRETS', Not found in Wing or ESTC-online, but the BL has a copy; THE PEWTERERS MOLD ... BY JOHN REYNOLD [sic] OF THE MYNT. Printed by T. F. 1662,

Not in Wing or ESTC-on-line; A TABLE CONCERNING THE LINE OF MEASURE. COMPOSED BY JOHN REYNOLDS OF THE MINT, 1662, Not in Wing or ESTC-on-line; FOR EMPTINESS. A SHORT AND EASIE WAY BY TABLES FOR FINDING OUT THE EMPTINESS OF ANY CASKS. CALCULATED BY ME JOHN REYNALDS OF THE MYNT.

London, Printed by T. F. for the Author, 1663, with three blank leaves at the end containing further manuscript notes on wine casks from Bordeaux and Spain, etc., in the hand of the rear-pastedown annotator of (1) above. A very early English attempt at systematic 'gauging' tables, which were essential to Excise inspectors for determining quantities of wine and spirits imported, Not in Wing or ESTC-on-line.

£5,000 - 7,000

Line		Measure	
1	68	1	2 65
2	75	2	2 12
3	82	3	2 19
4	89	4	2 26
5	96	5	2 33
6	1 03	6	2 40
7	1 09	7	2 46
8	1 16	8	2 53
9	1 23	9	2 60
10	1 30	10	2 67

Line		Measure	
1	1 37	1	2 74
2	1 44	2	2 81
3	1 51	3	2 88
4	1 57	4	2 94
5	1 64	5	2 01
6	1 71	6	2 08
7	1 78	7	2 15
8	1 85	8	2 22
9	1 92	9	2 29
10	1 98	10	2 35

Line		Measure	
1	3 42	1	4 30
2	3 49	2	4 36
3	3 56	3	4 43
4	3 63	4	4 50
5	3 70	5	4 57
6	3 76	6	5 04
7	3 83	7	5 11
8	3 90	8	5 18
9	3 97	9	5 25
10	4 04	10	5 32

Line		Measure	
1	4 11	1	5 48
2	4 18	2	5 55
3	4 24	3	6 02
4	4 31	4	6 09
5	4 38	5	6 16
6	4 45	6	6 23
7	4 52	7	6 30
8	4 59	8	6 37
9	5 06	9	6 44
10	5 13	10	6 51

372

Bible (English) THE HOLY BIBLE CONTAINING THE OLD AND NEW TESTAMENTS. NEWLY TRANSLATED OUT OF THE ORIGINAL TONGUES; AND WITH THE FORMER TRANSLATIONS DILIGENTLY COMPARED AND REVISED, 2 parts in 1, double column, engraved pictorial title by W. Hainsworth, printed title to New Testament, woodcut head-pieces, ruled throughout in red, title trimmed to border and neatly laid down, contemporary calf, gilt, spine in compartments, joints split, but holding firm, spine creased, corners worn, rubbed, [D&M 658], 12mo, James Fleisher, 1657.

⌘ A rare little Bible, with 6pp. of ms. notes at end relating to a Heron family from Cheshire, which run from c.1753 to c.1803. Includes smallpox inoculation. 'George Heron has had the small pox in the natural way & the meazles & hooping cough'. ESTC lists only 4 copies.

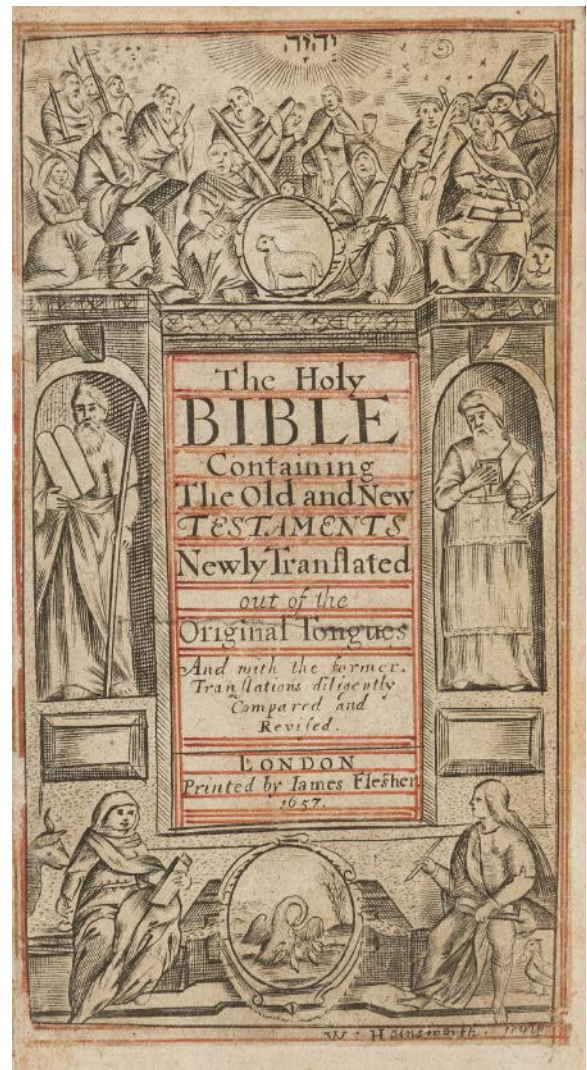
£400 - 600

373

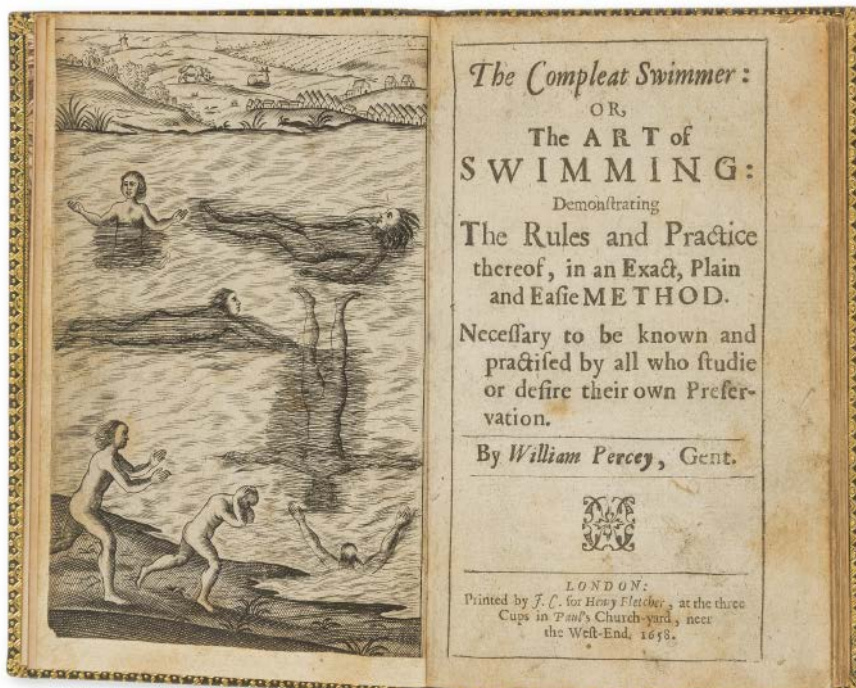
Swimming.- Percey (William) THE COMPLEAT SWIMMER: OR, THE ART OF SWIMMING, FIRST AND ONLY EDITION, engraved frontispiece (skilfully inlaid), 19th century green calf, gilt, by F. Bedford, gilt arms of Christie-Miller on covers, spine gilt with double red morocco labels, [Wing P1454], 8vo, by J.C. for Henry Fletcher, 1658.

⌘ LOVELY COPY OF A RARE EARLY WORK ON INSTRUCTING PEOPLE TO SWIM, preceded only by Sir Everard Digby's short Latin tract, published in 1589 and translated into English in 1595; and the Dutchman Nicholas Wynman's *De arte natandi*, 1538. This work was unknown to Thevenot, who asserted that his own work *L'Art de nager* (1696, translated into English 1699) was 'the first Treatise of this kind that has ever appeared in the French tongue'. ESTC online records only 3 copies in Britain (BL, Bodleian and Birmingham Central) and 5 in America (including the Folger copy which lacks title and frontispiece). This is the handsome Britwell copy, which sold at Sotheby's on 2nd April 1925 for £8 and then seemingly largely remained in a series of private French collections.

£5,000 - 7,000

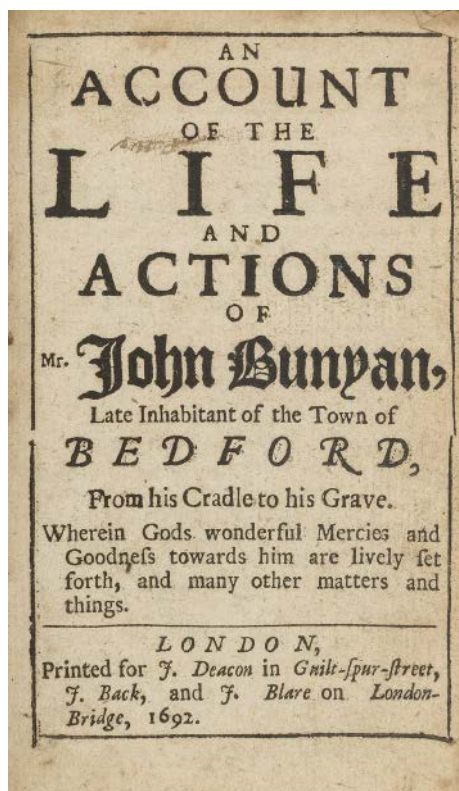


372



373





374

374

Bunyan (John).- [THE PILGRIM'S PROGRESS ... THE THIRD PART...] *lacking A1 & A2, K6 (advertisement), frontispiece and endpapers, A3-A6 tender and chipped edges affecting some text, [E. Millet for J. Deacon], [1693], ISSUED WITH An Account of the Life and Actions of John Bunyan ..., lightly browned, some leaves slightly defective, occasionally affecting text, [Wing P2232BA], J. Deacon, 1693, contemporary calf, rubbed and scuffed, cracked joints, chipping and small losses to extremities, small splits to head of upper and lower joints, 12mo.*

** A scarce work, not by Bunyan.

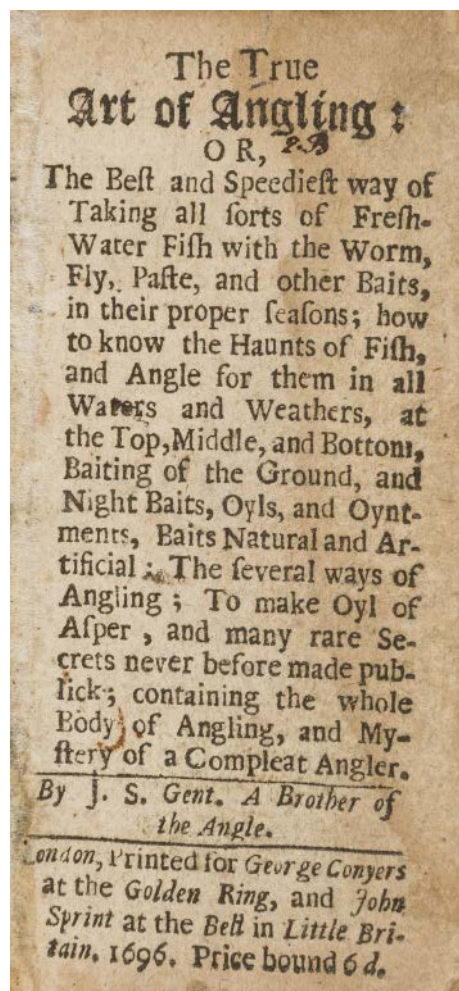
£400 - 600

375

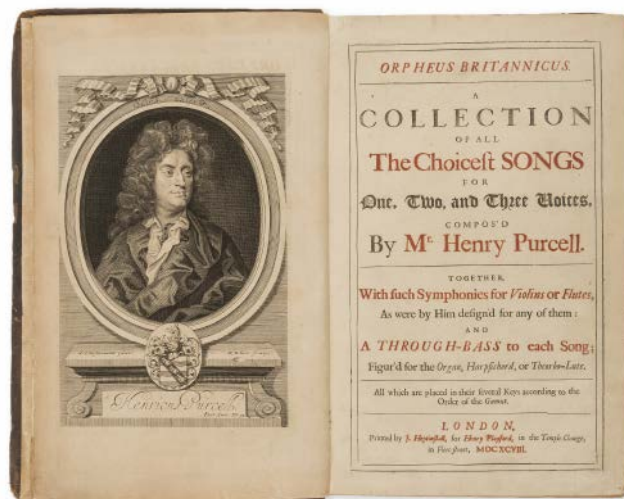
Angling.- S[mith] (J[ohn]) THE TRUE ART OF ANGLING, FIRST EDITION, woodcut frontispiece in good facsimile, woodcut illustrations, hole in C2 with some loss of text, part of E2 repaired with words on c.8 lines recto and verso in facsimile, some light water-staining, some ink scribbling and a few ink spots near end, 19th century calf, gilt, joints cracking, spine ends chipped, [Westwood & Satchell p.181], 16mo, for George Conyers...and John Sprint, 1696.

** A TRUE ANGLING RARITY, only one complete copy (the Sir Jocelyn Steevens copy, Bonham's 2006,) in recent auction history. Despite the faults, this copy has a distinguished provenance - with the bookplate of Thomas Westwood (plus another unidentified oval red morocco label) to front pastedown.

£2,000 - 3,000



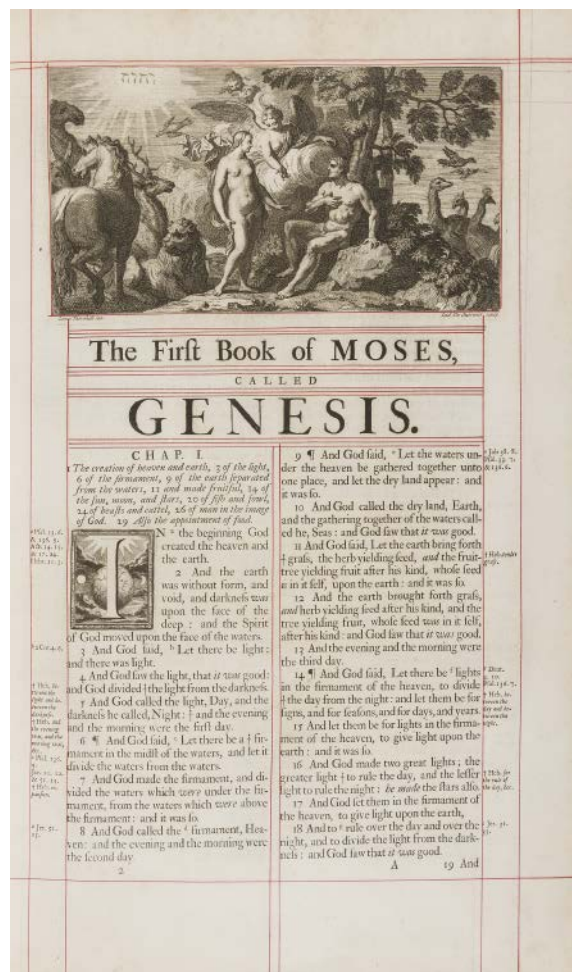
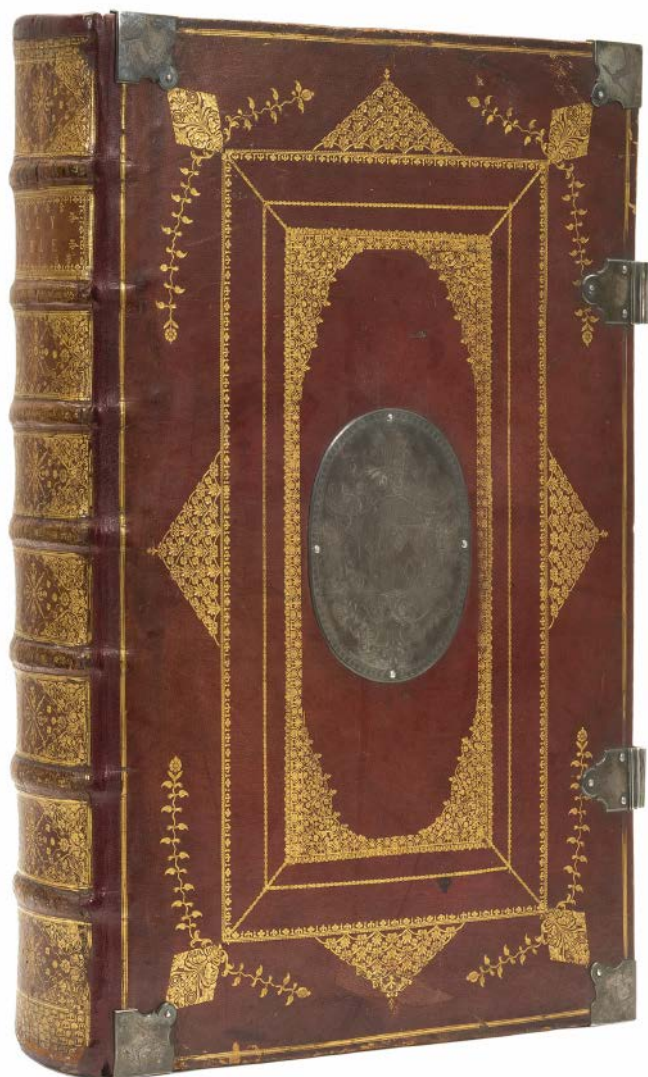
375



376

Music.- Purcell (Henry) ORPHEUS BRITANNICUS. A COLLECTION OF ALL THE CHOICEST SONGS FOR ONE, TWO, AND THREE VOICES, FIRST EDITION, engraved portrait frontispiece, title in red and black, wood-engraved music, some water-staining to foot towards end, occasional spotting, lightly browned, contemporary calf, sympathetically rebaked, upper joint split, but holding, corners worn, rubbed and scuffed, folio, by J.Heptinstall, for Henry Playford, 1698.

£400 - 600



377

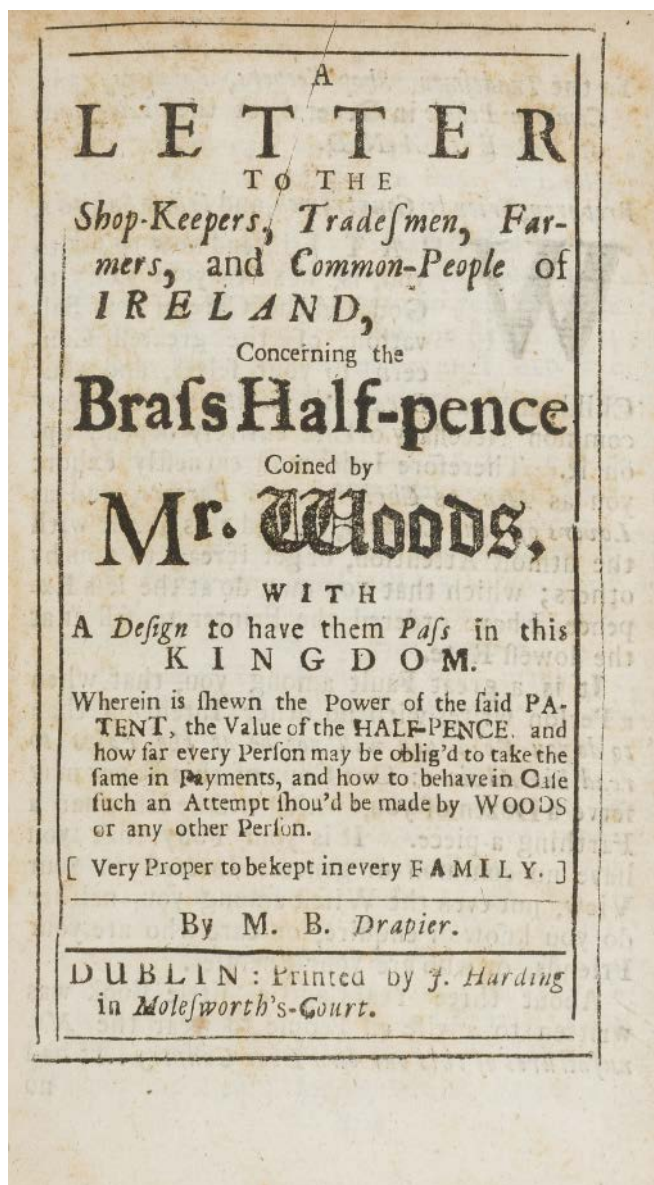
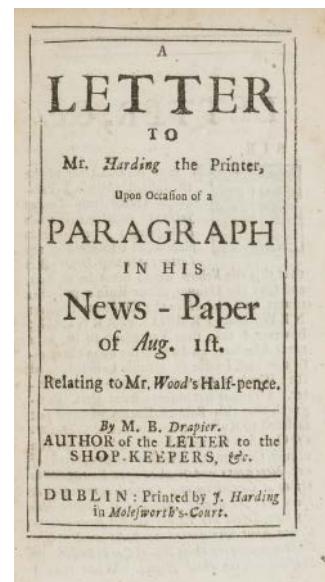
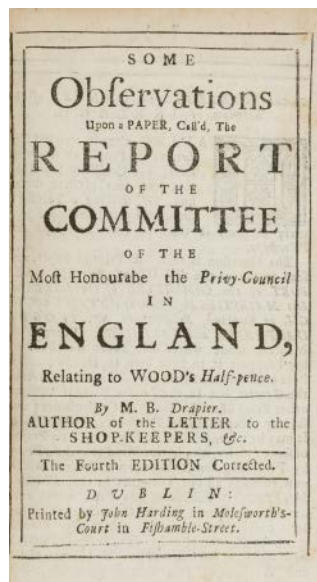
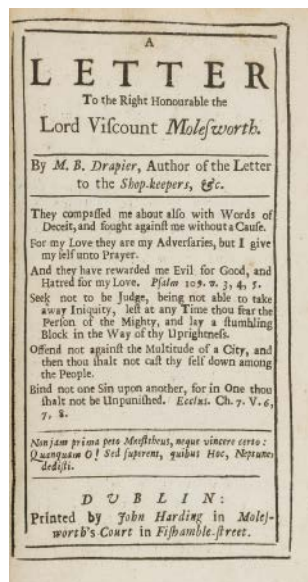
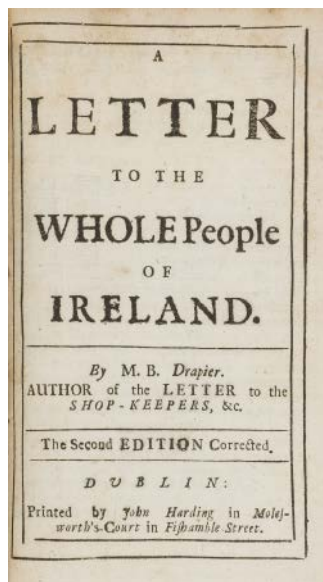
Binding with silverwork by Anthony Nelme.- Bible (English), THE HOLY BIBLE, CONTAINING THE OLD TESTAMENT AND THE NEW: : NEWLY TRANSLATED OUT OF THE ORIGINAL TONGUES, 2 vol. in 1, *fine engraved frontispiece after Sir Thomas Thornhill, fine engraved vignettes and historiated initials after Sir Thomas Thornhill, Louis Laguerre, and others, ruled throughout in red (some smudging to preliminaries), a few marginal repairs (including title), some light browning, occasional spotting, HANDSOME CONTEMPORARY RED PANIELLED MOROCCO, RICHLY GILT, COVERS WITH LARGE CENTRAL ARMS OF THE FOLKES FAMILY ON OVAL SILVER PLAQUES, SILVER CLASPS AND CORNER-PIECES, BY ANTHONY NELME, with his 'Ne' hallmark to clasps, rebacked, preserving original backstrip in compartments, some scuffs (restored), rubbed, g.e., [Herbert 942], folio, Oxford, John Baskett, 1716-1717.*

♣ A sumptuously bound copy of the "Vinegar Bible" (so called because of a printing error in the headline above Luke XX 'the parable of the vinegar' (instead of vineyard)), with silverwork by the master silversmith Anthony Nelme. Nelme was one of the pre-eminent silversmiths of his time, and counted Queen Anne as a patron. Among his most important surviving works are a pair of altar candlesticks at St. George's Chapel, Windsor, 1694 and a pair of pilgrim bottles at Chatsworth, 1715.

The bible contains numerous splendidly engraved illustrations after designs by the leading and most successful mural painters of the period, most notably Sir James Thornhill (1675-1734) and Louis Laguerre (1663-1721). The original drawing for the frontispiece by Thornhill is known, and forms part of the Caird collection in the National Maritime Museum, Greenwich (see acc. no.: PAH3342). The three other preparatory studies for the headpiece illustrations to Genesis, Leviticus, and Joshua can be found in the British Museum's Thornhill sketchbook (see BM acc. no. 1884.0726.40). As with these masterly drawings by Thornhill, one can see in the present engravings glimpses of the ability of the artist to achieve 'more depth and more imagination than his mural decorations [...] ever suggested'. [C.H. Collins Baker, *Sir James Thornhill as Bible Illustrator*, Huntington Library Quarterly, vol. 10, no. 3, 1947, p. 327].

Provenance: Folkes family arms, probably Martin Folkes (protégé of Newton and Vice-President of the Royal Society) following his marriage to Lucretia Bradshaw (actress); J. Henry H. V. Lane (engraved armorial bookplate to front pastedown).

£10,000 - 15,000



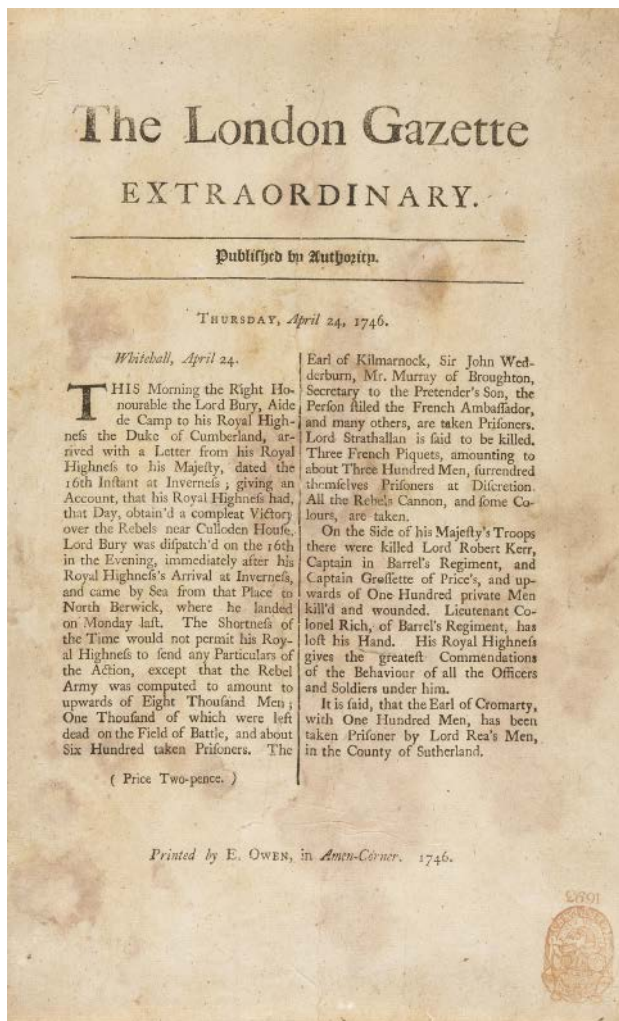
378

[Swift (Jonathan)], "M.B.Drapier". [THE DRAPIER'S LETTERS] A LETTER TO THE SHOP-KEEPERS, TRADESMEN, FARMERS, AND COMMON PEOPLE OF IRELAND, concerning the Brass Half-pence coined by Mr. Woods..., 16pp., FIRST PUBLISHED EDITION, *second issue with title re-set, A5r corrected and 9-line postscript at end*, [Rothschild R2078; Teerink 637a], 1724; A Letter to Mr. Harding the Printer, upon Occasion of a Paragraph in his News-Paper of Aug. 1st. Relating to Mr. Wood's Half-pence, 16pp., *second edition*, [Rothschild 2082; Teerink 639], [1724]; Some Observations upon a Paper, Call'd, The Report of the Committee of the Most Honourable [sic] the Privy-Council in England, Relating to Wood's Half-pence. The Fourth Edition Corrected, 36pp., *a few leaves shaved at head with loss to pagination, B8 slightly defective at lower outer corner just touching a few letters*, [Rothschild 2085; Teerink 643 note], [1724]; A Letter to the Whole People of Ireland, The Second Edition Corrected, 24pp. *including Advertisement leaf of Errata at end, a few leaves shaved at fore-edge*, [Rothschild 2089; Teerink 645], [1724]; A Letter to the Right Honourable the Lord Viscount Molesworth, viii, 22pp., FIRST EDITION, *with final blank, B2 & 3 slightly defective at upper edge affecting pagination*, [Rothschild 2091; Teerink 647], [1724], together 5 works in 1 vol., *light browning, contemporary panelled calf, spine gilt with red roan label, rubbed, joints cracked, spine worn at head*, 8vo, Dublin, John Harding

* THE VERY SCARCE FIVE PAMPHLETS KNOWN AS THE "DRAPIER'S LETTERS". They were written by Swift after William Wood was granted the patent to mint copper coinage for Ireland which was believed by Swift to be of inferior quality. Through the letters he gained public support, resulting in a nationwide boycott and the withdrawal of the patent. Harding the printer was arrested but Swift's opposition to British control earned him acclaim throughout Ireland. There were also two other pamphlets issued by Swift concerning the matter but these are the main five Drapier's letters.

The first three items are all scarce with only a handful of copies of these issues listed on ESTC and none in the British Library.

£2,000 - 3,000



379

Victory at Culloden.- THE LONDON GAZETTE EXTRAORDINARY, as a broadside, 305 x 186mm., printed recto only, double column, professionally repaired central tear, stained, E. Owen, 1746.

♣ Rare. This Morning the Right Honourable the Lord Bury...arrived with a Letter from his Royal Highness to his Majesty, dated the 16th Instant at Inverness, giving an Account, that his royal Highness had that Day, obtain'd a compleat Victory over the rebels near Culloden House.

£300 - 400



380

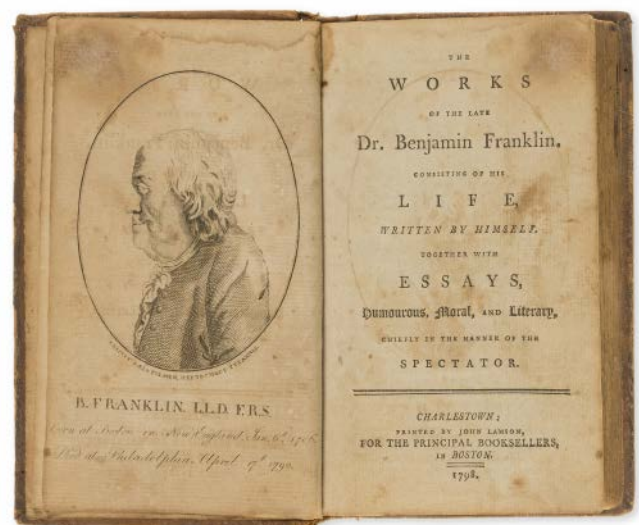
380

Muggletonians.- Reeve (John) A TRANSCENDENT SPIRITUAL TREATISE UPON SEVERAL HEAVENLY DOCTRINES, FROM THE HOLY SPIRIT OF THE MAN JESUS, THE ONLY TRUE GOD, SENT UNTO ALL HIS ELECT..., engraved portrait frontispiece (not called for and probably belonging to the first work in the 2nd volume of this lot), portrait trimmed to border and laid down, ink notes and ownership inscription to title, first 3 ff. loose, Re-printed in the Year M.DCC.LVI, 1756 BOUND WITH Muggleton (Lodowick) A Discourse, between John Reeve and Richard Leader, Merchant. Recited by Lodowick Muggleton, one of the two last witnesses and prophets of the most high God, the man Christ Jesus in Glory, drop-head title, woodcut decorative initial, [c.1724] AND Reeve (John) Veræ Fidei Gloria est Corona Vitæ. A Volume of Spiritual Epistles: being the copies of several letters written by the two last prophets and messengers of God, John Reeve and Lodowicke Muggleton, Printed by Subscription in the year 1755, 1755, AND a defective work on the Witch of Endor, together 4 works in 1 vol., some spotting, lightly browned, contemporary panelled calf, sympathetically rebaked; and another similar volume of Muggletonian works, small 4to (2)

♣ The Muggletonians were a small nonconformist Protestant group. The origins of the group are in the supposed visions of a tailor John Reeve. Reeve believed that he and his cousin, Ludowick Muggleton, were the two witnesses written about in in verse 3, chapter 11 of the Book of Revelation.

Provenance: Hannah Kelley (early small bookplate to rear pastedown); 'Job Lousley's Book Hampstead Norris, Berks, 1848' (ink inscription to title of first work).

£300 - 400



381

Franklin (Benjamin) THE WORKS OF THE LATE DR. BENJAMIN FRANKLIN. CONSISTING OF HIS LIFE, WRITTEN BY HIMSELF. TOGETHER WITH ESSAYS, HUMOROUS, MORAL, AND LITERARY; CHIEFLY IN THE MANNER OF THE SPECTATOR, engraved portrait frontispiece of Franklin, offsetting on to title, printing flaw to 13, lightly water-stained at head, some foxing, lightly browned throughout, contemporary calf, spine git and with red morocco label, some worming to spine, rubbed and scuffed, 12mo, Charlestown, Printed by John Lamson, for the Principal Booksellers, in Boston, 1798.

£300 - 400



382

382

Printed fan.- THE NEW OPERA FAN, FOR 1806, engraved on paper, silver border to top edge, mounted on plain wooden sticks, some soiling at folds, a few spots, lightly browned, F.P. Fargues, 1806.

**. A rare fan which depicts the left and right hand sides of the opera boxes and pit with names of holders.

£300 - 400

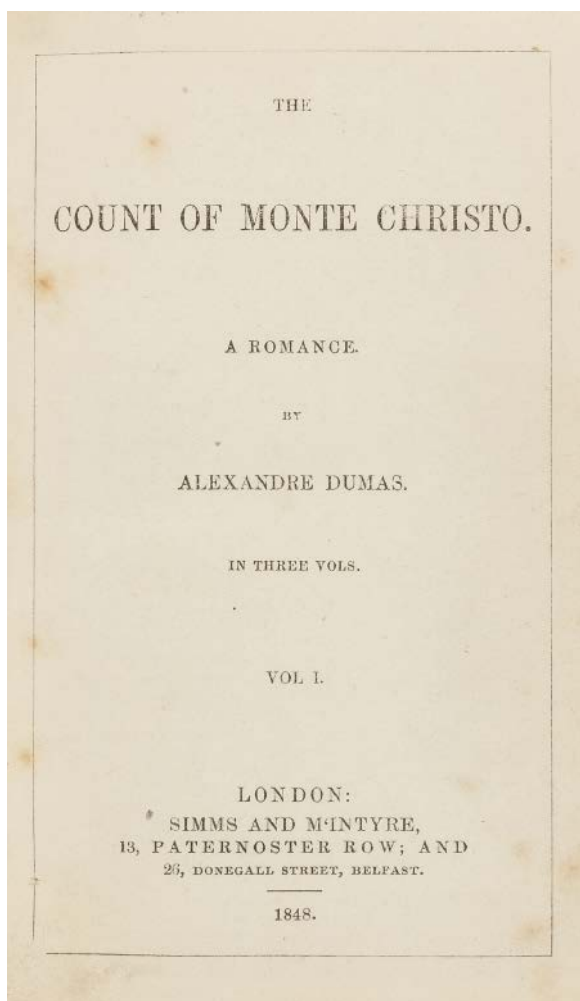
383

Dumas (Alexander) THE COUNT OF MONTE CHRISTO, 3 vol., contemporary ink ownership inscription, bookseller's label to pastedown, contemporary half calf, spines gilt, a little rubbed and scuffed, small 8vo, London and Dublin, Sims and M'Intyre, 1848.

**. AN EXCEPTIONALLY SCARCE EARLY EDITION, THE SECOND PRINTING OF THE FIRST ENGLISH TRANSLATION OF ONE OF THE MOST POPULAR AND IMPORTANT NOVELS OF THE 19TH CENTURY.

Following the huge success of the novel in France, there was a scramble between the publishers *Chapman and Hall* and *Simms and M'Intyre* to be the first to publish it in English. *Simms and M'Intyre* managed to publish first with a translation by Emma Hardy in March 1846 before the Chapman and Hall edition in May of the same year. The first English translation can be identified by two small but significant issue points in the text - Christo is spelled with the additional "h" throughout and the date in the first line of the text is given as 24th February, it was later revised to the 28th. The first English translation is exceptionally scarce with only a handful of copies known, this edition, the second printing, is similarly scarce in its own right.

£600 - 800



383

BRITAIN IN INDIA AND CENTRAL ASIA



384

Burnes (Alexander) TRAVELS INTO BOKHARA; being the Account of a Journey from India to Cabool, Tartary, and Persia..., 3 vol., FIRST EDITION, *half-titles, engraved portrait and 7 engraved or lithographed plates, one double-page, light spotting and marginal staining to some plates, otherwise a good clean copy, contemporary calf, spines gilt with green and red roan labels, a little rubbed, 8vo, 1834.*

✧ Alexander Burnes was a Scottish explorer and important figure in the Great Game. Britain wanted control of Afghanistan to act as a buffer against the Russians to India. On the pretext of delivering a gift of horses from William IV to the Sikh ruler Maharajah Ranjit Singh Burnes travelled up the River Indus and beyond, over the Hindu Kush to Bokhara, surveying as he went and observing Russian presence in the area in preparation of a British advance into Central Asia. His book became a best-seller and led to his knighthood in 1838.

£500 - 700



385

385

Burnes (Lt.-Col. Sir Alexander) CABOOL: BEING A PERSONAL NARRATIVE OF A JOURNEY TO, AND RESIDENCE IN THAT CITY in the years 1836, 7, and 8, FIRST EDITION, *engraved portrait, 11 plates, most lithographed, 2 folding, 7 tinted, erratum leaf and 8pp. publisher's catalogue at end, some light foxing, original green cloth, rubbed and lightly damp-stained, recased, 8vo, 1842.*

✧ In 1836 Burnes was sent on a political mission to Dost Mohammed in Kabul and as a result advised the British to support Dost Mohammed's claim to the throne. The British instead reinstated the puppet ruler Shah Shuja which angered Dost Mohammed and caused him to turn to the Russians. Burnes returned to Kabul as political agent in 1839 and was murdered there by an Afghan mob in 1841, leading to the disastrous First Afghan War.

£600 - 800



386

Develin (Sgt.-Maj.) VIEWS IN CHITRAL TAKEN DURING THE ADVANCE OF THE 3RD BRIGADE OF THE CHITRAL RELIEF FORCE UNDER THE COMMAND OF BRIGADIER-GENERAL W.F.GATACRE, D.S.O....1895, FIRST EDITION, *title in red and black, 127 photographic plates, 4 folding, plates 80 & 81 with short tear to upper margin (repaired), slight stain to one or two text leaves, original red cloth, slight rubbed and faded, a few small stains to upper cover, recased, new endpapers, oblong 4to, Maclure & Co., [1896].*

✧ A photographic account of the expedition to rescue the British force besieged in the fort at Chitral in 1895. Chitral is a town and district situated in the Hindu Kush on the North-West Frontier, reached only by crossing over high passes and therefore inaccessible for much of the year. In 1892 the old ruler or "Mehtar" of Chitral died, precipitating a power struggle between his sons and brothers. A British force of 400 men marched from Gilgit to try and impose order but was besieged in the fort so two British expeditions then set out to relieve them. The smaller group from Gilgit under Col. James Kelly reached Chitral first, taking the Chitralis by surprise by coming through the mountains in winter, crossing the 12,000 ft Shandaur Pass through the deep snow with heavy guns on sledges. The larger force of 15,000 men under Maj.-Gen. Sir Robert Low reached them from Peshawar over the Lowari Pass, and helped to secure the area.

£1,000 - 1,500



387

Edwardes (Maj. Herbert B.) A YEAR ON THE PUNJAB FRONTIER, in 1848-49, 2 vol., FIRST EDITION, *engraved portrait, plates and plans, some folding, 3 chromolithographed plates, large folding engraved map with routes supplied by hand (mounted on linen), contemporary half calf, joints split, 1851* & Cotton (Lt.-Gen. Sir Sydney) *Nine Years on the North-West Frontier of India, from 1854 to 1863, engraved frontispiece, folding map, some spotting and soiling, 1868* & Hutchinson (Col. H.D.) *The Campaign in Tirah 1897-1898, folding map, plates, 1898, FIRST EDITIONS, all but the first original cloth, the second rebound preserving old spine, the last damp-stained, all rubbed; and 2 others on Chitral, 8vo* (6)

£300 - 500



389

Eyre (Lt. Vincent) PRISON SKETCHES, COMPRISING PORTRAITS OF THE CABUL PRISONERS, and other subjects, FIRST EDITION, *23 finely hand-coloured tinted lithographed portraits and plates only (of 32), lithographed by Lowes Dickinson after Eyre and others, most c.170 x 110mm., one folding (c.105 x 360mm.), all mounted on card, most captioned in ink at foot of mount, some light soiling or staining to mounts, loose as issued in original cloth-backed board portfolio, gilt-stamped roan label to upper cover, rubbed and stained, with original printed 8vo wrappers loosely inserted (frayed at edges), [Not in Abbey], oblong 4to, [c.1843].*

❖ Record of part of the debacle of the First Afghan War of 1839-42. Following the murder of Alexander Burnes in 1841 the British force was besieged in Kabul. They were eventually allowed to evacuate and began the retreat back towards India. On the way the Afghans demanded the surrender of the married officers and their families as hostages and they spent nine months in captivity in various forts, the experience being recorded by both Eyre and Lady Sale in diaries (see following lot and lot 395), before being rescued by General Sir George Pollock. The rest of the retreating column of 16,500 including women and children was destroyed in the mountains by the harsh winter and attacks from local tribesmen. Of the contingent only one British soldier, Dr. William Brydon, and a few sepoys managed to reach Jalalabad.

The portfolio was issued separately but was intended to be bound up with either Eyre's or Lady's Sale's journal of the ordeal. It consists of mainly portraits of key figures in Afghan dress including the late Sir Alexander Burnes, Shah Shuja, Major Pottinger, Akbar Khan (son of Dost Mohammed, who had demanded the hostages) and Mrs. Eyre, in addition to three views of the caves and giant Buddha at Bamiyan (now destroyed). This deluxe version, hand-coloured and issued on card, varies as to the number of plates.

£800 - 1,200



388

Edwardes (Maj. Herbert B.) A YEAR ON THE PUNJAB FRONTIER, in 1848-49, 2 vol., PRESENTATION COPY FROM THE AUTHOR TO SIR JOHN HOBHOUSE WITH PRINTED LEAF IN RED *tipped in at beginning, engraved portrait, plates and plans, some folding, 3 chromolithographed plates, lacking large folding map, 1851* & Nevill (Capt. H.L.) *Campaigns on the North-West Frontier, plates and maps, 5 folding and in pocket at end, 1912* & Kaye (J.W.) *Lives of Indian Officers, 2 vol., ink inscriptions on titles, some gatherings becoming loose, 1867, FIRST EDITIONS, original cloth, the first pictorial gilt and rebound preserving original spines, all rubbed, most spines faded; and 6 others, India, mostly North-West Frontier but including a defective copy of vol.V of The Delhi Sketchbook of 1854, 8vo & 4to* (11)

£400 - 600



390

Eyre (Lt. Vincent) PORTRAITS OF THE CABUL PRISONERS, *lithographed throughout with title and 32 portraits and plates by Lowes Dickinson after Eyre and others, some on india paper and mounted, others tinted, one folding, with contemporary manuscript list of plates tipped in at beginning, some light foxing, folding plate torn and repaired, later half roan, worn, spine torn and chipped at head, [1843]; The Military Operations at Cabul, fifth edition, folding lithographed plan (slightly frayed at outer edge), 4pp. publisher's catalogue at end, original pictorial cloth, gilt, rubbed, 1843, 8vo (2)*

£400 - 600



391

Greenwood (Lt. Joseph) NARRATIVE OF THE LATE VICTORIOUS CAMPAIGN IN AFFGHANISTAN, under General Pollock..., FIRST EDITION, *tinted lithographed frontispiece, 4 engraved plates, folding map, some leaves slightly frayed at fore-edge, 1844* § Sale (Lady Florentia) A Journal of the Disasters in Affghanistan, 1841-2, FIRST EDITION, *with advertisement for 'Portraits of the Cabul Prisoners' on blue paper tipped in at beginning, 2 lithographed maps, one folding, 12pp. publisher's catalogue at end, 1843* § Eyre (Lt. Vincent) The Military Operations at Cabul, *fifth edition, folding lithographed plan, 4pp. catalogue at end, 1843* § Ashe (Major Waller, editor) Personal Records of the Kandahar Campaign..., *occasional spotting, 1881* § Forbes (Archibald) the Afghan Wars 1839-42 and 1878-80, *plates and plans, 6pp. publisher's catalogue at end, 1892* § Masson (Charles) Legends of the Afghan Countries. In Verse, *foxed and soiled, 1848, some foxing, the first two modern cloth preserving original cloth on upper covers, the rest original cloth, rubbed or worn, some spines faded; and 9 others on Affghanistan including vol.1 & 2 only of Masson's 3 vol. Narrative...in Balochistan, Affghanistan, and the Panjab of 1842, 8vo (15)*

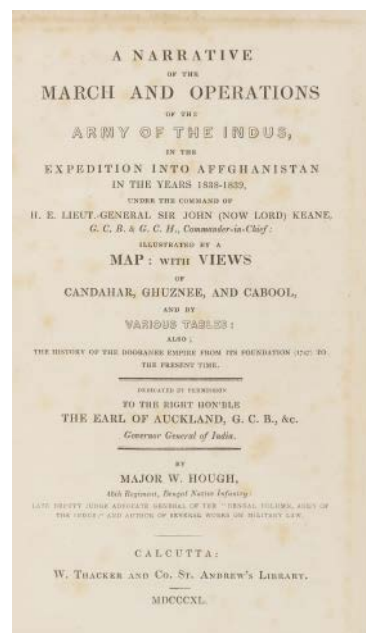
£300 - 500



392

Hamley (Lt.-Col. E. Bruce) THE STORY OF THE CAMPAIGN OF SEBASTOPOL, *9 lithographed plates, some chromolithographed or finished by hand, 2 folding, folding map, contemporary half calf, rebacked, Edinburgh & London, 1855* § Ferrier (J.P.) Caravan Journeys and Wanderings in Persia, Affghanistan, Turkistan, and Beloochistan, *2 plates, folding engraved map, ex-library copy, later half calf, 1856* § Wolff (Rev. Joseph) Narrative of a Mission to Bokhara..., *third edition, lithographed portrait on india paper and mounted, 16pp. publishers' catalogue at end, original cloth, faded and stained, spine ends worn, 1846* § Marvin (Charles) The Russians at Merv and Herat..., *plates, folding map, original pictorial cloth, recased, new endpapers, 1883, all but the THIRD FIRST EDITIONS; and 2 others including a fourth edition of the third, 8vo (6)*

£400 - 600

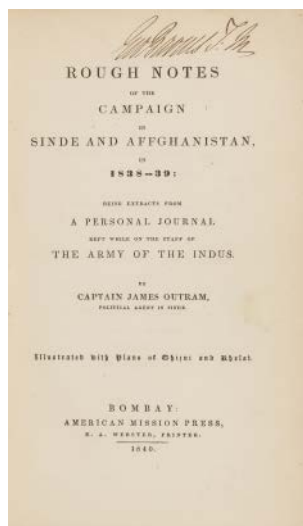


393

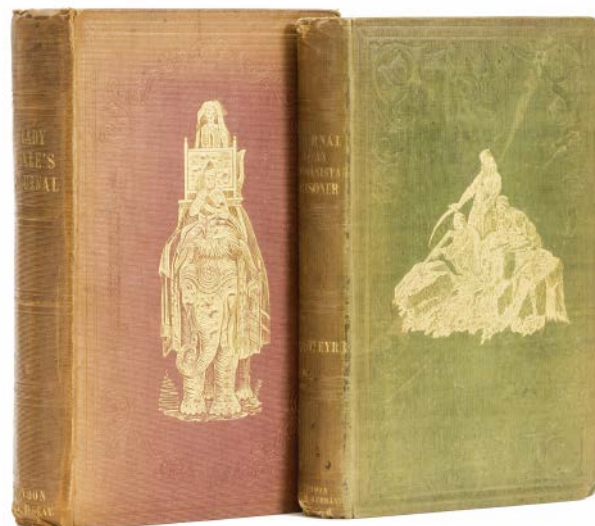
Hough (Major W.) A NARRATIVE OF THE MARCH AND OPERATIONS OF THE ARMY OF THE INDUS, IN THE EXPEDITION INTO AFFGHANISTAN IN THE YEARS 1838-1839, FIRST EDITION, *folding lithographed map with outline hand-colouring, with 95pp. Appendix, Errata & Addenda at end and slip re Addenda bound in at beginning, map and title lightly foxed, modern half morocco, spine gilt and slightly rubbed & faded, 8vo, Calcutta, 1840.*

⌘ Scarce first edition of the account of the British advance into Affghanistan during the First Anglo-Affghan War of 1839-42 which ended in disaster. The first English edition was published the following year.

£600 - 800



394



395



396

394

Outram (Capt. James) *ROUGH NOTES OF THE CAMPAIGN IN SINDE AND AFGHANISTAN*, in 1838-39, first edition, 2 lithographed plans on thin tissue paper, contemporary ink signature to head of title, very occasional spotting, contemporary(?) original limp cloth, later manuscript paper label, rubbed and stained, split to upper joint, Bombay, American Mission Press, 1840 & Allen (Rev. I.N.) *Diary of a March through Sinde and Affghanistan...during the Campaign of 1842*, first edition, folding tinted lithographed frontispiece panorama and 7 tinted lithographed plates, 4pp. publisher's catalogue at end, occasional spotting or soiling, short tears to frontispiece repaired, original pictorial cloth, gilt, rubbed, rebaked preserving original gilt spine, new endpapers, 1843, 8vo (2)

⌘ The first is rare with only 4 copies of the Bombay edition on COPAC, it was reprinted in London later the same year.

£400 - 600

395

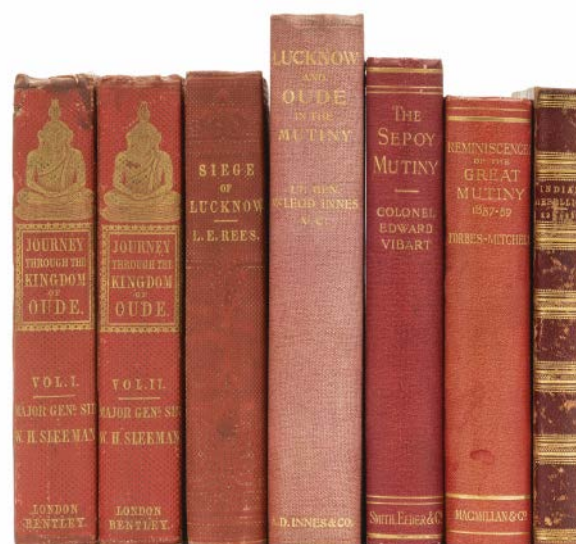
Sale (Lady Florentia) *A JOURNAL OF THE DISASTERS IN AFGHANISTAN*, 1841-2, first edition, with advertisement for 'Portraits of the Cabul Prisoners' on blue paper tipped in at beginning, 2 lithographed maps, one folding, 12pp. publisher's catalogue at end, foxed, shaken with some gatherings becoming loose, old ink inscription and newspaper cutting to front endpapers, 1843 & Eyre (Lt. Vincent) *The Military Operations at Cabul*, second edition, folding lithographed plan, 4pp. catalogue at end, spotting to endpapers, 1843, both original pictorial cloth, gilt, rubbed and faded, spine ends a little worn, the first with small splits to spine, 8vo (2)

£250 - 350

396

Shadbolt (Sydney H.) *THE AFGHAN CAMPAIGNS OF 1878-1880*, 2 vol., first edition, half-titles, mounted photographic portrait frontispiece of Gen. Roberts, 140 small mounted photographic portraits on 20 leaves, 6 lithographed maps and plans, one folding, some with partial hand-colouring, light foxing, slight worming to inner margins, original cloth, gilt, a little worn, recased, new endpapers, 4to, 1882.

£400 - 600



397

Sleeman (Maj.-Gen. Sir William) *A JOURNEY THROUGH THE KINGDOM OF OUDE*, in 1849-1850, 2 vol., folding map, browned, hinges repaired, 1858 & Rees (L.E. Ruutz) *A Personal Narrative of the Siege of Lucknow*, portrait frontispiece, folding map (torn and with old repair), 1858 & Innes (Lt.-Gen. McLeod) *Lucknow & Oude in the Mutiny*, presentation copy from the author with A.P.C.s. loosely inserted, plates, folding maps, 1895 & Edwards (William) *Personal Adventures during the Indian Rebellion in Rohilcund, Futtchghur, and Oude*, third edition, contemporary half morocco, 1858, all but the last first editions, most with ink signatures/ inscriptions at head of titles, the first three original cloth, rubbed, the first stained; and 2 others on the Indian Mutiny, 8vo (7)

£300 - 500



398

Algeria.- Salamanca (Antonio, 1479-1562) ALGERI, bird's-eye plan/view of the fortified town and harbour of Algiers, with ships and battle formations, and includes parts of Spain, Italy, the Levant, as well as the islands of Corsica and Sardinia, *engraving, on laid paper with watermark of an indistinct device within a circle, a richly inked impression, circa 1541, 305 x 440 mm. (12 x 17¼ in), trimmed just within the platemark, with the loss of the upper and lower margins restored with later paper additions, light spotting and browning, minor surface dirt, unframed.*

£300 - 500

399

Atlases.- Robert de Vaugondy (Gilles and Didier) ATLAS UNIVERSEL, *engraved title and 108 double-page engraved maps, hand-coloured in outline, cartouches and vignettes by Nicolas and Guillaume Sanson, Guillaume Delahaye, Pierre Francois Tardieu and Elisabeth Haussard, list of subscribers, contemporary calf, gilt borders to covers, spine with six raised bands and gilt-lettered red morocco label, g.e., folio, Paris, chez les Auteurs, Quai de l'Horloge du Palais: Boudet, libraire imprimeur du Roi, rue St. Jacques, 1757.*

** A very well preserved copy of the first edition of this famous atlas by Gilles Robert de Vaugondy (1688-1766) and his son Didier (1723- 1786), descendants of the celebrated French cartographer Nicolas Sanson. Of the 108 maps, 12 cover the ancient world, while 96 are modern. Following Sanson's model, specifically his *Cartes Geineirales de Toutes les Parties de Monde* published in 1654, the Vaugondys also include streets, canals and postal routes in their maps. Special attention is paid to the Far East and to North America, especially to the areas discovered by French explorers, for which the two cartographers had access to the archive of the French Navy. The maps of India, China, Japan, Africa, Egypt, North America, Canada, Virginia, and Maryland are particularly accurate and include the latest information on the area. California and Australia are represented in their real shape. The edition was completed in 1758, as can be seen in plate 24 (Carte du Royaume de France). Beautifully designed too are the cartouches, "which attracted unanimous praise from critics" (Pedley, 64).

NMM 266; Phillips Atlases I.619; Sabin, 71863; Pedley, 227: "their frequent use of eighteenth century sources, often from the 1740s, provided their atlas with up-to-date information. While their preference was for maps that had been surveyed in the field and maps published in the region itself, they did not hesitate to turn to older sources when more recent maps were found to be lacking".

£3,000 - 4,000



399



400

400

Vaniman (Melvin), 4 PANORAMIC VIEWS OF SYDNEY AND HOBART, including [Sydney from the North Shore, taken from hot air balloon], 1904, silver gelatin print, c.380 x 1183mm. signed and annotated 'registered' in negative lower right; [Bennelong Point, Circular Quay and Dawes Point, from a ship's mast], silver gelatin print, c.384 x 1184mm, signed and annotated 'registered' in negative lower left, couple of short tears at foot, with slight loss to image, chipped at corners, 1904; [Hobart waterfront], silver gelatin print, 387 x 1185mm., signed and annotated 'registered' in negative lower right, chipped at corners, 1904; all are mounted on board, and another similar (4)

**. Vaniman was an American photographer and adventurer. He was nicknamed the 'Acrobatic photographer', as he shot images from gas balloons, ship's masts, a homemade 30 meter pole and high rise buildings. His views of Australia and New Zealand were begun in 1903 and taken as promotional images for the Oceanic Steamship Company.

£1,000 - 1,500

401

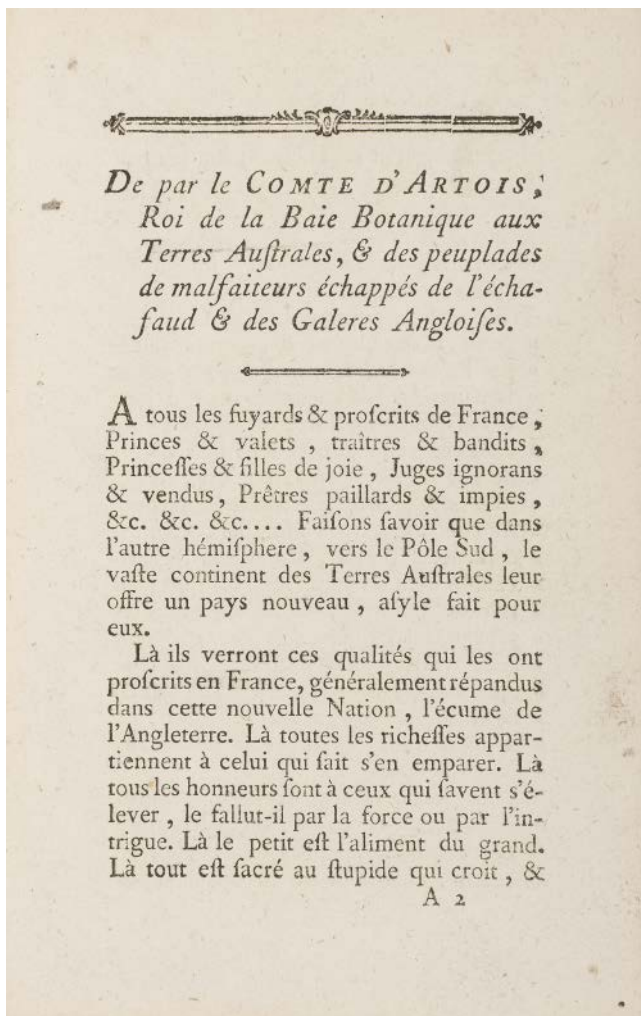
Oxley (John) JOURNALS OF TWO EXPEDITIONS INTO THE INTERIOR OF NEW SOUTH WALES...1817-18, bound in 2 vol. with maps and tables in separate volume, FIRST EDITION, [one of 500 copies], text with folding etched plate, 5 aquatint plates, 2 hand-coloured, plate vol. with 3 folding engraved maps and 2 folding tables (one engraved, one letterpress) mounted on linen, heavily foxed throughout, folding plate torn and repaired, second map with hole to one fold where nibbled at fore-edge (but mostly affecting linen backing rather than map), ex-library copy with labels but no stamps, text contemporary calf, rebaked, maps contemporary half calf (larger, not uniform), covers detached, both worn, [Abbey, Travel 568], 4to, 1820; sold not subject to return (2)

**. The first published account of exploration of the Australian interior.

£800 - 1,200



401

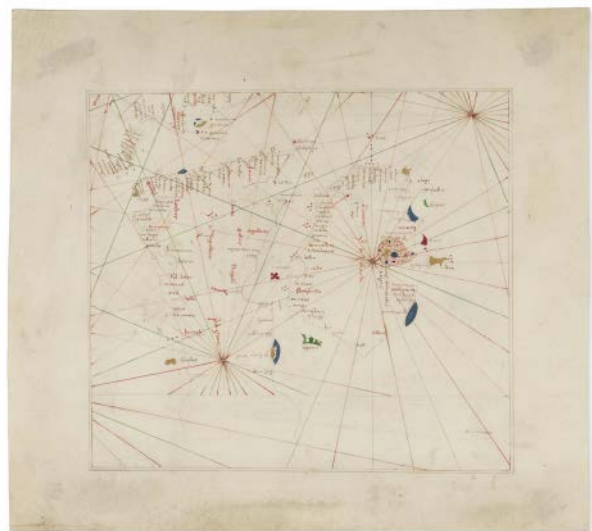


402

Botany Bay.- LE COMTE D'ARTOIS, ROI DE BOTANI-BAY, A TOUS LES FUYARDS, TRAITRES, PROSCRITS DE LA FRANCE, 19pp., half-title, very small hole in A4 with loss of a couple of letters, disbound, part of original stitching present, in all a very good copy, 8vo, [?Paris], [c.1790].

⚭ A rare satirical pamphlet written under the guise of the Count of Artois (later King Charles X), styled here as the 'King of Botany Bay'. The author, through the voice of the count, entreats all those who fled France during the Revolution and their supporters in France and England to join the future king of France in the penal colony of Botany Bay. He goes on to imply that these traitors to France are no better than the lowliest of English convicts being transported by the British government to what he considers 'a new country made especially for them' ('le vaste continent des Terres Australes leur offre un pays nouveau, asyle fait pour eux.'). COPAC lists only two copies.

£300 - 400



403

British Isles.- After Zirolodi (active first half of the 15th century) PORTOLAN CHART OF THE BRITISH ISLES, pen and brownish-black ink, watercolour and gouache, heightened with gold, presented within double ruled border, on vellum, sheet 230 x 250 mm. (9 x 9¾ in), two folding creases, other minor handling creases to extremities, surface dirt and finger-soiling, adhesive stains visible verso to corners, unframed, [probably late 18th, early 19th century]

⚭ The present work closely relates to the upper left hand section of the portolan chart executed circa 1422 by the Venetian mapmaker known as Zirolodi (alternatively known as Giacomo Giroldi or Jachobus de Zirolidis), with this larger chart that it derives from covering the northeast Atlantic Ocean, the Mediterranean Sea and the Black Sea, and is currently held in the Bibliothèque Nationale de France, Département Cartes et Plans, [see Registre C; 11048]. The original chart is recorded by Pujades (2007, no. C 33) and is listed within Tony Campbell's 'Census of pre-sixteenth-century portolan charts' (no. 18, see: <http://www.maphistory.info/portolancensus.html> [accessed 6th February 2017])

£600 - 800



404

Cape Verde.- Coronelli (Vincenzo Maria) BOCCHE DEL FIUME NEGRO ET ISOLE DI CAPO VERDE, engraved map of the Cape Verde Islands and of part of the coast of Senegal to the right, 460 x 615 mm., large decorative cartouche lower left, an excellent impression on laid paper with watermark of a swallowtail flag, light offsetting and surface dirt, Venice, Padovani, circa 1696

£300 - 500

CHINA



405

Anglo-Chinese School (probably circa 1800-1840) AN ALBUM OF 14 STUDIES DEPICTING SILKWORMS AND OTHER MOTHS, illustrating various stages in the life cycle of the silkworm, including the egg, larva, pupa and adult phases, many shown alongside exotic flora, *watercolour, pen and ink, on thin Chinese laid paper, many heightened with white, neatly tipped at corners onto album leaves, each watercolour c. 360 x 310 mm. (14¼ x 12¼ in), some minor handling creases, small nicks and tears, light browning and surface dirt*, bound in silk cloth limp boards, small label pasted on front cover with French text that reads: 'No.18/ Vers à Soie', [probably Guangzhou, circa 1800-1840]

Literature:

cf. Mark Jones *et al.*, *Souvenir from Canton: Chinese export paintings from the Victoria and Albert Museum*, exh. cat., 2003, see pp. 270-273

The 14 exceptionally fine watercolours in the present album have all been executed on fine hand made Chinese paper, with the watercolours, and the album leaves that they are laid onto, showing the distinct 'brush marks' typically found in Chinese paper produced in the early half of the 19th century. As Peter Bower has noted in other similar papers of this period, they were usually 'made from bamboo fibre or less commonly rice straw. After pressing to remove water, the damp sheets were brushed onto a smooth drying surface with a coarse fibre brush (sometimes goats hair). This drying surface might [have been] wooden boards or a smooth wall. The brush invariably left brush marks in the surface of the soft paper'.^[1]

The V&A holds six (if not several more not catalogued nor illustrated) somewhat smaller examples of sheets that are closely related to the watercolours in the present album, four are in reverse with slight differences, and all are executed on a very similar Chinese paper. These related works appear to have been produced by the same studio, if not the same artist, both of whom would most likely have come from the artistic export centre of Guangzhou (traditionally romanised as Canton).^[2] Like the Chinese artists that John Reeves employed to produce the watercolours that he collected in China between 1812-1831 (now held in the Lindley Library and the National History Museum), the artist who painted the 14 watercolours in this album was not a specialist scientist, or necessarily even instructed by a scientist. Yet, the way the moth specimens have been illustrated was unique to Europe. The Chinese artist commissioned would probably have received specific guidance to ensure that the pictures captured only the essential details of each specimen, nevertheless it is no surprise that some of the works are possibly handled with a degree of artistic license or scientific error.

^[1] Crispian Riley-Smith Fine Arts Ltd., available at: <http://www.riley-smith.com/crispian/drawings/info.php?dwg=1037> [accessed 03/02/2017]

^[2] See V&A museum nos. D.1306-1889 through to D.1315-1889; also see Mark Jones *et al.*, 2003 exhibition catalogue, *op. cit.*

"... these pale, almost transparent creatures, which would presently give their lives for the fine thread they were spinning, she saw as her true loyal followers. To her they seemed the ideal subjects, diligent in service, ready to die, capable of multiplying vastly within a short span of time, and fixed on their one sole preordained aim, wholly unlike human beings, on whom there was basically no relying"

(from the legend of Cixi (T'zu-hsi) in W.G. Sebald's, *The Rings of Saturn*, The Harvill Press, 1998, p. 151).

£2,000 - 3,000



406

Anglo-Chinese School (circa 1850-1880) FOUR IMPERIAL PORTRAITS, EACH SAT UPON A THRONE, AND PORTRAYED WITH AN ATTENDANT, *gouache on pith paper, three oval c. 320 x 210 mm. (12½ x 8¼ in), one 315 x 205 mm. (12¼ x 8½ in), under glass, several cracks and splits to sheets, light surface dirt and browning. (4)*

£400 - 600



407

Mennie (Donald) GLIMPSES OF CHINA: A Series of Vandyck Photogravures illustrating Chinese Life and Surroundings, 30 tipped-in photogravure plates, captions on mounts, title with ink inscription dated 1915 at head and a little soiled at corners, original wrappers with illustration mounted on upper cover, tied with cord, rubbed and frayed at edges, spine defective, oblong 4to, Shanghai, A.S. Watson & Co. Ltd., [c.1915].

♣ Scenes of canals, streets, temples and markets including tending incense burners, basket, food and trinket stalls and a magistrate being carried by palanquin.

£600 - 800



408

Europe.- De La Mottraye (Aubrey) TRAVELS THROUGH EUROPE, ASIA, AND INTO PART OF AFRICA ..., 2 vol. only (of 3), 4 engraved double-page maps and 44 engraved plates, some double-page or folding, large tear to fold of one plate, several repairs to plate folds and edges, occasional pencil annotations, light spotting, bookplate of John Nicholl, contemporary calf, rebaked with original spines laid down, gilt, corners a little worn, folio, 1723.

♣ Several of the plates for this edition were engraved by William Hogarth.

£500 - 700



409

Middle East.- Ortelius (Abraham) PALESTINAE SIVE TOTIUS TERRAE PROMISSIONIS NOVA DESCRIPTIO, the Holy Land and Nile Delta, with north oriented to upper right, large strapwork title and dedication cartouches, with five ships and a sea monster, engraved map with original hand-colouring, 350 x 460mm., Latin text verso, browning at foot of central fold, [vdB 171], Amsterdam, [1592].

£300 - 500



410

New Zealand.- Coxhead (Frank Arnold, *photographer*)

PHOTOGRAPH ALBUM OF NEW ZEALAND SCENERY, comprising 24 albumen prints mounted on 13 thick card leaves, *many captioned and dated in the plate, most c.170 x 225mm., two c.120 x 155mm. (uncaptioned), a little faded especially at edges, spotted (mostly to mounts but affecting some images), inscription and photographs of Charles R.Henderson of Melbourne and his house on front pastedown, contemporary half roan, label on upper cover, g.e., rubbed, oblong 4to, Dunedin, [c.1860-62].*

❖ Comprising various views of Dunedin (Bell Hill, Princes St, High St, Rattray St, Maclagan St, the Empire Hotel and various shops), prospectors in Gabriel's Gully by the Tuapeka River, 2 of the geothermal terraces at Rotomahana, and 2 smaller uncaptioned scenes of quarries. The famous terraces of Rotomahana, formed by silica-laden water deposits, were New Zealand's greatest natural formation and described by some as the Eighth Wonder of the World. They were thought to have been destroyed by the eruption of the volcano Mount Tarawera in 1886, but were rediscovered in 2011 beneath a lake formed by the eruption.

Frank Arnold Coxhead (1851-1908) was the son of the Customs House agent in Otago and established a photographic business in Dunedin. He emigrated to California in 1893 and died there in 1908.

£1,000 - 1,500

POLAR



411

Lyon (Capt. George Francis) [A BOUND COLLECTION OF PROOF PLATES FROM WILLIAM EDWARD PARRY'S 'JOURNAL OF A SECOND VOYAGE FOR THE DISCOVERY OF A NORTH-WEST PASSAGE', 48 proof plates comprising 23 working proof impressions with duplicate lettered states of 25 of the plates, damp-staining mostly to margins, light surface soiling, upper hinge split, contemporary half calf with calf label to upper cover, upper joint splitting at head, rubbed and worn, oblong folio, [1824]; sold not subject to return.

❖ Includes images of Inuit hunting and home life.

£400 - 600



412

Nansen (Fridtjof) THROUGH SIBERIA: THE LAND OF THE FUTURE, translated by Arthur G.Chater, FIRST EDITION, *half-title, 3 folding maps, numerous plates, ink inscription on front free endpaper, original cloth, rubbed, spine a little faded, split to lower joint, 1914; "FARTHEST NORTH" being the Record of a Voyage of Exploration of the Ship Fram 1893-96...*, 20 ORIGINAL PARTS, FIRST EDITION, *with numerous plates and illustrations but lacking the loosely-inserted colour lithograph plate and folding map, advertisement leaves at beginning and end of most parts (browned), original pictorial wrappers printed in red and black, uncut, a little rubbed, slight fraying or chipping to spine ends, preserved in two modern cloth folders and slip-cases, 1898, 8vo (3)*

£250 - 350



£400 - 600



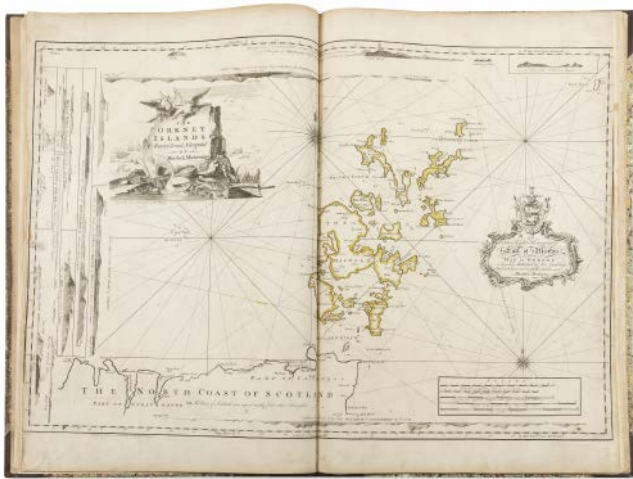
£1,000 - 1,500



£500 - 700



£500 - 700

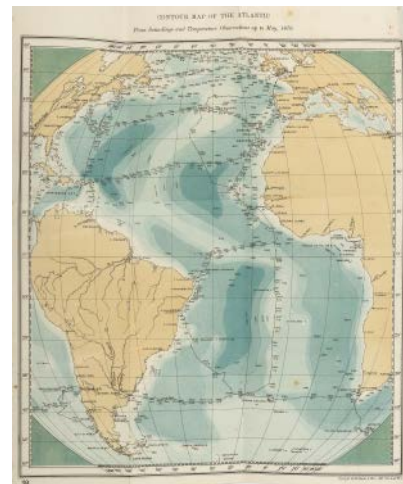


417

Scotland.- Mackenzie (Murdoch) ORCADES: OR A GEOGRAPHIC AND HYDROGRAPHIC SURVEY OF THE ORKNEY AND LEWIS ISLANDS..., first edition, list of subscribers, 8 double-page or folding engraved maps by Emanuel Bowen, the first with partial hand-colouring in yellow, some minor marking and light soiling, a few tears to edges repaired, modern half calf with gilt-stamped calf label on upper cover, large folio, for the Author, 1750.

♣ Detailed hydrographic survey, the most accurate until that time, which resulted in Mackenzie's appointment as an Admiralty surveyor and his 2 volume Maritime Survey of Ireland and the West of Great Britain, published in 1776.

£2,000 - 3,000



419

Thomson (Sir Charles Wyville) THE VOYAGE OF THE 'CHALLENGER'. THE ATLANTIC: A Preliminary Account of the General Results of the Exploring Voyage of H.M.S. 'Challenger' during the year 1873 and...1876, 2 vol., first edition, half-titles, engraved portrait, 13 folding colour lithograph maps and 31 plates, mostly graphs and diagrams, 27 folding or double-page, wood-engraved illustrations, some full-page, 4pp. advertisements at end of vol.2, some foxing, bookplate of George Willes Hale, original pictorial green cloth blocked in gilt and black, t.e.g., others uncut, slightly rubbed, a good copy, 8vo, 1877.

♣ H.M.S. Challenger spent three and a half years circumnavigating the globe conducting scientific research into oceanography.

£250 - 350



418

Voyages.- Henricy (Casimir) ALBUM PITTORESQUE D'UN VOYAGE AUTOUR DU MONDE EXCÉCUTÉ PAR ORDRE DU GOUVERNEMENT FRANÇAIS, 25 engraved plates, scattered foxing and spotting, original red cloth, lettered and decorated in gilt, recased, spine ends repaired, oblong folio, 1842.

♣ RARE REISSUE OF THE ENGRAVED PLATES FIRST PUBLISHED IN LAPLACE'S CAMPAGNE DE CIRCUMNAVIGATION DE LA FREGATE L'ARTEMISE.

Includes views of the Cape of Good Hope, the Malabar Coast, Sri Lanka, Muscat, Manila, Macau, Coromandel Peninsula in New Zealand, Port Arthur, and Rio de Janeiro.

£1,500 - 2,000



420

World.- Hall (Sidney) A NEW GENERAL ATLAS..., 53 hand-coloured double-page engraved maps mounted on stubs, with Addenda/Erratum slip to Index, title browned and frayed at upper edge, maps with occasional light foxing but generally clean, creasing to Index leaves at end especially final leaf, contemporary half calf, worn, lacking upper cover, lower cover & spine detached, Longman, Brown, Green, and Longmans, [1849] § Black's General Atlas, 61 engraved maps by Hall, Hughes & others, all but 2 hand-coloured, 15 double-page (7 with 2 maps joined together and mounted on stubs), some browning or soiling, water-staining to lower outer corner but not affecting maps, contemporary half morocco, a little worn and stained, Edinburgh, A. & C. Black, 1851, folio; sold not subject to return (2)

♣ The first is with the map of Australia showing only Western Australia, New South Wales, Australia Felix, and South Australia; Van Diemen's Land divided into 19 Police districts (counties); the United States with "Northwest Territory", "Indian Territory", New Mexico and Texas at the western edge; British North America with "Upper California", Oregon and Alaska as "Russian Territory".

£600 - 800

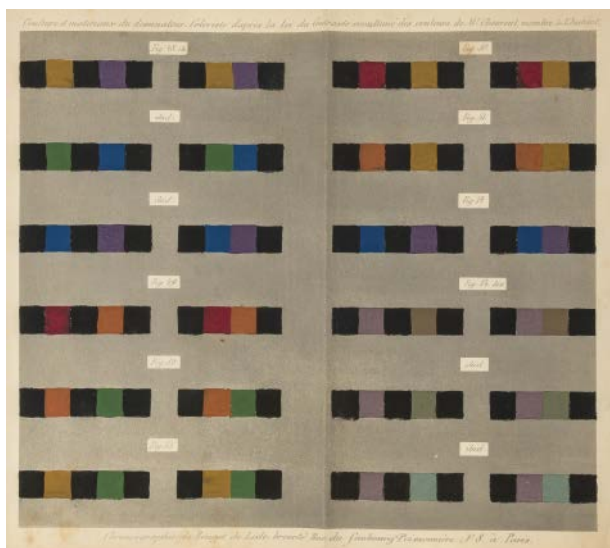


421

Alberti (Leon Battista) *THE ARCHITECTURE OF...*, 4 vol. in 1, *initial approbation leaf, engraved frontispiece, titles and parallel text in English and Italian, list of subscribers, 101 engraved plates, some folding and/or double-page, occasional spotting and light browning, contemporary calf, rebaked, rubbed, corners worn, bookplates of Henry Duke of Kent (1713) and Thomas Philip, Earl de Grey of Wrest Park (great-great-grandson of the former), later ownership signatures of William Wade Cordingley and Charles Buchanan to front pastedown, [Fowler 11; Harris 12; Berlin Kat. 2554], folio, by Thomas Edlin, 1726.*

♣ Subscribers to the edition included a large number of masons, plasterers, builders and carpenters as well as Nicholas Hawkesmore [sic], Sir John Vanbrugh, Sir Christopher Wren (although deceased when the work was finally issued), Leon's patron Thomas Scawen and Lord Burlington who both ordered two copies including one, each, on large paper.

£2,000 - 3,000



422

422

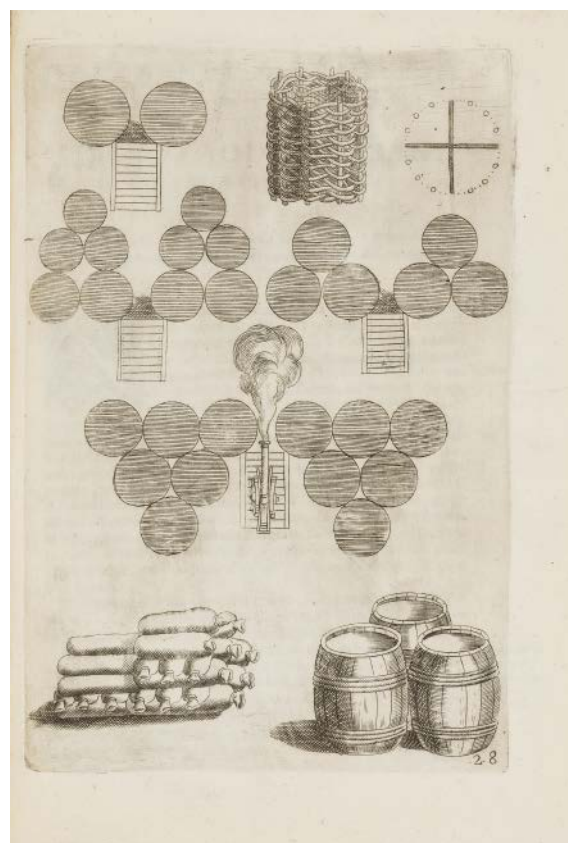
Colour Theory in Textile Manufacture.- Rouget de Lisle (A.)

CHROMAGRAPHE ou l'Art de Composer un Dessin..., 4 parts in 1, *FIRST AND ONLY EDITION, half-title, 9 folding lithographed plates of colour samples with colours supplied by hand (?through stencil) and 6 folding engraved plates, foxing and soiling, water-staining to final part affecting engraved plates, stitched in original pictorial lithographed wrappers, soiled, frayed at edges, spine worn and defective, 4to, Paris, for the author, 1839.*

♣ Rare work on colour theory, heavily influenced by Chevreul, and its application to the manufacture of textiles and tapestries. The colour plates show the contrasts of colours and the engraved plates depict embroidery stitches, looms and tools used by the Gobelins and Beauvais factories.

WorldCat and COPAC list only one copy in the UK (Cambridge University).

£400 - 600

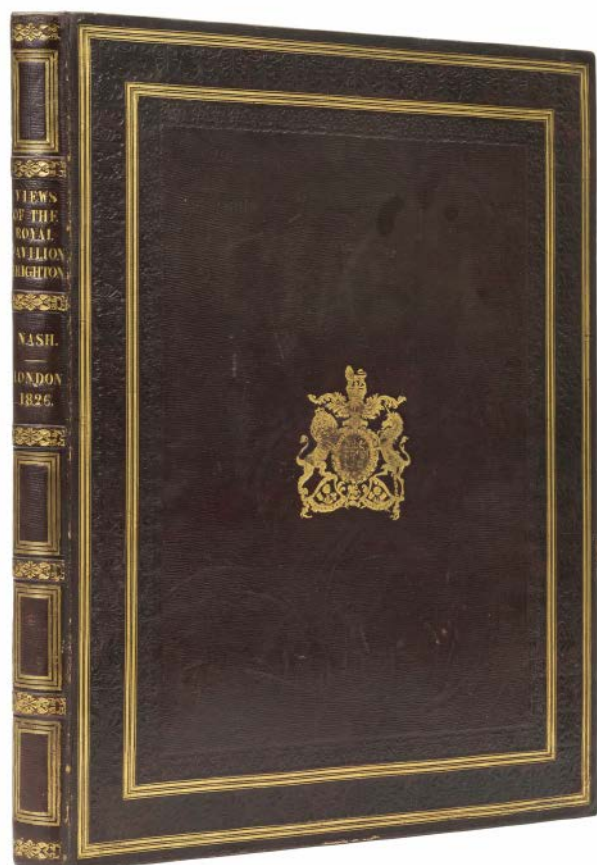
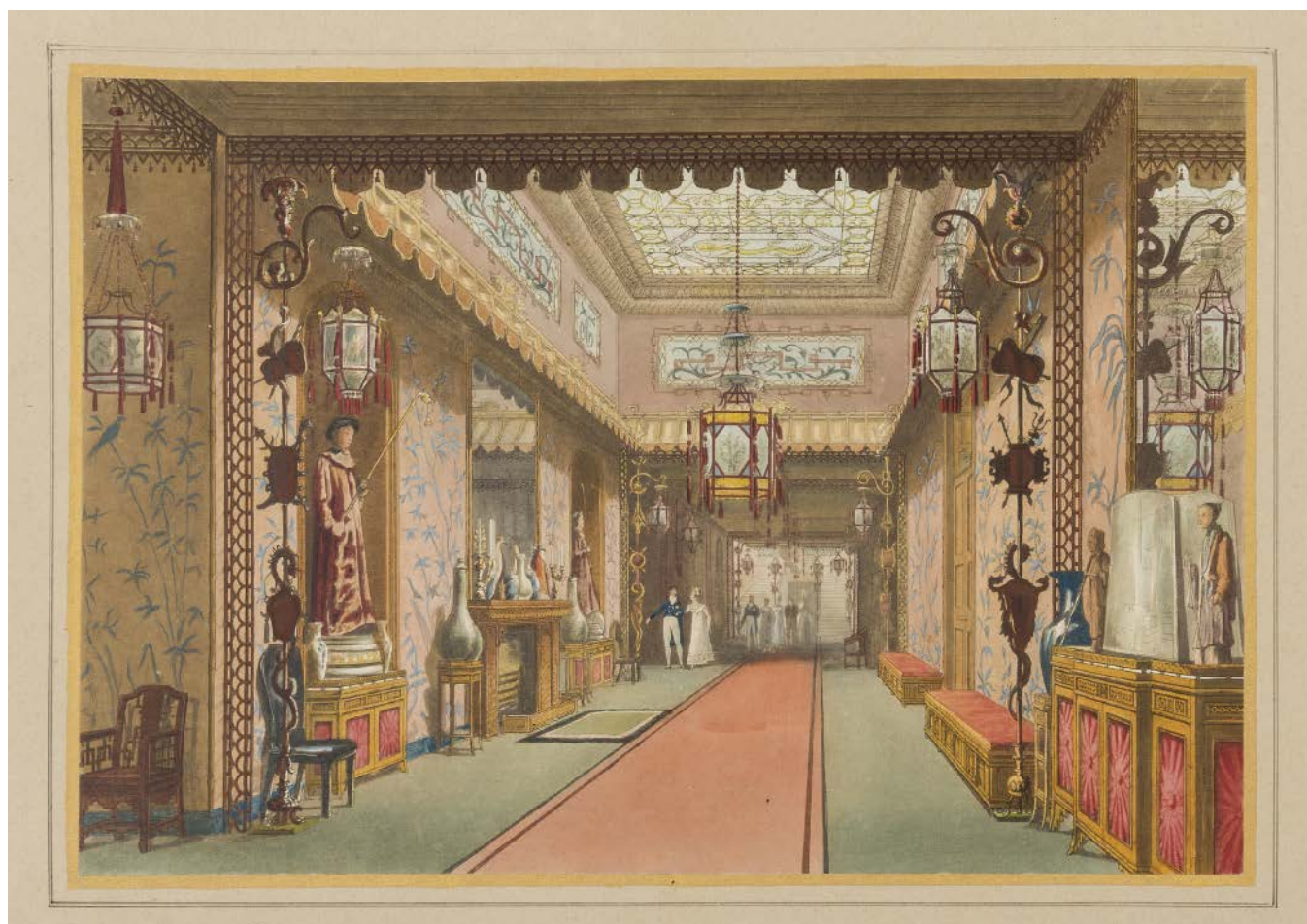


423

Floriani (Pietro Paolo) *DIFESA ET OFFESA DELLE PIAZZE*, *engraved architectural title, 44 engraved plates (1 large folding), a few engraved illustrations within text, title little frayed at corner (not affecting printed area), lacking portrait, some water-staining, mostly at start, occasional spotting, 20th century sheep-backed marbled boards, spine gilt and with double black leather labels, head of spine chipped, foot of spine split, rubbed, [Cockle 825], folio, Venice, Francesco Baba, 1654.*

♣ Floriana Lines are a series of fortifications outside Valletta, the capital city of Malta. They were built in the 17th Century during the reign of Grand Master Antoine de Paule, who had engaged the Italian military engineer for advice on the improvement of the defences of Malta.

£500 - 700

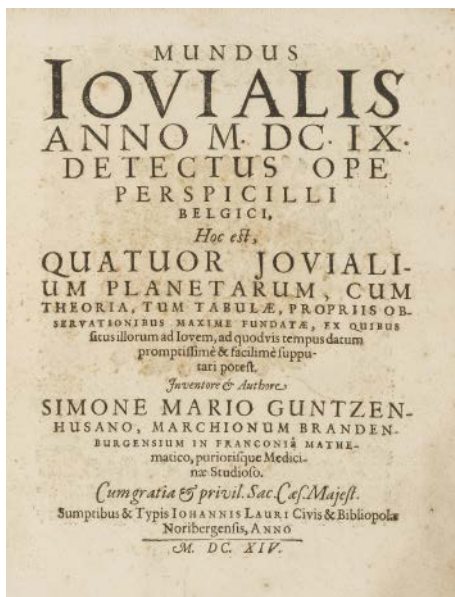


424

George IV's copy.- Nash (John, architect) THE ROYAL PAVILION AT BRIGHTON, ONE OF APPARENTLY ONLY 10 COPIES, engraved title, 31 fine hand-coloured aquatint plates mounted on 28 card leaves within gilt- and ink-ruled frames, and 27 engraved outline plates on 24 leaves, a few printed on india paper and number 17 probably a proof, 3 further plates at end, 2 on india paper, small ink library stamp to verso of plate list, some mounts browned or spotted, no captions to plate versos, contemporary aubergine morocco, richly stamped in gilt and blind, gilt arms of George IV to covers, inner gilt dentelles, g.e., [Abbey, Scenery 62], folio, 1826.

* A sumptuous copy of the rare deluxe issue from the Syston Park library and with Sir John (Hayford) Thorold's bookplate; later bookplate (and ink stamp) of Worthing Public Library. Further pencil inscription: "G. Margesson / Bought from W. J. S. North Brighton / 26th September 1923"

£8,000 - 10,000

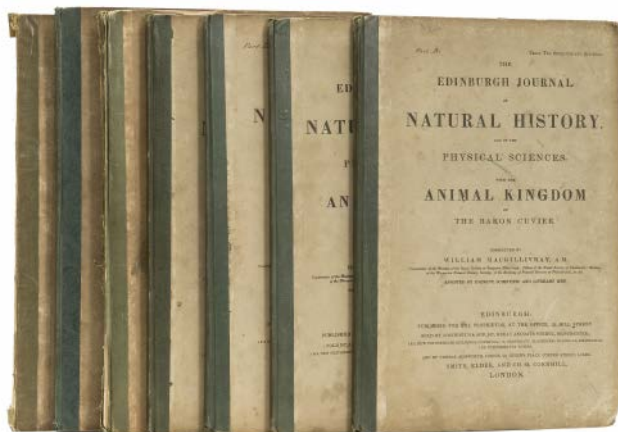


425

Astronomy.- Marius (Simon) MUNDUS IOVIALIS ANNO M. DC. IX DETECTUS OPERSPICILLI BELGICI, woodcut arms within typographic border to verso of title, woodcut diagrams, head- and tail-pieces and decorative initials, final f. blank, lacking)()(182 (includes the portrait), some staining, mostly at start, later binding using a medieval manuscript, short split to upper joint, small 4to, Nuremberg, Johann Laur, 1614.

✱ FIRST EDITION OF THIS WORK REPORTING THE DISCOVERY OF THE SATELLITES OF JUPITER, WHICH MARIUS MADE TWO MONTHS BEFORE GALILEO GALILEI. In the preface Marius gives an account of the acquisition of his telescope from a Dutch seller at the Frankfurt Fair of 1608. Galilei had constructed his telescope in 1609 from descriptions of Dutch instruments passed on to him. Rare at auction, with the last copy we can trace offered in 1977.

£500 - 700



426

Baron Cuvier.- MacGillivray (William) THE EDINBURGH JOURNAL OF NATURAL HISTORY, [issued with The Animal Kingdom of the Baron Cuvier], 7 vol., 130 hand-coloured engraved plates, one with a small tear, occasional light spotting, cracked hinge to vol. A., broken hinges to vol. F., original cloth-backed drab printed boards, rubbed and bumped, worn spines, folio, 1835-40.

✱ Rare in original 7 parts.

£500 - 700



427

Detmold (Edward J.) TWENTY-FOUR NATURE PICTURES, edition of first proofs limited to 500 copies, limitation label signed and numbered by Edward Detmold, 24 mounted colour plates, captioned tissue guards, original half cloth portfolio, card fold-overs flaps, chipped with top flap detached, lacking ties, rubbed, folio, n.d.

✱ Quite scarce complete.

£800 - 1,200



428

Hachisuka (Masauji) THE DODO AND KINDRED BIRDS, FIRST EDITION, one of 485 copies, colour plates, illustrations, original cloth, slight bumping to extremities, dust-jacket, some tears (repaired), two areas of loss both replaced and restored, 4to, 1953.

£300 - 400



429

Mathematics.- Castelli (Benedetto) DELLE MISURA DELL'ACQUE CORRENTI, 2 parts in 1, FIRST EDITION, *engraved pictorial title, dedication to Urban VIII, second title with engraved arms of Taddeo Barberini (co-dedicatee), a few woodcut diagrams within text, woodcut head-pieces and decorative initials, repair to upper inner corner, with minor loss of printed area (supplied), water-stained, 18th century patterned-paper boards, [Bibliotheca Mechanica p.66; Riccardi I, 290 'Raro'], small 4to, Rome, Camerale, 1628.*

♣ First edition of 'one of the cornerstones of modern hydraulics', which discusses the speed of liquids in channels and their measurement. Castelli was a student of Galileo, and on his recommendation became professor of mathematics at Pisa in 1613. In 1626 he was invited by Pope Urban VIII to Rome to consult on the city's water supply.

£400 - 600

430

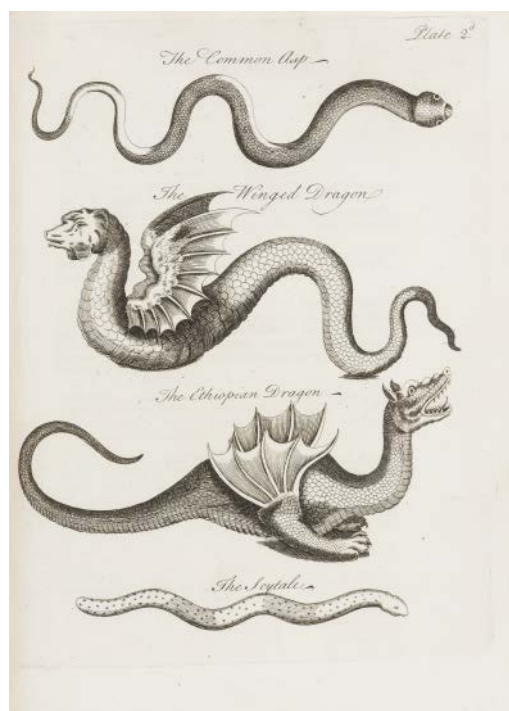
Miller (Philip) THE GARDENERS DICTIONARY, *seventh edition, engraved frontispiece and 19 plates, engraved head-piece to dedication, woodcut illustrations, contemporary ink annotations throughout (very slightly cropped), light foxing to frontispiece, plate of Polygala torn and repaired, 7C1 with tear to lower margin (repaired), marginal water- and damp-staining towards end causing final leaves to adhere at foot, contemporary mottled calf, gilt, rubbed, rebaked preserving old gilt spine, corners repaired, folio, for the Author, sold by John Rivington [& others], 1759; sold not subject to return*

♣ Some of the annotations relate to the owner's experiences of growing particular items e.g. Egyptian Acacia and Amaryllis; others are references to articles in periodicals, particularly *Philosophical Transactions*. Many are extensive e.g. CELTIS contains a note on the Bishop of London's garden in Fulham in the late 17th century which contained many exotic plants and trees "but left to the management of Ignorant persons" were later removed, and under QUERCUS "See experiments concerning the Life of the Agaric of the Oak in stopping Haemorrhages".

£200 - 300



430



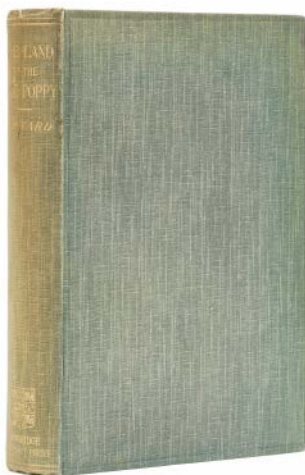
431

431

Owen (Charles) AN ESSAY TOWARDS A NATURAL HISTORY OF SERPENTS, FIRST EDITION, 15pp. *list of subscribers, 7 engraved plates, very occasional soiling, small stain to P1, engraved bookplate of John Skipp of Ledbury, contemporary panelled calf, rubbed, rebaked, red morocco label, [Nissen ZBI 3033], 4to, for the Author, by John Gray, 1742.*

£500 - 700

PLANT-HUNTING

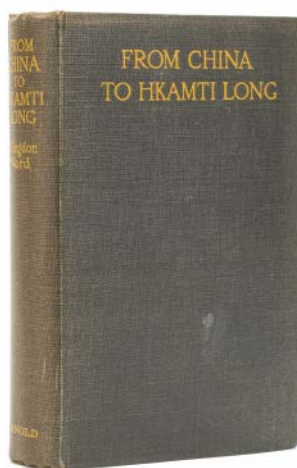


432

432

Kingdon Ward (Frank) THE LAND OF THE BLUE POPPY: Travels of a Naturalist in Eastern Tibet, FIRST EDITION, *plates, 5 maps, 4 folding, ink inscription on half-title, free endpapers browned, original cloth, slightly rubbed and faded, spine a little browned, large 8vo, Cambridge, 1913.*

£600 - 800



433

433

Kingdon Ward (Frank) FROM CHINA TO HKAMTI LONG, FIRST EDITION, *plates, folding map, 16pp. publisher's catalogue at end, ink signature on title and front free endpaper and red Chinese stamp to half-title, occasional foxing, original cloth, uncut, small stain to upper cover, spine a little faded, 8vo, 1924.*

£250 - 350

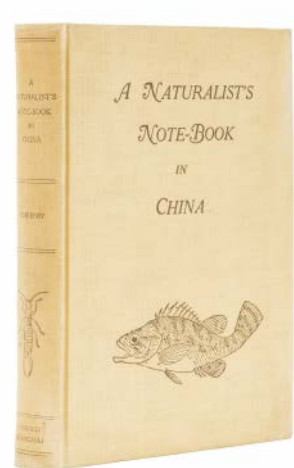


434

434

Kingdon Ward (Frank) PLANT HUNTING ON THE EDGE OF THE WORLD, FIRST EDITION, *contemporary ink inscription on front free endpaper, original black cloth, spine very slightly faded, 8vo, 1930.*

£200 - 300



435

435

Sowerby (Arthur de Carle) A NATURALIST'S NOTE-BOOK IN CHINA, FIRST EDITION, *errata slip, plates and illustrations, original cloth, lightly soiled, Shanghai, North-China Daily News & Herald Ltd, 1925; and 3 others on plant-hunting by Reginald Farrer (second or third impressions), 8vo (4)*

£200 - 300

436

Strickland (H. E.) and A. G. Melville. THE DODO AND ITS KINDRED, 18 lithographed plates, 2 hand coloured and 1 folding, illustrations, errata bound in, small marks to endpapers, original decorative cloth, gilt, slight bumping to extremities, 4to, 1848.

⌘ This was a ground-breaking work, which was based on the dissection of the preserved head and foot of a stuffed Dodo at Oxford University Museum.

£1,000 - 1,500



436

OLD MASTER THROUGH TO 19TH CENTURY WORKS ON PAPER



437

Vico (Enea, 1523-1567) THE DEPOSITION, AFTER GIORGIO VASARI, engraving, circa 1540s, a good impression, on laid paper with watermark of encircled ladder surmounted by a star (similar to Briquet 5924, dated circa 1538), sheet 557 x 395 mm. (21½ x 15½ in), unlettered but with faint pencil inscription reading: 'Daniele da Volterra' lower right, and [?]Giovanni B. de'Cavalieri' lower left, further erroneous pencil inscription and attribution on verso that reads: "Die Kreuzabnahme", d'apres Voltera/ Giovanni Battista Cavalieri/ trav à Rome 1550-1590' and with a Nagler reference: 'Nagler II p. 529 No. 21/ XIV p. 413', unframed

Literature:
Bartsch 9

cf. Gregory, Sharon, 'Vasari and the Renaissance print', 2012, p. 297

⌘ Two other impressions of this rare print are held in the British Museum (see: li,5.63) and the Albertina, Vienna.

£300 - 500



438

Hollar (Wenceslaus, 1607-1677) [VARIE FIGURÆ ET PROBÆ], ten etchings only (of 13), on eight sheets of laid paper, two with partial armorial watermarks, circa 1645, later impression second states (of 2) with numbering to each, sheets approx. 135 x 205 mm. (5¼ x 8⅞ in), largest plate mark: 100 x 155 mm. (3⅞ x 6⅞ in), unframed (8)

Literature:

cf. New Hollstein (Hollar) 737-750

£300 - 500



439

439

South German School (probably late 16th century) ANIMAL STUDIES (RECTO AND VERSO), including a pheasant, turkey, cockerel, rabbit, hedgehog, poodle, goat, horse, lions, bear, and a fire salamander, *pen and brown ink, some in pen and black ink, on laid paper without watermark, annotation in German on verso reads 'Swarz mit gold[...?] Salamander', c. 100 x 150 mm. (3 7/8 x 5 7/8 in), surface dirt and ink stains, browning, and light finger-soiling*

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

✧ The mount of the present work bears a suggested attribution to Augustin Hirschvogel (1503-1553), but the handling would suggest moreover a follower or artist working in the manner of Ludwig Refinger (c. 1506-1549) and Michel Ribestein (fl. 1539-1565), and showing the influence of the rapid pen and ink sketches of Lucas Cranach the Elder (1472-1553). Similar studies by Cranach can be found on the verso of the Louvre drawing 'Dead hind, the four limbs extended, and hind's head' (see: RF 3894, verso), and also in the Berlin-Dahlem Kupferstichkabinett's 'Wild boards and dogs' (see: inv. no. 386); the Albertina's 'Studies of birds', formerly attributed to Cranach the Elder (see: inv. no. 26169), is also an interesting comparison featuring the addition of watercolour.

£700 - 1,000



440

Manner of Philips Wouwerman (1619-1668) STUDY OF A HORSE, red and white chalks, traces of graphite, on buff laid paper, without watermark, 215 x 290 mm. (8½ x 11½ in), surface dirt and even browning, some spotting, inset into early mount

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

£200 - 300



441

Follower of Jacob Van der Does the Elder (1653-1718) HEAD STUDY OF A GOAT, red, black, and white chalks on blue-coloured laid paper, without watermark, 240 x 230 mm. (9 1/2 x 9 in), some handling creases, light spotting and damp-staining visible in the upper left corner, bears an attribution to Simon van der Does (1653-1718 or after) on the mount

Provenance:

Sir John Clement Witt (collector's stamp verso [L.2228b]);

Thence by descent

£400 - 600



442

Byron, 4th Baron Byron, (William, 1669-1736) TREE STRUCK BY LIGHTNING, watercolour over graphite, inscribed and dated '1718' lower left, on laid paper with partial watermark of fleur-de-lis, sheet inset onto early, possibly contemporary, paper mount with gold heightening, 200 x 265 mm. (7¾ x 10½ in), light spotting and minor browning

Provenance:

Prue Heathcote-Williams (label on reverse);

Gifted to Sir John Clement Witt by his wife (inscription on reverse of frame with collector's stamp [L.2228b]);

Thence by descent

✱ A very similar drawing by the artist William Byron is held in the Yale Center for British Art, Paul Mellon Collection, and is on a matching mount to the present work (see acc. no.: B2001.2.697). The artwork of William Byron rarely appears on the market and there is little known about the artist; yet another watercolour by Byron is held in the British Museum (see acc. no.: 1881,0611.134), and an enlightening description of Byron can be found in Kim Sloan's 'A Noble Art: Amateur Artists and Drawing Masters c.1600-1800', 2000, no. 55.

£300 - 500



443

443

Seymour (James, 1702-1752) A POSTILION ON HORSEBACK CARRYING A COILED POST HORN, *pen and brown ink, on laid paper with watermark of [?]royal coat of arms, numbered '109' in pencil verso, 175 x 230 mm. (6¾ x 9 in), the corners trimmed, light spotting and minor browning, exposure lines visible under mount, horizontal and vertical folds*

Provenance:

Possibly Warwick Castle (as part of an album of 197 drawings), with Spink's, London (who dispersed the album); Anonymous sale; Sir John Clement Witt [L.2228b]; Thence by descent

Exhibited:

Possibly, Spink's, London, *An Exhibition of Drawings by James Seymour*, November 1936, unknown number

♣ For a comparative work, probably from the same album, see: Sotheby's, *'Galleria Portatile' - The Ralph Holland Collection*, 5th July 2013, lot 375.

£400 - 600

444

Hayter (Sir George, 1792-1871) PORTRAIT OF AN ARABIAN STALLION WITH DECORATIVE HALTER, *pen and brown ink, signed with monogram and dated '1830' lower right, on cream wove paper, without watermark, later inscribed 'G. Hayter' in pencil lower right, 235 x 175 mm. (9¼ x 6⅞ in), minor surface dirt, inset into paper mount*

Provenance:

Sale. Sotheby's auction (label on reverse); Sir John Clement Witt [L.2228b]; Thence by descent

♣ The influence on the present drawing of Van Dyck, specifically his painting *'Charles I (1600-1649) with M. de St Antoine'* (Royal Collection Trust, no. RCIN 405322), is without doubt, yet the flourishes of dramatic line, and the ability to reinterpret the dynamic movement of Van Dyck's horse into pen and ink, is the achievement of Sir George Hayter alone.

£600 - 800



444



445

Attributed to Henry Thomas Alken (1785-1851) RACEHORSES RIDING OUT FOR EXERCISE, IN BLUE LIVERIED TRAINING COATS, *watercolour on wove paper, over traces of graphite, bears strengthened signature lower left, 115 x 195 mm. (4½ x 7¾ in), under glass, inset into paper mount, light browning and surface dirt*

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

£300 - 500



446

Gilpin (Sawrey, 1733-1807) TWO SWANS, ONE SITTING UPON EGGS, IN A RIVER LANDSCAPE, pen and brown ink, point of the brush and brown ink, watercolour, ruled black chalk border, numbered '309' lower right corner, on paper with watermark of the letters 'GR' surmounted by a crown, 195 x 320 mm. (7¾ x 12 1/2 in), under glass, corners with folding marks, light spotting and browning, [circa 1790]

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

♣ The Yale Center for British Art, Paul Mellon Collection, hold two watercolours by Gilpin that appear to have a similar numbering system to the present work, presumably from an album or collection of works intended to have been engraved (see: acc. nos. B1975.4.1208 and B1975.4.1210).

£300 - 500

447

Ward (James, 1769-1859) STUDY OF SWAN LANDING FROM FLIGHT, *graphite on cream wove paper, signed with initials in ligature lower right, 155 x 185 mm. (6½ x 7¼ in), under glass, tipped onto paper support, minor surface dirt and light browning*

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

£500 - 700



447



448

Ward (James, 1769-1859) STUDY OF A GENTLEMAN, *graphite on cream wove paper, signed with initials in ligature lower right, 165 x 120 mm. (6½ x 4¾ in), under glass, tipped onto paper support, minor surface dirt and light browning, inscription to inside of mount that reads 'more finished watercolour in Fitzwilliam' [possibly acc. no.: PD.223-1985]*

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

£300 - 500

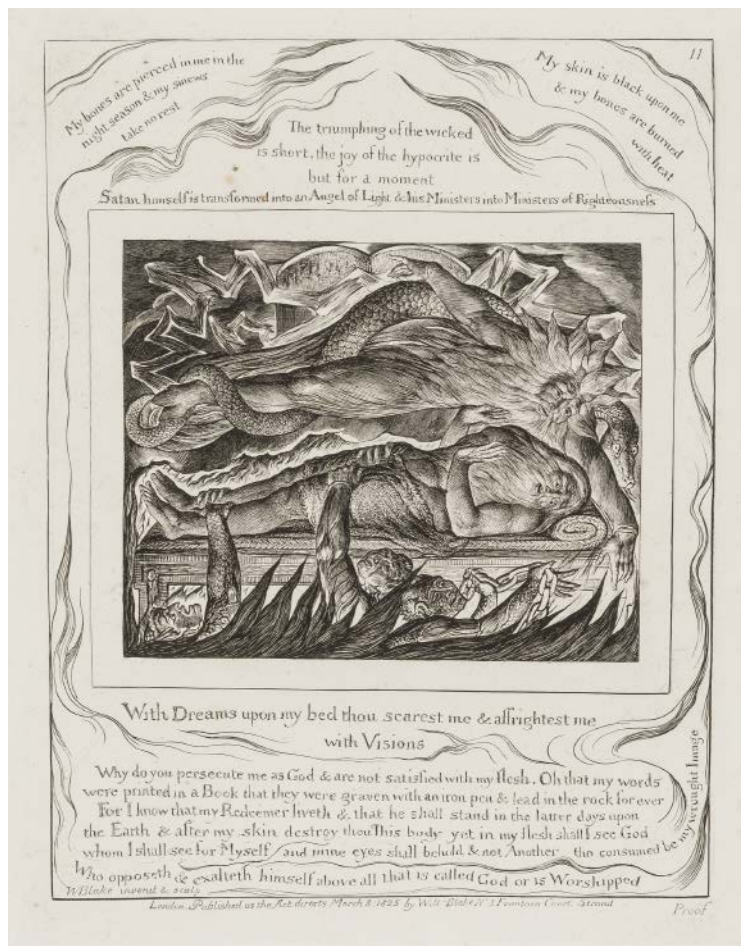


449

Burgess (Henry William, c. 1792-1844), TWO SKETCHBOOKS WITH ROMANTIC LANDSCAPES AND TREE STUDIES, containing 21 leaves with graphite studies, 14 in the first sketchbook, 7 in the latter, two drawings signed and dated, each leaf c. 265 x 375 mm. (10½ x 14¾ in), light spotting and surface dirt, with some browning, in original wrappers, with manuscript pen and ink numbering 'No. 1', and 'No. 4', on the upper covers, respectively, oblong 4to, worn, [circa 1822-1830], (2).

⌘ The present two sketchbooks illustrate Burgess's vigorous graphic style, with some similarity to the more loosely executed watercolours of William Payne, but also show the influence of both Constable and Gainsborough.

£700 - 1,000



450

Blake (William, 1757-1827) "WITH DREAMS UPON MY BED THOU SCAREST ME & AFFRIGHTEST ME WITH VISIONS", plate 11 from *Illustrations of the Book of Job*, engraving on cream wove paper, without watermark, an excellent impression with wide margins, inscribed 'Proof' lower right, plate mark 215 x 170 mm. (8½ x 6¾ in), sheet 380 x 260 mm. (15 x 10¼ in), some surface dirt and light spotting, various pencil inscriptions by a later hand, small repaired tear in lower margin, unframed, published by the artist for John Linnell, circa 1825

Literature:

Bindman, David, *The Complete Graphic Works of William Blake*, 1978, no. 636

£700 - 1,000



451

Blake (William, 1757-1827) "THEN THE LORD ANSWERED JOB OUT OF THE WHIRLWIND", plate 13 from *Illustrations of the Book of Job*, engraving on cream wove paper, without watermark, an excellent impression with wide margins, inscribed 'Proof' lower right, plate mark 215 x 170 mm. (8½ x 6¾ in), sheet 375 x 260 mm. (14¾ x 10¼ in), some surface dirt and light spotting, various pencil inscriptions by a later hand, pin hole in lower right corner, unframed, published by the artist for John Linnell, circa 1825

Literature:

Bindman, David, *The Complete Graphic Works of William Blake*, 1978, no. 638

£700 - 1,000



452

Richmond (William Blake, 1842-1921) THE ARCADIAN SHEPHERD, 1858, pen and brown ink, on wove paper without watermark, signed with monogram on tree trunk and dated '1858', 145 x 185 mm. (5¾ x 7¼ in), several inscribed attributions and inscriptions verso, light spotting and surface dirt, unframed

Provenance:

The artist's family and thence by descent;
With Abbot & Holder, London (circa 1990)

Literature:

cf. Mrs A. M. W. Stirling, *The Richmond Papers*, London, 1926, pp. 99-100

Simon Reynolds, *Sir William Blake Richmond: an artist's life, 1842-1921*, 1995, p. 14, see note 15, p. 364

♣ The young William Blake Richmond executed the present drawing aged only 15, and would have done so while enrolled in the Royal Academy Schools, London, where he studied for three years. As a drawing from 1858 the nature of the work at first appears as an anachronism, but in reality the drawing serves to illustrate the "poetic" spell that the artist was under after having grown up with the early work of his father, and his father's contemporaries. For a loosely associated work by George Richmond, albeit in a reproductive medium, see the line engraving 'The Shepherd' (see Tate, ref.: N04064); similarly see the wood-engravings by Edward Calvert, the artist arguably closest to Blake Richmond's aesthetic in this drawing, and the Virgil woodcuts by William Blake.

"If there be the least value in my pictures, it is due to such lovely early impressions derived from the sweet poetic work of many of [my father's] contemporaries - Calvert, Blake and others, whose shadows are substance still to me."

[Sir William Blake Richmond, letter to his father, 50 years after the death of William Blake, from Stirling, *op. cit.*, p. 28]

£800 - 1,200



453

453

Rowlandson (Thomas, 1756-1827) THE RIDING SCHOOL, *point of the brush with brownish-black ink, watercolour, traces of graphite, on wove paper, with partial watermark dated [??]96', 140 x 210 mm. (5½ x 8¼ in), under glass, light surface dirt, inset into mount, [circa 1796]*

Provenance:

Ex-[?]Salthorp collection (inscribed on mount)

Sir John Clement Witt [L.2228b];

Thence by descent

✧ The bold, heavily inked lines drawn by Rowlandson in the present watercolour show an expressive and almost exploratory flourish, which is somewhat uncharacteristic when compared with the refined works produced and often duplicated by Rowlandson *circa* 1810 to 1827 (for instance see works related to "Rowlandson's Sketches on Comparative Anatomy", British Museum, acc. no. 1885,1212.182-244). Similar drawings from this period, *circa* 1795-1800, can be found, such as the watercolour 'The horse dealer' (see Christie's *British Art on Paper*, 18th November 2004, lot 10), and 'Old Billingsgate on market day' (see British Musuem acc. no. 1880,1113.3390).

£700 - 1,000

454

Attributed to Thomas Rowlandson (1756-1827) TWO FRENCHMEN CONVERSING, *pen and dark grey ink, with grey wash, on wove paper, with partial watermark of J. Whatman, 110 x 850 mm. (4¼ x 3¼ in), under glass, light surface dirt and minor browning, inscribed 'Thomas Rowlandson' verso, and by another hand on the mount*

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

✧ Unusual in its particularly fine application of ink and delicate pen strokes (as opposed to point of the brush), which alongside the lack of distinct Rowlandson-like physiognomy, means the present work has few comparisons within the artist's *oeuvre*. The handling of line does show some similarities with Rowlandson's early series of 'Outlines of Figures and Landscapes', *circa* 1790, but there appears to be little else one can compare it to.

£200 - 300



454



455

Gillray (James) THE PIGS POSSESSED;-OR- THE BROAD BOTTOM'D LITTER RUNNING HEADLONG INTO YE SEA OF PERDITION, illustrating King George III dressed in a farmer's smock driving overfed pigs, with the faces of Whig politicians, over a cliff, etching with hand-colouring, on wove paper without watermark, sheet 410 x 300 mm. (16½ x 11¾ in), pen and brown ink addition upper right that reads: 'The Mucking of Geordie's Byre'; some rubbing and residual mount affixed to the margins, unframed [BM Satires 10719], published by Hannah Humphrey, 1807

£400 - 600



456

Gillray (James) -"MORE PIGS THAN TEATS", -OR- THE NEW LITTER OF HUNGRY GRUNTERS, SUCKING JOHN-BULLS-OLD-SOW TO DEATH, showing John Bull, depicted as a yokel, overlooking an old exhausted sow feeding thirty-two piglets with human heads, etching printed in brownish-black ink with hand-colouring, on wove paper with watermark 'Rose & Turner/ 1806', sheet 280 x 405 mm. (11 x 16 in), repaired tear upper left, with upper edge tipped onto paper support with some cockling, minor surface dirt and light browning, unframed, [BM Satires 10540], published by Hannah Humphrey, 1806

£300 - 500



457

Follower of George Chinnery (1774-1852) FISHERWOMAN WITH TWO YOUNG BOYS PLAYING BESIDE A CHINESE JUNK, SHIPS AND MOUNTAINS IN THE DISTANCE, point of the brush, watercolour, over traces of graphite, on cream laid paper, inscribed attributions to Chinnery verso, 195 x 300 mm. (7¾ x 11¾ in), some light browning to sheet, with residual adhesive from previous mount to each corner visible verso, laid onto paper support at edges, unframed

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

⌘ While the composition, and at the first glance the general nature of the work, suggests Chinnery to be the draughtsman, the handling of line and execution of the figures would suggest that it is by the hand of another.

£200 - 300



458

Attributed to William Havell (1782-1857) THE LAUNCHING OF HMS IMPREGNABLE, AT DEVONPORT, 1810, pen and black ink, watercolour, on J. Whatman wove paper with watermark date of 1808, inscribed in pencil on mount 'Wm. H-II to A.F.G.' and by another hand '1810 Launch at Deptford (Hibernia)', 210 x 255 mm. (8¼ x 10 in), under glass, some even browning, minor spotting

Provenance:

Sir John Clement Witt [L.2228b];

Thence by descent

£200 - 300



459

Marchioness of Waterford (Louisa Anne Beresford, 1818-1891) TWO ANGELS MOURNING, WITH SUNSET BEYOND, *watercolour, over graphite, heightened with white, on blue coloured wove paper, with black chalk study of a foot to the lower right, further graphite sketches verso*, 275 x 195 mm. (10¾ x 7¾ in), under glass, hinged onto mount, minor surface dirt

Provenance:

Gerald M. Norman Gallery, London (label on reverse)

♣ While recognised for her artistic talent in her own right, Louisa was also tutored by Dante Gabriel Rossetti and attended classes held by John Ruskin. Louisa was said to have modelled for Sir John Everett Millais, and that her beauty served as an inspiration for the Pre-Raphaelite Brotherhood. For a similar work by the artist see the British Museum's 'Girl in profile' (acc. no. 1918,0309.10), which utilises the same rapid graphite underdrawing.

£300 - 500



460

Davis (Edward Thompson, 1833-1867) ROCKY LANDSCAPE NEAR CONWAY, *watercolour, point of the brush and ink, over traces of graphite, heightened with white, inscribed and dated 'near Conway Sept. 28th 18[?]53' lower right, on wove paper*, 205 x 310 mm. (8½ x 12¼ in), laid onto paper support, minor spotting

Provenance:

The Manning Galleries Ltd., London [exhibited November 1971] (label on reverse);

Sir John Clement Witt [L.2228b];

Thence by descent

♣ A similar watercolour by Davis of Erme Mouth, Devon, can be found in the Eton College collection (see obj. no.: FDA-D.177-2010), which was purportedly from an album sold and dispersed by Colnaghi in 1951. The style and size would suggest that the present work may also have come from this album, or at least been executed during roughly the same period.

£200 - 300



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Once you repay the loan the Lot will be released to you. You may repay the loan at any time without any penalty or interest charges within 3 months, after which you will be charged interest by Unbolted at an annual rate of 18%.

If you do not repay the loan within 6 months you may lose your right to do so and Unbolted may sell the Lot to repay the loan, interest thereon and any other applicable costs.

Representative Example: Hammer price of £10,000. Credit received by the borrower £7,000. Loan term of 6 months. No interest payable if repaid within 3 months. Annual interest rate after 3 months is 18%. Total interest charged for 6 months is £315. Amount payable after 6 months is £7,315. **Representative APR: 9.2%**



FINITO LA PRIMA DECA DI
Tito Livio Padouano historico dal co
miciameto della citta de Roma. Sequi
ta la terza della seconda battaglia Car
thaginese.

Capitolo. I.

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bb

Welcoming Consignments:

Important Books, Manuscripts and Works on Paper

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

Auction Date: Thursday 25th May 2017

Auction preview available at: forumauctions.co.uk

Contact: +44 (0) 20 7871 2640 | info@forumauctions.co.uk

Livius (Titus)

Deche di Tito Livio vulgare hystoriare, Venice, Bartolomeo de Zanni [for L.A. Giunta], 16th April, 1511.

Est: £750-1,000

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 £100,000 plus 20% of the Hammer Price from £100,001 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 you, 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 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.

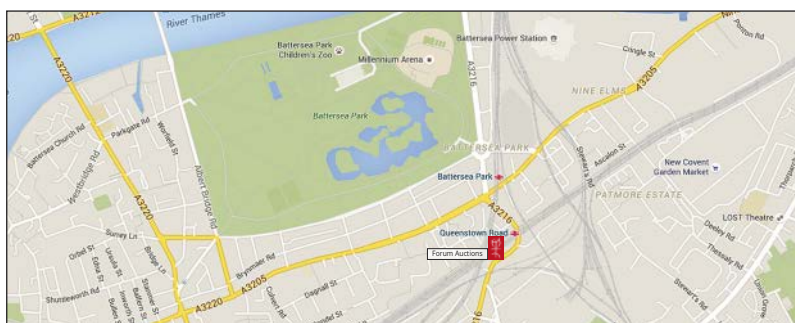
LOCATIONS

LONDON

Forum Auctions
220 Queenstown Road
London
SW8 4LP

Tel: +44 (0) 20 7717 5092

Email: info@forumauctions.co.uk

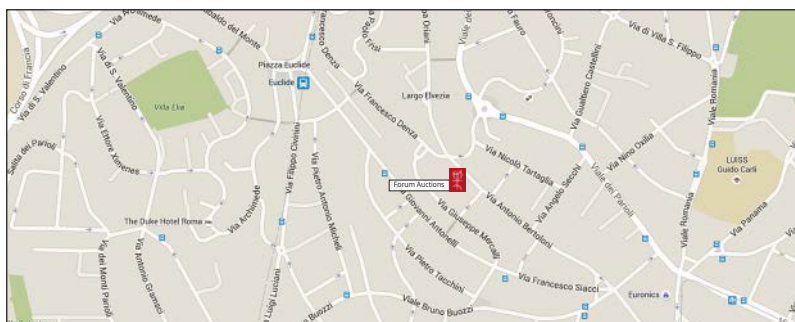


ROME

Forum Auctions
Via Antonio Bertoloni, 45
Roma
00197

Tel: +34 06 45 55 59 70

Email: rome@forumauctions.co.uk



MILAN

Forum Auctions
Via Borgonuovo, 12
Milano

Tel: +34 02 89 0 66 43

Email: milan@forumauctions.co.uk

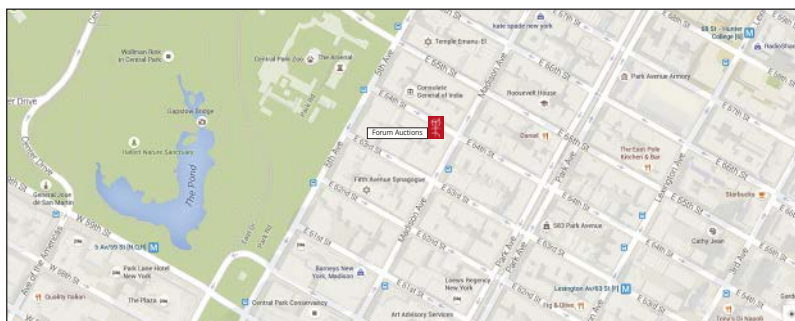


NEW YORK

Forum Auctions
PRPH Books
26 E 64th Street
New York
NY 10065

Tel: +1 646 370 4657

Email: newyork@forumauctions.co.uk



www.forumauctions.co.uk



ABSENTEE/PHONE BID FORM

AUCTION NO. 1013

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.

220 Queenstown Road, London SW8 4LP
Tel +44 (0) 20 7871 2640 | info@forumauctions.co.uk

www.forumauctions.co.uk





