



**Forum**  
Auctions

**FINE BOOKS, MANUSCRIPTS  
AND WORKS ON PAPER**

Friday 27th March 2020

The Westbury Hotel, Mayfair, London

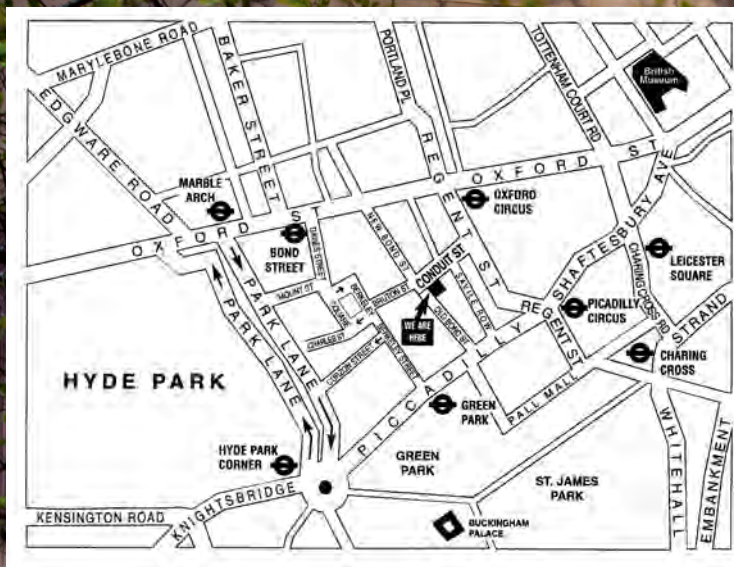












The Westbury Hotel, 37 Conduit Street, London W1S 2YF







AUCTION NO. 54

## FINE BOOKS, MANUSCRIPTS AND WORKS ON PAPER

**Friday 27th March 2020, 1pm**

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

### VIEWING: 16TH – 19TH MARCH

220 Queenstown Road, London SW8 4LP

Monday 16th March  
9.30am – 5.30pm

Tuesday 17th March  
9.30am – 5.30pm

Wednesday 18th March  
9.30am – 5.30pm

Thursday 19th March  
9.30am – 5.30pm

### VIEWING: 25TH – 26TH MARCH

The Westbury Hotel, London W1S 2YF

Wednesday 25th March  
9.30am – 7.00pm

Thursday 26th March  
9.30am – 7.00pm

Friday 27th March  
from 9.30am

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### SPECIALISTS

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

### BUYER'S PREMIUM (plus VAT)

25% of hammer price up to and including £150,000  
20% of hammer price from £150,001 to £1,000,000  
12% of hammer price in excess of £1,000,000

### BIDDING AND INFORMATION

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### BidFORUM LIVE ONLINE BIDDING

All of our auctions have free live  
online bidding via:  
[forumauctions.co.uk](http://forumauctions.co.uk)

**Catalogue price: £15 (£17 including postage)**

#### Collection Arrangements

Paid for items will be available to collect from The Westbury Hotel until 5pm on Friday 27th March. From Monday 30th March, from 11am onwards, 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 Friday 10th 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](http://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 hammer price that a particular lot may achieve. 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. All lots are offered under the Auctioneer's Margin Scheme and VAT (at 20%) is included within the buyer's premium. Our rate of buyer's premium is 30% of the first £150,000 of the hammer price, reducing to 24% of the hammer price from £150,001 to £1,000,000 and then 14.4% of the hammer price in excess of £1,000,000. Buyers wishing to purchase lots outside the margin scheme must notify us and will be subject to VAT (currently at 20%) on the hammer price in addition to buyer's premium (and other applicable charges) which may be reclaimed as input VAT or in the event of export outside the EU.
5. **Items with zero rated VAT.** Please note that no VAT is added to the buyers' premium on certain zero rated 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 Clauses 2.2, 2.10 and 11 of our Terms of Sale.**
7. **Export of goods.** If you intend to export goods you must find out in advance if
  - a. there is a prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory
  - b. they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing unit. We are happy to make the submission of necessary applications on behalf of our buyers but we will charge for this service only to cover the costs of our time.
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. **IN REGISTERING TO BID YOU AGREE TO BE BOUND BY OUR TERMS OF SALE REGARDLESS OF YOUR METHOD OF BIDDING AND IN PLACING A BID YOU ARE MAKING AN IRREVOCABLE AND ENFORCEABLE COMMITMENT TO PURCHASE THE LOT.**
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 reserve and other competing bids on the lot. Please note that we accept commission bids at standard bidding increments and reserve the right to reduce an off-increment bid down to the next lowest bidding increment or otherwise at our sole discretion.
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 only in the currency in which the invoice is issued and payment is due within 3 working days of the auction. We process card payments securely over our website and accept all major debit and credit cards issued by a UK or EU bank free of charge from personally issued cards only. If paying with a corporate card, or from outside the EU, an additional 3% charge will be levied on the invoice total. We also accept bank transfers, cash payments up to an equivalent of €10,000, and cheques issued by a UK bank. 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:

Our bank details for electronic transfers are:  
HSBC, 16 King St, London WC2E 8JF  
Account Name: Forum Auctions Limited  
Account Number: 12213079  
Sort Code: 40-04-09  
IBAN: GB44HBUK40040912213079  
BIC: HBUKGB4106D
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 7 of our Terms of Sale and interest charges of 1.5% per month on the Total Amount Due 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. **Symbols within the catalogue**
  - a. **ARR** denotes a lot where Artist's Resale Right or Droit de Suite royalty charges may be applicable to the Lot. 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.
  - b. **IMPORT** denotes that Import VAT at 5% is payable on the hammer price of the Lot.
  - c. **VAT** denotes that VAT at 20% is payable on the hammer price, which may be reclaimable as input VAT.
15. **Shipping.** We can assist with the packing and shipping of your purchases by arrangement with our shipping department. Please contact [shipping@forumauctions.co.uk](mailto:shipping@forumauctions.co.uk) for a list of shippers we regularly use together with indicative pricing for packing and shipping.



IAN  
FLEMING

CASINO  
ROYALE



# CASINO ROYALE



by  
IAN  
FLEMING





BOUQUETS  
et  
frondaisons

FLOWERS  
and  
foliage



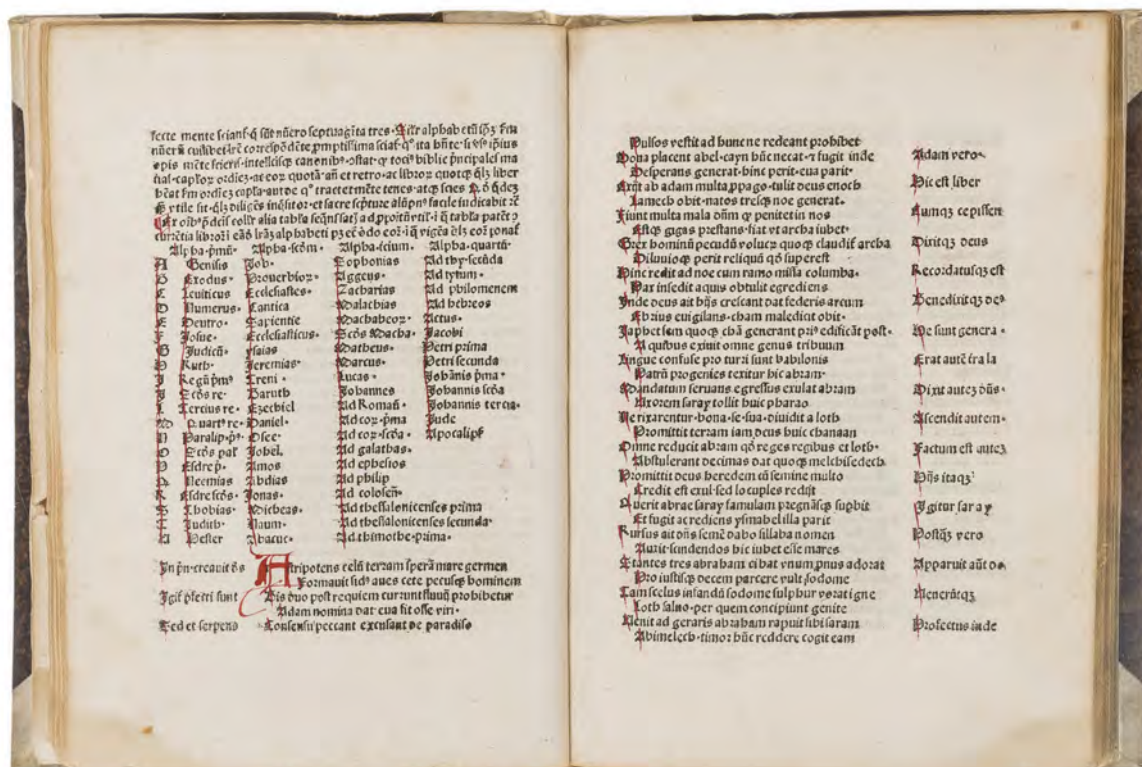
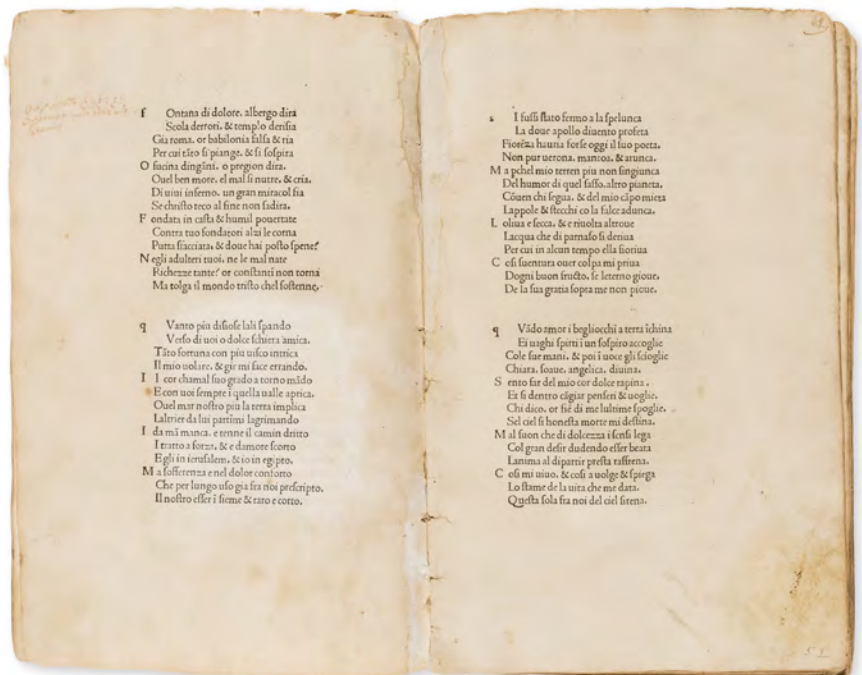
1

**Petrarca (Francesco)** CANZONIERE E TRIONFI, 158 ff. (of 176), 30 lines (variable), Roman type, initial spaces with guide-letters, other initials set into inner margin, the odd early ink fingerpost or instance of annotation, stained, upper inner gutter wormed or with repairs / holes, 1 f. upper margin cut away and with hole, affecting guide-letter, a few ff. little gnawed in outer margin, 20th century wrappers, spine ends worn, with wide margins, folio (286 x 186), [Northern Italy], [Printer of Jacobus de Forlivo, 'Expositio'], [c.1475]. sold not subject to return.

\* Rare, with ISTC recording only five copies, of which only two seemingly complete, and one recorded as a 'fragment'.

Literature: Goff Suppl. P377a; Hain 12750; GW M31677.

£1,000 - 1,500



2

**Mnemonics.- Petrus de Rosenhaym.** ROSEUM MEMORIALE DIVINORUM ELOQUIORUM, collation: [a-f8], 48 ff. (the first blank), 32 lines, Gothic type, initials, paragraph-marks and initial-strokes in red, initial blank loose, library blind-stamp to lower corner of second and final f., blank with small repaired hole, lower corners stained, some spotting, late 19th century half vellum, [Cologne], [Ludwig von Renchen], [c.1480-1490].

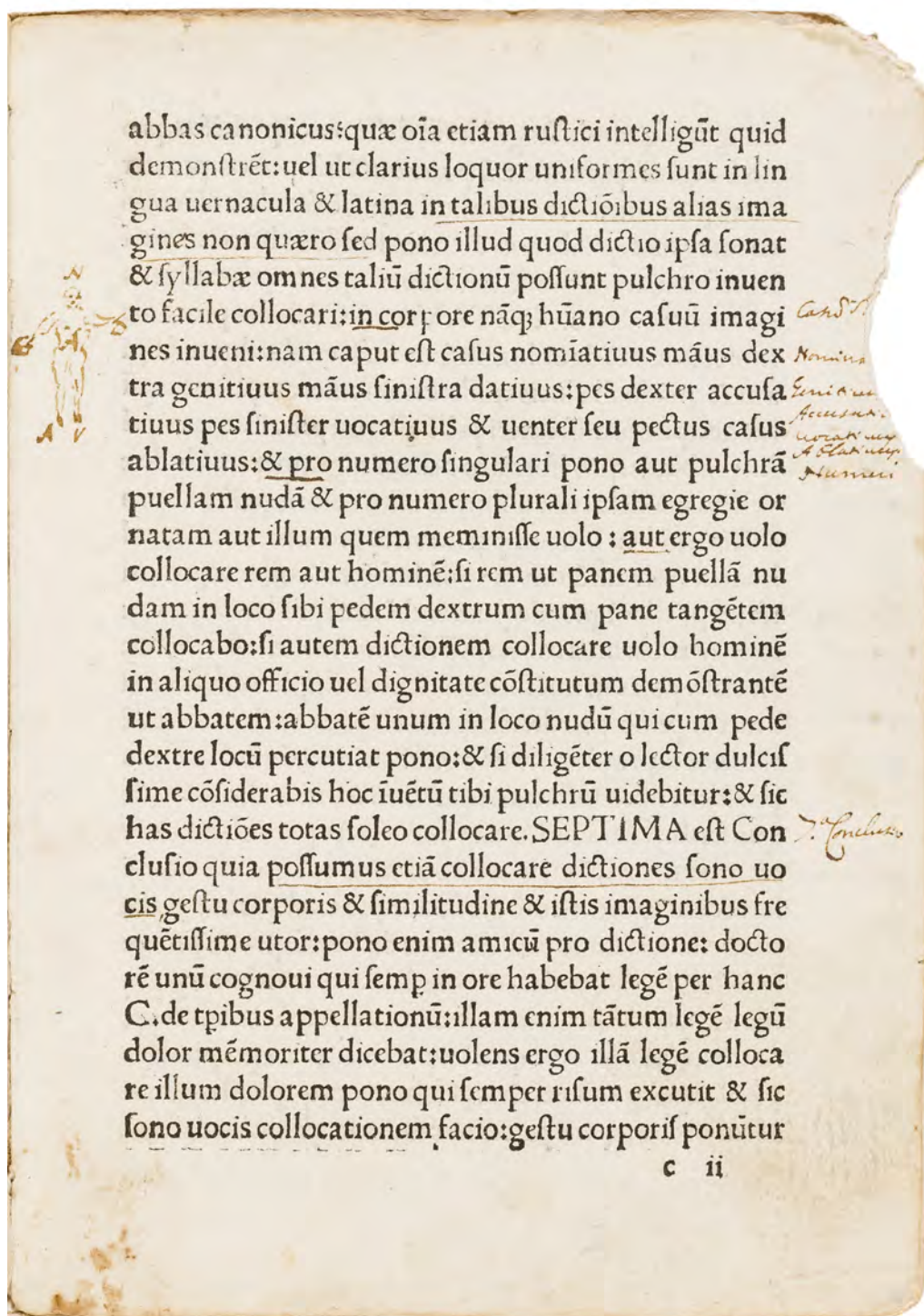
\* First edition of this aid to the memorising of biblical texts. The hexameters of each section of the summary form an acrostic of the letters of the alphabet, and the metrical prologue to the work forms an acrostic reading 'Roseum memoriale divinorum eloquiorum compilatum per fratrem Petrum de Rosenhaym monachum monasterii Medlicensis'.

Literature: BMC I, 312; BSB-Ink P-362; Goff R336; GW M32724; HC 13988\*

Provenance: Wigan Public Library (accession note to front free endpaper 'cat. bought January 1908. H.J.T') (large bookplate and blind-stamps).

£3,000 - 4,000





3

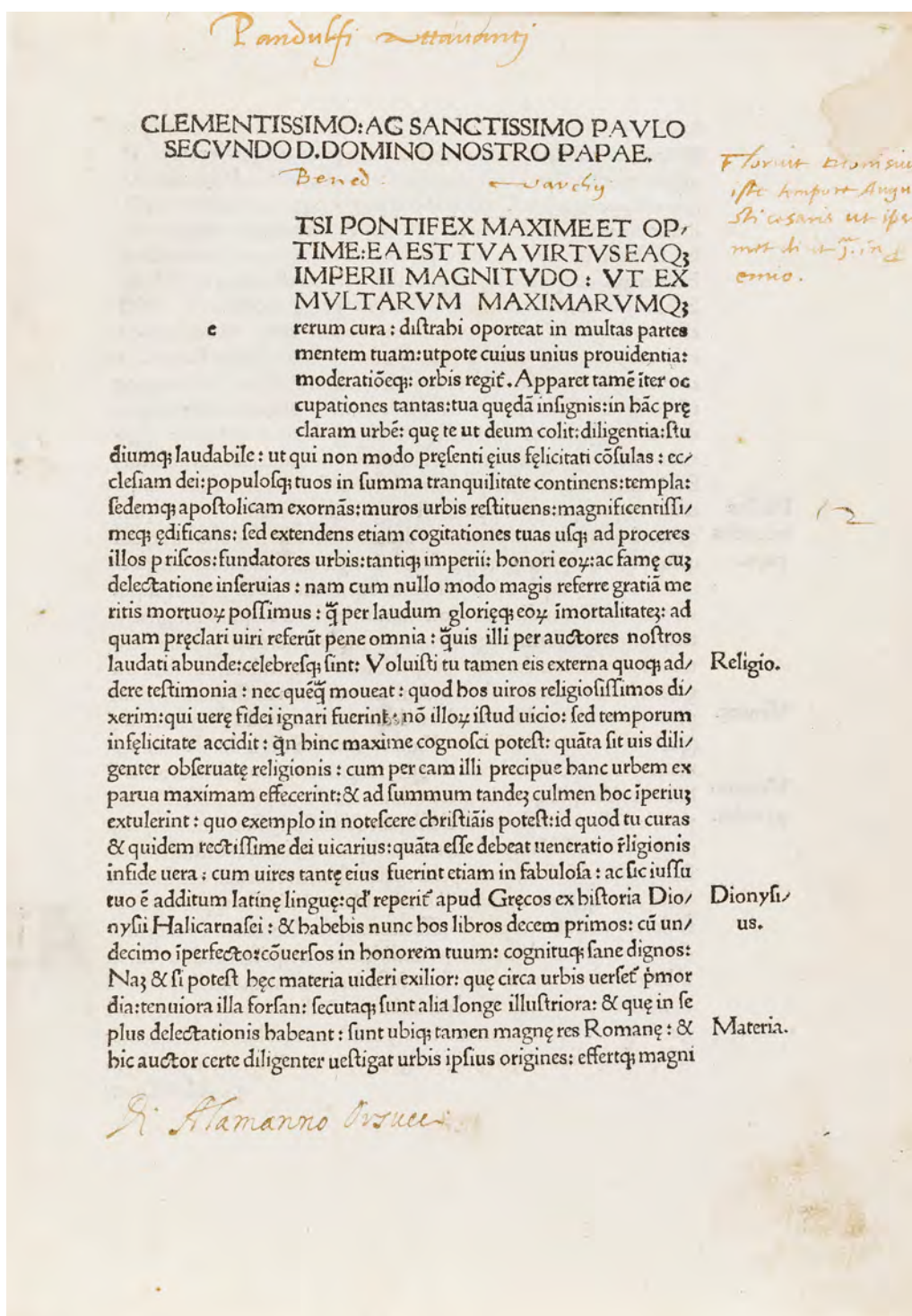
-. **Petrus Ravennas.** PHOENIX SEU DE ARTIFICIOSA MEMORIA, with additional verses by Verses by Antoninus Aegidius Canisius, Johannes Antonius Plebanus, Marcus Picardus, Hieronymus Butigella and C. Lycinius, collation: a-d4, 16 ff., 28 lines, Roman type, author's other alias (Pietro Tomai or Tomasi, here Thomasii) added in ink to title later ink marginalia and underlining, including a small male figure with extremities labelled with letters to inner margin of c2, upper fore-edge gnawed, some light staining or spotting, later limp carta rustica, gnawed at upper outer edge, small 4to (201 x 143mm.), [Venice], [Bernardinus de Choris, de Cremona], [10 January 1491 / 92].

✱ A short treatise on the art of memory by the Italian jurist Peter of Ravenna. The text is rather self-promotional in tone. He claims to have memorised the whole of the civil law code by the age of 10 and to have 'one hundred thousand memorised places', including 200 speeches or sayings of Cicero, 300 sayings of philosophers, and 20,000 legal points. The work is rare in commerce.

Literature: BMC V, 466; Goff P531; HC 13697\*; GW M32703; BSB-Ink T-379.

£10,000 - 15,000





**4**  
**Dionysius, Halicarnassensis.** ANTIQUITATES ROMANAE, translated by Lampugninus Biragus, collation [1<sup>10</sup>, 2-7<sup>8</sup>, 8-9<sup>8</sup>, 10-23<sup>8</sup>, 24-37<sup>8</sup>, 38<sup>6</sup>], 300ff., 37 lines, Roman type, large initial spaces with guide-letters, final f. blank, 16th century marginalia in first two quires, some staining, mostly to outer margins of last quires, occasional spotting or finger-marking, 19th century vellum, flat spine richly gilt and with red and olive morocco labels, folio (289 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: Benedetto Varchi (1503-1565), Florentine humanist (ink ownership inscription on the recto of first f., and with his marginalia and underlining in the first two quires); Pandolfo Attavanti, Florentine diplomat (16th century ink ownership inscription on recto of first leaf); Alemanno Orsucci, Tuscan scholar (18th century ink ownership inscription on recto of first f.); Kenneth Rapoport (bookplate to front pastedown).

Literature: BMC VI, 895; Goff D-250; GW 8423; HC 6239; Bod-inc D-096; BSB-Ink D-174.

£4,000 - 6,000



5

**Eusebius, Caesariensis.** CHRONICON, translated from Greek into Latin by St. Jerome, with continuations by Prosper Aquitanus (to 448), Matthaeus Palmerius Florentinus (to 1448), and Matthaeus Palmerius Pisanus, edited by Johannes Lucilius Santritter, collation: [\*12] a-v8 x10, c.130 ff. (of 182), plus fragments of 6 ff., printed in red and black, 34 and 42 lines, Gothic and some Roman type, woodcut initials, 8 ff. torn at head with loss, stained at head, some spotting, endpapers of remnants of a 15th century accounts manuscript (loose), contemporary English blind-stamped panelled calf over wooden boards, metal clasps, central panels with rose tools within a criss cross pattern composed of 3 blind-stamped filets, lacking backstrip, corners worn, rubbed, small 4to (232 x 172mm.), Venice, Erhard Ratdolt, 13 September, 1483.

✱ Second edition; the first with the addition up to 1481 by Matteo Palmieri of Pisa, of the most important chronological compendium of ancient times. On v3 verso, for the year 1457, Palmieri mentions Johann Gutenberg and the invention of printing, which he dates to 1440. The condition of the binding on this copy allows us a fascinating insight into the make-up of an early binding, with the 15th century manuscript remnants used as endpapers a charming addition.

Literature: BMC V, 287; Goff E-117; HC 6717\*; GW 9433; Bod-inc E-040; BSB-Ink E-109.

£600 - 800



6

**Dictionary.- Calepinus (Ambrosius)** CALEPINUS. AD LIBRUM. MOS EST PUTIDUS & NOVUS REPERTUS, collation: a<sup>10</sup> b-x<sup>8</sup> y<sup>10</sup> z<sup>8</sup> &<sup>8</sup> 8 Rx<sup>8</sup> A-Z<sup>8</sup> Et<sup>8</sup> Cō<sup>8</sup> Ru<sup>8</sup> 2A-2C<sup>8</sup>, double column, woodcut decorative initials, early ink notes to final verso, lacking 2 ff. from sig. a, first and last ff. repaired with some loss of text, a few other ff. with marginal repairs, G1 tear within text with loss of a few letters, water-stained, 20th century vellum-backed boards, spine stained, folio (308 x 194mm.), [Reggio Emilia], [Dionysius Bertochus], 1502. sold not subject to return.

✱ Rare first edition of this important dictionary. Calepino's name became synonymous with the 16th century dictionary in Europe.

Literature: Adams C202; EDIT 16 CNCE 8416.

£500 - 700





7

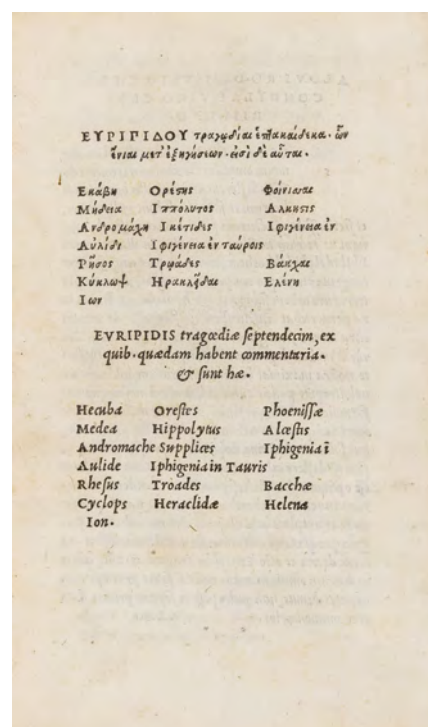
**Euripides.** EURIPIDIS TRAGOEDIAE SEPTEDECIM, 2 vol., collation: N-Ξ<sup>8</sup>, O<sup>10</sup>, Π-P<sup>8</sup> Σ<sup>10</sup>, T-Y<sup>8</sup>, Φ<sup>6</sup>, X-Ω<sup>8</sup>, AA-BB<sup>8</sup>, ΓΓ<sup>6</sup>, ΔΔ-ZZ<sup>8</sup>, HH<sup>6</sup>, ΘΘ-II<sup>8</sup>, KK<sup>10</sup>, [χ]<sup>4</sup>; ΛΛ<sup>8</sup>, MM<sup>10</sup>, NN-PP<sup>8</sup>, ΣΣ<sup>10</sup>, TT<sup>8</sup>, YY<sup>6</sup>, ΦΦ-XX<sup>8</sup>, ΨΨ<sup>4</sup>, ΩΩ<sup>8</sup>, AAA-BBB<sup>8</sup>, ΓΓΓ<sup>6</sup>, ΔΔΔ-ZZZ<sup>8</sup>, HHH<sup>6</sup>, ΘΘΘ-KKK<sup>8</sup>, ΛΛΛ<sup>4</sup> (Δ<sup>4</sup>, Φ<sup>6</sup>, HH<sup>6</sup>, ΣΣ<sup>10</sup>, YY<sup>6</sup> blank), Greek, Roman and italic types, initial spaces with guide-letters, woodcut printer's device to KK<sup>10v</sup> of the first volume and ΛΛΛ<sup>4v</sup> of the second, occasional light staining or spotting, [Venice], [Aldus Manutius], 1503; Euripidis Electra. Nunc primum in lucem edita, collation: A-Γ<sup>8</sup>, Δ<sup>8</sup> (fols. A1v, Δ7 and Δ8 blanks), Greek and italic type, title with woodcut coin of Caesar Augustus (Cohen 228), and woodcut coat of arms of the dedicatee Cardinal Ardinghelli, woodcut historiated initial, initial spaces with guide-letters, lacking final 2 blanks, Rome, [Antonio Blado], 1545, together 2 works in 3 vol., uniformly bound in handsome 19th century dark blue morocco, gilt, spine in compartments and richly so, rubbed at extremities, g.e., 8vo (160 x 97mm. and 155 x 92mm.)

✱ A handsome set with a distinguished provenance of the first Aldine edition of the plays of Euripides, containing eighteen plays instead of the seventeen announced on the title. It lacks only Electra; provided here in the Blado edition.

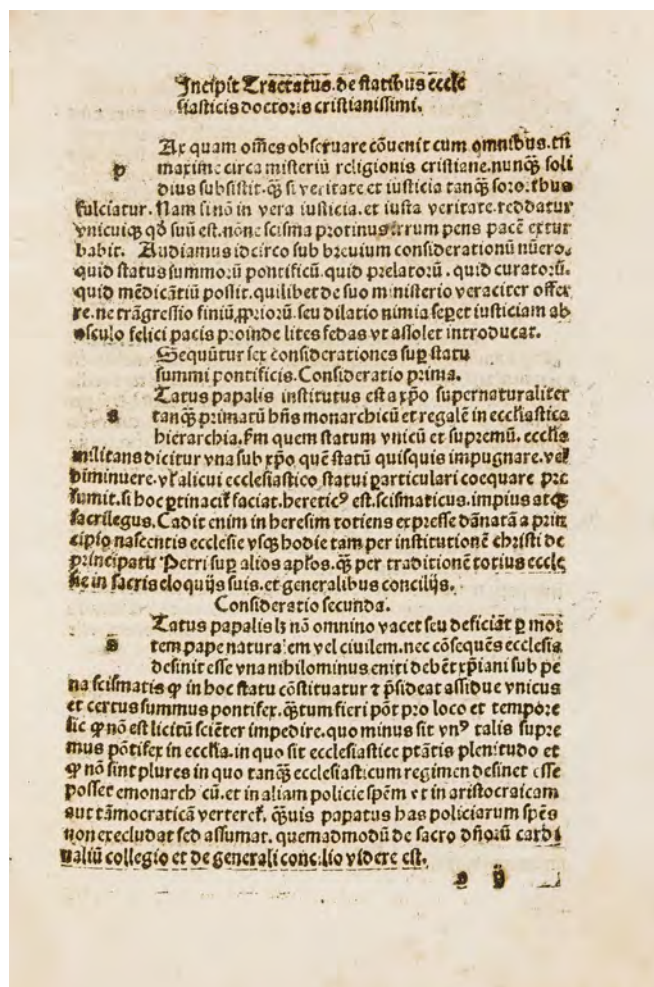
Provenance: Sir Robert Peel, Bt. (1788-1850), British Conservative statesman, who served twice as Prime Minister and twice as Home Secretary, as well as founding the Metropolitan Police Service (Drayton Manor armorial bookplates to each vol.).

Literature: I: Adams E-1030; STC *Italian* 239; Renouard *Alde*, 43:10; Ahmanson-Murphy 69; Slicherl *Manutius*, pp. 291-309; Hoffmann ii, p. 68; Legrand i, 31; Layton, *The Sixteenth-Century Greek Book in Italy*, p. 383; Staikos, *Charta of Greek Printing*, p. 343; Staikos, *The Greek Editions of Aldus Manutius and his Greek Collaborators (1495-1515)*, New Castle, DE 2016, 33 II: Adams E-1052; Fumagalli 79 ("rarissimo"); Ascarelli, p. 100; Hoffmann ii, p. 82.

£20,000 - 30,000







8

**Gerson (Johannes)** DE STATIBUS ECCLESIASTICIS; DE SIGNIS RUINAE ECCLESIAE SERMO; DECLARATIO DEFECTUUM VIRORUM ECCLESIASTICORUM; DE MODO VIVENDI OMNIUM FIDELIUM, collation: A-D<sup>4</sup>, 16 ff., Gothic letter, initial spaces with guide-letters, some spotting or staining, 20th century boards, small 4to (185 x 137mm.), [Augsburg], [Johann Froschauer], [not before 1503].

✠ Jean Gerson (1363-1429) French scholar, reformer and Chancellor of the University of Paris.

Literature: Goff G273; HC 7667; Bod-inc G131A; BSB-Ink G-152; VD16 J586.

£400 - 600



9

**Pulci (Luca)** EPISTOLE DI LUCA DE PULCI AL MAGNIFICO LORENZO DE MEDICI, collation: A-K<sup>4</sup>, Gothic type, title within a four-piece woodcut border, some light foxing (mostly marginal), bookplate of Adolfo Tura, vellum over boards by Gozzi of Modena, gilt, covers with medallion bearing inscription 'Torre del Palasciano', 8vo (146 x 94mm.), [Venice], [Manfredo Bonelli], [21 October, 1505].

✠ Rare first edition of this particular collection of poems, with EDIT 16 recording only two copies. The woodcut border was first used by Bonelli in his Aesop of 1491.

Literature: Essling 1499 (mentioning this copy, "Florence, Collection Torre, 1898"); Sander 6008; EDIT 16 CNCE 69334.

£1,500 - 2,000





10

**Seneca (Lucius Annaeus)** TRAGOEDIA, collation: a-z<sup>8</sup>, &<sup>8</sup>, A-D<sup>8</sup>, woodcut decorative initials, initial spaces with guide-letters, D<sup>8</sup> blank, a<sup>2r</sup> (opening of preface) richly decorated with initial in gilt and blue and an unidentified coat of arms at foot incorporating 2 red lions or leopards separated by a red oblique on a gilt ground, all within an ornate floral border in blue, red, green and gilt, [Florence], [Filippo Giunta], [July, 1513] BOUND WITH Euripides. Hecuba et Iphigenia in Aulide Euripidis tragoediae in Latinum translatae [sic] Erasmo Roterodamo interprete..., collation: [1-4]<sup>8</sup>, a-i<sup>8</sup>, initial spaces with guide-letters, woodcut printer's device to verso of final f., [Florence], [Heirs of Filippo Giunta], [December, 1518], together 2 works in 1 vol., some staining and foxing, contemporary blind-stamped panelled calf, lacking ties, new head-caps, rubbed and scuffed, 8vo (165 x 101mm.)

✱ Two scarce Juntine editions of the classics, the second of which with Latin translations by Erasmus.

Literature: I: Not in Adams; Camerini *Annali*, 42; Pettas 53; EDIT 16 CNCE 28726 II: Adams E1047; Camerini *Annali*, 111; Pettas 122; EDIT 16 CNCE 18375.

£5,000 - 7,000



11

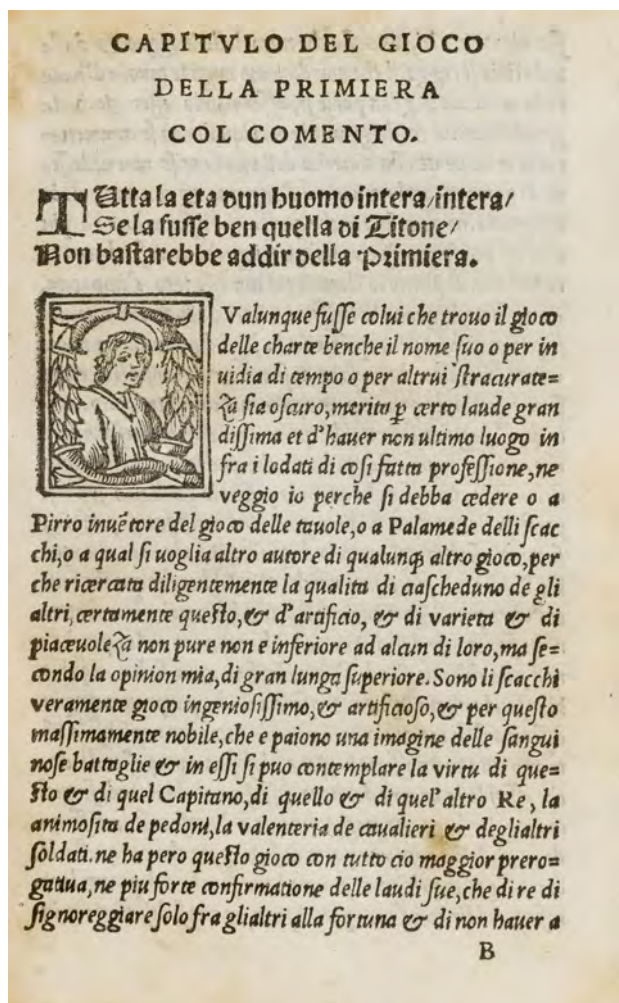
**Leone (Ambrogio)** NOVUM OPUS QUAESTIONUM, collation: a<sup>4</sup>, A-P<sup>4</sup>, Roman type, title in red and within woodcut frame printed in blue, woodcut diagrams, woodcut printer's device to verso of penultimate f., final f. blank, marginal water-staining, fragments of medieval manuscripts used in binding, contemporary limp vellum, upper cover with ink title within 4 concentric circles, lacking ties, folio (315 x 217mm.), [Venice], [Bernardino & Matteo Vitali], 1523.

✱ Scarce first edition of this miscellany by this Italian physician, mathematician, historian, and philosopher. 'The 'New Work of Questions' includes four hundred and four problems of very miscellaneous character. The majority deal with medicine and natural philosophy... Leone's longest discussion of any single question is that of the seventieth, which inquires why quicksilver, dissolved in oil or fat and used to anoint the heels or palms, within a week affects the gums and saliva. In this connection Leone gives a very good account of syphilis which deserves publication along with the other early tracts on that disease' (Thorndike).

Literature: Houzeau-Lancaster 2389; Riccardi I/2, 33; Sander 3915; Wellcome I, 3726; Thorndike V, 143; EDIT 16 CNCE 38060.

£5,000 - 7,000





12

**Card game.- Berni (Francesco)** CAPITULO DEL GIOCO DELLA PRIMIERA COL COMENTO DI MESSER PIETROPAULO DA SAN CHIRICO, collation: A-K<sup>4</sup>, italic type, woodcut initial incorporating a portrait, small section of foot of title repaired, stained, 18th century vellum, 8vo (135 x 89mm.), no place, no printer, [after 27 August, 1526].

✱ Rare, undated edition, of this poem by the Tuscan Francesco Berni about the card game *primiera*, a forerunner of poker. EDIT 16 records only three copies.

Provenance: 'Ex Bibliotheca Card. [?]' (early stamp to title); Stuart R. Kaplan (bookplate to front pastedown).

Literature: EDIT 16 CNCE 5528; S. R. Kaplan, *Encyclopaedia of Tarots*, New York 1978, i, pp. 28-29.

£1,000 - 1,500



13

**Hebraica.- Pagninus (Sanctes)** THESAURUS LINGUAE SANCTAE, collation: \*a-\*i<sup>4</sup> a-z, A-Z, aa-zz, AA-ZZ, aaa-zzz, AAA-ZZZ, Aa-Zz, AAa-ZZz, AAAa-KKKk<sup>4</sup>, text in Hebrew and Latin, title with large woodcut printer's device, woodcut decorative initials, occasional early ink marginalia, outline of a hand in ink to final blank verso, AA<sup>1</sup> upper corner torn with loss of a few letters, occasional marginal staining, some spotting, occasional light browning, new endpapers, contemporary calf, gilt, rebound (by a Mr. Harvey of the Bodleian, according to a pencil note to front pastedown), corners repaired, rubbed, thick 4to (232 x 158mm.), [Paris], Robert Estienne, [12 February, 1548].

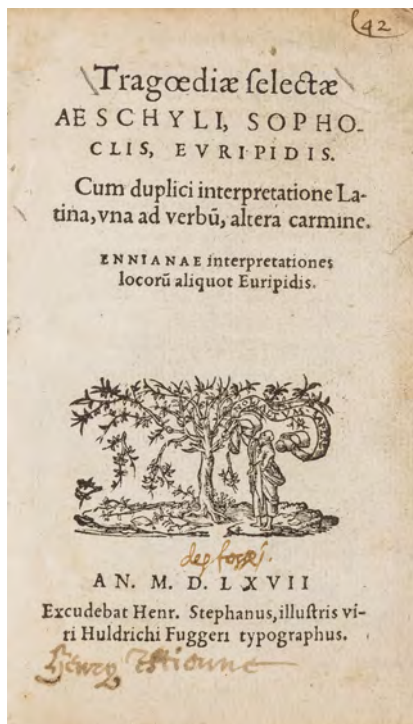
✱ First edition of Pagnini's translation and commentary on David ben Joseph Kimhi's *Sefer ha-shorashim*.

Provenance: Elizabeth Armstrong, Estienne scholar and bibliographer (book label).

Literature: Adams P37; Renouard, Estienne, 71:5.

£600 - 800





**14**  
**Aeschylus, Sophocles & Euripides.** TRAGOEDIÆ SELECTÆ, 2 parts in 1, collation: [\*], a-z, aa<sup>8</sup>; A-Z, <sup>2</sup>A-Z, Aa-Nn<sup>8</sup> Oo<sup>4</sup> Pp<sup>2</sup>, Greek and Roman type, woodcut printer's device to title, woodcut decorative initials, aa7&8 blank, water-stained at foot, mostly marginal, some spotting, or light foxing, lightly browned, new endpapers, later vellum, yapp edges, lacking ties, head of spine worn, 16mo (130 x 75mm.), [Geneva], Huldreich Fugger for Henri Estienne, 1567.

✱ A charming pocket edition with eight tragedies. The texts are in Latin or Greek, with translations provided by Erasmus, Melanchthon, George Buchanan, Joachim Camerarius and G. Rottalerus. The four Euripides plays included represent the only tragedies by this playwright ever printed by Henri Estienne.

Literature: Adams A269; Renouard, Estienne, 130:5; Schreiber 169.

**£500 - 700**

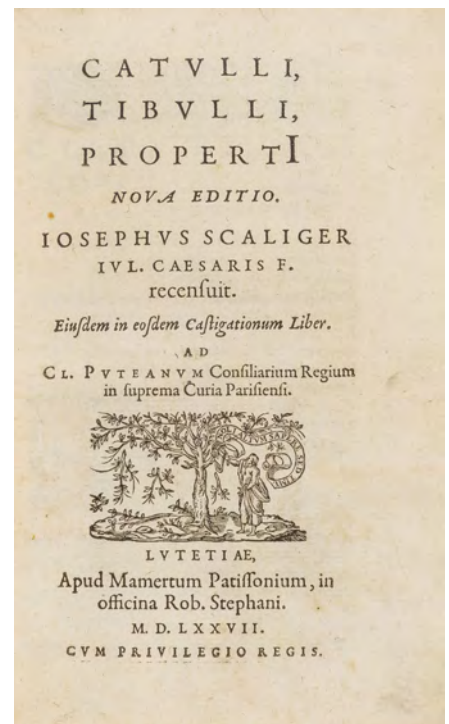


**15**  
**Sophocles.** TRAGOEDIÆ SEPTEM [graece], 2 parts in 1, collation: \*<sup>4</sup>, a-z, aa-zz, aaa-kkk<sup>4</sup> III<sup>2</sup>; A-Z, Aa-Gg<sup>4</sup> Hh<sup>2</sup>, text in Greek and commentary in Latin, title with large woodcut printer's device, woodcut decorative initials and head-pieces, with blanks ggg<sup>4</sup> and Hh<sup>2</sup>, closely trimmed at head, marginal staining, some spotting or light foxing, again mostly marginal, 18th century tree calf, gilt, spine in compartments and with red and dark green morocco labels, head of spine little chipped, corners worn, rubbed, small 4to (242 x 144mm.), [Geneva], Henri Estienne, 1568.

✱ An important and attractively printed edition. The Greek text is followed by the commentary of Joachim Camerarius and his Latin version of Ajax and Electra.

Literature: Adams S1448; Renouard, Estienne, 129:3; Schreiber 171.

**£600 - 800**



**16**  
**Catullus, Tibullus & Propertius.** CATULLI, TIBULLI, PROPERTII, 2 parts in 1, collation: à<sup>8</sup> A-R<sup>8</sup> S<sup>2</sup>, a-q<sup>8</sup> r<sup>6</sup>, titles with woodcut printer's devices, woodcut decorative initials and head-pieces, S<sup>2</sup> blank, r<sup>5</sup> privilege f., lacking final blank, occasional spotting, 19th century vellum, gilt, spine richly so and with orange and dark green morocco labels, g.e., 8vo (166 x 100m.), Paris, Mamert Patisson, in the house of Robert Estienne, 1577.

✱ The first edition of Catullus edited by Joseph Scaliger. 'Joseph Scaliger's Catullus enjoys an exalted position in the history of textual criticism, for in learning and historical sense — and above all in method — it has been seen to anticipate the triumphs of the great nineteenth-century philologists. In fact, it is not going too far to say that Scaliger is the first Catullan critic to have any method at all.' (Glaisher, p. 178). This volume is printed in two parts, each with its own title-page and pagination; the second part containing Scaliger's commentary and emendations.

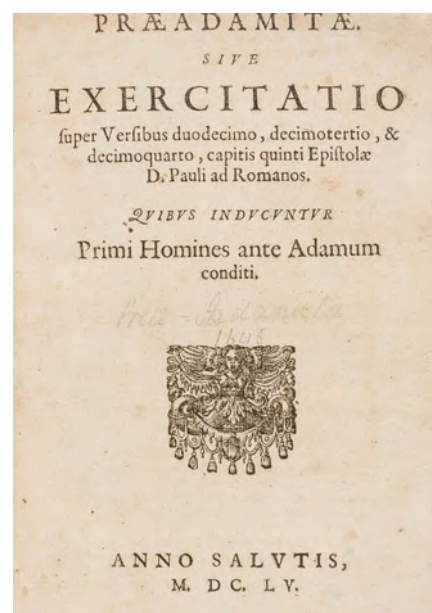
Literature: Adams C1154; Renouard, Estienne, 179:1; Schreiber, Estiennes, 248.

**£400 - 600**





17



18

**17**  
**Portraits.- Giovio (Paolo)** *ELOGIA VIRORUM LITERIS ILLUSTRUM*, collation: j;6<sup>e</sup> a-s<sup>6</sup> t<sup>8</sup>, first sig. misbound, Basel, Petrus Perna, 1577 BOUND with Giovio (Paolo) *Elogia virorum bellica virtute illustrium*, collation: α<sup>4</sup> a-z aa-Ll<sup>6</sup>, lacking final blank, Basel, Petrus Perna, 1575, together 2 works in 1vol., titles within woodcut architectural titles, woodcut portraits within ornate architectural frames, woodcut historiated initials, lightly foxed throughout, lightly browned, 19th century calf-backed marbled boards, spine gilt, folio (332 x 216mm.)

✱ Handsome biographical productions with numerous portraits, including Christopher Columbus, Hernan Cortez, Thomas More, Machiavelli, and Petrarch, as well as a number of Turkish dignitaries.

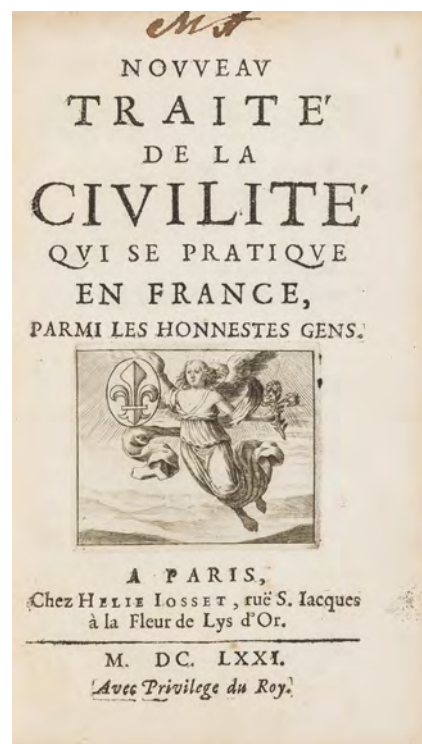
Literature: I: Adams G648 II: Adams G644; Atabey 502; Sabin 36773; cf. Blackmer 691.

£800 - 1,200

**18**  
**[La Peyrère (Isaac)]** *PRÆADAMITÆ...QUIBUS INDUCUNTUR PRII HOMINES ANTE ADAMUM CONDITI*, 2 parts in 1, FIRST EDITION, woodcut device on title, head- & tail-pieces and initials, engraved map of Holy Land (trimmed close to border), title lightly soiled, a few ink markings and underlinings, cropped with some head-lines and side-notes shaved, old red ink stamp of Ickwell-Bury library to front free endpaper, nineteenth century half sheep over marbled boards, rubbed, rebaked in calf preserving old red morocco label, [Willems 1188], small 4to, [Amsterdam, Louis & Daniel Elzevier], 1655.

✱ An important and controversial book, one of the first in Europe to question the Biblical account of the creation of mankind and to suggest that there must have been other men before Adam. La Peyrère (1596-1676) pointed out inconsistencies in Genesis concerning both the creation of man and of the Jews, and several intellectuals of the day such as Ole Worm, André Rivet and Menasseh ben Israel who read the manuscript probably sympathised with his thesis, but the work was received with scorn. He was forced to apologise and publish a recantation although continuing to believe his theory until his death in an Oratorian seminary outside Paris. Anthony Grafton gives a clear idea of the significance of this book in his *New Worlds, Ancient Texts* (Harvard 1992). This the true first edition; a 12mo edition was published later the same year. The work was influential on Spinoza and the theologian Richard Simon.

£600 - 800



**19**  
**Courtesy & Manners.- [Courtin (Antoine de)]** *NOUVEAU TRAITÉ DE LA CIVILITÉ QUI SE PRATIQUE EN FRANCE, PARMI LES HONNETES GENS*, FIRST EDITION, half-title, title with engraved vignette of flying angel, woodcut decorations and initials, errata leaf at end, lightly browned, contemporary ink initials "MA" at head of title and signature of Mary Anderson to front free endpaper, engraved bookplate of Sir Charles Anderson Bart. Lea Library, contemporary mottled calf rubbed, corners worn, rebaked with gilt spine, 12mo, Paris, Helie Iosset, 1671.

✱ Manual of good manners, conversation and civility with directions for the correct way of serving and eating food, offering and accepting wine, behaviour at balls and games of chance, letter-writing including the importance of paper size and other such matters. And, importantly, a man should never tell a lady who is endeavouring to appear young that he has known her for a long time.

£200 - 300





20

20

**[?Rose (Toussaint)]** LE SECRETAIRE DES COURTISANS, ou L'Art d'écrire poliment sur toutes sortes du sujets, *engraved frontispiece of a secretary at court executing a commission, title in red and black with woodcut ornament, a few leaves soiled or slightly defective at lower outer corner or margin especially H5 & H8 (both with hole to inner margin, H8 with loss of a few letters), attractive contemporary sprinkled calf, spine gilt in compartments with red roan label, a little rubbed, joints cracked, slight wear to spine ends, 12mo, Amsterdam, George Gallet, 1696.*

✿ Uncommon; Library Hub lists 2 UK copies only (BL and University of Oxford). The author is described as "Secretaire du Cabinet du Roi de France" on the title and Toussaint Rose is cited by Cioranescu as being such. He was Court Secretary to Mazarin and the second occupant of the second seat at the Académie Français. The one hundred and eighty-three letters in the work give a comprehensive view of Court business in the latter part of the 17th century.

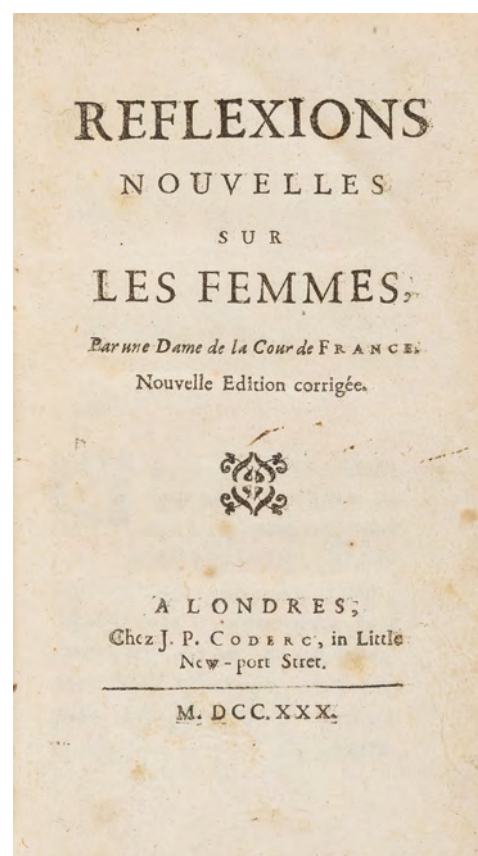
£400 - 600

21

**Women.- [Lambert (Anne-Therese de Marguenat de Courcelles, Marquise de)]** REFLEXIONS NOUVELLES SUR LES FEMMES, *third edition, half-title, lightly browned, old ink stamp to margin of first leaf of text, colour-printed armorial bookplate of Jules de Moulin to rear pastedown, contemporary sheep, spine gilt with later red roan label, rubbed, corners a little worn, 12mo, "Londres, chez J.P.Coderc, in Little New-port Stret", 1730.*

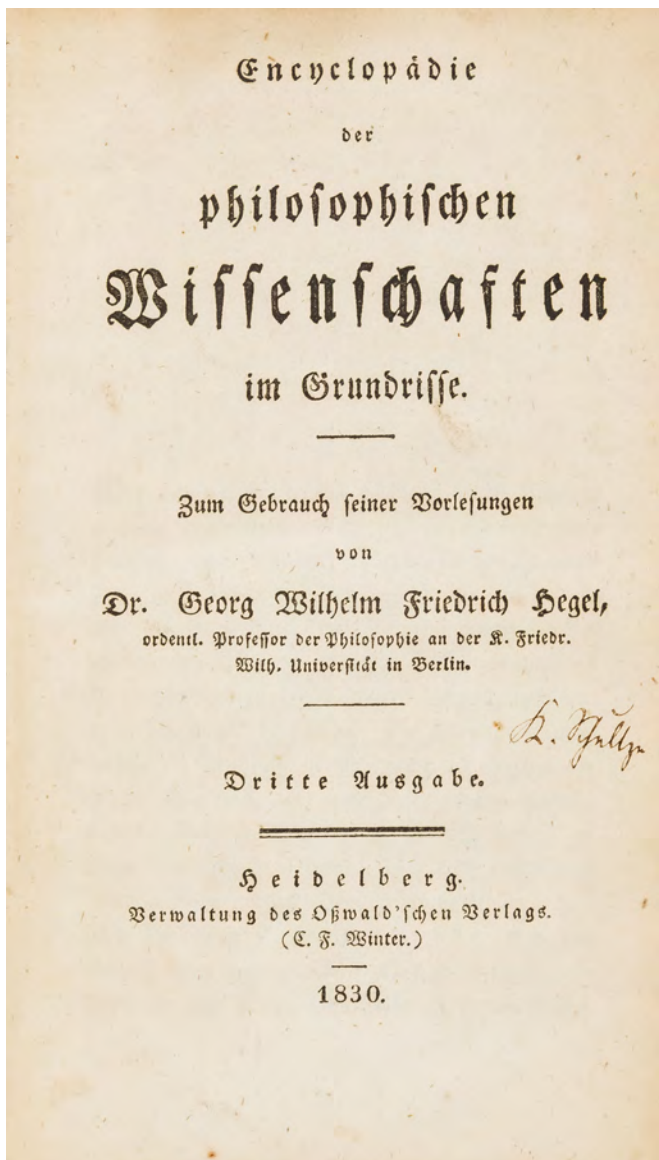
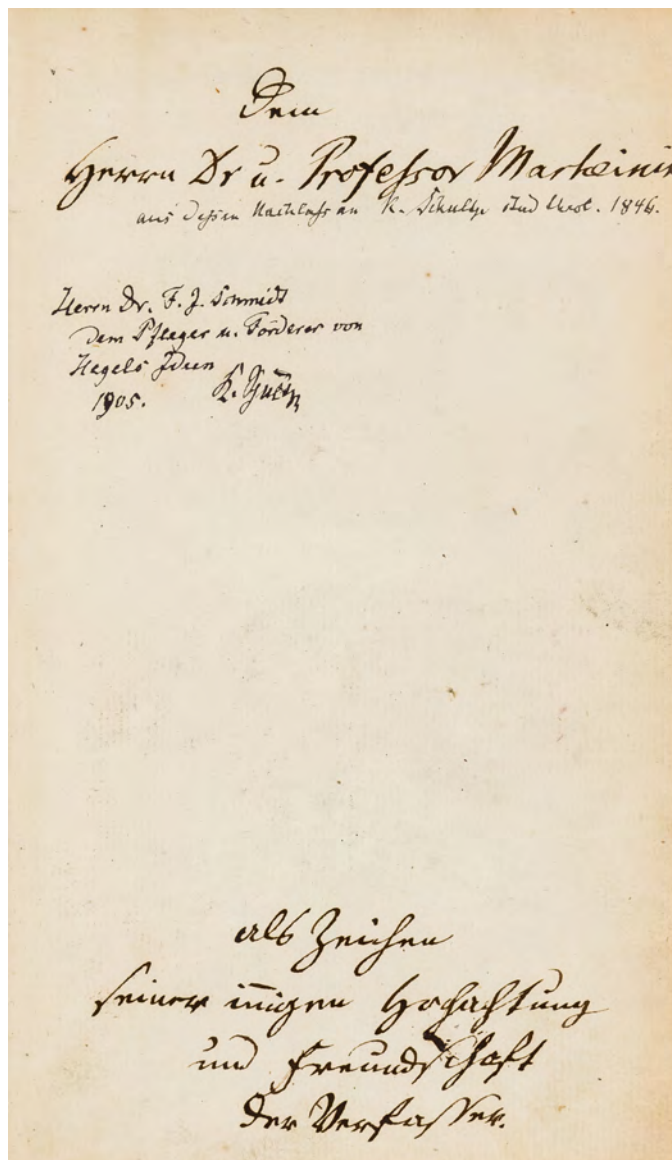
✿ The Marquise de Lambert was a celebrated hostess whose weekly salons for the literati and society inaugurated the Enlightenment's salon tradition which became influential in electing many seats at the Académie Français. She was interested in education and is most well-known for her works *Advice from a mother to her son* (1726) and *Advice from a mother to her daughter* (1728). The present work was first published in 1727.

£300 - 400



21





**22**  
**Hegel (Georg Wilhelm Friedrich)** ENCYCLOPÄDIE DER PHILOSOPHISCHEN WISSENSCHAFTEN IM GRUNDRISSE, PRESENTATION COPY INSCRIBED TO PHILIP MARHEINEKE "DEM HERRN DR. U. PROFESSOR MARHEINKE ALS ZEICHEN SEINER INNIGEN HOCHACHTUNG UND FREUNDSCHAFT DER VERFASSEN" ["TO DR AND PROFESSOR MAHRENIKIEN AS A MARK OF THE AUTHOR'S DEEPEST RESPECT AND FRIENDSHIP"] to front free endpaper, third edition, Gothic letter, occasional light browning, contemporary boards, manuscript label to spine, extremities rubbed, 8vo, Heidelberg, 1830.

✱ AN INSCRIBED COPY OF HEGEL'S LAST BOOK, a philosophic masterpiece and the most explicit formulation of his dialectic method, with an excellent provenance. PRESENTATION COPIES FROM HEGEL ARE EXTREMELY RARE, WE CAN TRACE ONLY ONE OTHER INSCRIBED WORK AT AUCTION IN THE LAST 40 YEARS.

The recipient, Philip Marheineke (1780-1846) was a prominent follower of Hegel, an editor of his collected works, and the leader of the Hegelian Right following the philosopher's death in 1831.

Provenance: Philip Marheineke (1780-1846, presentation inscription from the author); K. Schultze (owner inscription on title and note to endpaper); Ferdinand Jakob Schmidt (German philosopher, 1860-1939; gift inscription "dem Pfleger u. Förderer von Hegels Ideen" ["the custodian and supporter of Hegel's ideas"] to endpaper).

**£15,000 - 20,000**

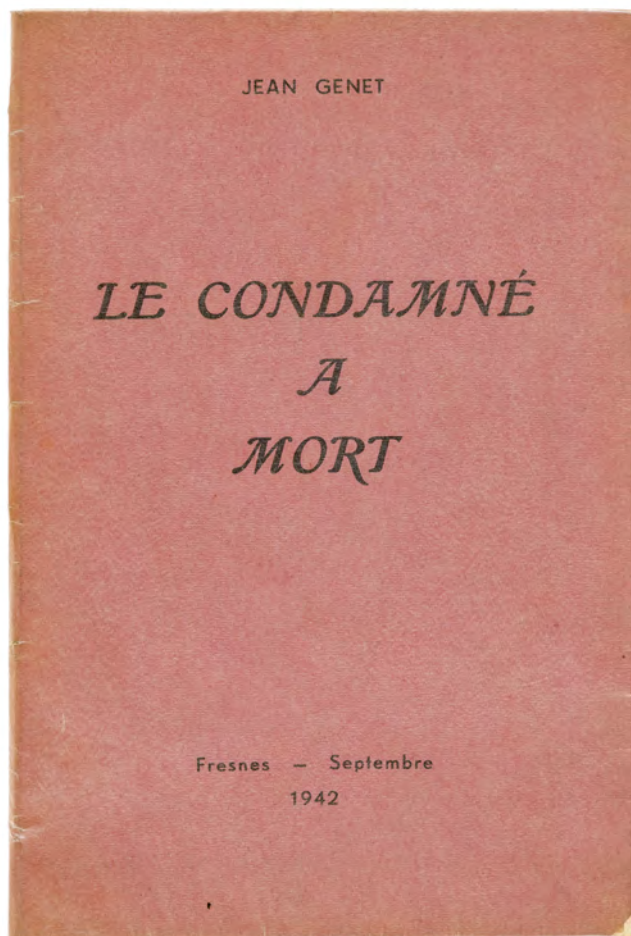


23

[Smithson (James, *founding donor of the Smithsonian Institution, 1765-1829*)].- HOTEL DE HUNGERFORD, RUE CAUMARTIN, PARIS, TENU PAR SAILLY, *letterpress bill of fare with priced list of dishes and wines in three columns, sheet 36 x 32cm (14¼ x 12½ in.)*, border of printer's ornaments, old folds, small brown spot, verso with ink notes in English for travelling expenses between Paris and Marseilles, c. 1830

✪ The hotel keeper Henry Honore Saily had been servant to James Smithson, the illegitimate son of Hugh Smithson, later 1st Duke of Northumberland, and Elizabeth Macie, a wealthy widow whose family name was Hungerford. Smithson inherited a considerable fortune on his mother's death in 1800. A scientist, gambler and shrewd investor who had been born in Paris and spent many of his final years there, he financed Saily's hotel, lending him 20,000 francs in 1828 alone. When Smithson died in 1829 Saily was a beneficiary of his will, as was the United States of America when, in 1836, an unusual clause left a legacy of half a million dollars for the establishment of the Smithsonian Institution, now the largest museum in the world.

£300 - 500

[illegible]

24

**Genet (Jean)** LE CONDAMNÉ A MORT, FIRST EDITION, *lightly browned, loosely inserted as issued, original pink paper wrappers, original glassine dust-jacket, overall an excellent copy, 8vo, Fresnes, 1942.*

❄ Scarce, no copy of this edition on Library Hub.

This was written whilst Genet was in prison in Fresnes, and printed at his own cost.

£600 - 800

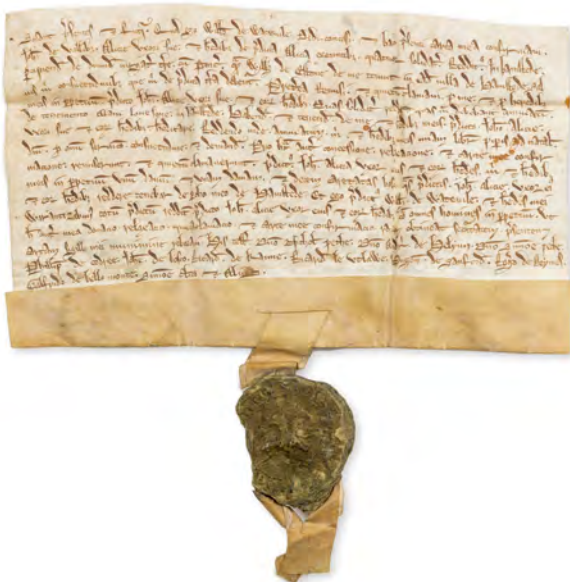




**25**  
**Cambridgeshire, Silverley.-** I, REGINALD ARSIC OF SILVERLEY HAVE GRANTED AND CONFIRMED BY THIS CHARTER TO GEOFFREY SON OF RANULF OF SILVERLEY OF FIVE ACRES OF ARABLE LAND IN THE VILLAGE OF SILVERLEY, witnesses: John de Gysnes, John le peyteum, Ralph de Coggeshal and others, 3 small wormholes, 60 x 62mm., [c. 1260s]; Silverley. I, Henry Bercalor [shepherd] of Silverley by this charter confirm to Walter Coleman of three rods of arable land in Silverley for 16 shillings, witnesses: Reginald Aven, William Randalf and others, 1 small wormhole, slightly stained and creased, 70 x 230mm., [c. 1270s], both 9 lines; and 3 others relating to land in Silverley and Ashley, and members of the Arsic family etc., all manuscripts in Latin, on vellum, 1 red wax seal and another remains of seal, two dated variously 1412 & 1438, v.s., v.d. (5 pieces).

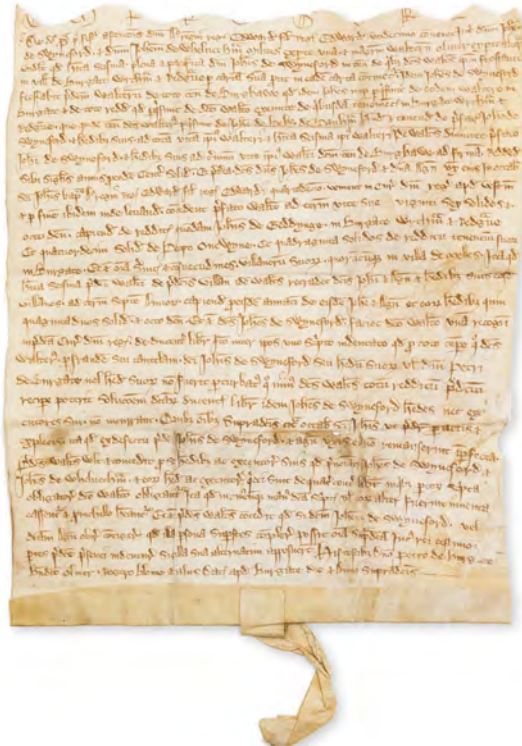
✱ Five medieval conveyances of land in Silverley and Ashley in Cambridgeshire. Silverley was mentioned in the Domesday Book but was abandoned in the sixteenth century.

£400 - 600



**26**  
**Essex.-** CHARTER, I, William de Wateville grant to John de Valla and Alice his wife, of a tenement in the village of Hamsted [Hempstead] for the sum of four shillings, witnesses: Andrew de Helyng, Phillip de Codree, John de Bosto and others, manuscript in Latin, on vellum, 16 lines, in light brown ink, folds, large remains of a wax seal depicting a knight on horseback, 110 x 280mm., [c. 1260].

£300 - 400



**27**  
**Suffolk, Burgate.-** AGREEMENT BETWEEN JOHN DE SWYNEFORD, JOHN DE WHELNETHAM & WALTER OLIVER OF A TENEMENT IN BURGATE, for 14 shillings payable at Lent, manuscript in Latin, on vellum, 31 lines, indented chirograph at head, a few small holes, folds, slightly browned, lacks seal, 210 x 170mm., 1318.

£300 - 400



**28**  
**Wells, Somerset.-** CHARTER, Thomas de Merkesbury [Marksbury] son of Thomas Merkesbury grants to Hugh de Somerton and Matill his wife a messuage in Wells, witnesses: Roger de Middleton, Edmund de Mellesleygh and others, manuscript in Latin, on vellum, 11 lines, in light brown ink, very fine green wax seal with good impression, small hole affecting two letters in first line, folds, slightly browned, 70 x 205mm., [c. 1320].

£400 - 600



29

**Cambridgeshire.-** CHARTER, GRANT BY ALEX DE ALSHORNSTONE AND JOHANNA HIS WIFE TO HENRY HONEMAN OF ASHELEE [ASHLEY] OF 12 ACRES OF LAND IN ASHLEY NEAR THE LAND OF THE PRIOR AND HOSPITAL OF ST JOHN OF JERUSALEM, witnesses: William Coleman, Robert de cheap and others, *manuscript in Latin, on vellum, 22 lines, in light brown ink, 2 red wax seals with good impressions, folds, slightly browned, 158 x 242mm., 1335.*

✱ Ashley, four miles east of Newmarket. The manor of Ashley was owned by the Knights Hospitallers.

£300 - 400



## MEDIEVAL SEAL MATRICES



30

SEAL MATRIX INSCRIBED SIMON DE CRECI, *legend surrounding an image of a stag with foliage, bronze seal matrix, 25mm, [14th century]; and 9 other medieval seal matrices, all bronze, v.s., v.d. (10 pieces).*

✱ Provenance: First mentioned Cresci family of Blyth, Lincolnshire.

£400 - 600



31

SEAL MATRIX INSCRIBED "PRO ME LAVREN PE TOST ES ID HOM HABTI" ["You, pious Lawrence, a man of the cloth, were martyred for me, another man of the cloth"], *legend surrounding an image of St. Lawrence holding a Gospel book in his right hand and a grid iron in his left and below him under a pointed arch a monk with arms outstretched in prayer to St. Lawrence, bronze seal matrix, 32 x 20mm, [14th century].*

✱ Provenance: Found at Chilton Cornard, Sudbury in Suffolk.

£300 - 400



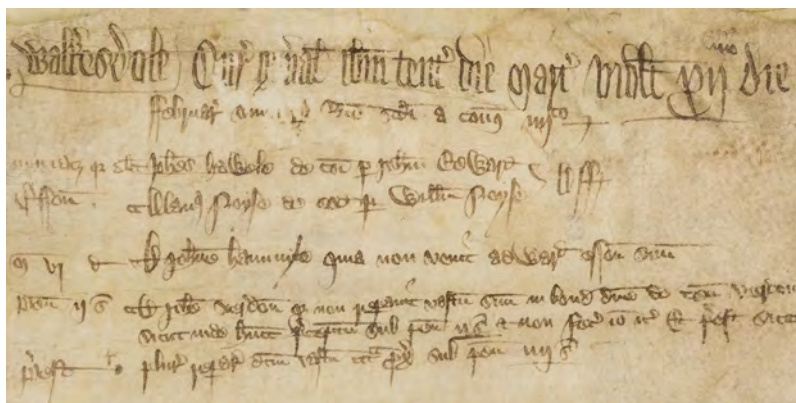
32

SEAL MATRIX INSCRIBED "S' NICOLI TANNVR DE WALI", FOR NICHOLAS THE TANNER OF WALLINGFORD, *legend surrounding an image of the Virgin and Child between pylons and praying monk below, oval bronze seal matrix, 30 x 20mm, [14th century].*

✱ Provenance: Found near Wallingford. A Nicholas Tanner is recorded as a Member of Parliament for Wallingford in 1368.

£400 - 600





**33**  
**Suffolk.-** COURT ROLL OF THE MANOR OF WATERSDALE IN LAXFIELD, detailing numerous cases, Courts Baron, Frankpledge etc. relating to land and property, *manuscripts in Latin, on vellum, a few pen and ink calligraphic initials, stitched at head, 5 membranes torn with loss and expertly repaired, 1 membrane stained, some soiling and creasing, browned, v.s., largest 880 x 300mm., & smallest 75 x 230mm., v.d., 1381, 1382, 1444, 1449, 1479, 1485, 1492, 1526, 1545, 1550, 1581, 1601, 1603; sold subject to the Manorial Documents Rules, these items may not be removed from England & Wales.*

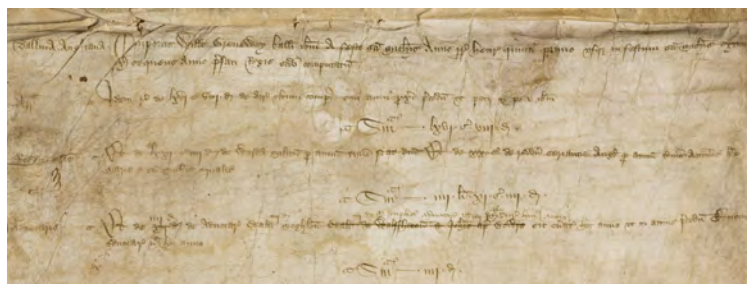
✱ Mentions Anthony Rous (1502-46). The Rous family had owned the manor of Watersdale since 1305 and it remained for two centuries in that family.

£800 - 1,200



**34**  
**Somerset, West Bagborough.-** INDENTURE, I, Roger Ralegh grant and confirm to John Burgeys son of Thomas Burgeys and Thomasia his wife of West Bagborough a holding called le fforde in the manor of West Bagborough for a quarterly payment of 8 shillings, witnesses: Thomas Stackett, John Ponchardonn and others, *manuscript in Latin, on vellum, 22 lines, large remains of red wax seal, indented at head, a few small wormholes, a few small stains, yellowed, folds, 132 x 230mm., 1405.*

£200 - 300



**35**  
**Huntingdonshire.-** COURT ROLL RELATING TO HUNTINGDON, detailing numerous cases, Courts Baron, Frankpledge etc. relating to land and property, *manuscript in Latin, on vellum, 2 membranes, stitched at head, a few small repairs, some small holes, some staining and creasing, 850 x 290mm. & 750 x 294mm., 1413; sold subject to the Manorial Documents Rules, this item may not be removed from England & Wales.*

£300 - 400





36

**Edward IV (King of England and Lord of Ireland, 1442-83).- Kent, St. Laurence, Thanet.-** CHARTER, grantors confirming 2 acres of land to Edmund Graunt adjacent to the parish of St. Laurence and lands of the Abbey of St. Augustine, by the gift of Thomas Colver, D.S. BEARING THE ROYAL SIGN-MANUAL OF EDWARD IV IN THE FORM OF THE MONOGRAM "RE", manuscript in Latin, on vellum, 10 lines, folds, slightly creased, remains of 5 wax seal of grantors, 105 x 290mm., 20th April 1430/31.

✱ It is unclear why Edward IV should sign this document, as it is not a royal grant, the best explanation would be that the king was asked to confirm the grant and did so, by appending his initials to the document.

£1,000 - 1,500



37

**Henry VI's marriage to Margaret of Anjou & the Treaty of Mantes.- Hoo (Thomas, Baron Hoo and Hastings, courtier, c. 1396-1455)** DECLARATION CONCERNING THE NEGOTIATIONS BETWEEN HENRY VI AND CHARLES VII FOR A GENERAL TRUCE RESULTING IN THE TREATY OF MANTES, DOCUMENT SIGNED "Hoo", manuscript in French, on vellum, 9 lines, folds, slightly creased and marked, 80 x 380mm., Mantes, 21st December 1446.

✱ "We Thomas Hoo Knight, Chancellor of France, Baron Hastings and one of the commissioners of the King our lord accredited to the government of France... We certify to all to whom it may appertain that by our command and order Jehan Varin, overseer and receiver at Mantes for the said lord has recently had carried by Jehan Halle, Jehan Pol called 'Tabellion' and Colin Grandin several letters directed to Paris or Rouen upon the business of the king our said lord and the convention at present being held at the said city of Mantes, principally twenty letters carried by the said Halle to Paris for the Count de Dunois [Jean, "Bastard of Orleans"] and the president [of the assembly]..."

£500 - 700





38

38

**Book of Hours, Use of Rome, manuscript in Latin, on vellum, 96 leaves only including 6 blank pages, 24 pages of Calendar at beginning (feast of Saint Leodegar indicated in margin), single column, 16 lines, ruled in light red ink, written in brown ink in a regular gothic bookhand, numerous one and two-line initials in gold, blue or red (some washed and blurred), line-fillers throughout, vellum slightly yellowed and with some soiling, some ff. slightly creased, 2ff. from a printed Book of Hours inserted, front endpapers torn and loose, 16th century calf, oval gilt stamps on covers, upper joint splitting at tail, chipped at head with small loss, rubbed and scuffed, preserved in a modern box, leaves 182 x 140mm., [?France], [c. 1450].**

£2,000 - 3,000



40

**Lincolnshire.- CHARTER, grant by Edmund Oursby, Robert Naylor, Henry Craoroste and Hugh Massynberd to William Cawdron and Leonard Markham of the Manor of Wynohyll consisting of a messuage and 500 acres in Heckington, Great Hale, Little Hale, Hasgarby [Asgarby], Holbych [Holbeach], & Boston, manuscript in Latin, on vellum, 22 lines, Chancery Seal appended, some damage to margins with slight loss, initial letter in top left margin cut away, folds, browned, 280 x 365mm., Westminster, 10th July 1513.**

✱ Mentions Sir Robert Rede Rede (d. 1519), judge.

£300 - 400

39

**Medieval English.- Kent.- Culpeper (Sir John, Justice of the Peace, fl. 1466-80).- INDENTURE ROBERT CLOBBE LATE OF EAST PECKHAM MADE COVENANT WITH JOHN HERDEN AND WITH ALIS HIS WIFE TO SERVE THEM IN HUSBANDRY, manuscript in medieval English, 11 lines, indented chirograph at head, small hole in left margin, folds, slightly creased, remains of two red wax seals, 95 x 267mm., 1467.**

✱ An indenture of a servant in husbandry. Servants in husbandry were unmarried farm workers hired on annual contracts.

£300 - 400





**41**  
**Essex, Hatfield Regis alias Hatfield Broad Oak.-** COURT ROLLS OF THE MANOR OF HATFIELD REGIS, detailing numerous cases, Courts Baron, Frankpledge etc. relating to land and property, *manuscripts in Latin, on vellum, c. 85 membranes, some stitched at head, most loose, some with surface wear affecting legibility, a few repaired, some soiling and creasing, largest 740 x 265mm. & v.s., v.d., 1553, 1588, 1591, 1594 & 1666;* sold subject to the Manorial Documents Rules, these items may not be removed from England & Wales.

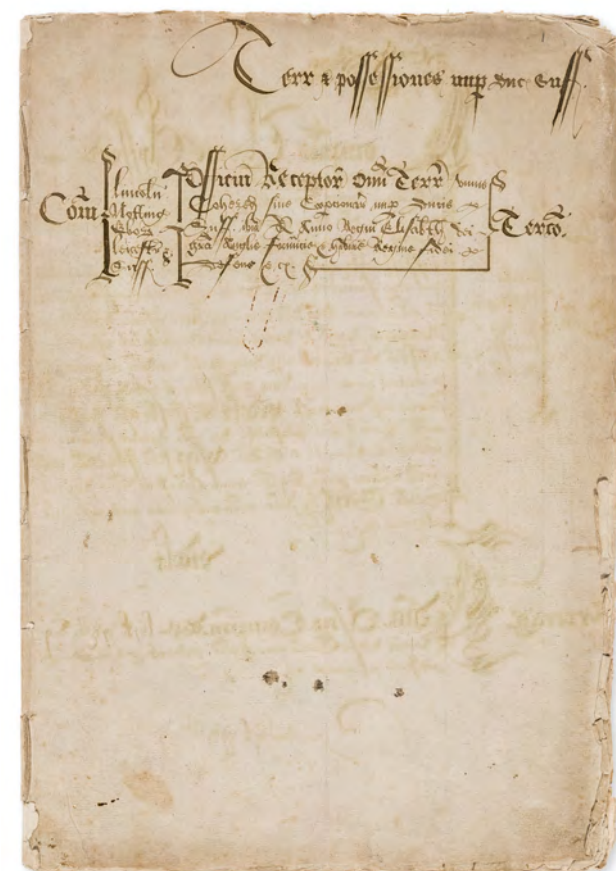
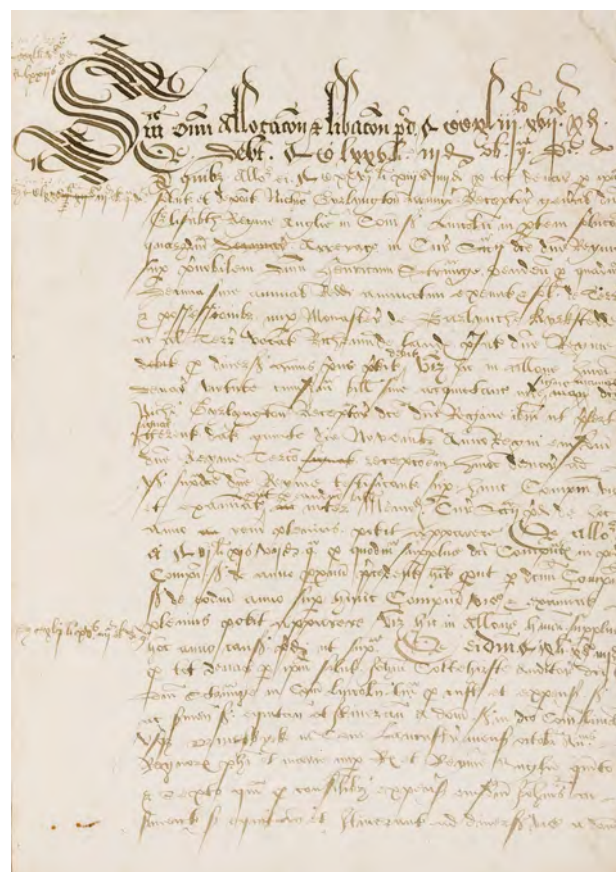
£600 - 800

**42**  
**Tudor Terrier.-** Brandon (Charles, *first Duke of Suffolk, magnate, courtier, and soldier, c. 1484-1545*).- Henry Brandon (1535-51) and Charles Brandon (1537/8-51), *successively second and third Dukes of Suffolk.* TERR & POSSESSIONES NUP DUC SUFF, compiled by Thomas Clyfforde, Receiver of Sir Henry Stanley, Lord Strange, later Lord Derby, *manuscript in Latin, title and 17pp. excluding blanks (title on upper wrapper), in a Tudor secretarial hand, large calligraphic initials, some slight staining in corners, slightly browned, paper wrappers stitched, edges chipped, hand and flower watermark, folio, 29th September 1560 - 29th September 1561.*

✱ A terrier (register of landed property, including lists of vassals and tenants), of the lands of the Duchy of Suffolk drawn up at the instance of Sir Henry Stanley, Lord Derby, one of the co-heirs of Sir Charles Brandon and Princess Mary, sister of Henry VIII. The lands were situated in the counties of Lincolnshire, Nottinghamshire, Yorkshire, Leicestershire and Suffolk. Also with entries concerning the castle guard of the honour of Richmond, Yorkshire, the lands of the honour of Eye in Suffolk; details of fees of local officials, annuities, rents and tenths owed to royal officials, expenses of the receiver and others, monies paid to Lord Strange himself and details of sums unpaid.

Charles Brandon, first Duke of Suffolk, favourite of Henry VIII died in 1545 and was buried in St George's Chapel, Windsor. He left two sons by his fourth wife, Henry and Charles Brandon who died within half an hour of each other from the sweating sickness caught at Cambridge University in 1551. This left Brandon's descendants through the female line including those descended from Mary, sister of Henry VIII and widow of Louis XII of France, whose grand-daughter, Margaret Clifford, married Henry Stanley, Lord Strange. In these accounts it is stated that Lord Strange owed his position as co-heir "lure d[omi]ne Margarete uxoris s[ue]". There appears to have been a written account of the partition of the possessions of the late Duke of Suffolk: there is mention herein of "Libro p[ar]tic[i]onis sive divisionis inter Cohered[es] nup[er] duc[is] Suff."

£1,200 - 1,800



42





43

**43**  
**Berkshire.- Elizabeth I (Queen of England and Ireland, 1533-1603)** ROYAL LETTERS PATENT GRANTED BY ELIZABETH I BEING AN INSPEXIMUS OF A SURVEY OF THE MANOR OF RADLEY, LATELY IN THE POSSESSION OF THE MONASTERY OF ABINGDON, MADE IN THE FIRST YEAR OF THE REIGN OF EDWARD VI, *manuscript in Latin, on vellum, 2 membranes, slightly browned, folds, remains of Great Seal, later endorsement, 570 x 370mm. & 165 x 370mm., Westminster, 12th February 1563.*

✱ Radley, now in Oxfordshire, 2 miles north east of Abingdon.

£400 - 600



44

**44**  
**Christian Mystical Writing.- N[iclaes] (H[endrik] [Henry Nicholas], founder of the Family of Love, 1502 - c. 1580)** A FIGURE OF THE TRUE AND SPIRITUAL TABERNACLE, ACCORDING TO THE INWARD TEMPLE OR HOUSE OF GOD IN THE SPIRIT... Set forth by H.N. and by him perused, and more evidently declared, *manuscript, title and 133pp., 5 pen and ink illustrations in the text, ruled, slightly browned, front pastedown with tears, front front free endpaper torn away, original vellum, yellowed and marked, [cf. Wing N1125], sm. 8vo, [c. 1650].*

✱ THE FAMILY OF LOVE. "The name of Hendrik Niclaes's sect was derived from the third and last of the divisions of history before the millennium, originally propounded by Joachim da Fiore, corresponding to the spirit and the theological virtue of charity." - Oxford DNB.

Although Niclaes was based in the Low Countries his works became extremely influential in England, especially during the Commonwealth. The above title was printed in London for Giles Calvert at the Black-spread Eagle at the west end of Pauls in 1655.

£1,000 - 1,500



45

**Runnymede.-** INDENTURE AGREEMENT BETWEEN WILLIAM LORD CHANDOS, SAMUEL WILDE "CITIZEN and GOLDSMITH OF LONDON" AND OTHERS TO PAY REBECCA CLARKE £230 BARGAIN AND SALE "ALL THOSE THREE ACRES OF MEADOW... IN THE MEADOWES... CALLED RUNNEY MEADE", *manuscript document on vellum, calligraphic T at beginning, modern ink note in margin, folds, slightly creased, 410 x 472mm., 29th May 1674.*

£200 - 300

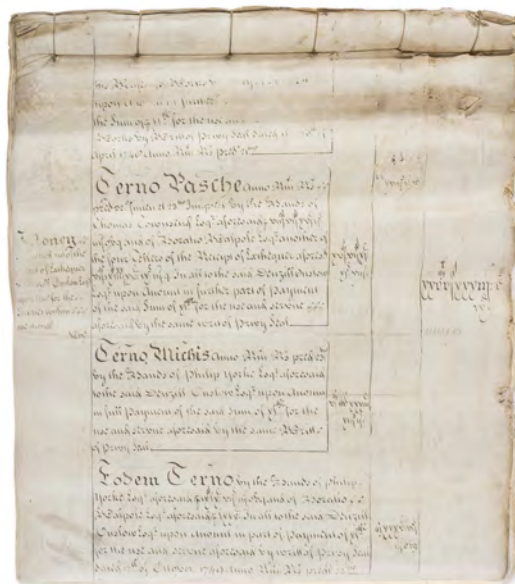




**46**  
**Burning of Whitehall Palace.- Blathwayt (William, government official, bap. 1650, d. 1717)** AUTOGRAPH LETTER SIGNED TO "SR", 2pp. with conjugate blank, Whitehall, 4th January 1697 [1698], "Whitehall is just now on fire by an accident, and moste fit is like to be burnt down. We are safe towards ye Park", folds, browned.

✱ Whitehall Palace burnt down on the afternoon of 4th January 1698 after a Dutch maidservant left drying linen sheets on a charcoal brazier in a bed chamber.

£300 - 400



**48**  
**The King's Works.- [ACCOUNT ROLL OF MONEY SPENT ON WORKS AND REPAIRS OF VARIOUS PALACES AND BUILDINGS IN THE CARE OF THE CROWN ESTATE], manuscript on vellum, 18 sheets, first sheet with slight surface wear affecting a few letters and little soiled, folds, stitched at head, right edges a little chipped, c. 580 x 470mm., variously 1748-49.**

✱ Includes payments to masons, plasterers, painters, smiths etc., working at The Tower of London, Westminster, Denmark House, Winchester Palace, Hampton Court Palace etc.

£400 - 600



**47**  
**18th century song.- [Mainwaring (Arthur)] THE HISTORY & FALL OF THE CONFORMITY BILL BEING AN EXCELLENT NEW SONG TO THE TUNE OF THE LADY'S FALL &c., manuscript song, 5pp. with conjugate blank, inscribed at end: "Sic Ceri vit Robert Wisdome", folds, browned, edges a little chipped, City of London coat of arms watermark, folio, [1703].**

✱ The purpose of the Conformity Act was to prevent Nonconformists and Roman Catholics from taking "occasional" communion in the Church of England in order to become eligible for public office under the Corporation Act 1661 and the Test Act.

£200 - 300



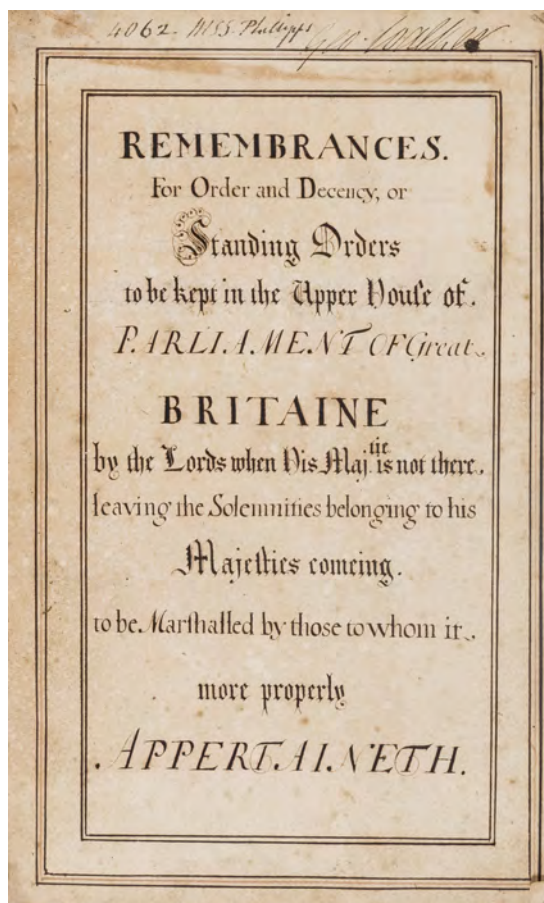
**49**  
**Gardening.- Virgo (Thomas, of Twickenham) [NOTES ON GARDENING, COOKERY AND REMEDIES], manuscript, c. 130pp., numerous tears with some loss, some ff. loose or working loose, numerous ink stains, browned, original vellum, soiled and marked, holes in upper cover for clasps, 8vo, 1750-56.**

✱ Mentions Will's Coffee House and Lady Ogle, widow of Sir Chaloner Ogle (1680/81-1750), naval officer.

Notes include: "A receipt to make verrey"; "To Pressure frute or a Mellon through ye Winter Put them in & Ise House"; "A Catalogue of ye frute Trees"; "Plant artichooks 6 Foot Asunder..."; "A Catalogue of my Mellons for ye year [17]50"; "Fines of Desenters from ye Church of England"; "A never failing remedy for the Ague"; "Virginity Where of Chaste fools do Boste"; "No Better way to Raise Early Cucumbers"; "The best way to have good Cyder" etc.

£400 - 600





50

50

**House of Lords.-** REMEMBRANCES FOR ORDER AND DECENCY, OR STANDING ORDERS TO BE KEPT IN THE UPPER HOUSE OF PARLIAMENT OF GREAT BRITAIN BY THE LORDS, WHEN HIS MAJ. IS NOT THERE, *manuscript, title and 63pp.* excluding blanks, ruled in red, slightly foxed and browned, ink ownership signature of George Walker and later Thomas Phillipp's inscription at head of title, original calf, remains of gilt rules, rubbed and marked, upper cover detaching, spine torn with loss to tail, 8vo, [c. 1750].

£300 - 400

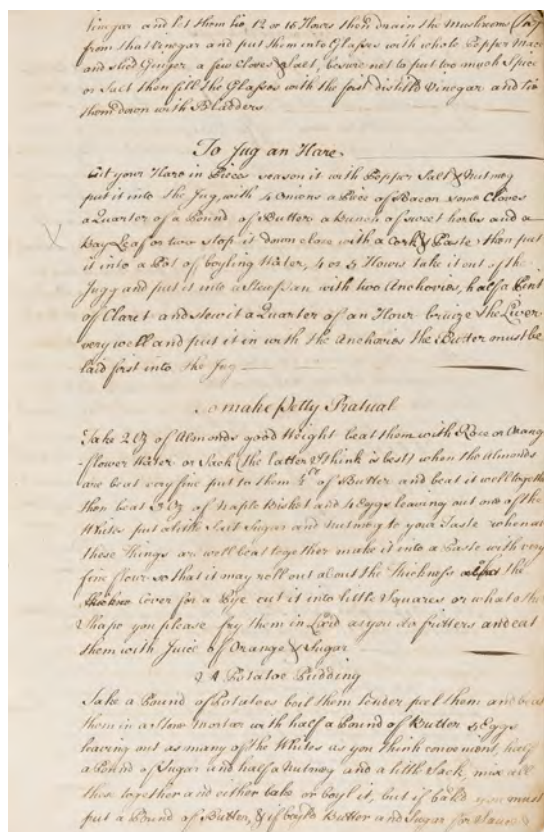
51

**Cookery & other recipes.-** Bragge family (of *Sadborrow Hall, near Thorncombe, Dorset*) [COLLECTION OF RECIPES], *manuscript, 109pp., and 4pp. index at front, index and first 18pp. first 11ff. slightly water-stained not affecting legibility, slightly browned, three large foxing spots on last 2ff., original marbled wrappers, slight water-stain on upper cover, rubbed, faded and creased, lettered direct "Cookery Book" on upper cover, folio, [c. 1750].*

✱ Recipes include: "A Carraway Cake - My Mama"; "To make a Cake Lady Plymouth's Way"; "To make Primrose Wine"; "Turkey a la Dobbie"; "Raspberry Brandy"; "The Nagoue... Take 4 spoonfuls of french Claret and thicken it with flour..."; "A Lark Pye - Withers"; "Dr Meads Bitters"; "Orange Marmaleet"; "To make Pastasha Cream"; "To thicken the hair"; "Bitters Sr Edward Hulse [Sir Edward Hulse, first baronet (1682-1759), physician]"; "For a Dropsy Mrs Smith"; "To brew small Beer - Mrs Bere"; "To make the Best Raisin Wine - Mrs Smith"; "To make a fanchurch Pudding"; "To make Shrub" etc.

Provenance: Matthew Bragge, a local clothier bought *Sadborrow* in 1576. The present house was built between 1773 and 1775 by John Johnson, for John Bragge and cost £2,589 2s 4½ d. The estate was sold in 1923 when the last member of the family, Captain John Bragge died in 1922.

£1,000 - 1,500



51



52

**Sermon.-** EPH: 4.5. - ONE FAITH - 5PT., *manuscript, 48pp. only, lacking beginning, extensively browned, 17th century note of hand for £50 loosely inserted, unbound, stitched as issued, 165 x 105mm., n.d. [c. 1750].*

£200 - 300



The Hard Frost in the year - 1740  
 The Martlemas Flood on November 1770  
 the 17 Sunday at Sawley the Highest  
 Ever known in the Later age  
 Wednesday Feb: 11. 1795 the Greatest  
 Flood that Ever was known in the  
 Last 100 Years by 2 feet 7 Inch of  
 the Martlemas Flood is above specification  
 at Long Eaton in Lancashire had  
 133 Sheep & 6 Calves Drowned John  
 Huk had 15 sheep & 5 young broods  
 Will Cook had 5 milk cows & 60  
 Sheep Drowned Damage at Congraton  
 in Hoay Com in the Barns of Little 1400  
 The Martlemas Flood on 17 Sunday 1770  
 The spring flood April 20 1792  
 the Last Greatest of all Feb: 11 Windy 1795  
 the Frost began Decem: 18. 1794 Continued  
 to Sunday & Day of Feb: 1795

53

Now invented, patent Water Closets with a Screen for the Ladies.  
 By Sir Wilful Wiseacre.

The modest Maid or bashful Dame  
 May now indulge in Sweetest Posset  
 Fearless that she'll expose her Fame  
 To screen'd is our patent Water Closet

No more her L y p shall go  
 Scrambling her Secrets to deposit  
 Through Heat or Cold through Frost or Snow  
 When shelter'd by our Water Closet.

Not wishing to disturb a Mouse  
 The tender Vicar may venture  
 To leave her drowsy snoring spouse  
 And warm our Water Closet enter.

Sir Wilful's Self "dearest little fellow"  
 May ornament this useful Place  
 The brightest Colour sure is Yellow  
 And well will suit his sallow Face.

Such noble Projects we shall see  
 Approv'd by the whole Nation  
 What charmed most Sir Wilful be  
 By every Corporation.

A Friend to all necessary Improvements.

54

53

**Leicestershire Farmer.- Castle Donington.-** JOURNAL/COMMONPLACE BOOK OF AGRICULTURAL NOTES, manuscript, 42pp., some ff. excised, browned, stained, original calf, worn, partially disbound, 8vo, Leicestershire, 1771-95.

✱ Compiled by a Leicestershire farmer towards the end of the 18th century, comprising accounts of crops sold (mainly barley), labourers' expenses; with other general notes, "A Bill for Town work 1772" (including Hemington near Castle Donington), notes on the great flood of 1795; "The Account of the Charges & Expences of the Tryal of Hugh Meriman at the Session at Derby for stealing Eleven Geese of Johnath[an] Sherw[i]ns at Alverston before Sir Willm Fitts Herbert in the Chair", notes on the days on which neighbours began their respective harvests, library catalogue etc.

£400 - 600

54

**Scatological verse.-** NEW INVENTED PATENT WATER CLOSETS WITH A SCREEN FOR THE LADIES. BY SIR WILFUL WISEACRE, manuscript verse, 20 lines, beginning "The modest Maid or bashful Dame / May now indulge in Sweets or Posset / Fearless that she'll expose her Fame / So screen'd is our patent Water Closet", sheet 31 x 20cm (12¼ x 7¾ in.), ink on laid paper with Britannia watermark, a few tears (no loss) where folded for the post, verso postmarked Bury (Lancs.) and addressed to Chas. Blatchley Esqr, Bury, [c. 1780]

✱ Not traced in Crum and apparently unrecorded. The first patent for a flush water closet with an S-trap was granted in 1775 to the Scottish watchmaker Alexander Cumming.

£300 - 500

Two pages of a manuscript, likely a recipe book, showing text in two columns. The text is written in a cursive script and appears to be a recipe for a dish, possibly a pudding or a cake, given the context of the surrounding text. The paper is aged and shows signs of wear, including stains and discoloration.

55

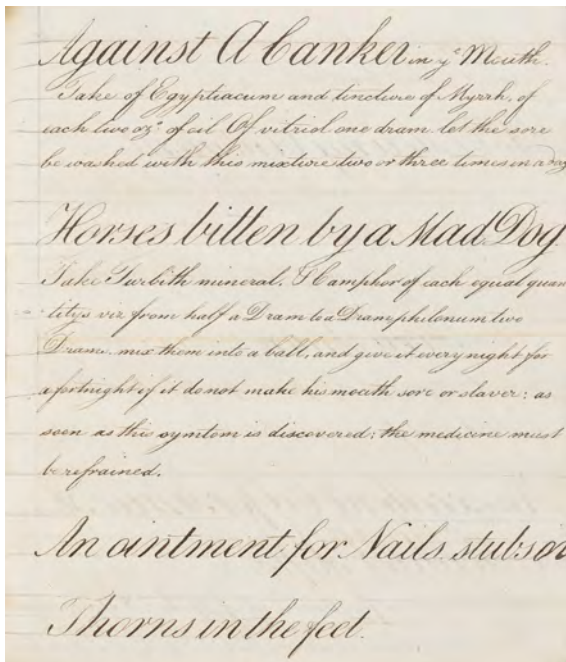
**Cookery, Medical and Veterinary.- Duckering (Mary, of Tothby, Lincolnshire)** [COLLECTION OF RECIPES], manuscript, in several hands, 73pp. excluding blanks, several ff. working loose, a few ff. cut with loss, browned, hinges weak and split, ink signature of Mary Robinson (a direct descendant of Mary Duckering) and ink inscription of Frederick Duckering Cooke describing the manuscripts descent to 1904, original vellum, soiled, worn, lettered direct on upper cover: "Receipt Book", lacks most of spine, sm. 4to, 1796-1826.

✱ "Miss Mary Duckering married Dr John Robinson at Tothby or Alford. Their daughter Elizabeth married Frederick Cooke, my father and her's book came into my hands March 1904. Frederick Duckering Cooke at Derby."

Recipes include: "Ipswich Almond Pudding"; "Bread and Butter Pudding"; "Ratafia Pudding"; "Muffins"; "Another way to make Pig Sauce"; "Brain Cakes"; "Bullace cheese [Wild plum]"; "for the Hooping Cough"; "Mustard Whey Recipe for Rheumatism etc.

£300 - 400



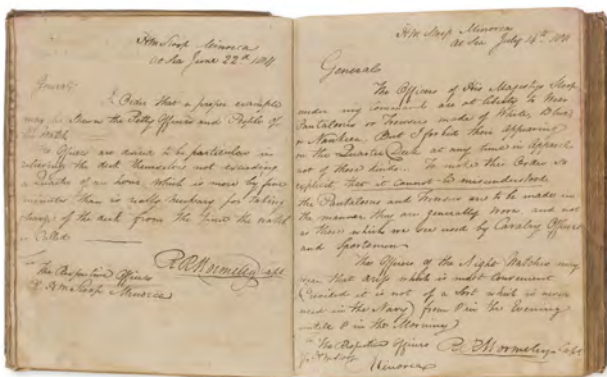


56

**Farriery Recipes.-** ELEGANT AND PROVED RECEIPTS FOR THE DISEASES OF HORSES [&] COWS, [collection of recipes for treating horses and cattle], manuscript, 142pp., reverse entries for horses and cattle, a few ff. cut with some content removed, slightly browned, original calf-backed boards, rubbed, spine defective, sm. 4to, commenced 27th January 1796.

✱ Recipes including: "Ointment for Mange"; "Mercurial Unguent"; "Cholick"; "Balls for Pissing Blood"; "For a Poll Evil, or, Fistula"; "Horses bitten by a mad dog"; "For a Dog bit by a mad Dog"; "The Doctor having seized the unfortunate Man the following is a catalogue of the Effects which will be sold by Auction by W Neversell [a humorous and nonsensical auction announcement]"; "Cows. Garget in the bowels" etc.

£300 - 400

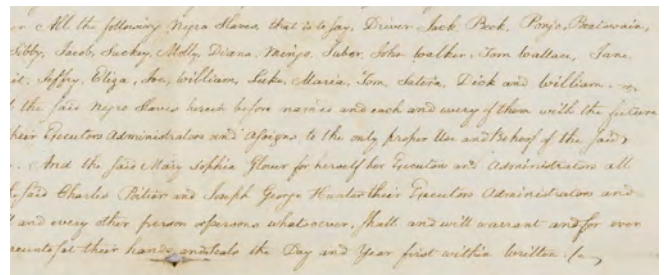


57

**Royal Navy.- Streatfeild (Richard, Commander, Royal Navy, 1789-1865)** COMMONPLACE BOOK, manuscript, c. 100pp. excluding blanks, reverse entries, 12 pencil sketches of coastlines (including Corfu), some water-staining (mostly to blanks), browned, original vellum, sm. 4to, [c. 1808-11].

✱ Includes: notes on Mercator's sailing; copy of ship's orders on HMS Minorca; copies of letters including some relating to HMS Impregnable; commonplace material including an item relating to the War of 1812 with America.

£300 - 400



58

**Slavery in the Bahamas.-** 2 INDENTURES CONCERNING THE SALE OF LAND, PROPERTY AND SLAVES IN THE BAHAMAS TO CHARLES POITIER AND JOSEPH GEORGE HUNTER, Ds.s., manuscripts on paper, together 3pp., red wax seals, a few small holes along folds, slightly browned, 350 x 500mm., 10th & 14th April 1811.

✱ "All the following Negro slaves... Driver Jack, Ponjo, Boatswain, Dido, Eve (a child), Abraham, Dolly... Together with the future Issue and Increase of the Females thereof..."

£300 - 400

59

**Streatfeild Family.- Streatfeild (Rev. Thomas, antiquarian and churchman, 1777-1778) & Captain Robert Streatfeild (1786-1852) and others [?].** THREE ALBUMS CONTAINING OVER 62 PP. OF SKETCHES, 20 in one album executed in watercolour, including landscape studies, many with windmills, several pencil studies of ships, a few seascapes and cloud studies, one album features a loose manuscript note with 8 lines of dates and geographic coordinates with weather conditions described for each day, other various sketches of country houses, and a few sketches of church architectural details and antiquities, pencil and watercolours, some executed in pen and ink, one album with Whatman wove paper with watermark date of '1810', another album with watermark date of '1813', leaves measure between 115 x 180mm. (4½ x 7 in) and 115 x 185mm. (4½ x 7¼ in), many leaves loose, a few missing with only stubs left, otherwise scattered handling creases, surface dirt and occasional spotting throughout, contemporary boards, worn, 8vo, circa 1810-1815 (3)

Provenance:

Streatfeild Family; by descent;

Anonymous sale. Where acquired by the present owner.

✱ Three albums from the historic Streatfeild English family from Chiddingstone, Kent, traceable to the early 16th century and a possible cadet branch of the Noble House of Stratford. A number of drawings by Captain Robert Streatfeild were offered at Christie's in 2016, and while these drawings were rather more worked and larger in scale, there are some notable similarities in execution to certain watercolours in the present albums (Sale. Christie's, South Kensington, Old Master Drawings and British Drawings and Watercolours, 7th December 2016, lots 144-150). The British Museum also hold a sketchbook containing 55 leaves of drawings by Rev Thomas Streatfeild (see BM no. 1969,0208.3.1-55).

£500 - 700





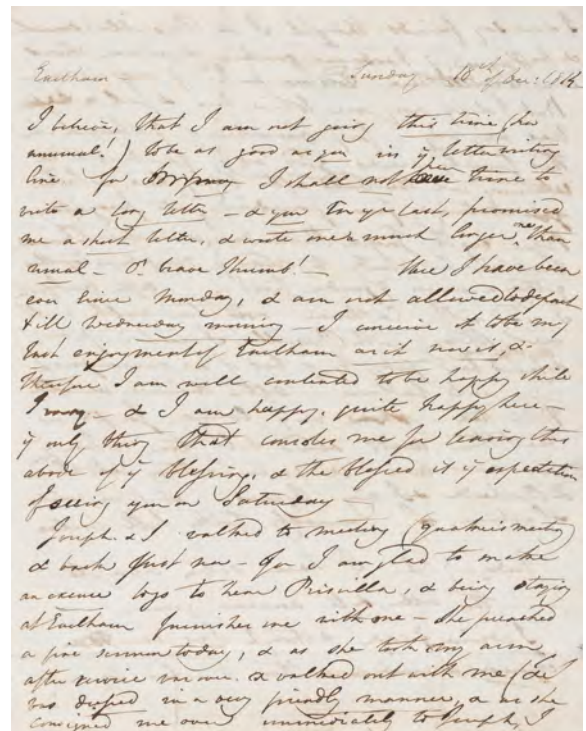
59

60

**Opie [née Alderson] (Amelia, novelist and poet, 1769-1853)** 7 AUTOGRAPH LETTERS SIGNED "AMELIA OPIE" OR "AO", (6 to her cousin Thomas John Alderson & 1 to Mrs Carr), 19pp. most with address panels, 4to & 8vo, Earlham, Norwich & London, 18th December 1814 - 39, conversational letters to her cousin, including: on her Quaker faith, "Joseph & I walked to meeting (quaker's meeting)... I am glad to make an excuse to go to hear Priscilla [Priscilla Wakefield (1750-1832), author and philanthropist; mother of Elizabeth Fry]... she preached a fine sermon today..."; her clothes, "I want to know whether thou couldst endure me in a morning dress or pelisse of ye Waterloo blue - I have a passion for it ever since I saw Miss Bailey's..."; and poetry, "As I am apt to plague myself after I sent ye verses I took alarm & thought Mrs B[ingham] might think I took a liberty in sending her complimentary verses- still they are so true..."; 4 AUTOGRAPH POEMS SIGNED MOSTLY TO HER COUSIN THOMAS JOHN ALDERSON, manuscript, 10pp., including: "Lines written after sleeping in the yellow garret at Earlham [Hall] now usually occupied by J.J. Gurney", 1816-29; and a quantity of others, including manuscript notes, Journey to Brussels, correspondence from her cousins, the Brigg family etc., folds, browned, some tears, v.s., v.d., 19th century (c. 100 pieces).

✱ An interesting collection of letters and other material from a prominent 19th century novelist and poet. "In 1830 the Edinburgh Review placed Opie with Maria Edgeworth and Jane Austen among the major women novelists of the previous three decades, and defined her particular 'province' as 'the passions' and 'the exhibition of their workings' (EdinR, 51, July 1830, 450)." (Oxford DNB). However, in later years her reputation dwindled as her work was seen to be both mawkish and sentimental. "Late twentieth-century historical and contextual research has initiated new understanding of the complexity and originality of her fiction and poetry." - Oxford DNB.

£1,500 - 2,000







61

61

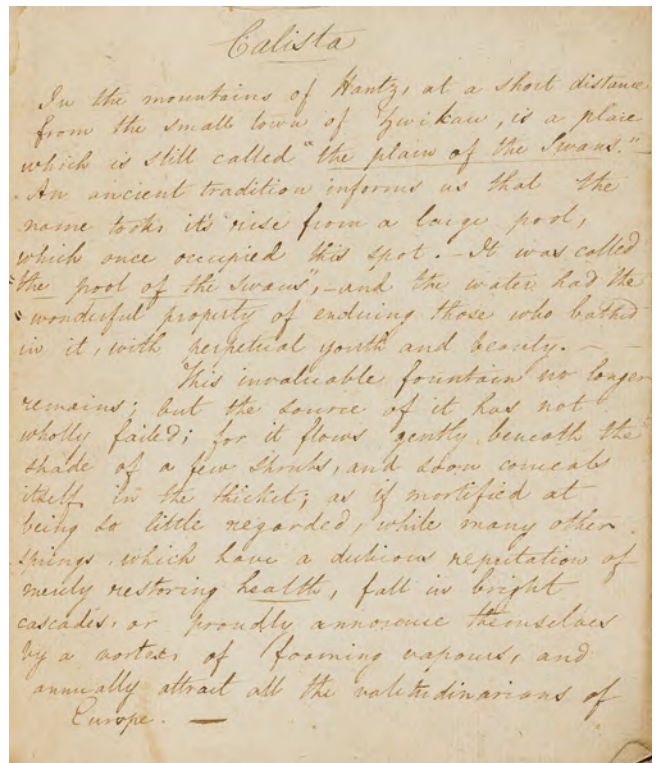
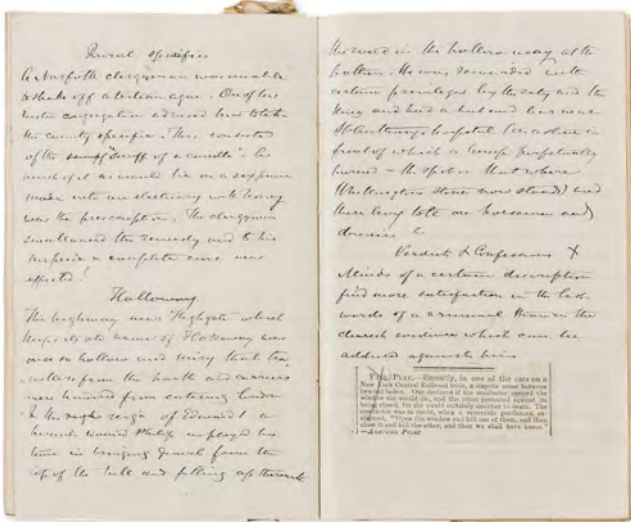
**Qur'an**, Arabic manuscript on paper, c. 600pp., 15 lines to a page written in naskhi script in black ink, illuminated title and occasional medallions, ruled text borders in red blue and gold, some staining, extensively browned, edges at beginning and end chipped, contemporary sheep, gilt stamp decoration on covers, worn, 8vo, [Afghanistan], [c. late 17th/early 18th century].

£400 - 600

62

**Taylor (Alfred Swaine, medical jurist and toxicologist, 1806-80)** ARCHIVE, including: 4 commonplace books, printed article on silkworm presented to him by Captain G. Coussmaker author and with three ALs.s. about silkworms, unbound manuscript entitled 'anecdotes', unbound manuscript concerning travels in Italy 1829 with a few diagrams and other various correspondence, autograph manuscripts, numerous pp., some newspaper cuttings laid down, original leather, boards and cloth bindings, 8vo, 1829-78 (sm. qty).

£600 - 800



63

**Fairy Tale.- [Hauffman (Wilhelm, German poet and novelist, 1802-27)] CALISTA [SWANHILDE]**, manuscript in English, 103pp., ink inscription before text: "In Print Calista has 154 pages 6 words in a line - 20 lines in a page", wrappers tear along fold, a few ff. loose or working loose, slightly browned, unbound, sm. 4to, [c. 1830s].

✱ An earlier translation than the 1889 version translated by Carolyn Norris Horwitz.

£300 - 400



62





**64**  
**Royal Navy.- Malcolm (George John, Rear-Admiral, 1830-84)**  
 LOG OF THE PROCEEDINGS OF H... M... S... CURACOA... [&] A LOG OF THE PROCEEDINGS OF H... M... S... FISGARD, AUTOGRAPH MANUSCRIPT, titles and c. 240pp. (25pp. loosely inserted at end), numerous pen and ink sketches (including a watercolour of "Admiralty Rudder") and maps (including a map of Rio de Janeiro), 1f. torn out at end, some staining, slightly browned, original half calf, rubbed, folio, 1846-49.

✱ Places visited include: South America (Sugar Loaf Mountain, Rio de Janeiro entrance), west coast of Africa, "Track of Sir Charles Napier's Experimental Squadron August 1842" off the coast of Ireland.

Malcolm was the eldest son of Sir Charles Malcolm (1782-1851), naval officer. He followed in his father's footsteps, serving in the Royal Navy for his entire career and becoming Rear Admiral in 1882. His long naval career took him to North and South America, the West Indies, the Baltic, the English Channel, Egypt, and the East Coast of Africa. After he retired from active service in 1873, he entered the Turkish services as Pasha and was employed at Constantinople as Director General of the Abolition of the Slave Trade and Judge of the Slave Courts.

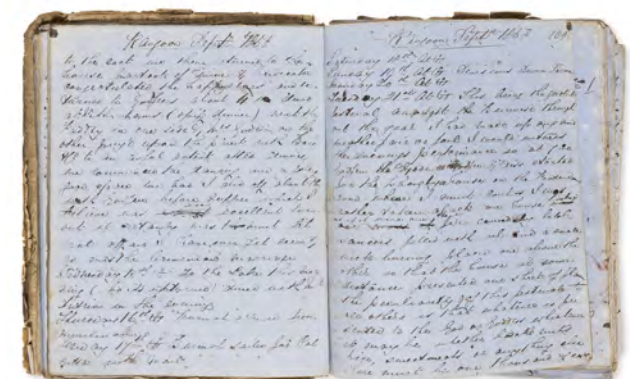
£400 - 600



**65**  
**Cartes Porcelaines.-** A GROUP OF 56 TRADE AND VISITING CARDS PRINTED ON GLAZED CARD, many in gold and iridescent colours, average 7 x 10cm (2 ¾ x 4 in.), mounted on 21 album leaves, 4to, Belgium, [c. 1850-60]

✱ Trades and occupations include several printers and lithographers, button, soap and candlemakers, a dancing master, veterinary surgeon, architect, tailor, pastry baker and a supplier of bronze printing powder.

£300 - 400



**66**  
**Royal Navy engineer.- Steel (W. St. John Steel, engineer)** 2 LOG BOOK DIARIES OF SERVICE ON HMS DUKE OF WELLINGTON AND OTHER VESSELS, 2 vol., autograph manuscript, c. 275pp. excluding blanks, first vol. ruled in red, a few ff. loose and others working loose, some browning, a few ink marks and stains, first vol. original calf-backed boards, lacks spine, second vol. original card wrappers, both worn with surface wear, folio & sm. 4to, 1854-58.

✱ Two diaries concerning Steel's service on HMS Duke of Wellington, the Flag-Ship of Admiral Sir Charles Napier (an early example of a steam and sail warship), HMS Arrogant, HMS Superior, and a gun vessel HMS Assurance, including visits to Calcutta, Cape of Good Hope, Rangoon, Madras etc.

£300 - 400





67

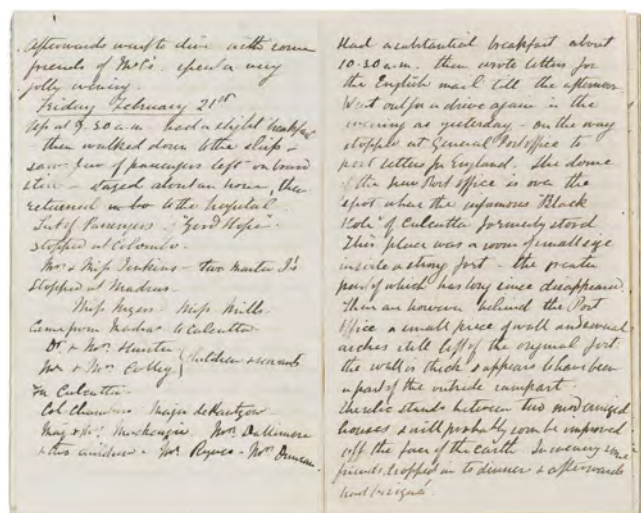
**West Indies, South America, Spain and Portugal.-** [?Forwood (George Peplow, of Forwood Brothers & Co., City of London Merchants and Commission Agents, of 3 Crosby Square, London, of Great House Court, East Grinstead, younger brother of Sir Arthur Bower Forwood, first baronet, politician, 1836-98, and Sir William Bower Forwood, merchant and politician, 1840-1928, 1848-1933)] DIARY [OF A VOYAGE TO THE WEST INDIES AND SOUTH AMERICA IN S.S. COLOMBIAN IN 1867] [&] JOURNAL OF TRIP TO SPAIN AND PORTUGAL IN THE S.S. TALISMAN IN 1868, autograph manuscript, together 96pp. excluding blanks (comprising 54pp. West Indies & South America and 42pp. Spain and Portugal), 7 full-page pen and ink illustrations (including maps of Puerto Caballo Harbour, Venezuela; Barbados Harbour; Kingstown [Kingston] Harbour, Jamaica; Port-au-Prince, Haiti; Cork Harbour), slightly browned, hinges splitting, original black morocco, slightly rubbed, sm. 4to, 1867-68.

✱ Travels to Barbados, Puerto Cabello, Curaçao, Isle of Colón (Panama), Panama City, Port Royal (Jamaica), Port au Prince (Haiti), Queenstown (Ireland), Santander, Reynosa (Reinosa) Railway, Corunna (A Coruña), Huelva, Seville & Lisbon.

Barbados. "... we arrived at Barbadoes... In our ride we saw the sugar cane which forms the main article of report, and the cotton plant grow. The negroes here are of a heavy build with large faces & high foreheads, & not as insolent as I expected to find them, the women are far worse looking than the men but dress very well, viz, in long airy white dresses which look very neat as they walk along with a straight figure, & measured stride."

Puerto Cabello, Venezuela. "The dancing being finished the Bull throwing commenced. It consisted in a bull being set loose and men riding after it at full speed & taking hold of its tail and having got well up with it, or a little in advance by a violent twist throw it on its back, this they succeeded in doing two or three times... After each throw a black band played."

£300 - 500



68

**South Africa & India.-** 3 DIARIES KEPT BY A DOCTOR ON BOARD SS WARRIOR, SS BLADWORTH & SS GOOD HOPE ON VOYAGES TO SOUTH AFRICA AND INDIA, 3 vol., manuscripts, together 2 titles and c. 375pp. excluding blanks, a few small pen and ink sketches of coasts (including Gibraltar), slightly browned, original morocco, gilt, 8vo, 1872-73.

✱ A highly observant and lively set of diaries by a ship's doctor voyaging from London to Cape Town (calling at Tenerife and Madeira), and London to Calcutta (calling at Malta, Port Said, Aden, Colombo and Kandy). The doctor compiles acerbic notes on his fellow passengers, "Capt. Mason. Mrs Mason - Misses (2). A family at loggerheads. Father - Fuss & meddlesome to a degree - bothering everybody on board ship out of their lives... "

East London, South Africa on SS Bladworth. "The coxswain of one of the lighters was quite drunk & had to be stowed away under the hatches twice, but could not be kept down. About 11.30 he was caught by a rope secured to the ship & jerked violently overboard - the rope caught him under the chin & apparently cut his throat as blood was seen across his throat - he was then jammed between the ship & the boat & floated dead... "

"Ceylon [Sri Lanka]... After dinner... strolled out to see the temple of the sacred tooth. This is supposed to be one of Buddha's teeth, it is held in great veneration & worshipped - & the shrine it is placed in is of inestimable value - containing emeralds, rubies &c of immense size. The Buddhists are very superstitious here - on the top of Adam's Peak they have a temple wherein is supposed to be an imprint of Buddha's foot when he stepped on to the island of Ceylon. The Kandy temple is full of grotesque carvings both internally & externally - elephants - snakes &c all objects of worship."

£400 - 600



Lady -  
17 Mar 78. my father told  
me today that his first acquaintance  
with Lord Byron was receiving  
by Leigh Hunt a kind message  
in praise of his attention to Keats  
& asking if my father would  
accompany him to Greece -  
He also spoke of Mr Gallenga who  
he wishes to see - I thought him a  
first rate writer -

69

**Keats, Byron, Joseph Severn etc.- Severn (Walter, watercolour painter, 1830-1904)** [WALTER SEVERN'S NOTES ON THE HISTORY OF HIS FAMILY, MEMOIRS OF HIS FATHER AND CONVERSATION WITH HIS FATHER IN HIS FINAL ILLNESS], autograph manuscript, together 29pp., folds, browned, a few with tears along folds, 8vo & 4to, 1878-84 & n.d.; and 3 others, letters, including: ALs & envelope from Walter Severn to Dasent, on his father's last illness, v.s., v.d. (18 pieces).

✱ Keats. "Mr J. Severn came to Rome in 1820 with Keats the poet who was obliged to travel south on account of his health. After the death of Keats at Naples in the arms of his beloved friend Mr Severn came to Rome where he commenced his career as an artist, having previously gained the Gold Medal & Travelling Pension from the R.a."

Byron. "17 Mar 78. My father told me today that his first acquaintance with Lord Byron was receiving by Leigh Hunt a kind message in praise of his attention to Keats & asking if my father could accompany him to Greece." - Walter Severn.

£400 - 600

70

**Suppression of the slave trade & Iceland.- Malcolm (George John, Rear-Admiral, 1830-84)** [JOURNAL OF SUPPRESSION OF THE SLAVE TRADE AND A VOYAGE TO ICELAND], autograph manuscript, in English and German, 141pp. excluding blanks, reverse entries, original roan-backed boards, rubbed, corners bumped, tear at head of spine, folio, 11th April 1879 - 8th November 1881.

✱ Suppression of the slave trade. "To the Governor of Sawakin [port in north eastern Sudan on the Red Sea] the slaves which were landed from the Sambook Alone are to be made free & disposed of according to the terms the convention of the 4th August 1877... I wish you to give the slaves free papers..." After Malcolm retired from active service in 1873, he entered the Turkish services as Pasha and was employed at Constantinople as Director General of the Abolition of the Slave Trade and Judge of the Slave Courts.

Iceland. "Start on 21 July for Thingwalla - Lunch at Seljadal 50 feet high palajerite cliffs. Then the 12 miles over the horrid tuffa lava of Mossfiels - plover & curlew - a splendid view of the lake near Skalabreeka."

£400 - 600

71

**Royal Navy.- Field (John George Mostyn, Vice-Admiral, 1849-1912)** [AN ACCOUNT OF THE BOMBARDMENT OF ALEXANDRIA IN THE EGYPTIAN WAR OF 1882], facsimile reproduction of Field's manuscript report by hectograph, c. 60pp., 6pp. of ephemera (including 2 watercolours and a silhouette), all laid down on album ff., original boards, cloth dust-jacket, manuscript paper labels on covers and spine, 4to, 1882.

✱ "The Egyptians had certainly fought their guns in the most wonderful way, not giving in till their forts were little better than untenable heaps of ruin and desolation - in fact the way they faced the awful fire we poured into them for as many hours in the manner they did was the theme of admiration and praise of us all." - Field.

£300 - 400

Al Sworn  
Sayed Hakef. on Saturday he went on board of Sambook Alone at Sawakin agreed with the Reis Mohamed Ghuman for 200 to take him to Jeddah - he saw the slaves brought on board at Sawakat & the same engaged doing so -  
Salem Rashid. A sailor on board of the Sambook Alone & he was there when the took slaves on board at Sawakat. Edris & Ibrahim Mohamed been came on board with them. he was employed getting the slaves off; he heard the Reis bargaining to take them over for 200 to Jeddah with Ibrahim Mohamed Sun & two others - Ahmed Hassan, Mahomed Said & Ahmed Monsoori & the Reis were waiting ashore -  
Rizq Mahomed. a sailor on board of the Sambook Alone & he was there when the took slaves on board at Sawakat. Edris & Ibrahim Mohamed been came on board with slaves, he was helping to get them into the Sambook. he did not hear the bargaining about the passage -  
Ahmed Hassan. 50 was ashore - heard some bargaining as Salem Rashid.  
Ali bin Mahmood. 60 was ashore, heard bargaining like Salem Rashid caught third man -  
Mahomed Said. 50 was ashore heard the bargaining like Salem Rashid  
Ahmed Monsoori. 60 was ashore heard the bargaining like Salem Rashid

70

(10)  
About one o'clock I was up in the main-top, looking round at the state of affairs in general, and the damage done to the forts, and what yet required to be done, in particular, when I was fortunate enough to be a spectator of the great event of the day, viz the blowing up of the magazine of Fort Abbas by a shell from the 'Superb'. It was a wonderful sight and one not to be forgotten - the bright upward burst of flame, and then the dense black column of smoke, dust and stones shooting upwards and spreading outwards like a great pall, followed by the longullen roar of the explosion, - Directly afterwards they were seen to be running out of the fort along the canals - as hard as they could go - The loss of life was said to be very great by the explosion and the scene of it resembled the crater of a small volcano, or so if an earthquake had visited the place - This practically ended the engagement so far as the 'Sultan' was concerned, - from the Lighthouse to Pharos there was nothing but ruins, disabled guns and flaming buildings, with here and there an occasional gun sending back defiance to no still - while on our part, we kept - giving occasional shots to keep the forts clear - The only exception to the general ruin was the Mononif gun which was not protected in any way, but completely exposed, and so presented a first rate target about 20 feet high. It was not manned or fired in the course of the day to which fact it probably owed its immunity, as in the afternoon it was fired at several times by us, but not in earnest, it was found to have been hit once by a 20 lb shell near the base of the carriage - And the rubbish which was written and talked about that gun! - It did not actually cease fire till 5 o'clock by signal - The 'Black' & 'Hospital Battery', an earthenwork with the took a good deal of shelling up -

71





72

**Burne-Jones (Sir Edward, first baronet, painter, 1833-98)** 34 AUTOGRAPH LETTERS SIGNED E BURNE-JONES BUT MOSTLY INITIALED "EBJ" TO MRS BANKES TOMLIN, c. 95pp., 8vo, *The Grange, West Kensington & Brighton*, n.d. [1880's - 90's], discussing his picture, *King Cophetua and the Beggar Maid*, "...it is finished now - that is I call it finished - I am tired of it and can't see what it is like, but do come if you can & try to like it...", complaining of the pressure of his work, "...I don't think my work is really ever out of my head for many minutes... I am busy till I am half crazy...", other artists, "I am too tired & unwell yesterday to go to Leyland - & I can do no work today - Oh! I wish I was Val Prinsep", and various social news, "On Friday I go with a party of people to a pantomime for my sins", some laid down on card, others tipped-in on stubs, many loose.

£2,000 - 3,000

72



73

73

**Munby (Arthur Joseph, poet, diarist and civil servant, 1828-1910)** 22 AUTOGRAPH MANUSCRIPT POEMS ADDRESSED TO HIS WIFE HANNAH CULLWICK, 2 incomplete, together 72pp., browned, folds, 1882-1900; 4 AUTOGRAPH POSTCARDS SIGNED TO HANNAH CULLWICK, 4 sides, in French, 1890-96, about her welfare etc., 1 postcard stained; and newspaper cuttings of articles, 1910 and 1950, v.s., v.d. (c. 42 pieces).

✱ Poems, including:

- (1). *To my Hannah*, Christmas, 1884.
- (2). *A servant-wife*, February, 1886.
- (3). *Weerin o Glooves*, dialect poem, 18th February 1887.
- (4). *In our Cottage*, 16th December 1895.
- (5). *Hannah the Servant*, n.d.

The relationship between A.J. Munby and his wife Hannah Cullwick (1833-1909), has been described as "one of the strangest love stories of the nineteenth century". The revelation that a Cambridge educated gentleman should have been married in secret to a maidservant for almost forty years was greeted with astonishment on Munby's death in 1910. Added interest was the news that in all that time Hannah Munby had refused the trappings of a lady and insisted on remaining a servant. In 1950 Munby's college, Trinity College, Cambridge opened a box containing the diaries of both Munby and Cullwick and the inner workings of their relationship became public knowledge, including Munby's predilections for work roughened hands and Cullwick's insistence on being treated by her husband as a servant, and her refusal to wear clothes from above her station.

£1,200 - 1,800



74

FIRST WORLD WAR PHOTOGRAPH ALBUM, 97 sepia photographs on 48pp., each 100 x 120mm. captioned by hand below, original green cloth, a little rubbed and marked, 4to, 1915.

✿ An excellent album of photographs from the First World War, all taken in a private capacity, focussing on the campaigns in Gallipoli and Egypt. The captioned titles include "Turkish prisoners digging our graves - Anzac", "Graves of those who died of wounds from Gallipoli" "Pillow fight on Euripides" and "Tub & Apple contest - Euripides". Nearly all collections of photographs from the war were taken as part of official propaganda work, private collections such as this are rare.

£300 - 400



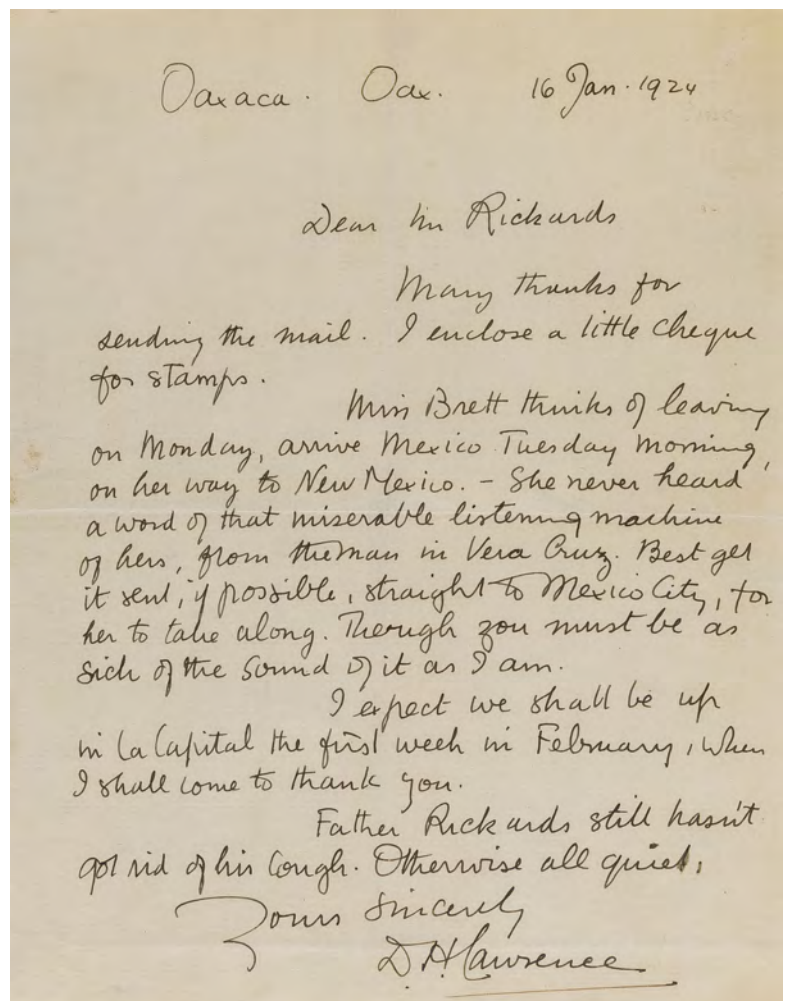
75

**Lawrence (D.H., writer, 1885-1930)** AUTOGRAPH LETTER SIGNED TO "MR RICKARDS", p., 4to, Oaxaca, [Mexico], 16th January [1925], expressing thanks for forwarding his mail and writing of Dorothy Brett: "[she] thinks of leaving on Monday, arrive Mexico Tuesday morning, on her way to New Mexico. - She never heard a word of that miserable listening machine of hers, from the man in Vera Cruz. Best get it sent, if possible, straight to Mexico City, for her to take along. Though you must be as sick of the sound of it as I am...", creases and folds; a book on Lawrence's time in Oaxaca, which references the letter on p.206; and 2 photographs of the author, v.s., v.d. (4)

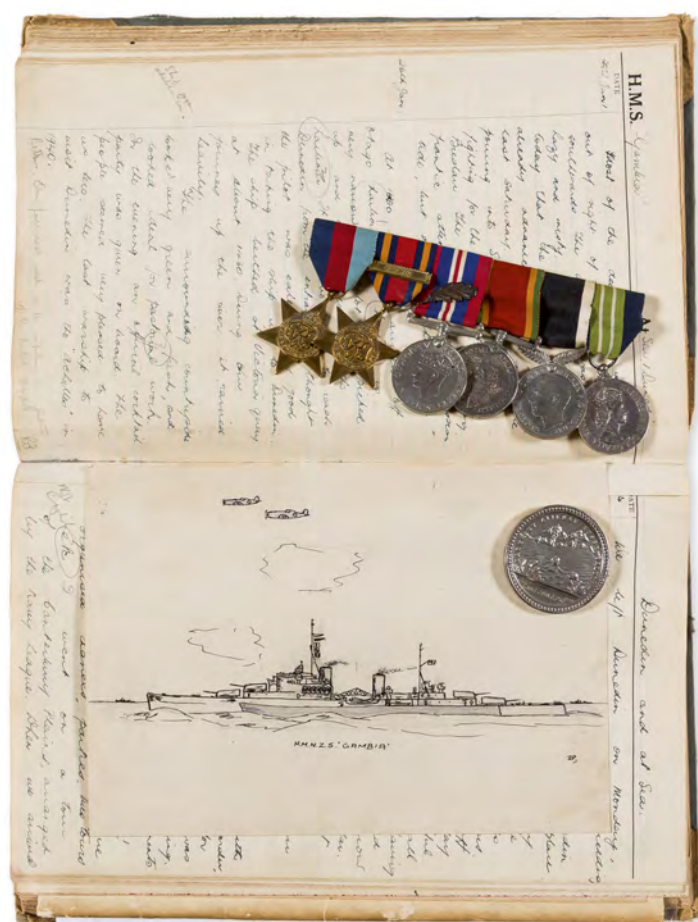
✿ At the time this letter was written, Lawrence and his wife Frieda were renting a house in Oaxaca with Dorothy Brett (1898-1968), a British artist associated with the Bloomsbury group. The "listening machine" refers to a Marconi Otophone, Brett's hearing aid. The artist's departure for New Mexico was instigated by Frieda, who later wrote in her memoirs that she felt Brett was "becoming too much part of our lives and I resented it". - Frieda Lawrence, *Not I But the Wind*, 1934.

Addressed to Constantine Rickards (1876-1950), lawyer and British Vice-Consul British in Oaxaca and Mexico City, 1910-43.

£800 - 1,200







**76**  
**Second World War.- Pike (J. G., *Royal Naval Reserve Commando and Midshipman on board HMS Newcastle and HMS Gambia*)** MIDSHIPMAN'S JOURNAL, 186pp., with 3 drawings and 8 hand-drawn maps (2 large and folding) tipped in, contemporary half cloth, rubbed, extremities a little worn, 1944-45; with a small collection of medals awarded to Pike, v.s. (2)

✱ A VIVID AND EXTENSIVE ACCOUNT OF THE BRITISH NAVY'S ROLE IN THE PACIFIC THEATRE TOWARDS THE END OF THE WAR.

Pike describes a visit by Mountbatten, suicide attacks by the Japanese, the dropping of the Bomb "2 ATOMIC BOMBS HAD BEEN DROPPED ON HIROSHIMA AND NAGASAKI. THIS NEW TERRIBLE WEAPON DESTROYED A WHOLE CITY IN ONE BLAST.", the surrender of Japan "It seems impossible that the war is over after six long horrible years" and the rescuing of British POWs "On our arrival we were greeted by a large throng of prisoners some in a severs state of emaciation".

**£1,000 - 1,500**



**77**  
**Coronation of Elizabeth II.- Gardner (Anthony, *bookbinder, calligrapher and engraver, 1887-1973*)** SKETCH MAP OF THE ROUTE TO BE TAKEN BY THE ROYAL PROCESSION UPON THE OCCASION OF THE CORONATION OF HER MAJESTY ELIZABETH II..., calligraphic manuscript with 7 full-page watercolours of the processional route, title and 8pp., calligraphy in blue and red ink, binding no. 384 lettered on lower endpaper, bound in full grey crushed morocco, oval brown morocco inlays with gilt monogram "ER II" stamped on upper cover, gilt Tudor roses and single line gilt borders in corners, gilt fleur-de-lys stamped on spines, g.e., 8vo, calligraphic spiral apologia by Gardner at end, "sketched and bound by for Her Majesty's Minister of Works for the gracious use of her Majesty during her Coronation procession, by Anthony Gardner...", 1953.

✱ Anthony Gardner was Chief Structural Engineer in the Ministry of Works until his retirement in 1953. Following his retirement, Gardner established his own bookbinding and restoration firm.

**£400 - 600**





**78 Bible, English.** [THE HOLIE BIBLE, BISHOP'S VERSION], 2 vol., black letter, double column, woodcut illustrations, maps and initials, divisional titles to parts 2 and 3 with the engraved portraits of the Earl of Leicester and Lord Burghley, lacking engrave map of Canaan and c.37 of 732ff. (all before \*3, including general title, 15 leaves of preliminaries; P7, Q-R8, S4 lacking from New Testament), several ff. repaired with loss (many somewhat crudely), occasional browning or soiling, 19th century calf-backed boards, rather worn, [Herbert 132], folio, [By Richard Jugge], [1572]; sold not subject to return.

✱ The second folio edition of the Bishops' Bible, almost always found incomplete, this copy better than most. "A remarkable feature of this edition is its two-version Psalter, which exhibits, printed side by side, (1) The translation used in common prayer (taken originally from the Great Bible, and still retained in the Prayer Book) in black-letter, and (2) The translation after the Hebrewes (i.e. the Bishops' version) in roman type." - Herbert.

A grand 16th-century black letter printing on strong paper, one of the most beautiful printings of the English bible.

£3,000 - 4,000



**79 Heraldry.- Bossewell (John) WORKES OF ARMORIES** DEVIDED INTO THREE BOOKES, ENTITLED THE CONCORDES OF ARMORIE, THE ARMORIE OF HONOR, AND OF COTES AND CRESTES, black letter, title with woodcut printer's device, numerous woodcut arms, woodcut historiated and decorative initials, a few instances of early ink marginalia, final f. lower margin cut away with loss of word 'Finis', some spotting or mostly light staining, new endpapers, 17th century calf, spine in compartments, later red morocco label, joints splitting, but holding firm, head of spine chipped, corners worn, rubbed, [STC 3394], small 4to, printed by Henrie Ballard, dwelling without Temple-barre, 1597.

✱ Second edition of one of the most important Elizabethan works on Heraldry.

£400 - 600





80

80

**Military.- Mendoza (Bernardino de)** THEORIQUE AND PRACTISE OF WARRE. WRITTEN TO DON PHILIP PRINCE OF CASTIL, translated by Sir Edward Hoby, *title with woodcut printer's device, woodcut head- and tail-pieces and historiated and decorative initials, lacking final blank, title torn at head and laid down, with loss of first two words and part of two other letters, A3 outer margin torn, affecting a few words, stained, modern mottled calf, [Cockle 67; Palau 163699; STC 17819], small 4to, [Middelburg], [printed by Richard Schilders], 1597.*

✱ First edition in English of this important treatise, which is rare at auction. The first edition was 1595. It was intended as a manual for the instruction of the young prince (the future Philip III), to whom it is dedicated, putting into print some thirty years practical experience by Mendoza. He hoped that the work would influence the military policies of the future king. The translator Hoby (1560-1617) was a diplomat, Member of Parliament, soldier, scholar, and friend of William Camden.

£700 - 900

81

**Episcopal Church in Scotland.-** BOOKE (THE) OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS. AND OTHER PARTS OF DIVINE SERVICE FOR THE USE OF THE CHURCH OF SCOTLAND, edited by William Laud, 2 parts in 1, FIRST EDITION, *black letter, title and calendar in red and black, woodcut historiated and decorative initials, and head- and tail-pieces, little chipping to first few ff., a few tears without loss, some staining, mostly lightly browned throughout, [STC 16607], Edinburgh, Robert Young, 1637 BOUND WITH The Psalmes of King David, translated by William Alexander, Earl of Stirling, title within engraved architectural border, lightly browned throughout, [STC 2736], Thomas Harper, 1636, modern calf, small folio*

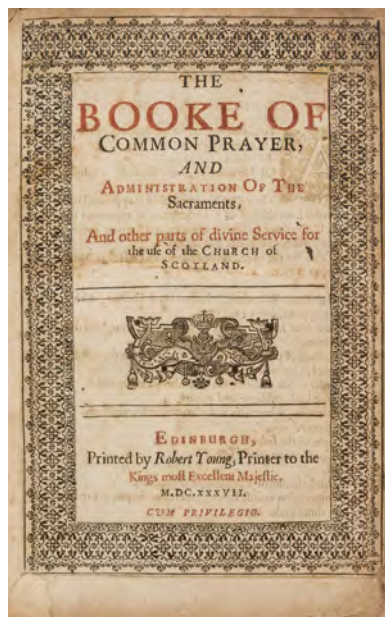
✱ KK6 without catchword verso and KK7&8 cancelled. An attempt by King Charles I to impose the Anglican liturgy in Scotland, drawn up by Archbishop Laud and the Scottish bishops.

£500 - 700

82

**Courtesy books.- Women.- Braithwait (Richard)** THE ENGLISH GENTLEWOMAN, DRAWNE OUT TO THE FULL BODY: EXPRESSING, WHAT HABILLIMENTS DOE BEST ATTIRE HER, WHAT ORNAMENTS DOE BEST ADORNE HER, WHAT COMPLEMENTS DOE BEST ACCOMPLISH HER, FIRST EDITION (*state without the appendix, but with mention of it on 2 [dagger]4v*), *engraved additional pictorial title, woodcut head- and tail-pieces and decorative initials, lacking folding 'The meaning of the frontispiece', additional title neatly trimmed to border and laid down, occasional staining or spotting, a few ff. browned, 19th century diced calf, gilt, spine in compartments, joints starting, but holding firm, spine ends little chipped, rubbed, [STC 3565; Pforzheimer 78], printed by B. Alsop and T. Favvett, for Michaell Sparke, dwelling in Greene Arbor, 1631; and a defective copy of the first edition of his English Gentleman, 1630, uniformly bound with above, small 4to (2) sold not subject to return.*

£600 - 800



81



82



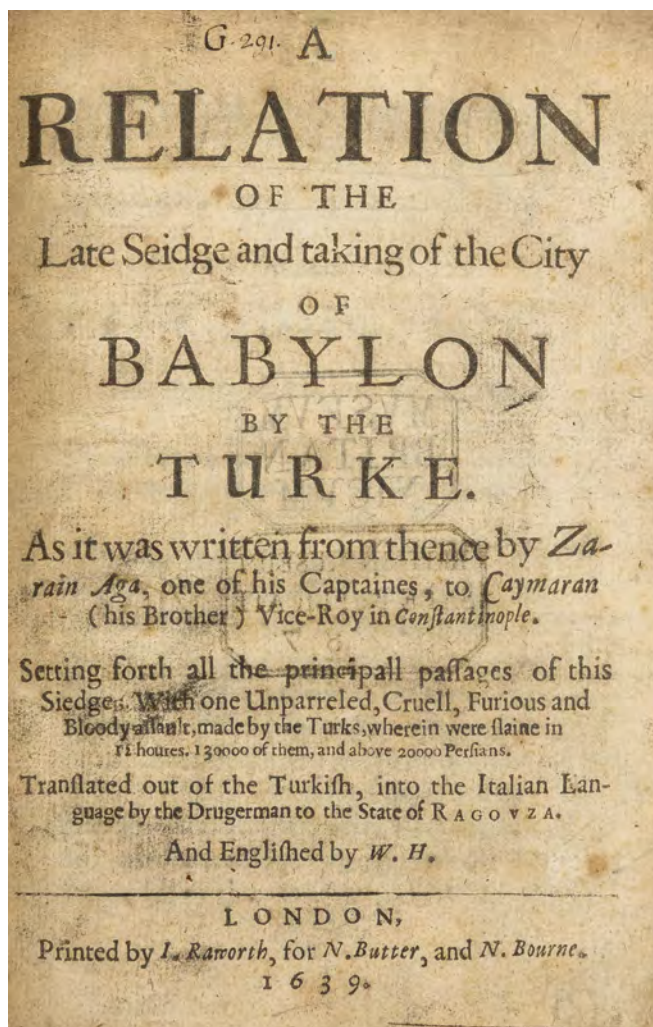
83

**Military.-** THE SWEDISH DISCIPLINE, RELIGIOUS, CIVILE, AND MILITARY, 3 parts in 1, 3 folding letterpress / woodcut plates, 1 large engraved plate, woodcut head-pieces and decorative initials, [STC 23520], Printed by John Dawson, [Bernard Alsop, and Thomas Favvett] for Nath: Butter and Nich: Bourne, 1632 BOUND WITH The great and famous battel of Lutzen, fought betweene the renowned King of Sweden, and Walstein; wherein were left dead vpon the place between 5 and 6000. of the Swedish party, and between 10 and 12000. of the Imperialists, where the King himselfe was vnfortunatly slain, whose death counterpoyzd all the other, *folding engraved plate of the principal cities, castle and forts of Sweden (not called for), [STC 12534], no printer, 1633, together 2 works in 1 vol., bookplate of Royal Military College (sold stamp to title), 19th century morocco, gilt, upper joint starting, but holding firm, rubbed, g.e., small 4to*

✱ ESTC of the first work: 'The two engraved plates, "The figure of the Battell of Leipsich fought the 7th September 1631" and "The figure of the battell as it was in fighting when Tilley was overthrowing", ARE FREQUENTLY MISSING'. The first mentioned is present here.

£400 - 600



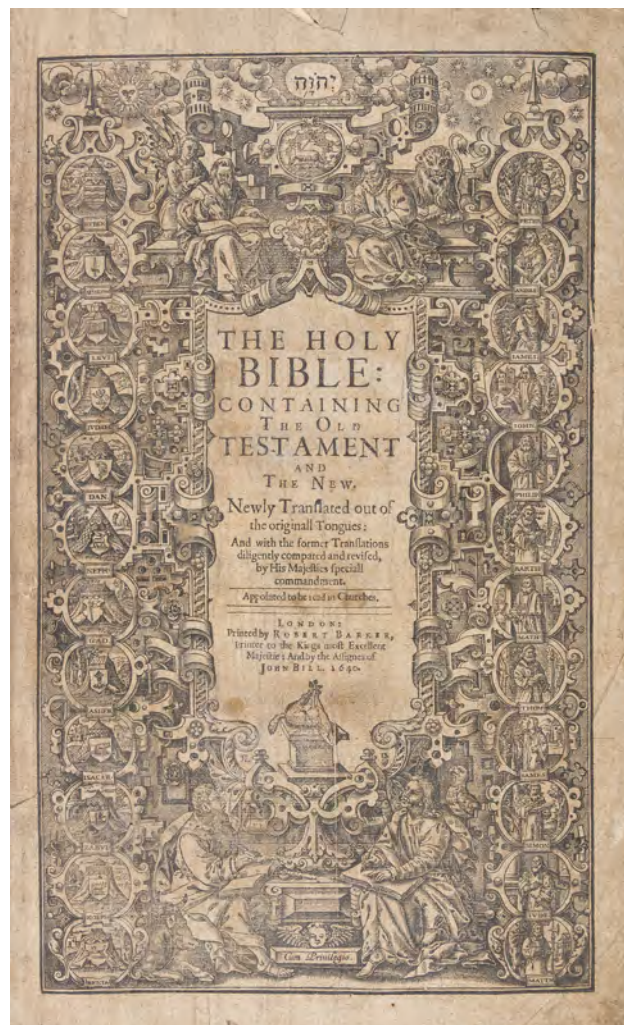


84

**Zarain (Aga)** A RELATION OF THE LATE SEIDGE AND TAKING OF THE CITY OF BABYLON BY THE TURKE ... ENGLISHED BY W[ILLIAM] H[OLLOWAY], FIRST ENGLISH EDITION, lacks A1 (blank), ex-British Library with stamp to title verso, occasional spotting and soiling, bookplate, modern calf, a little rubbed, [STC 26122], small 4to, l. Raworth, fo N. Butter, and N. Bourne, 1639.

✱ The British Museum ink-stamp reads "Museum Britannicum. British Museum Sale Duplicate 1787."

£2,000 - 3,000



85

**Bible, English.-** THE HOLY BIBLE: CONTAINING THE OLD TESTAMENT AND THE NEW. NEWLY TRANSLATED OUT OF THE ORIGINAL TONGUES: AND WITH THE FORMER TRANSLATIONS DILIGENTLY COMPARED AND REVISED, BY HIS MAJESTIES SPECIALL COMMANDMENT, 2 parts in 1, double-column, black letter, titles within ornate engraved borders, Calendar and Almanac in red and black, woodcut head-pieces and initials, lacking A2 and C5, first title chipped, soiled and laid down, occasional marginal repairs, some staining or spotting, loose in 18th century panelled reversed calf, later metal clasps (1 missing) and corner-pieces, splits at spine ends, rubbed, [Herbert 543; STC 2339], folio, Robert Barker, 1640-1639. sold not subject to return.

✱ 'The last of the folio editions in large black-letter printed between 1611 and 1640.' (Herbert).

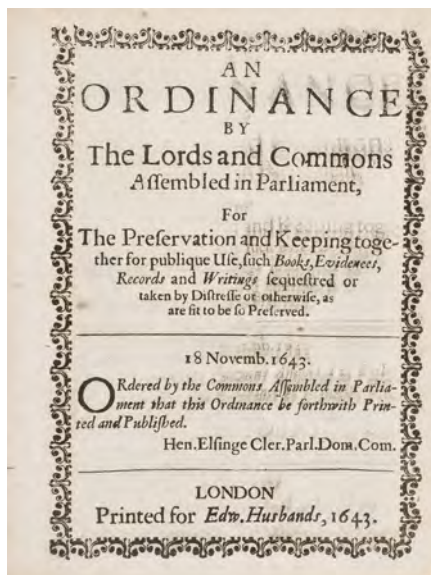
Provenance: Congregational Church, Falmouth, Re-bound 1890 by Mr. S. Rigby (red morocco label to front pastedown).

£1,500 - 2,000





86



87



88

**86 Crime.- Execution.- Newgate prison.-** COPPY (A) OF THE PRISONERS JUDGMENT CONDEMNED TO DY [sic] FROM NUGATE ON MUNDAIE THE 13. OF DECEMB: 1641, *full-page woodcut of a hanging to verso of title, woodcut head and tail-pieces and decorative initial, title detached and with repair to inner margin, trimmed at head, just touching text on title and final f., some staining and foxing, loose in 20th century mottled calf-backed marbled boards, spine gilt, [Wing C6221], small 4to, printed by Thomas Paine: in Gold-smiths-Alley in Red-Crosse-streete, 1641.*

✱ Rare list of 31 people at Newgate Prison condemned to death, along with a précis of their crimes. They are mostly Catholic priests for high treason, but also includes '28. Edward Hartford, a Cookes Boy, sometime servant at the Castle in Pye-Corner, for Rape, and Buggry [sic]'. Only two copies of the six recorded by ESTC are found in the UK.

£300 - 400

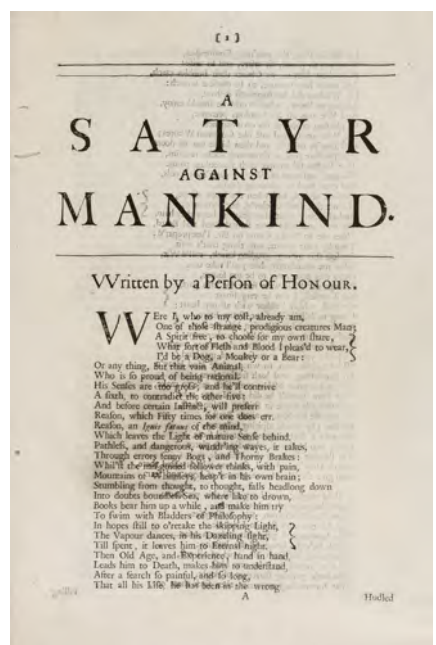
**87 Towards a national archive.-** AN ORDINANCE OF THE LORDS AND COMMONS ASSEMBLED IN PARLIAMENT, FOR THE PRESERVATION AND KEEPING TOGETHER FOR PUBLICUE USE SUCH BOOKS, EVIDENCES, RECORDS AND WRITINGS SEQUESTERED OR TAKEN BY DISTRESSE OR OTHERWISE, AS ARE FIT TO BE PRESERVED, *black letter, title within woodcut typographic border, woodcut head-pieces and decorative initial, disbound, small 4to, Printed for Edw. Husbands, 1643.*

✱ A seemingly unrecorded issue of this order. 'There have beene, within the Cities of London and Westminster, sequestered and taken by distresse...diverse manuscripts or written Bookes, proceedings of Courts, evidences of lands, Rentals, Accompt Bookes...as also some whole libraries, and choice collections of printed books of severall arts and faculties; the dispersing of which by sale or otherwise may be more disadvantageous. to the publique...'. It is instead ordered that the material be kept safe by appointed officers for the use of Parliament or private persons.'

£600 - 800

**88 Quakers.- Fox (George)** HERE IS DECLARED THE MANNER OF THE NAMING OF CHILDREN IN THE OLD TIME. WITHOUT A PRIEST SPRINKLING THEM WITH WATER, WHICH NOW IS, AND HATH BEEN IN THESE TIMES, YET THEY HAVE THE SCRIPTURES, BUT SHEWS THEIR CONTRARY WALKING TO SCRIPTURE, *woodcut decorative initials, short tear at foot of title, without loss, [Wing F1840], printed for Thomas Simmons, 1658; Several papers given forth: the heads of which are contained in the following table, ink writing exercises to verso of title, [Wing F1901], Printed for Thomas Simmons, 1660; and 2 others, Quakers, by Martha Simmonds and Judith Zins-Penninck, some staining and spotting, lightly browned, uniformly bound in modern drab wrappers, small 4to (4)*

£400 - 600

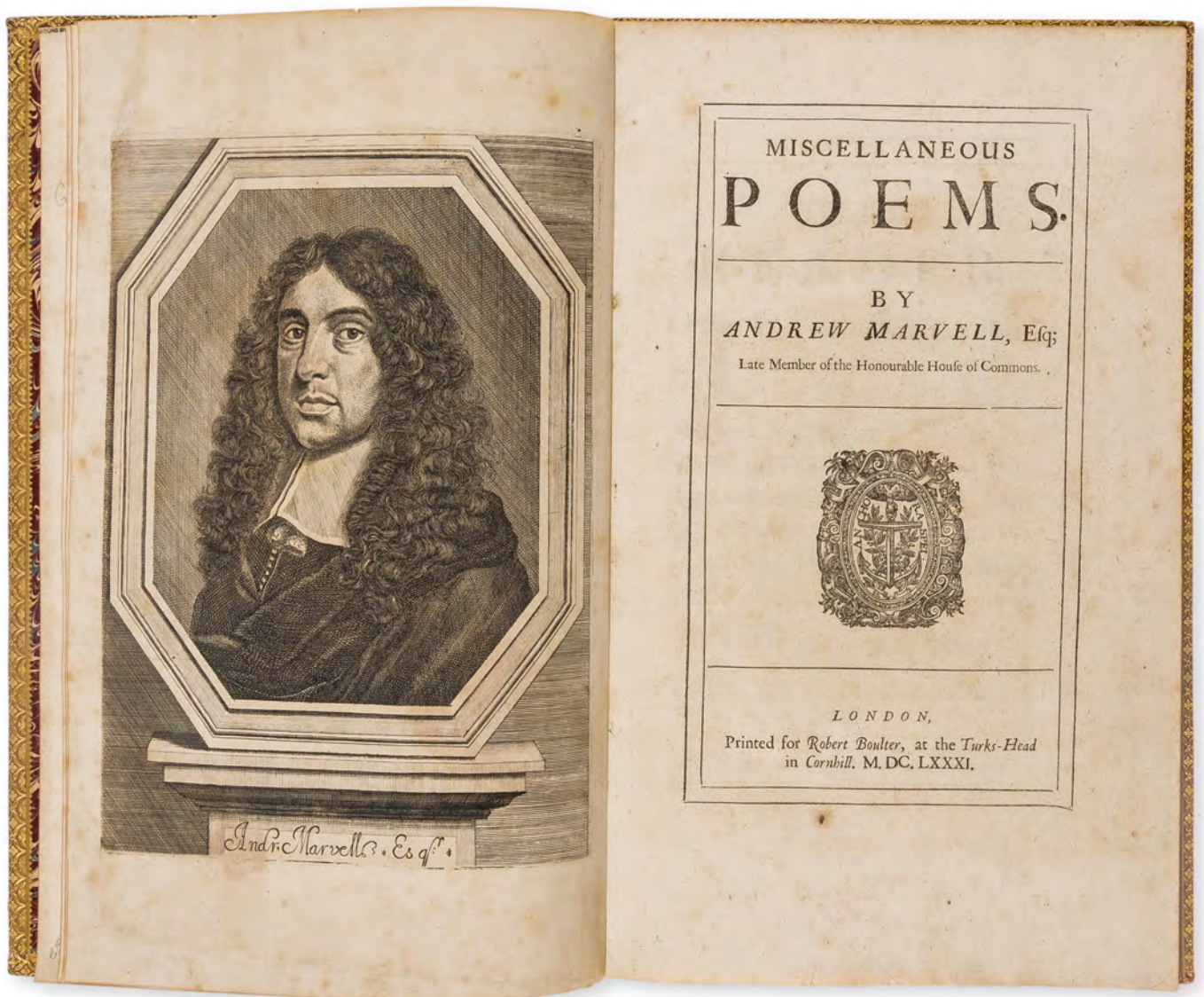


**89 [Rochester (John Wilmot, 2nd Earl of)]** A SATYR AGAINST MANKIND. WRITTEN BY A PERSON OF HONOUR, FIRST EDITION, *bifolium, drop-head title, some worming to inner gutters, [Wing R1759 (dating it c.1675); Grolier Wither to Prior 984], folio, [London], no printer, [?1679].*

✱ Rare first edition of this notorious poem, which questions reason and critiques rationalism. It gave rise to several poetic responses, including Edward Pococke's *An Answer to the Satyr against Mankind*, Thomas Lessey's *A Satyr in Answer to the Satyr against Man*, and two anonymous works: *An answer to a Satyr [against] Reason & Mankind* and *An Answer to the Satyr, Against Man*. Another issue in broadside form exists, probably published in the same year. It is occasionally proposed as the first edition, by Vieth, for example, who gives no reasoning in support.

£750 - 1,000





90

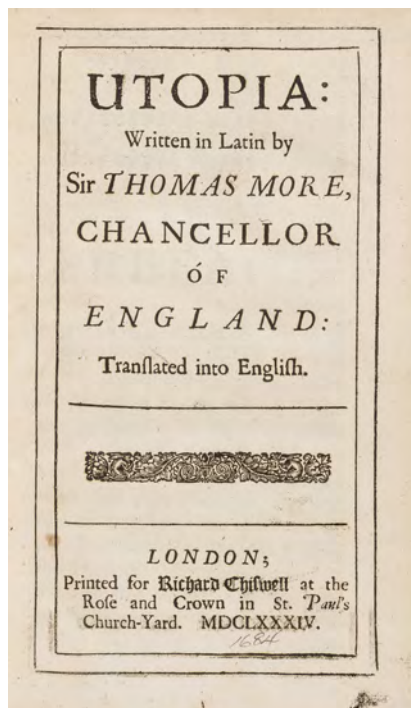
**Huth copy.- Marvell (Andrew)** MISCELLANEOUS POEMS, FIRST EDITION, *engraved portrait frontispiece, woodcut printer's device to title, without, as usual, R2-T1 and U2-T4 (suppressed poems on Cromwell), S1 and X1 replacing these, neat marginal restoration to portrait, occasional spotting, polished calf by F. Bedford, upper joint splitting, but holding, rubbed, g.e., [Wing M872; Grolier Wither to Prior 536; Hayward 126; Pforzheimer 671], folio, printed [by Simon Miller?] for Robert Boulter, at the Turks-Head in Cornhill, 1681.*

✱ First edition of the principal collection of Marvell's poems, edited by his widow Mary Marvell. In her prefatory address she writes: 'These are to Certifie every Ingenious Reader, that all these Poems, as also the other things in this Book contained, are Printed according to the exact Copies of my late dear Husband, under his own Hand-Writing, being found since his Death among his other Papers...'). Includes the first printing of 'To his Coy Mistress'.

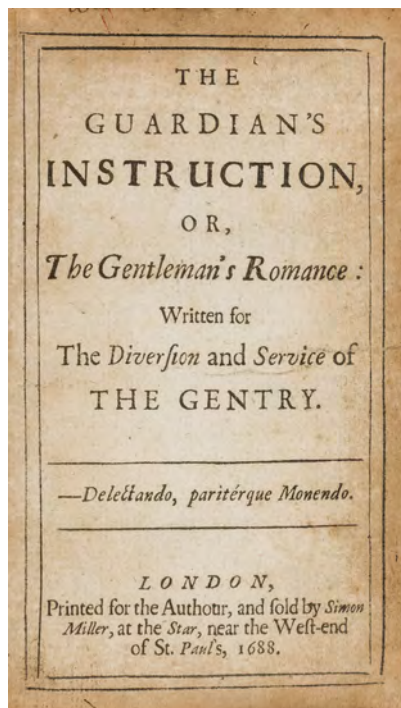
Provenance: Henry Huth; Robert Herring; Brian Fenwick-Smith (bookplates).

£4,000 - 6,000

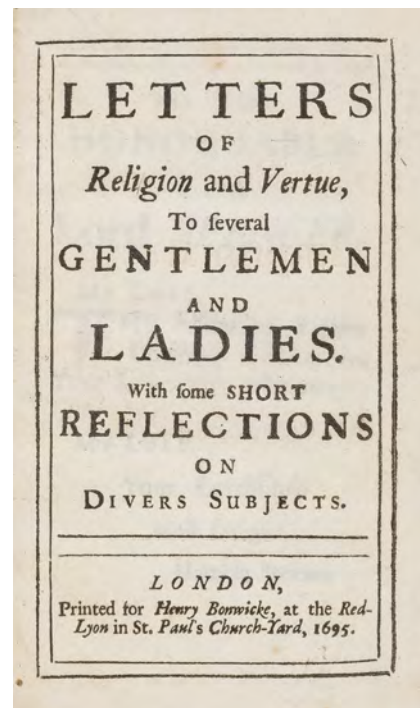




91



92



93

91

**More (Sir Thomas)** UTOPIA, translated by Gilbert Burnet, Bishop of Salisbury, with initial & final blanks, a clean bright copy in contemporary sprinkled calf with decoration tooled in blind near joints, corners and spine ends a little worn, gouge to label, joints repaired, [Gibson 30; Pforzheimer 742; Wing M2691], 8vo, for Richard Chiswell, 1684.

✳ First edition of this translation of More's great satire exposing the political corruption and religious hypocrisy of Europe's elite in the early 16th century, first published in 1516 in Latin.

£400 - 600

92

**University Life at Oxford.- [Penton (Stephen)]** THE GUARDIAN'S INSTRUCTION, OR, THE GENTLEMAN'S ROMANCE: written for the Diversion and Service of the Gentry, FIRST EDITION, one of 3 variants, this with gatherings in 12s, colon following "Romance" on title and B of signature B1 below space between "then" and "it", imprimatur leaf bound after title (becoming detached), browned, A2 torn (repaired with loss to a couple of letters), last few leaves frayed at edges with slight loss to pagination and to first few lines of final contents leaf (repaired), modern calf, spine faded, [Wing P1439], 12mo, for the Authour, and sold by Simon Miller, 1688.

✳ Interesting work on polite conduct including an entertaining cameo of life at Oxford in the 17th century with scurrilous details of undergraduate activities. The author also describes the perfect wife, "she should be beautiful, and not proud; well-shap'd, and not stiff, familiar but not fond, good natured but not easie...", and notes that "mothers should have NO say in the education of their children".

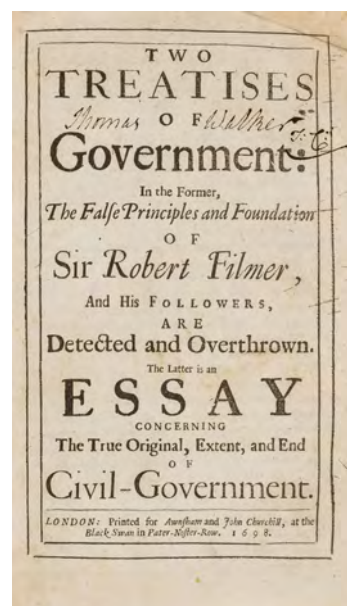
£400 - 600

93

LETTERS OF RELIGION AND VERTUE, TO SEVERAL GENTLEMEN AND LADIES. With some Short Reflections on Divers Subjects, ONLY EDITION, initial imprimatur leaf, advertisement leaf at end of preliminaries (not called for by ESTC but integral), engraved bookplates of Henry Duke of Kent 1713, Earl de Grey of Wrest Park, and book-label of the scholar Arnold Muirhead with his pencil notes on collation at end, contemporary sprinkled calf, spine gilt with red morocco label, rubbed, spine ends a little worn, joints repaired, [Wing L1786], 12mo, for Henry Bonwicke, 1695.

✳ Rare; ESTC lists only 4 UK copies (BL, Cambridge University Library, Trinity College Cambridge, and Bodleian Oxford) and 5 in America.

£500 - 700



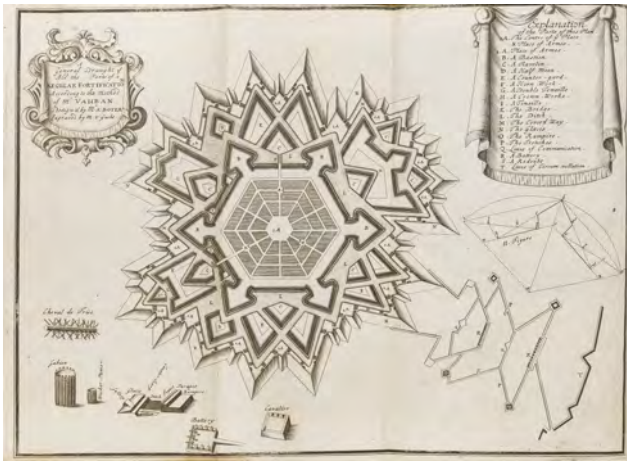
94

**Locke (John)** TWO TREATISES OF GOVERNMENT: IN THE FORMER, FALSE PRINCIPLES AND FOUNDATIONS OF SIR ROBERT FILMER, AND HIS FOLLOWERS, ARE DETECTED AND OVERTHROWN, third edition, lacking final blank, D2 very small hole within text with loss to part of a couple of letters, D3 2 holes within text with loss of a few words, D4 short tear at foot without loss, closely trimmed at head, some foxing and light browning, new endpapers, contemporary panelled calf, rebacked, upper joint split, but holding firm, corners worn, rubbed, [Goldsmiths' 3546; Pforzheimer 613; Wing L2768], 8vo, Printed for Awnsham and John Churchill, at the Black-Swan in Peter-Noster Row, 1698.

✳ The importance of this book in the history of English political thought is sometimes ignored... The constructive doctrines which are elaborated in the second treatise became the basis of social and political philosophy for many generations' (Pforzheimer).

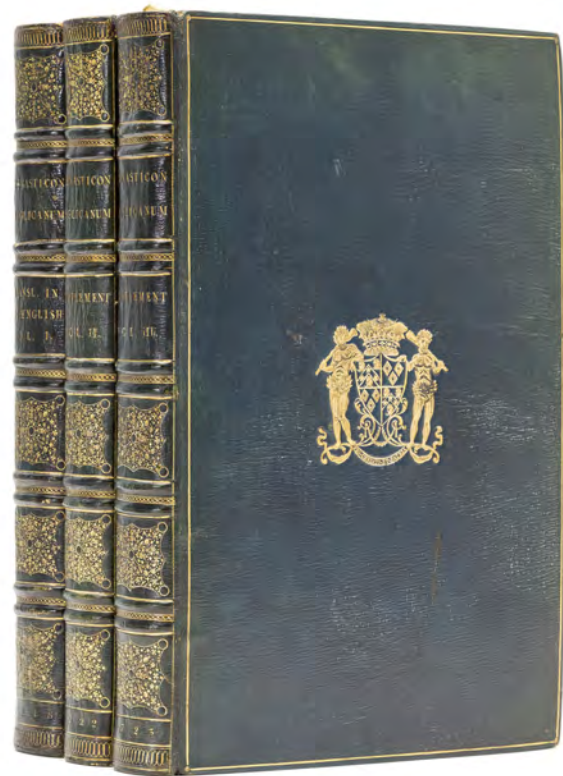
£750 - 1,000





**95**  
**Fortification.- Boyer (Abel)** THE DRAUGHTS OF THE MOST REMARKABLE FORTIFIED TOWNS OF EUROPE...WITH A GEOGRAPHICAL DESCRIPTION OF THE SAID PLACES. AND THE HISTORY OF THE SIEGES THEY HAVE SUSTAIN'D, AND THE REVOLUTIONS THEY HAVE UNDERGON, FOR ABOVE THESE TWO HUNDRED YEARS LAST, FIRST EDITION, 44 engraved plates, of which 1 folding, a few stains, occasionally closely trimmed at head, affecting the odd page number, contemporary panelled calf, gilt spine in compartments, upper cover detached, corners worn, rubbed, small 4to, printed for Isaac Cleave, next to Serjants-Inn in Chancery-Lane, 1701.

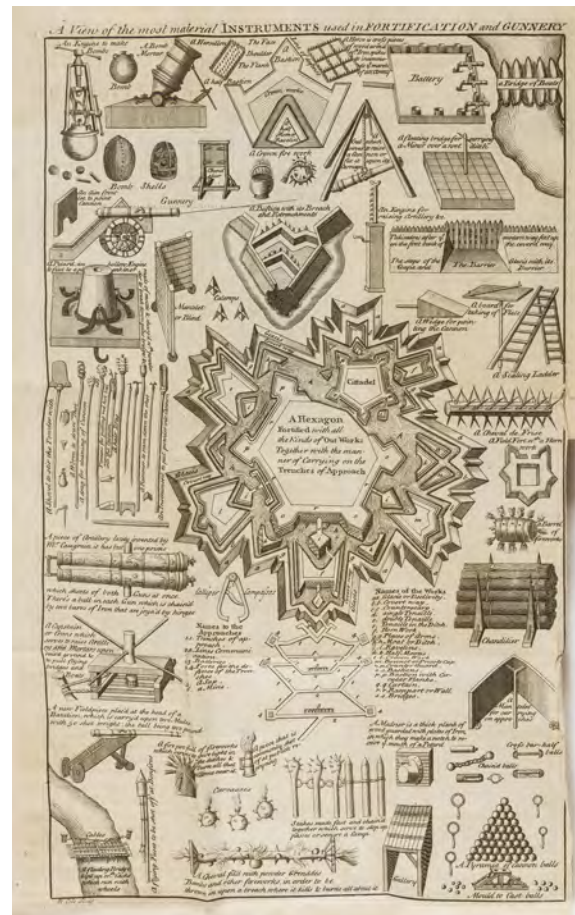
£500 - 700



96

**96**  
**Dugdale (Sir William)** MONASTICON ANGLICANUM: or, the History of the Ancient Abbies, Monasteries, Hospitals...in England and Wales... , 3 parts in 1 and with 2 additional volumes by John Stevens, together 3 vol., vol.1 with engraved additional architectural title by Wencelaus Hollar, titles in red and black, 154 engraved plates after Hollar and others, 14 double-page or folding, list of subscribers in vol.2, hole to 12 in vol.1 causing slight loss to a few lines (neatly repaired and text supplied in manuscript), one or two marginal tears or repairs, one plate in vol.3 trimmed close to border, generally clean and bright, the Duke of Roxburghe's copy bound in handsome dark blue straight-grained morocco, with his arms in gilt to covers, by R.C.STANES OF CHELMSFORD with his ticket, spines gilt in compartments with five pairs of raised bands, inner gilt dentelles of wavy lines and small leafy sprays, g.e., slightly rubbed and faded, gouge to lower cover of vol.3 repaired, folio, vol.1 by R.Harbin, for D.Browne & J.Smith [& others], vol.2 & 3 for Jos. Smith [& others], 1718-23.

£2,500 - 3,500



97

**97**  
**Military history.- Low Countries.- Flanders delineated:** OR, A VIEW OF THE AUSTRIAN AND FRENCH NETHERLANDS...A BRIEF DESCRIPTION OF ALL THE STRONG TOWNS, FORTS, CASTLES, &C. IN THOSE PROVINCES, WITH AN ACCOUNT OF THE REMARKABLE SIEGES THEY HAVE SUSTAIN'D, AND THE BATTLES, 3 hand-coloured folding engraved maps, folding engraved plate, directions to binder f. at end, occasional light staining, contemporary calf, gilt, spine in compartments, upper cover detached, foot of spine and corners worn, rubbed and scuffed, [Roscoe A157], 8vo, Reading, J. Newbery and C. Micklewright, 1725.

❖ Rare work, dedicated to Field-Marshal George Wade, the celebrated soldier and advocate and director for the building of barracks, bridges and proper roads to aid in the control of Scotland.

£300 - 400





98

**Thames Frost Fair.-** "UPON THE FROST IN THE YEAR 1739-40" for "MRS [sic] ANN HELIER OF QUEEN-HITH, AGED 6 THE 1ST OF SEPTEMBER LAST", engraved and letterpress keepsake, printed central letterpress panel with 6-line verse beginning "Behold the Liquid Thames now frozen o'er!" between the engraved figures of Flora and Ceres and various floral motifs, engraved border, 18 x 26.5cm (7½ x 10½ in.), overall browning, a few small surface losses, corner-mounted on support sheet, unframed, [cf. ESTC N69294], Printed on the Ice upon the Thames at Queen-Hithe, January the 16th, [1739-40]

£600 - 800



99

**London crime.-** THE PROCEEDINGS AT THE SESSIONS OF PEACE, OYER AND TERMINER, FOR THE CITY OF LONDON, AND COUNTY OF MIDDLESEX, ON WEDNESDAY 25th, THURSDAY 26th...OF MARCH...FOR THE YEAR 1741, number III, double column, stitched as issued, fold, some spotting, London, Printed for J. Roberts, 1741; and 25 others of the same series, all stitched as issued, 1741-1747 (26)

✱ An excellent view of the underbelly of 18th century society and resulting legal proceedings.

£500 - 700



100

**Gray (Thomas)** DESIGNS BY MR. R. BENTLEY, FOR SIX POEMS..., FIRST EDITION, FIRST ISSUE with "Drawings, &c." on half-title, printed on rectos only, engraved title-vignette, 6 plates, head- & tail-pieces and initials by Grignon and Muller after Bentley, 4pp. 'Explanation of the Prints' by Horace Walpole bound at end, rather foxed and browned, one plate shaved at fore-edge, several bookplates to front endpapers, contemporary marbled boards, rubbed, rebaked in calf, spine gilt, [Hazen 42; Rothschild 1061], for R. Dodsley, 1753.

£500 - 700

101

**Foulis Press.- Homer.** ILIADOS [&] ODYSSEAS [græce], edited by Jacob Moor and George Muirhead, 4 vol., Greek text with Latin dedication, preface and index, half-titles in vol.2 & 4 only, some light spotting, mostly at beginning and ends, 3p2 with short tear to margin repaired, later ink signature of J.E.R.Oldfield to front pastedowns, contemporary calf with borders ruled in blind, spines gilt in compartments with five raised bands and brown roan labels, red edges, a little rubbed and marked with a few scuffs but a handsome copy, [Gaskell 319], folio, Glasgow, Robert & Andrew Foulis, 1756-58.

✱ The magnum opus of the press, for which it was awarded the Silver Medal of the Select Society of Edinburgh in both 1756 and 1757. The Foulis brothers had the Greek font cut by Alexander Wilson, and its setting in the Homer shows it to splendid effect.

£800 - 1,200

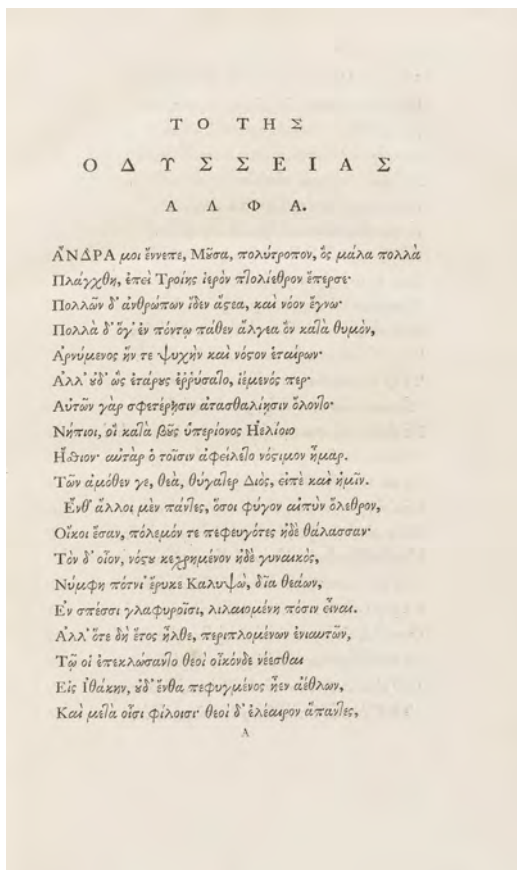
102

**Voltaire (François Marie Arouet de)** CANDID: OR, ALL FOR THE BEST, translated from the French..., second edition, half-title, for J.Nourse, 1759 BOUND WITH Candid: or, All for the Best...Part II, FIRST EDITION, [Rothschild 2460], for T.Becket and P.A.de Hondt, 1761, together 2 works in 1 vol., some spotting, mostly to first, contemporary ink signature of James Chapman to head of first title and his red ink stamp to front free endpaper, contemporary calf, rubbed, rebaked preserving old gilt spine with red morocco label, 12mo

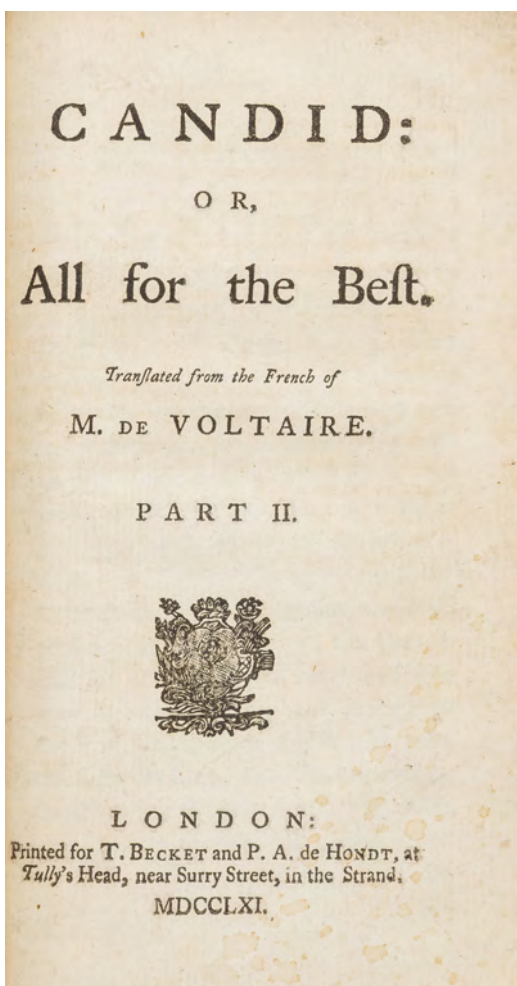
✱ The second part is not by Voltaire but a parody attributed to C.C.F. Thorel de Campigneulles and more recently to Henri-Joseph Dulaurens. They are usually but not always found together; the second part is reasonably scarce with only 4 UK copies listed by ESTC.

£600 - 800





101



102



103

**Stamp Act.- Wilson (Benjamin), After.** THE REPEAL, OR THE FUNERAL PROCESSION, OF MISS AMERIC-STAMP, etching, on laid paper with indistinct three leaf clover-shaped watermark, platemark 255 x 355mm. (10 x 14 in), sheet 300 x 480mm. (11¾ x 18⅞ in), small loss within plate at upper left, numerous losses to margins, even toning, surface dirt and handling creases, unframed, [circa 1766].

Literature:

cf. BM Satires 4140

✱ After Wilson's celebrated engraving commemorating the repeal of the Stamp Act, showing a mock funeral procession in a London dock with various warehouses, in the left foreground a tomb, approached by the procession with Lord Bute, wearing tartan, immediately after the coffin, followed by the Duke of Bedford, at the end two bishops. [BM Satires]

£500 - 700

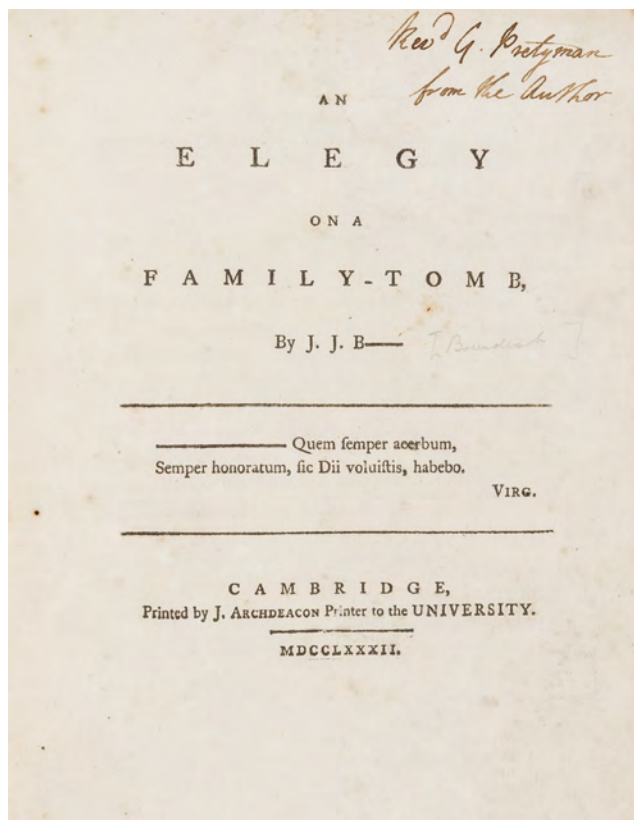


104

**Johnson (Samuel)** THE LIVES OF THE MOST EMINENT ENGLISH POETS, WITH CRITICAL OBSERVATIONS OF THEIR WORKS, 4 vol., second edition, lacking engraved portrait and advertisement leaf at end of vol.4, light brown, modern calf, gilt, by Hayes & Son of Oxford, spines gilt with red and brown roan labels, [Rothschild 1265], C.Bathurst [& others], 1781 & Croker (John Wilson) The Croker Papers: The Correspondence and Diaries..., edited by Louis J.Jennings, 3 vol., second edition, engraved portrait, contemporary half roan, spines a little rubbed and faded, 1885, 8vo (7)

£200 - 300





105

**B[rundish] (J[ohn] J[elliland])** AN ELEGY ON A FAMILY-TOMB, FIRST EDITION, PRESENTATION COPY FROM THE AUTHOR, *lightly browned, modern boards, small 4to, Cambridge, Printed by J. Archdeacon printer to the University, 1782.*

✱ Rare, with ESTC recording only three copies. The presentation inscription reads 'Rev'd G. Pretzman, from the author'.

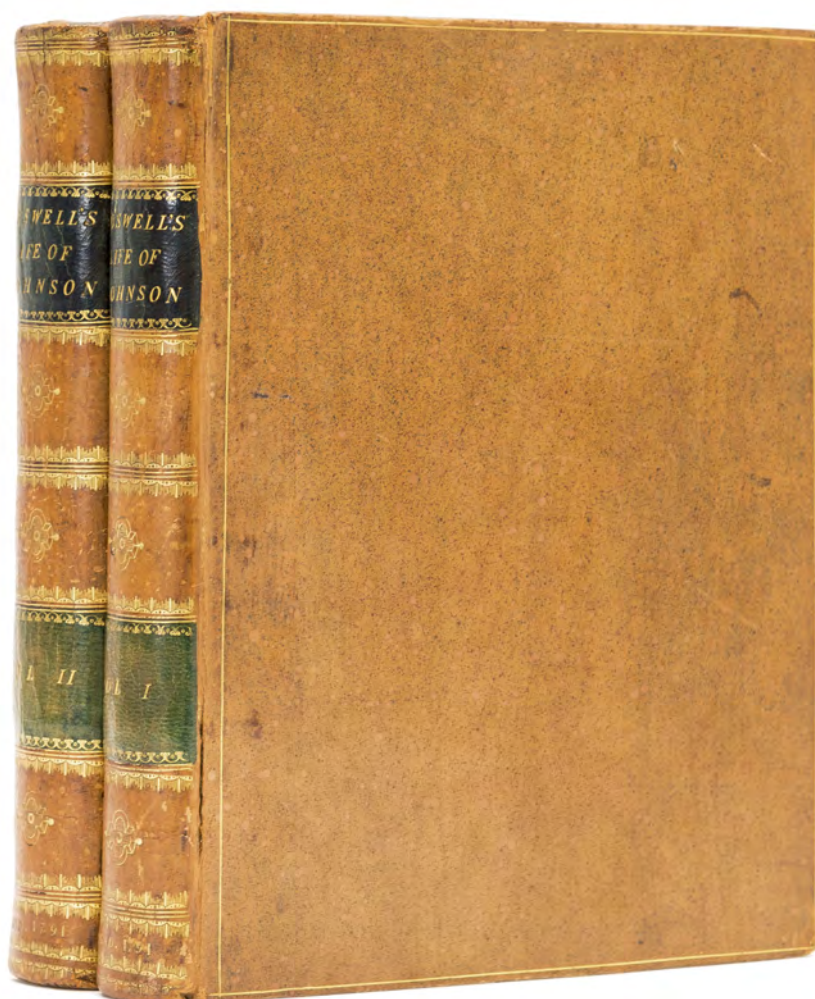
£400 - 600

106

**Boswell (James)** THE LIFE OF SAMUEL JOHNSON, LL.D., 2 vol., FIRST EDITION, FIRST ISSUE *with "gve" on p.135 line 10 of vol.1, stipple-engraved portrait by Heath after Reynolds, 2 engraved plates of facsimiles, with all usual cancels (Mm4 & Nn1 in vol.1 and E3, Oo4, Qq3, Zz1 & Eee2 in vol.2) and misprints as recorded by Pottle, vol.2 lacking initial blank, some light foxing, 3R4 in vol.1 lacking lower outer corner not affecting text, bookplate of William Reeve, attractive contemporary sprinkled calf, spines gilt in compartments with back and green roan labels, a little rubbed, a few small stains and a minor repair to one cover, [Pottle 79; Rothschild 463], 4to, by Henry Baldwin for Charles Dilly, 1791.*

✱ A good set of one of the greatest biographies in the English language in a handsome contemporary binding.

£4,000 - 6,000





107

**Byron.- Romanticism.- Sanders (George, 1774-1846), After.** PORTRAIT OF GEORGE GORDON NOEL, 6TH BARON BYRON, LORD BYRON, *point of the brush, watercolour on thin card, oval, approx. 160 x 110mm. (6¼ x 4¼ in), presented in ornate frame, [circa 1810 or slightly later]*

✧ Fine portrait miniature derived from Sanders's oil painting of Lord Byron held in the Royal Collection [RCIN 402411]

£300 - 400

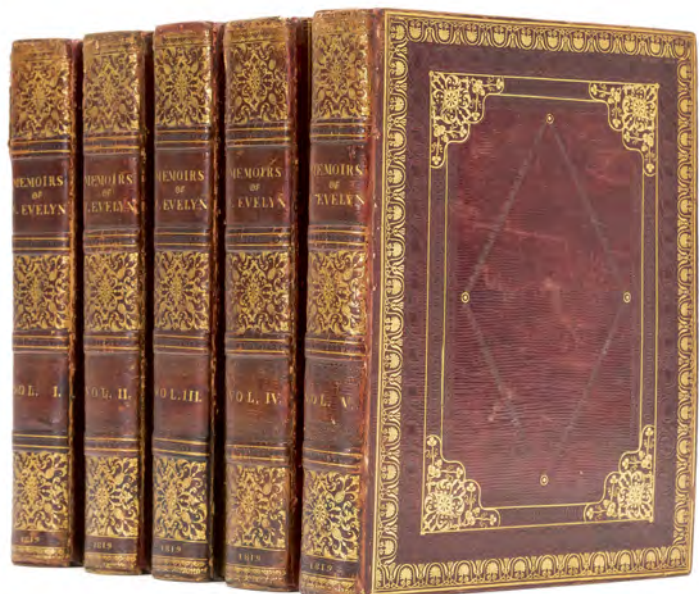


108

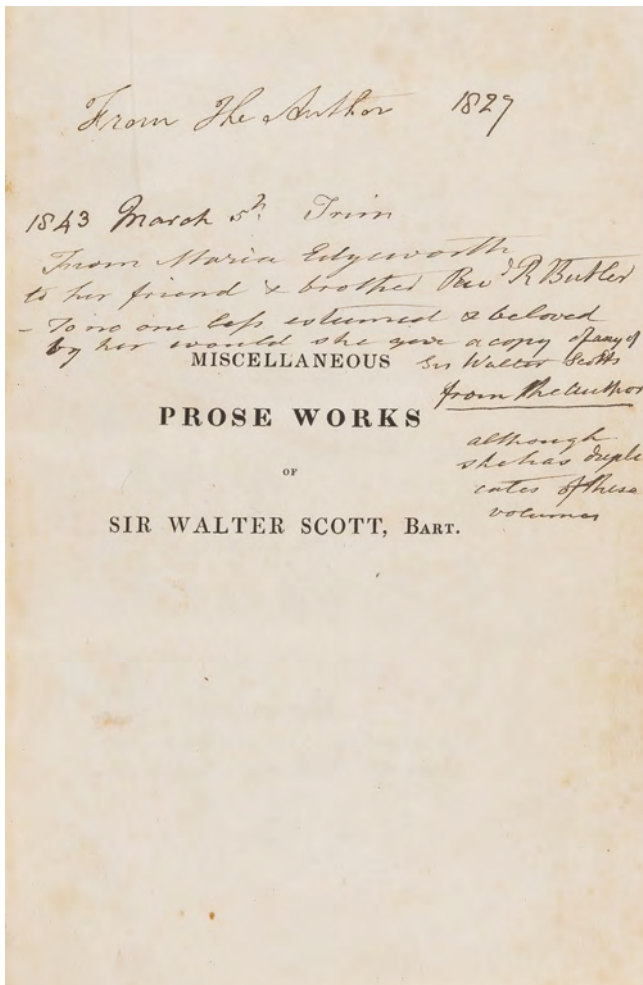
**Evelyn (John) MEMOIRS, ILLUSTRATIVE OF THE LIFE AND WRITINGS OF JOHN EVELYN, edited by William Bray, 2 vol., 10 engraved portraits and plates (1 double-page) and double-page engraved plan, folding genealogical table, EXTRA-ILLUSTRATED WITH C.640 ENGRAVED PORTRAITS, PLATES, VIEWS AND PLANS ON C.580 SHEETS, including views by Hollar, 16th century Italian engravings, and a 17th century engraved view of Charles I's execution, most trimmed close to border and mounted on blank leaves, some folding, a few hand-coloured, some light foxing, mostly marginal, nineteenth century burgundy straight-grain morocco elaborately decorated in gilt and blind, spines gilt, g.e., a little rubbed and faded, joints cracked, 4to, 1819.**

✧ Including several views of Rome after Piranesi, and mezzotint portraits of Sir Hans Sloane by Kneller and of Col.Blood.

£3,000 - 4,000





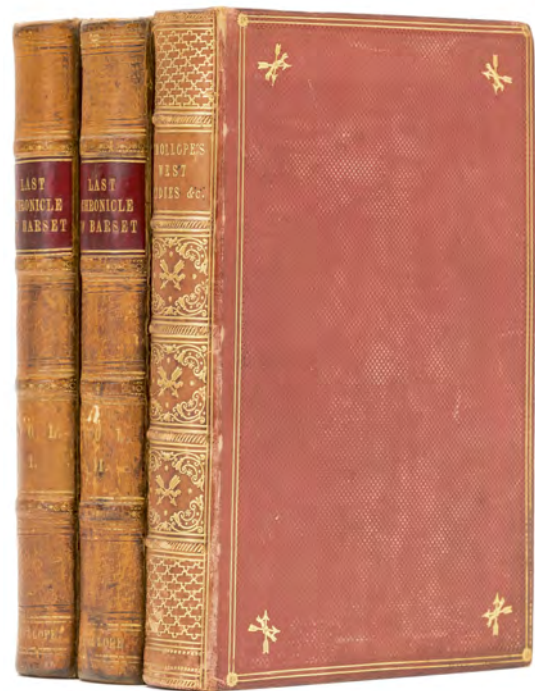


109

**Edgeworth (Maria).- Scott (Sir Walter)** THE MISCELLANEOUS PROSE WORKS, vol. 1 and 3-6 only, vol.1 with PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARIA EDGEWORTH, THEN EACH VOL. WITH A SIGNED PRESENTATION INSCRIPTION BY EDGEWORTH TO HER BROTHER-IN-LAW THE REV. RICHARD BUTLER, *half-titles, some spotting or foxing, original boards, worn to varying degrees, vol.1 upper cover all but detached, 8vo, Edinburgh, 1827 (5)*

✿ The inscription from Scott reads 'From the Author'. In volume one Edgeworth has written '1843 March 5th Trim. From Maria Edgeworth to her friend & brother Rev.d R. Butler. To no one less esteemed & beloved by her would she give a copy of any of Sir Walter Scott's *from the author*, although she has duplicates of these volumes'. In the subsequent volumes she writes 'Trim. March 5th, 1843. The Rev'd Richard Butler from Maria Edgeworth'.

£700 - 900



110

**Trollope (Anthony)** THE LAST CHRONICLE OF BARSET, 2 vol., FIRST EDITION IN BOOK FORM, *wood-engraved plates and illustrations by George H. Thomas, light foxing, bookplate of Rev. Prebendary Hedgeland, contemporary half calf, 1867; The West Indies and the Spanish Main, FIRST EDITION, hand-coloured map frontispiece, light spotting at beginning and end, contemporary diced calf, gilt, spine gilt, g.e., spine slightly faded, 1859, a little rubbed, [Wolff 6784 & 6800], 8vo (3)*

£350 - 450

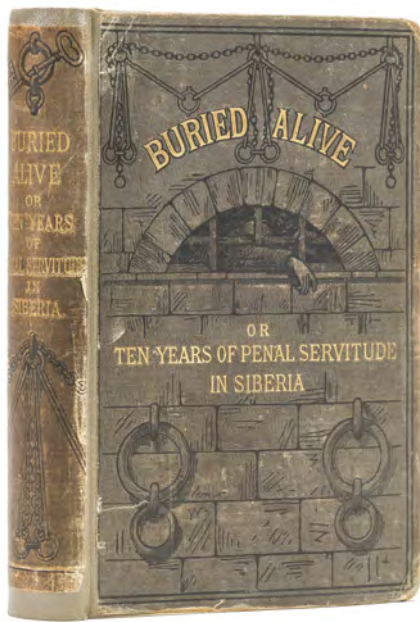


111

**Greville (Charles C.F.)** THE GREVILLE MEMOIRS, 8 vol., EXTRA-ILLUSTRATED WITH OVER 500 ENGRAVED OR LITHOGRAPHED PORTRAITS AND PLATES, *53 hand-coloured, some folding, several from Ackermann's 'Repository of Arts', many trimmed and mounted or tipped into blank leaves, gilt-stamped oval book-label of Walter Blake, later half red morocco, gilt, by Rivière & Son, t.e.g., others uncut, rubbed, joints a little worn, 8vo, 1874-87.*

£500 - 700



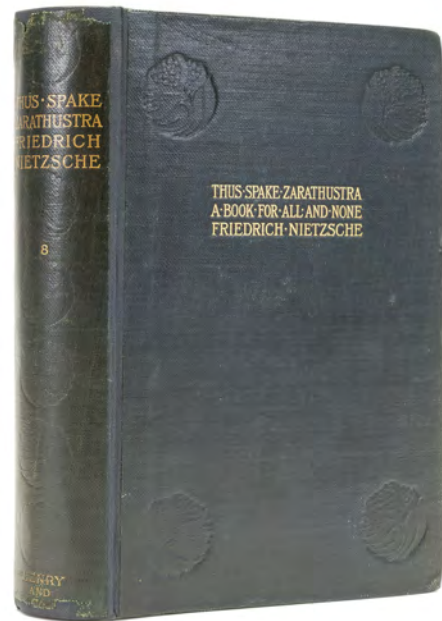


112

**Dostoevsky (Fyodor Mikhailovich)** BURIED ALIVE OR TEN YEARS PENAL SERVITUDE IN SIBERIA, translated by Marie von Thilo, FIRST EDITION IN ENGLISH, occasional light marginal soiling, original pictorial cloth, rebacked, preserving original backstrip, corners bumped, rubbed, 8vo, 1881.

✱ RARE. The first English edition of Dostoevsky's *House of the Dead* and the first appearance of any of his works in English.

£600 - 800

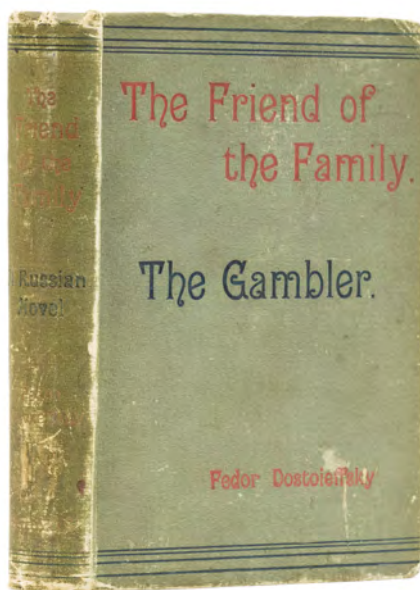


114

**Nietzsche (Friedrich)** THUS SPAKE ZARATHUSTRA A BOOK FOR ALL AND NONE, translated by Alexander Tille, FIRST ENGLISH EDITION, half-title, publisher's advertisements at end, previous owner's ink signatures, original blind-stamped cloth, rebacked with original spine laid down and retaining original endpapers, slight bumping to corners, 8vo, 1896.

✱ Volume 8 only of a projected 11 volume 'Works of Nietzsche.' This was the second volume published of the series, but is the first English edition of the philosopher's most important work.

£600 - 800



113

**Dostoevsky (Fyodor Mikhailovich)** THE FRIEND OF THE FAMILY; AND THE GAMBLER, FIRST EDITION IN ENGLISH, half-title with advertisement to verso, 2pp. advertisements at rear, short tear to rear endpaper, joints starting but holding firm, original cloth, slight shelf-lean, spine rubbed and darkened, spine ends and corners bumped, small splash mark to upper cover, extremities rubbed, 8vo, Vizetelly & Co., 1887.

✱ The rare first English edition of Dostoevsky's darkly comic novel *The Gambler* written when the author himself was deeply in debt due to his gambling addiction. We can trace only one other copy of this edition at auction.

£1,500 - 2,000



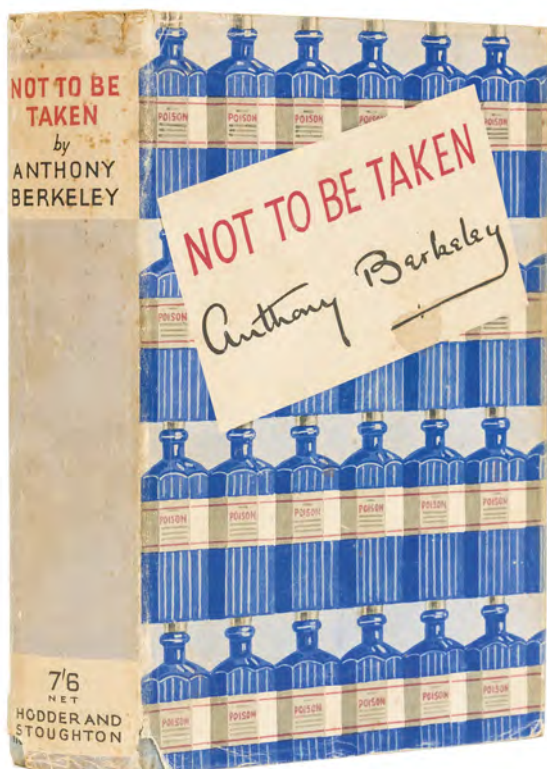
115

**Winsten (Clare)** GEORGE BERNARD SHAW, oil on board, 300 x 250mm., signed lower left corner C. Winsten, [c.1940].

✱ The artist Clare Winsten (1894—1989), née Clara Birnberg was a student of Henry Tonks at the Slade School of Art from 1910 to 1912, and part of the generation that included Bomberg, Gertler, and Dora Carrington. She was a near neighbour of Shaw at Ayot St. Lawrence and drew or painted him a number of times. He commissioned her sculpture of St. Joan for his garden.

£300 - 400





116

116

**Berkeley (Anthony)** NOT TO BE TAKEN, FIRST EDITION, original cloth, slight shelf-lean, very light fading to spine, dust-jacket, spine ends and corners chipped and creased, lower panel a little spotted with some light surface soiling, light rubbing to extremities, [Hubin p. 68], 8vo, 1938.

✿ An attractive copy of this scarce Golden Age Detective Fiction title.

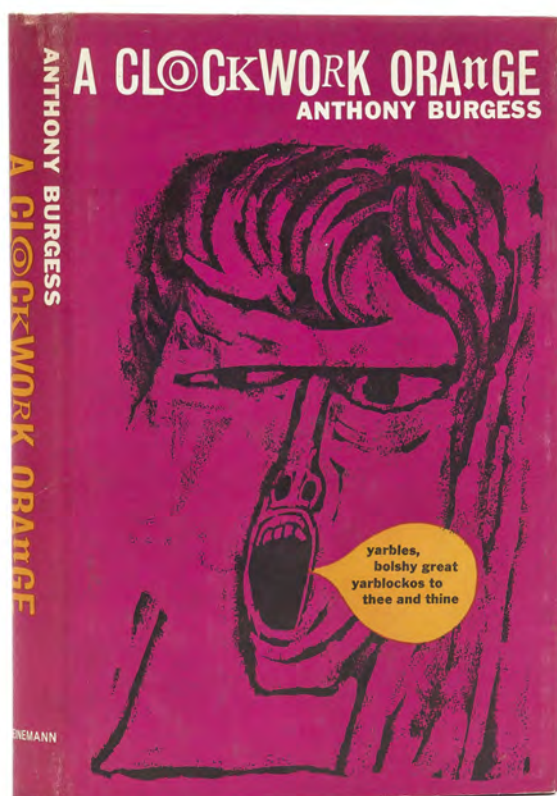
£500 - 700

117

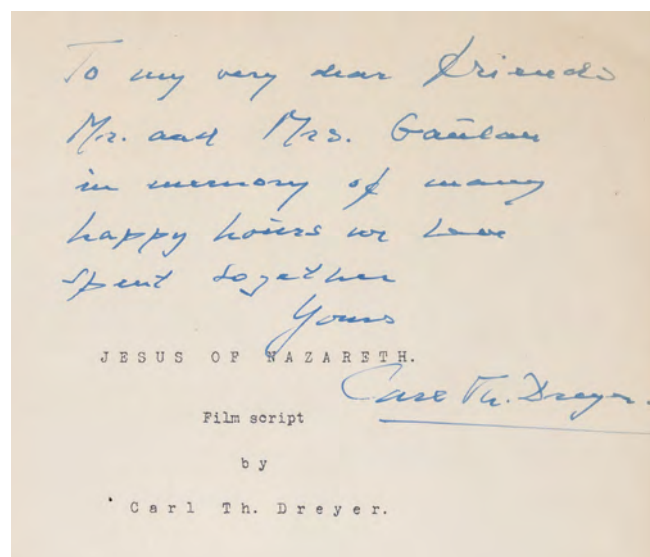
**Burgess (Anthony)** A CLOCKWORK ORANGE, FIRST EDITION, TYPED SHEET SIGNED BY THE AUTHOR AT FOOT loosely inserted, original boards, small dent to head of spine, else fine, first issue dust-jacket with wide flaps and priced at 16s., neat repairs to head of joints, very short repaired tear to head of lower panel, very light rubbing to head and foot, in effect a near-fine copy, 8vo, 1962.

✿ A superb copy of Burgess' masterpiece, a cornerstone of 20th century British fiction.

£1,500 - 2,000



117



118

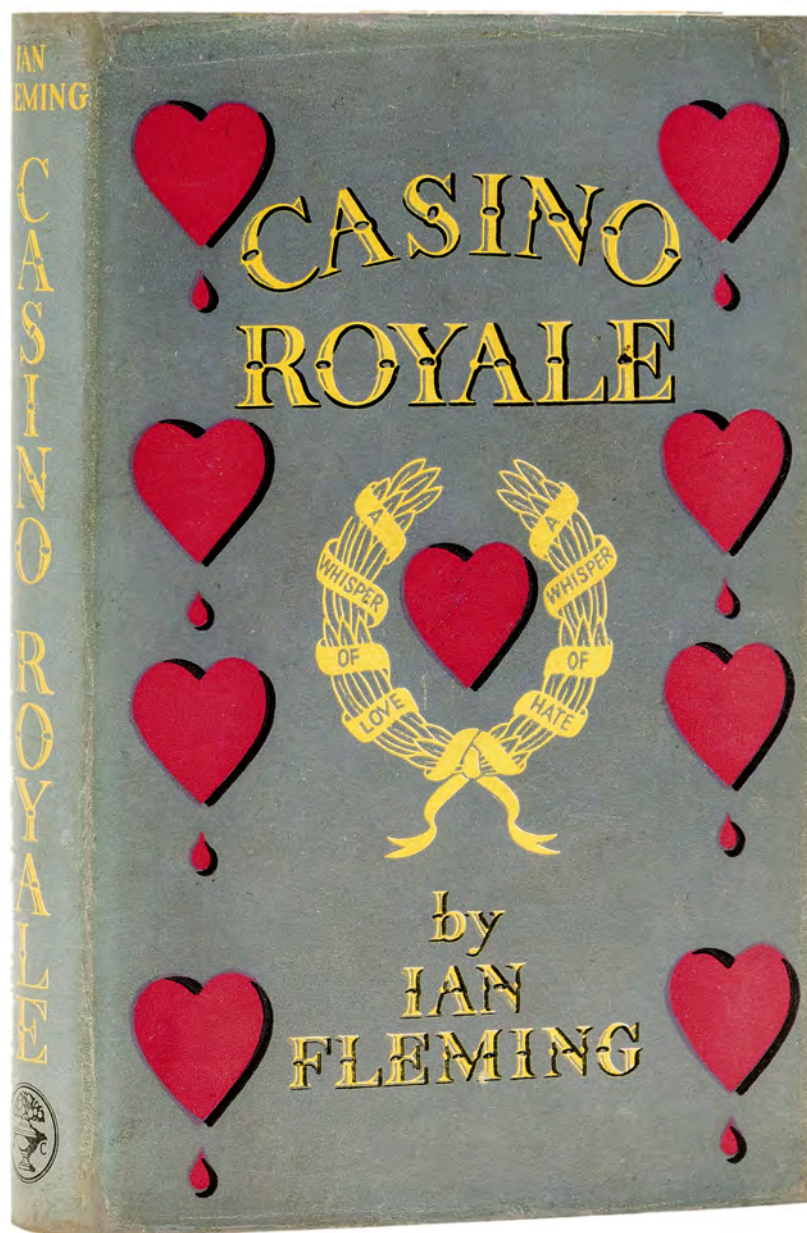
**Dreyer (Carl Theodore)** JESUS OF NAZARETH SCREENPLAY, SIGNED PRESENTATION INSCRIPTION FROM DREYER TO TITLE "TO MY VERY DEAR FRIENDS MR AND MRS ?GAULAU IN MEMORY OF MANY HAPPY HOURS WE HAVE SPENT TOGETHER", typescript, original plain wrappers, chipped, c.1950; and a typed synopsis of the same, 4to (2)

✿ AN INSCRIBED COPY OF DREYER'S GREAT UNREALISED FILM. COPIES OF THE SCRIPT ARE RARE, ESPECIALLY SO SIGNED. Dreyer worked on the script of *Jesus of Nazareth* for over 30 years but the project never went further, it is often cited as one of the great unmade films.

"The purpose of this film must be to bring the image of Jesus out of the gloom of churches and into nature, in which Jesus himself liked to travel, and to show that Jesus did not float in the clouds but walked the earth as a man, in whom the creative ability that inhabits every human soul unfolded under forms such as have never been seen before or since in history." - Carl Theodore Dreyer.

£3,000 - 4,000





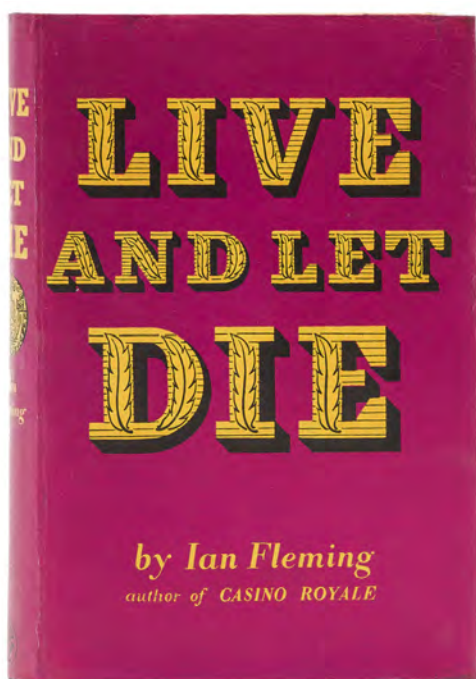
**119**

**Fleming (Ian)** CASINO ROYALE, FIRST EDITION, *original boards, small dent to head of upper cover, minor bumping to spine ends, first issue dust-jacket without the Sunday Times review, neat and expert repairs and restoration to spine ends and corners, some light creasing to head and foot, but a sharp and excellent example overall, 8vo, 1953.*

✱ A crisp and bright example of Fleming's first novel and the first in the James Bond series.

**£15,000 - 20,000**

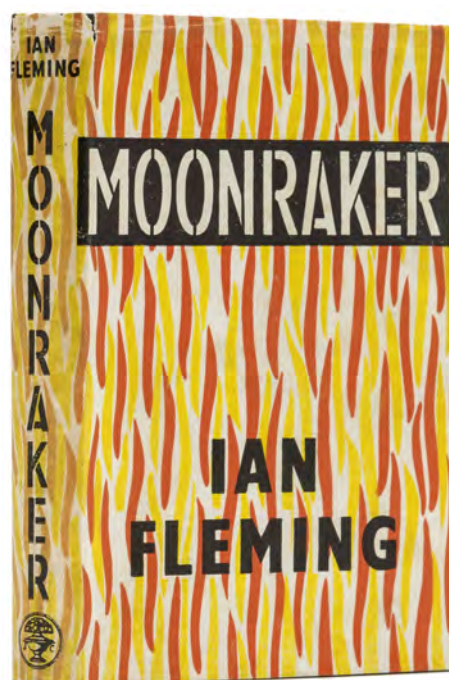




120

**Fleming (Ian)** LIVE AND LET DIE, FIRST EDITION, original boards, minor bumping to spine ends and corners, first state dust-jacket without credit to Kenneth Lewis, very slight darkening to spine, neat and expert repairs and restorations to head and foot, some occasional light retouching to joints and fore-edges, a sharp and excellent example overall, 8vo, 1954.

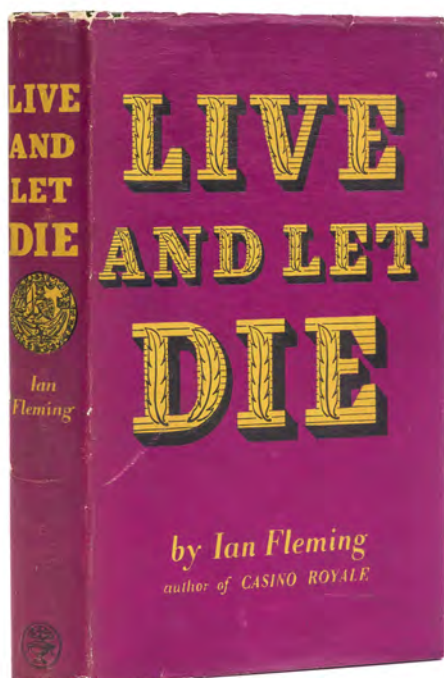
£4,000 - 6,000



122

**Fleming (Ian)** MOONRAKER, FIRST EDITION, issue with "shoot" on p.10, a few small patches of spotting to margins, small patch of light staining to pp. 14-15, dust-jacket, price-clipped, spine lightly faded, spine chipped at head, but a remarkably bright example with strong colouring to upper panel, 8vo, 1955.

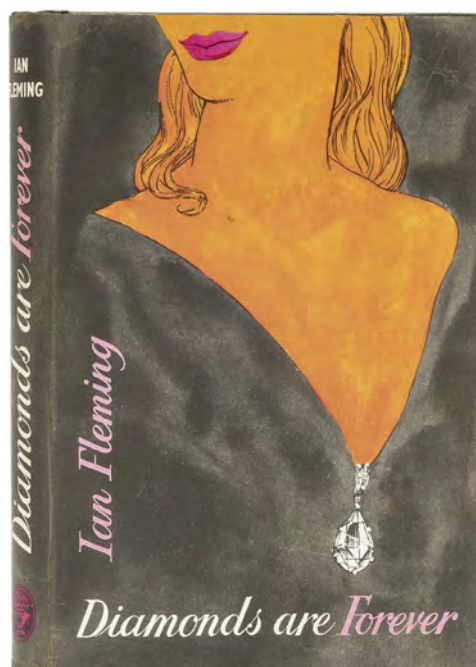
£2,000 - 3,000



121

**Fleming (Ian)** LIVE AND LET DIE, FIRST EDITION, ink inscription to front pastedown, second state dust-jacket with artist's credit centred between the blurb and foot of the flap, corners unclipped, spine a little dulled, a little chipped at head of spine and upper corners, light browning to lower panel, light rubbing to extremities, but an excellent example overall, 8vo, 1954.

£2,000 - 3,000

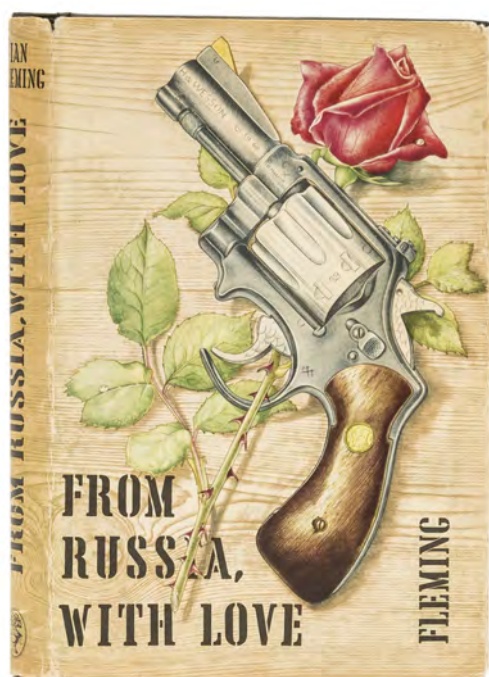


123

**Fleming (Ian)** DIAMONDS ARE FOREVER, FIRST EDITION, original boards, dust-jacket, a few light repairs and restorations to spine ends and corners, short repaired tear to head of upper panel, but a remarkably bright and in effect near-fine example, 8vo, 1956.

£1,500 - 2,000





124

**Fleming (Ian)** FROM RUSSIA, WITH LOVE, FIRST EDITION, *original boards, fine and bright, dust-jacket, light browning to spine, spine ends and corners a little chipped, minor creasing to head, light patch of discolouration to foot of lower panel, rubbing to extremities, still an excellent example overall, 8vo, 1957.*

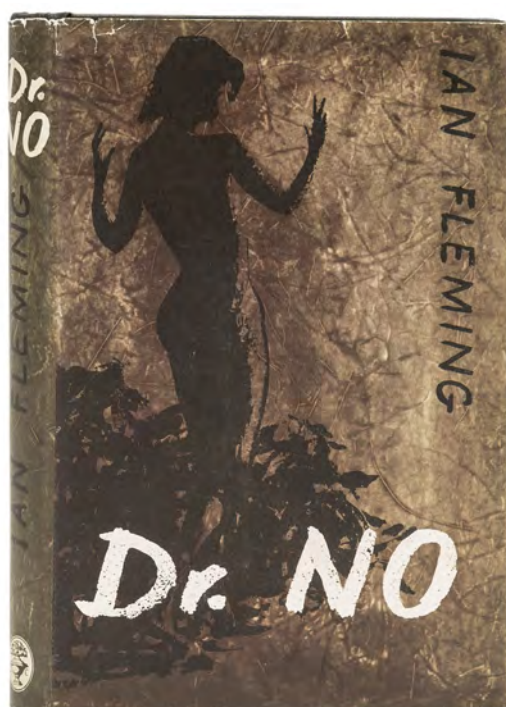
£1,000 - 1,500



126

**Fleming (Ian)** GOLDFINGER, FIRST EDITION, *original blind-stamped and gilt pictorial boards, near-fine, dust-jacket, neatly price-clipped, some minor creasing to top edge, but a bright and fine example otherwise without the usual toning, 8vo, 1959.*

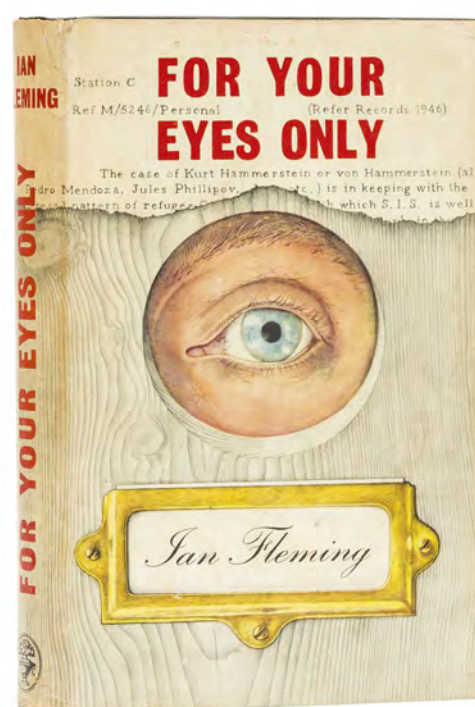
£800 - 1,200



125

**Fleming (Ian)** DR. NO, FIRST EDITION, *ink inscription to front free endpaper, original first state plain boards, minor bumping to spine ends and corners, dust-jacket, price-clipped, spine dulled but lettering bright, minor chipping and light rubbing to spine ends and corners, 2 very short closed tears to head of upper panel, but a crisp and excellent example overall, 8vo, 1958.*

£600 - 800



127

**Fleming (Ian)** FOR YOUR EYES ONLY, FIRST EDITION, *neat ink inscription to pastedown, original boards, spine lettered in gilt, dust-jacket, neatly price-clipped, spine lightly toned but lettering bright, spine ends and corners a little chipped, creasing to head and foot, still an excellent copy without the usual fading to lettering, 8vo, 1960.*

£500 - 700





128

128

**Fleming (Ian)** THUNDERBALL, FIRST EDITION, original boards, some light marking to fore-edge, near-fine otherwise, dust-jacket, light rubbing and minor creasing to spine ends and corners, small patch of rubbing to foot of spine, but a remarkably bright, near-fine example overall, 8vo, 1961.

£350 - 450

129

**Fleming (Ian)** THE SPY WHO LOVED ME, FIRST EDITION, variant issue with printer's quad mark to title, signed by HENRY BLOFELD on endpaper, bookplate of Thomas Blofeld to endpaper, original boards, slight shelf-lean, dust-jacket, very slight toning to spine, light creasing to spine ends and corners, an excellent example overall, 8vo, 1962.

✱ Thomas Robert Calthorpe Blofeld (1903-1986) attended Eton with Fleming, his name is thought to be the inspiration for the supervillain Ernst Stavro Blofeld, Henry Blofeld (b. 1939) his son, cricket commentator and broadcaster. Although Blofeld does not feature in the novel, he was originally scripted to appear as the villain in the film adaptation until an injunction blocked Eon Productions from using the character.

£300 - 400

130

**Fleming (Ian)** ON HER MAJESTY'S SECRET SERVICE, NUMBER 230 OF 250 COPIES SIGNED BY THE AUTHOR, half-title, frontispiece portrait by Amherst Villiers, title-page in red and black, minor damp-mottling to pastedowns, endpapers and half-title, original vellum-backed cloth, white ski-track motif on upper cover, line a little rubbed, t.e.g., original acetate dust-jacket, a little toned, light chipping to corners, 1 corner with short closed tear, 8vo, 1963.

✱ Fleming's only signed limited edition.

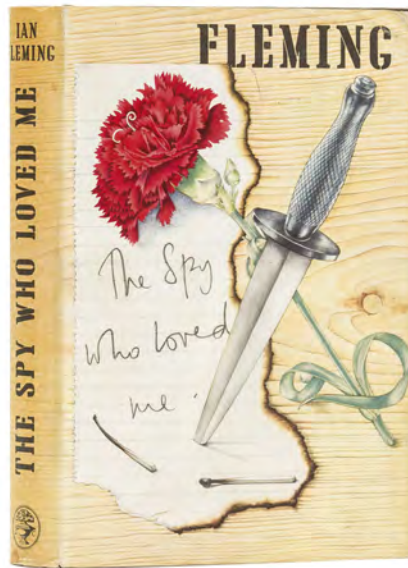
£5,000 - 7,000

131

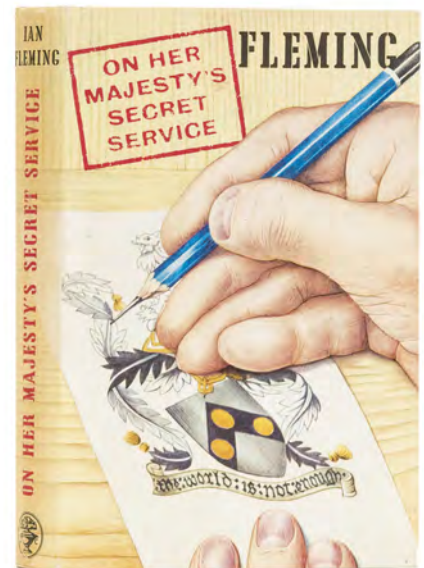
**Fleming (Ian)** ON HER MAJESTY'S SECRET SERVICE, FIRST EDITION, marking from removal of bookseller's label to foot of front free endpaper, original boards, fine, dust-jacket, very light toning to spine, light marking to lower panel, minor creasing to spine ends, ink stamp South African price notice to foot of upper flap, but a near-fine copy overall without the usual fading to lettering, 8vo, 1963.

✱ Copies sent for sale in South Africa would usually have been those earlier in the print run.

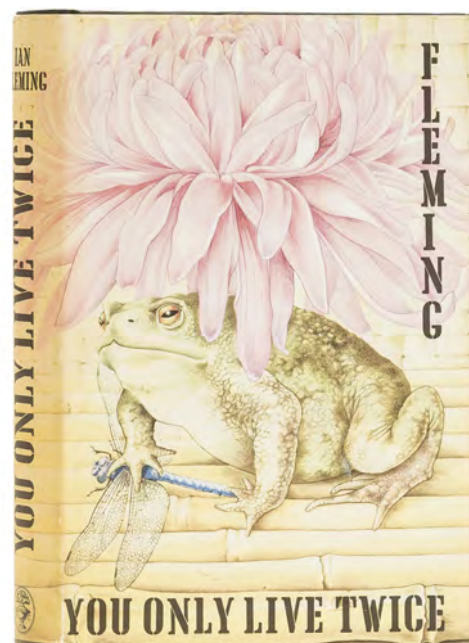
£250 - 350



129



131



132

**Fleming (Ian)** YOU ONLY LIVE TWICE, FIRST EDITION, first state, light browning to endpapers, original boards, lettered in gilt on upper cover and silver on spine, neatly price-clipped, dust-jacket, light toning to spine, very minor chipping to spine ends and corners, but a near-fine example overall, 8vo, 1964.

£150 - 200

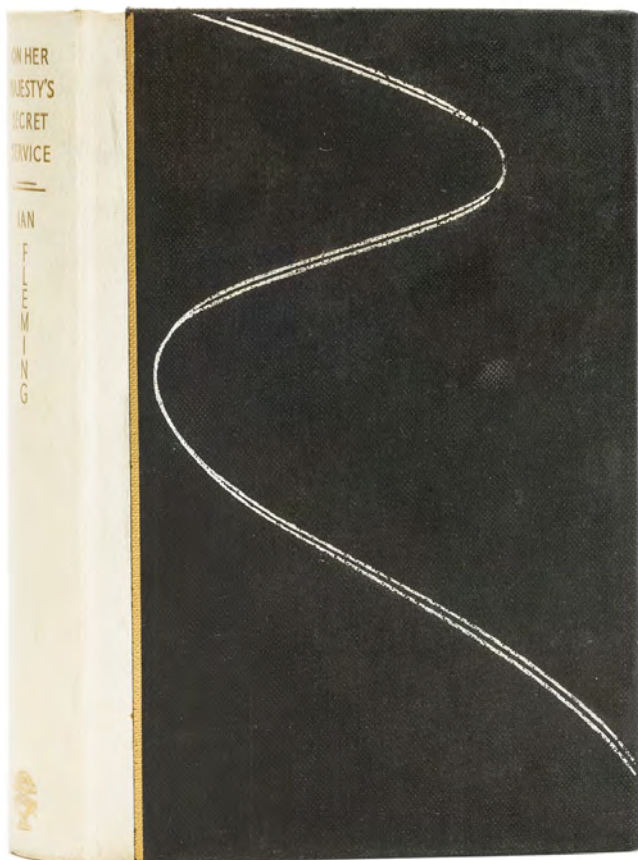
133

**Fleming (Ian)** THE MAN WITH THE GOLDEN GUN, FIRST EDITION, ink ownership inscription to half-title, ORIGINAL FIRST STATE BOARDS WITH GOLDEN GUN ON UPPER COVER, upper cover with patch of discolouration and 2 small bumps to foot but with the gun clean and bright, dust-jacket, very light toning to spine, minor rubbing and light creasing to spine ends and corners, but a near-fine example overall, 8vo, 1965.

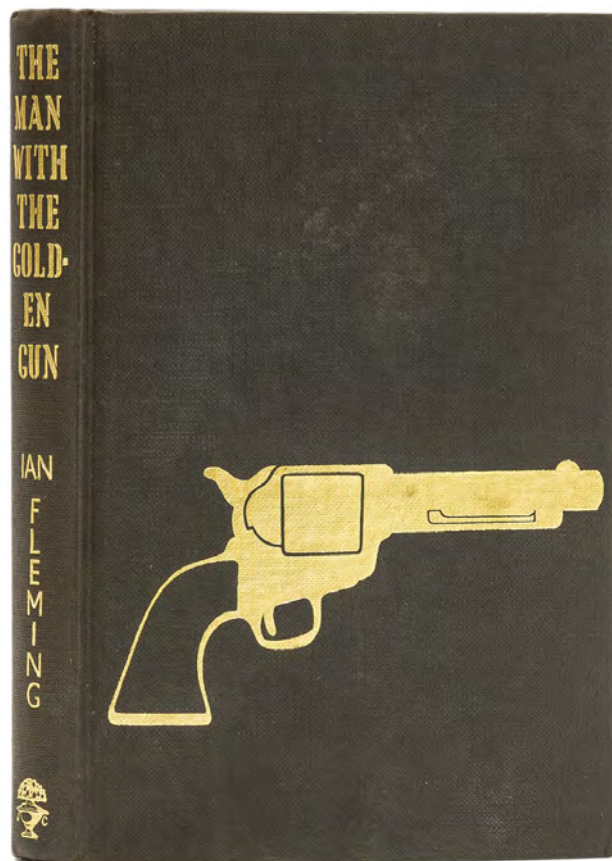
✱ The rare first state, discontinued by Cape due to the prohibitive cost of stamping every copy in gilt. Around 940 copies were produced with this binding with the majority sent to Commonwealth countries.

£4,000 - 6,000





130



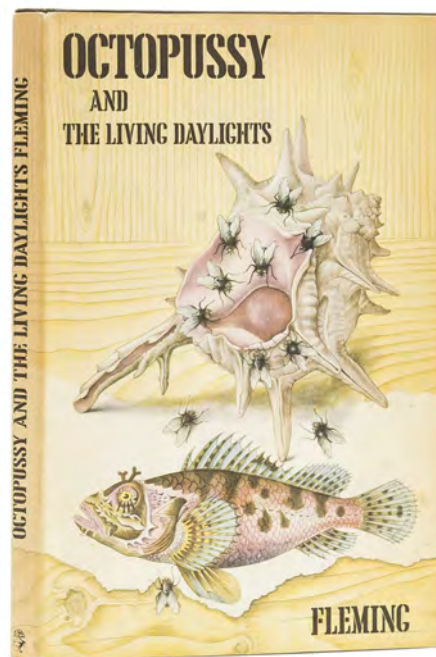
133



134

**Fleming (Ian)** THE MAN WITH THE GOLDEN GUN, FIRST EDITION, *original boards, spine lettered in gilt, dust-jacket, light toning to spine, very minor rubbing and creasing to tips of spine, a near-fine copy, 8vo, 1965.*

£100 - 150



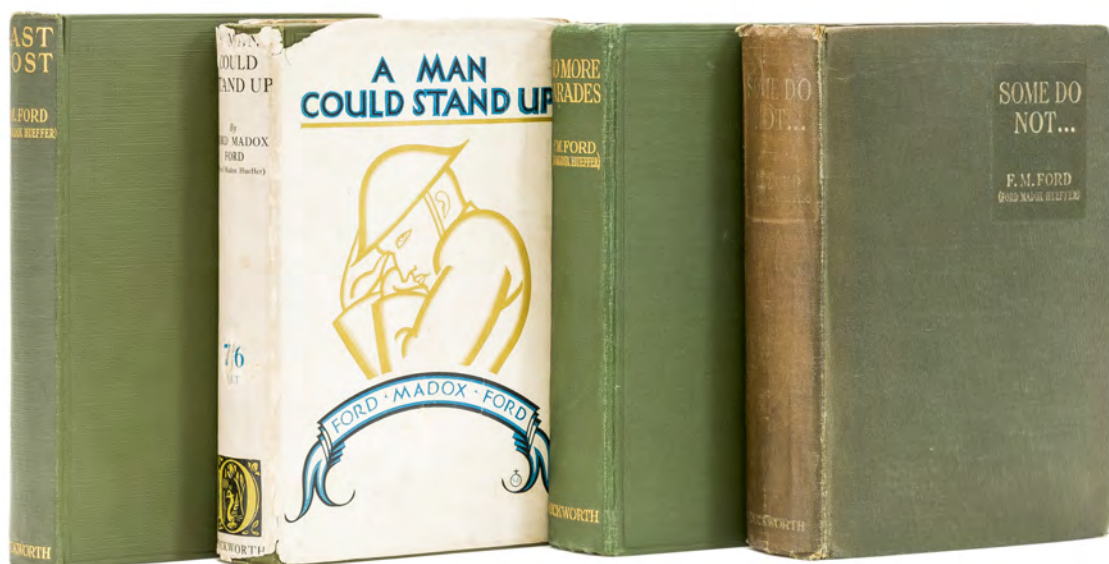
135

**Fleming (Ian)** OCTOPUSSY AND THE LIVING DAYLIGHTS, FIRST EDITION, *original boards, lettered in silver, dust-jacket, some very light toning to spine, slight rubbing to tips of spine and corners, but a fine copy overall, 8vo, 1966.*

✱ The earliest of the states, issued prior to the states with stickers or those price-clipped.

£100 - 150





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### Other Properties

136

**Ford (Ford Madox)** [Parade's End], 4 vol., FIRST EDITIONS, comprising *Some Do Not*, occasional spotting, spine faded and a little creased, spine ends and corners a little bumped, 1924; *No More Parades*, contemporary ink ownership inscription, occasional very light spotting, 1925; *A Man Could Stand Up*, light browning to endpapers, DUST-JACKET, spine slightly darkened, light ink marking to spine price, spine ends and corners chipped, ink notes to front flap, light surface soiling, extremities rubbed, very good overall, 1926; *The Last Post*, endpapers foxed, spine tips rubbed, 1928, original cloth, preserved together in slip-case, 8vo (4)

✿ A very good set of Ford's classic war tetralogy, including the third in the series in the rare dust-jacket.

£600 - 800

137

**Forster (E.M.)** *A PASSAGE TO INDIA*, FIRST EDITION, light browning and contemporary pencil inscription to endpaper, original cloth, spine slightly darkened, fading to spine ends, faint ring mark to upper cover, DUST-JACKET, darkened at spine and panel margins, spine ends and corners chipped, a few short tears to some chipping to head and foot with accompanying creasing, ring mark to upper cover, some rubbing or slight chipping to extremities, still a very good example of a rare jacket, preserved in custom drop-back box, [Kirkpatrick A10], 8vo, 1924.

✿ FORSTER'S MOST POPULAR NOVEL, RARE IN THE DUST-JACKET.

£1,000 - 1,500

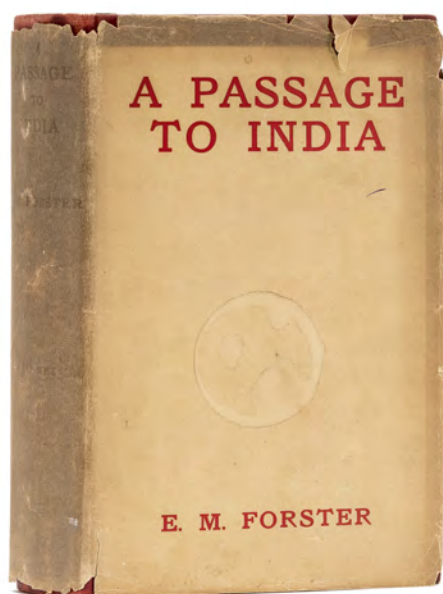
### The Property of a Lady

138

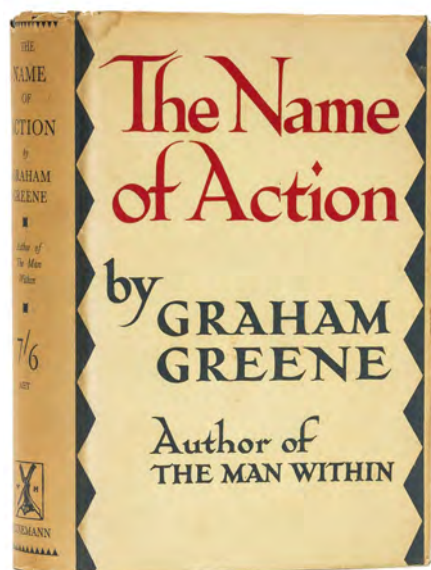
**Greene (Graham)** *THE NAME OF ACTION*, FIRST EDITION, light scattered spotting to fore-edge, original cloth, light rubbing to tips of spine and corners, first issue dust-jacket priced at 7/6 and with review of *The Man Within* to lower panel, light browning to spine, head of spine and corners a little chipped, small patch of dampstaining to head of upper panel, but an excellent example overall, 8vo, 1930.

✿ Greene would later disown *The Name of Action*, making any edition of it published in his lifetime scarce, especially so in the dust-jacket.

£1,500 - 2,000

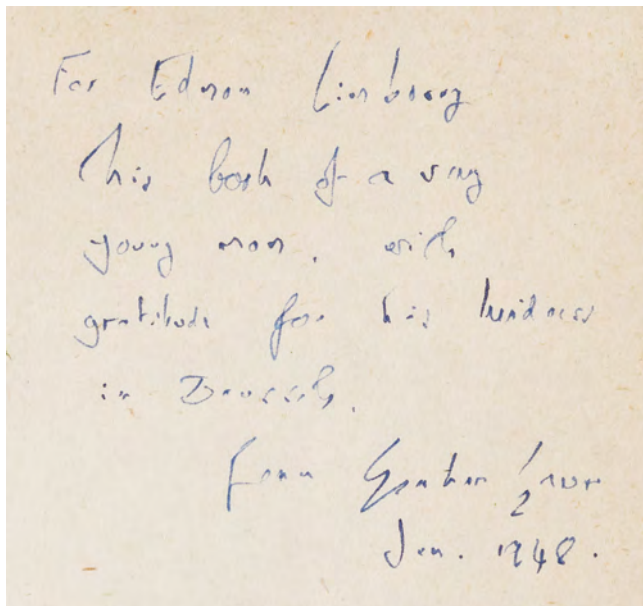


137



138

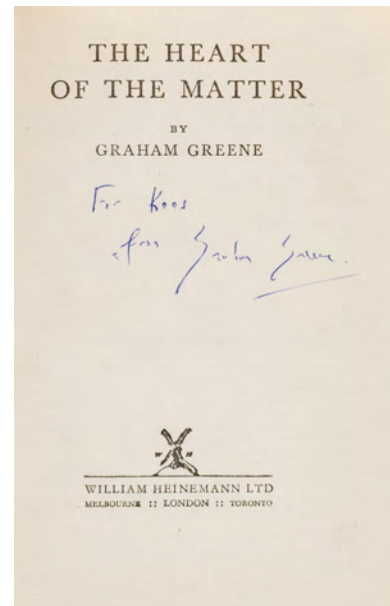




139

**Greene (Graham)** L'HOMME ET LUI-MÊME, TRANSLATED BY DENYSE CLAIRQUIN, FIRST FRENCH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR ?EDGAR LIONBOURG, THIS BOOK OF A VERY YOUNG MAN, WITH GRATITUDE FOR HIS KINDNESS IN BRUSSELS" *to front free endpaper, original wrappers, spine a little creased and spine ends and little chipped, glazine dust-jacket, spine ends chipped, a few very short tears to extremities, 8vo, 1931.*

£400 - 600

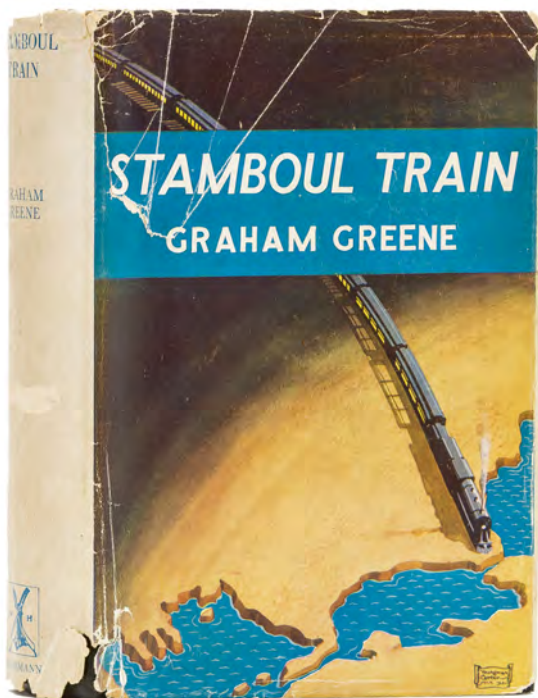


141

**Greene (Graham)** THE HEART OF THE MATTER, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO KOO STARK *to title, browning to half-title, ink signature to front free endpaper, original cloth, spine faded, rubbed, dust-jacket, spine faded, rubbed, chipped and creased, 8vo, 1948.*

Koo Stark (b. 1956), photographer and actress, appeared in *Shades of Greene*, a television adaptation of several Greene stories, and has cited Greene as a mentor.

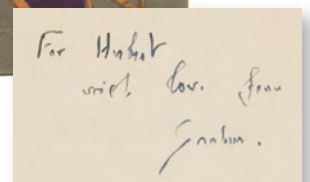
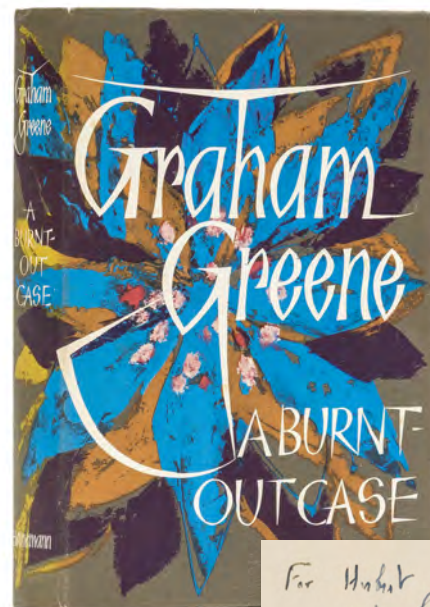
£600 - 800



140

**Greene (Graham)** STAMBOUL TRAIN, FIRST EDITION, *second issue with "Quin Savory", original cloth, light central creasing to spine, dust-jacket, spine ends and corners chipped, tear to upper panel with creasing (neat tape repair to verso), chip to lower fore-edge, light abrasion mark to spine, 8vo, 1932.*

£1,000 - 1,500

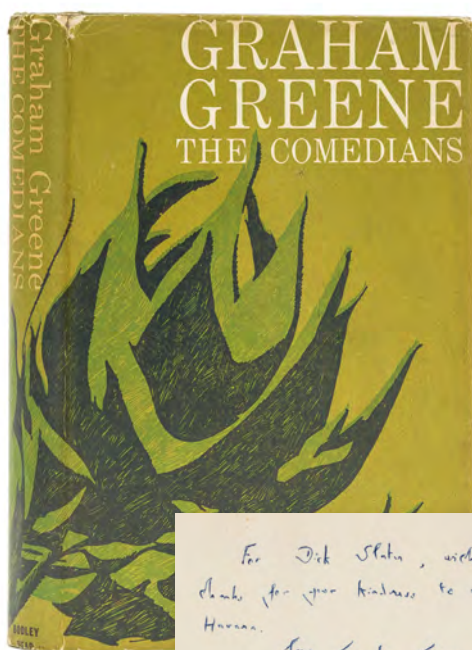


142

**Greene (Graham)** A BURNT OUT CASE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to front free endpaper, original cloth, dust-jacket, light sunning to spine, light rubbing and creasing to spine ends and corners, a few spot to rear panel, but sharp and excellent overall, 8vo, 1961.*

£400 - 600





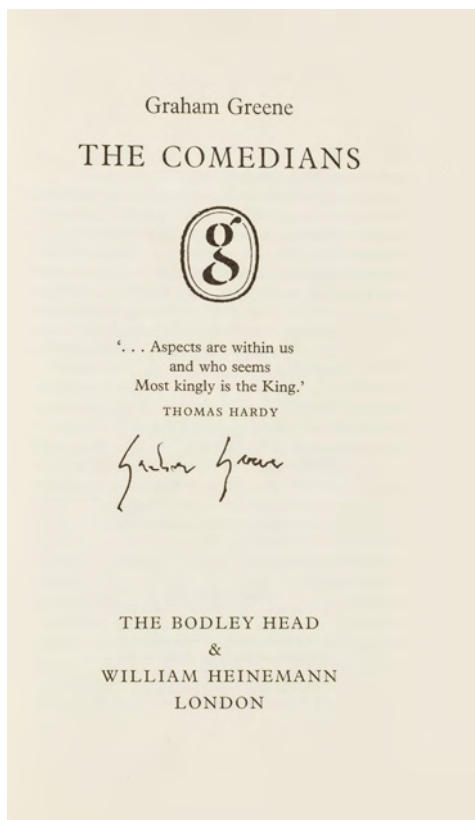
For Dick Slater, with many  
thanks for your kindness to me in  
Havana.  
Graham Greene  
Sep. 18. 1966.

143

**Greene (Graham)** *THE COMEDIANS*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR DICK SLATER, WITH MANY THANKS FOR YOUR KINDNESS TO ME IN HAVANA" to front free endpaper, original cloth, dust-jacket, spine slightly browned, spine ends and corners a little rubbed and chipped with paper repairs to verso, 8vo, 1966.

✱ An excellent association copy - Dick Slater was the U.S. ambassador to Havana and met Greene when he travelled to Cuba in 1966 to report on Castro's government.

£750 - 1,000



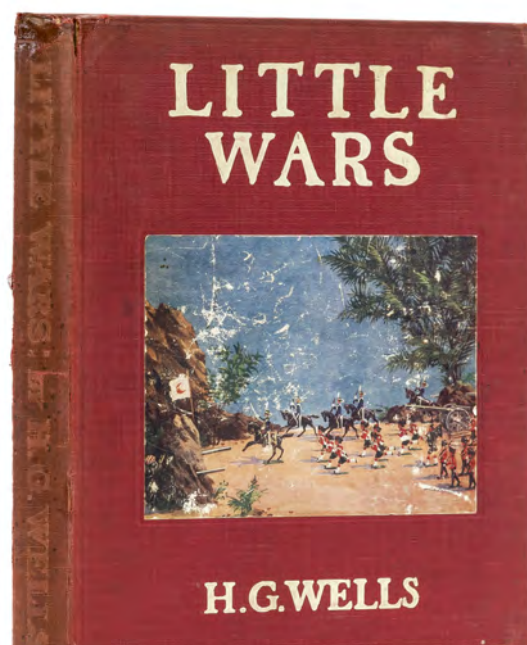
144

144

**Greene (Graham)** *THE COMEDIANS, Collected Edition*, GRAHAM GREENE'S OWN COPY, SIGNED BY HIM on title and with a letter of authenticity signed by him loosely inserted, original cloth, dust-jacket, fine, 8vo, 1976.

£400 - 600

*Other Properties*



Graham  
H.G. Wells  
Graham

145

**Greene (Graham).- Wells (H.G.)** *LITTLE WARS. A GAME FOR BOYS*, FIRST EDITION, GRAHAM AND HUGH GREENE'S CHILDHOOD COPY with their ownership inscriptions in pencil to pastedown, plates and illustrations, occasional foxing, gatherings pulling and a few plates loose, original cloth lettered in white with pictorial onlay, spine ends and corners chipped and bumped, splitting to lower joint with a few minor glue repairs, preserved in custom drop-back box, 4to, 1913.

✱ GRAHAM GREENE'S CHILDHOOD COPY OF A MUCH-LOVED GAME-BOOK, the condition testament to the boys' frequent use.

"My favourite toys in those days were a clockwork train and lead soldiers. When the soldiers had lost too many limbs to stand up we melted them down in a frying-pan over the nursery fire and dropped them into cold water as people do now in Sweden on New Year's night, seeking omens of the future... When I was a bit older (about twelve) I would play with HUGH, WHO WAS SIX, AN ELABORATE WAR GAME BASED ON H. G. WELLS'S BOOK *LITTLE WARS*" - Graham Greene, *A Sort of Life*.

£600 - 800



La Résidence des Fleurs.  
Avenue Pasteur.  
06600 Antibes

10th October 1981

Dear Robin,

Many thanks for your friendly note about the short stories. I rather wish I had heard them. Everyone however tells me that they were very well read. I miss our days together in Leicester and often think of them. I rather wish you were still in the theatre world because of the unlikely chance that one day I might write another play.

Affectionately

Graham

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**Greene (Graham, author, 1904-91)** 4 TYPED LETTERS SIGNED "GRAHAM" AND "FOR GRAHAM GREENE" TO ROBIN MIDGLEY OF THE HAYMARKET THEATRE, LEICESTER, comprising: 1 Tls from Greene & 3 Tls.s dictated by Greene and signed in absence by his sister and secretary Elisabeth Dennys, together 5pp., 8vo & sm. 4to, Antibes, France, 18th January 1980 - 10th October 1981, discussing his play, *For Whom the Bell Chimes*, "The play is intended to be purely farcical and therefore I prefer to think that the confusion is worse confounded rather than any light is cast. I am rather tempted by your idea that the woman police inspector turns out to be Ginger and I am also tempted by the idea of a completely new situation by the introduction of someone who has absolutely nothing to do with the play. Let me put all this up to my unconscious which produced *Yes and No*", and sending "extra pages for you to judge", and *Yes and No*, "... did you get a note from Michael Imison that the name of the dramatist in YES & NO should be changed. I had forgotten that Potter was a playwright. I suggested it should be changed to Privet", folds; and 12pp. of typed additions to *For Whom the Bell Chimes*, with a few small autograph corrections and some corrections by ?Robin Midgley, v.s. (18 pieces).

£300 - 400

147

**Heaney (Seamus) and others**, THE FOUR ELEMENTS, SERIES 1-4 [A COMPLETE SET], each series with 4 broadside poems limited to 125 copies signed by the contributors, wood-engraved illustrations printed in a different colour above a poem on each of the four elements, each numbered and signed by the poet, loose as issued in original wrappers, Whittington Press, for the Friends of the Cheltenham Festival of Literature, 1989-91.

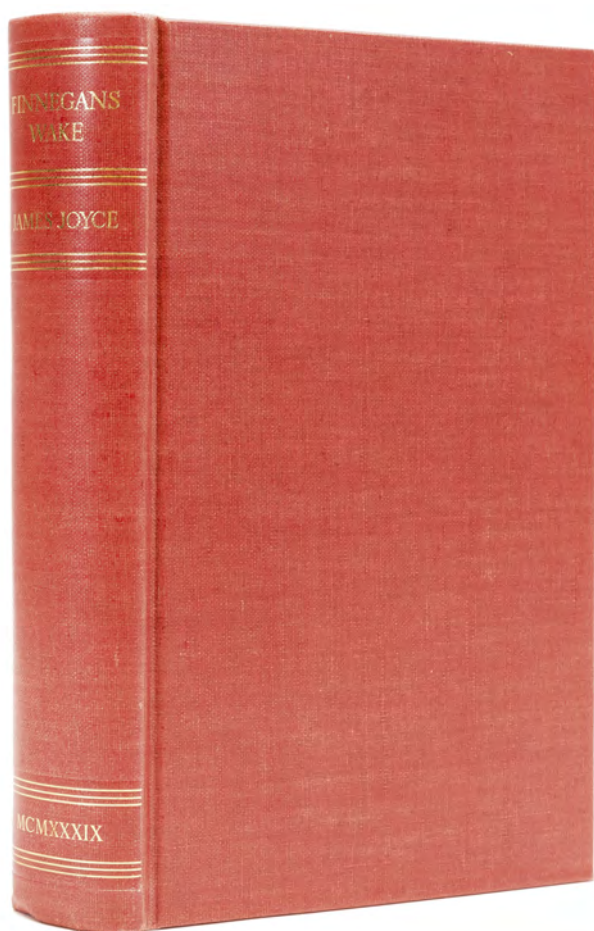
✿ Produced each year for the Cheltenham Festival of Literature, the contributors are Seamus Heaney, Laurie Lee, Lawrence Sail and Jenny Joseph. The poets took it in turns to write on each element while a different illustrator was used each year, namely Hellmuth Weissenborn, John O'Connor, Gwenda Morgan and Miriam Macgregor.

£400 - 600



147





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148

**Joyce (James)** *FINNEGAN'S WAKE*, FIRST EDITION, *one of 425 copies signed BY THE AUTHOR IN TURQUOISE INK, title mounted on stub, leather book-label of Haven O'More, original brick red buckram, spine titled and ruled in gilt, t.e.g., others uncut, original yellow cloth slip-case, a fine copy, [Slocum & Cahoon 49], 8vo, London and New York, 1939.*

✻ A superb example of Joyce's masterpiece and his final complete work.

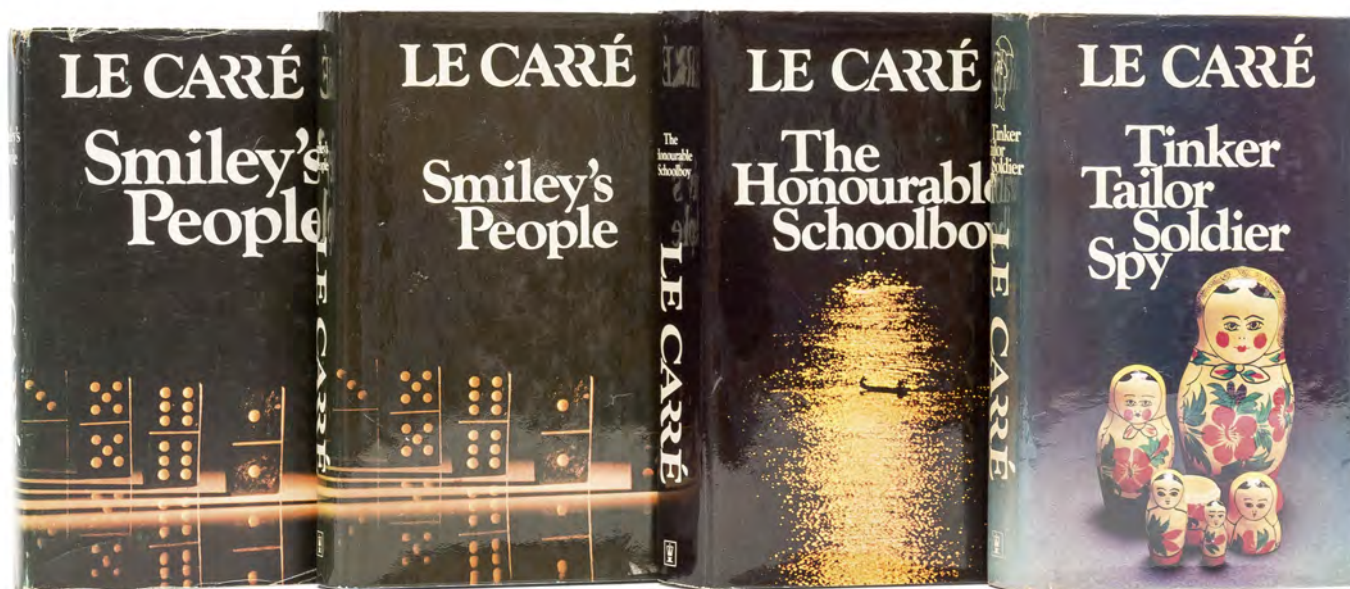
£6,000 - 8,000

149

**Le Carré (John)** [THE KARLA TRILOGY], 3 vol., *comprising Tinker Tailor Soldier Spy, BOOKPLATE SIGNED BY THE AUTHOR to title, very short close tear with minor creasing to head of lower panel, 1974; The Honourable Schoolboy, SIGNED BY THE AUTHOR on title, 1977; Smiley's People, SIGNED BY THE AUTHOR on title, 1980, FIRST EDITIONS, original boards, jackets with usual light fading to spines, a little rubbed at head and foot, but generally near-fine overall; Smiley's People, UNCORRECTED PROOF COPY, CUT SIGNATURE OF THE AUTHOR to upper cover, light foxing, front free endpaper upper corner clipped, original wrappers, some light foxing to covers, minor creasing to spine and corners, PROOF DUST-JACKET, spine slightly faded, minor chipping to spine ends and corners, some creasing to head and foot, [c.1980], 8vo (4)*

✻ An excellent example of Le Carré's seminal spy trilogy. The proof dust-jacket of *Smiley's People* has significant differences with that on the first edition including a different setting on the upper panel, an alternative author portrait on the lower panel and a different colour scheme on the flaps.

£1,500 - 2,000



149





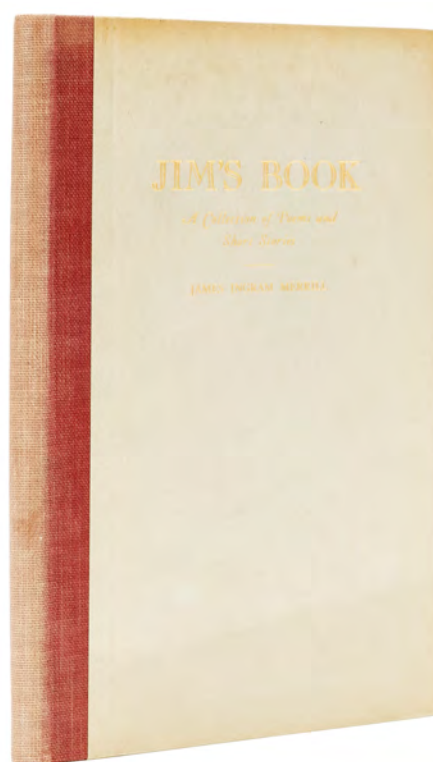
150

150

**Leadbitter (Eric)** THE RAIN BEFORE SEVEN, second impression, remains of wraparound loosely inserted, 1915; THE ROAD TO NOWHERE, FIRST EDITION, dust-jacket, spine ends and corners chipped, 1916; PERPETUAL FIRES, FIRST EDITION, 1918; SHEPHERD'S WARNING, second impression, dust-jacket, loss to head of spine, 1921; DEAD RECKONING, FIRST EDITION, dust-jacket, spine ends and corners a little chipped, 1922; THE EVIL THAT MEN DO, FIRST EDITION, dust-jacket, chipping and creasing to head and foot, 1923, AUTHOR'S OWN COPIES WITH HIS NOTES IN INK OR PENCIL TO ENDPAPERS AND OCCASIONAL CORRECTIONS IN HIS HAND TO MARGINS, occasional foxing or spotting, original cloth, 8vo (6)

✳ Leadbitter's own copies of his complete works, all now hard to find.

£600 - 800

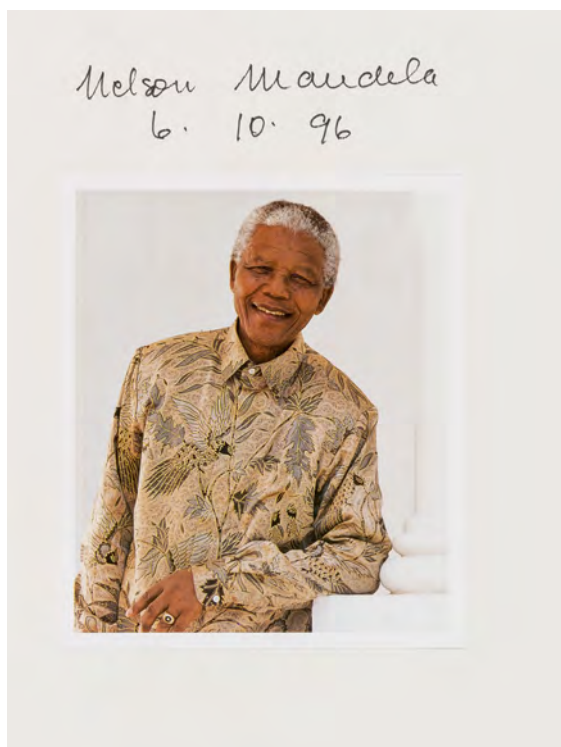


152

**Merrill (James Ingram)** JIM'S BOOKS: A COLLECTION OF POEMS AND SHORT STORIES, first edition, half-title, front free endpaper tipped to front pastedown, original cloth backed boards, lightly faded spine, slight toning to top edges, 8vo, New York, Privately Printed, 1942.

✳ This was published as a surprise for Merrill when he was 16. His father had collected his short stories and poems and had them privately published.

£400 - 600

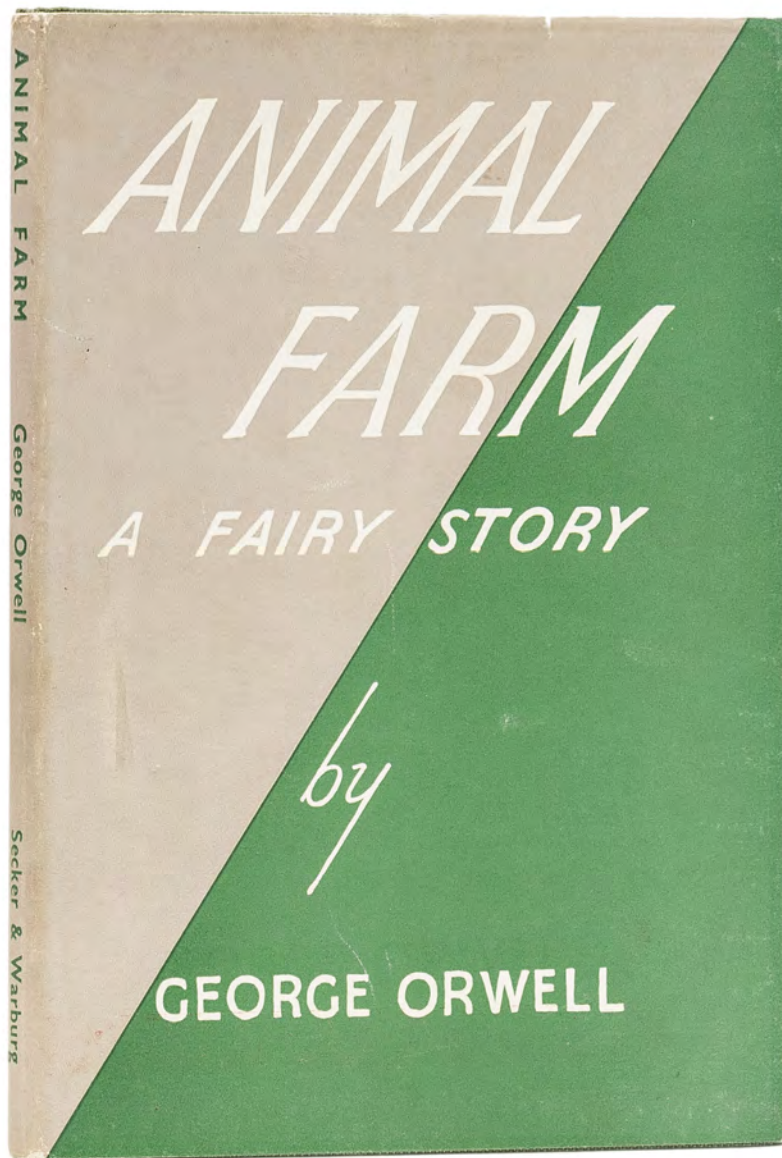


151

**Mandela (Nelson)** THE ILLUSTRATED LONG WALK TO FREEDOM, NUMBER 381 OF 425 COPIES WITH ACCOMPANYING PORTRAIT OF MANDELA BY BENNY GOOL SIGNED AND DATED BY MANDELA, colour illustrations, signature on title, original goatskin-backed cloth, g.e., watered silk-lined cloth drop-back box with picture of Mandela on upper cover, 4to, 1996

£1,000 - 1,500





153

**Orwell (George)** ANIMAL FARM. A FAIRY STORY, FIRST EDITION, *contemporary ink gift inscription to pastedown, original cloth, very minor bumping to spine ends and corners, else fine, dust-jacket, Searchlight advertisement printed in red on verso, small chip to head of rear panel, light rubbing to tips of spine and corners, very short closed tear to head of upper panel, but a sharp, fine copy overall, 8vo, 1945.*

✱ A SUPERB EXAMPLE OF ORWELL'S CLASSIC SATIRICAL ALLEGORY. RARE IN SUCH IMMACULATE CONDITION. Orwell struggled to find a willing publisher, eventually Secker and Warburg obliged after it was rejected by Gollancz (Orwell's usual publisher) as well as Faber and Faber and Jonathan Cape.

**£5,000 - 7,000**



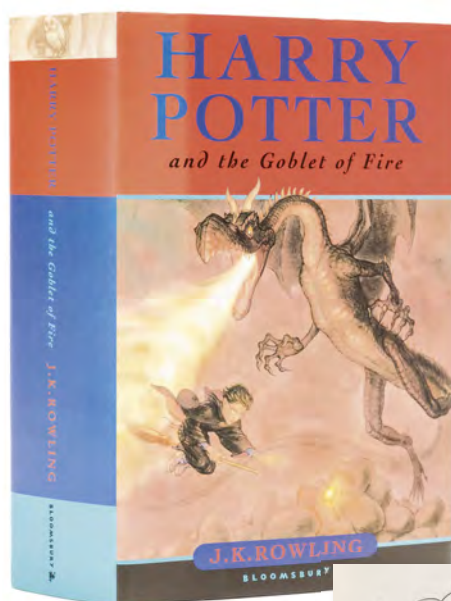


154

**Pound (Ezra, editor)** CATHOLIC ANTHOLOGY 1914 - 1915, FIRST EDITION, occasional faint spotting, faint abrasion mark to front free endpaper where signature removed, original decorative boards illustrated by Dorothy Shakespear Pound, a little rubbed, small loss to spine extremities, slight chipping to corners, 8vo, 1915.

✱ With work by W.B. Yeats; T.S. Eliot; Harold Monroe; Carl Sandburg; William Carlos Williams and John Rodker.

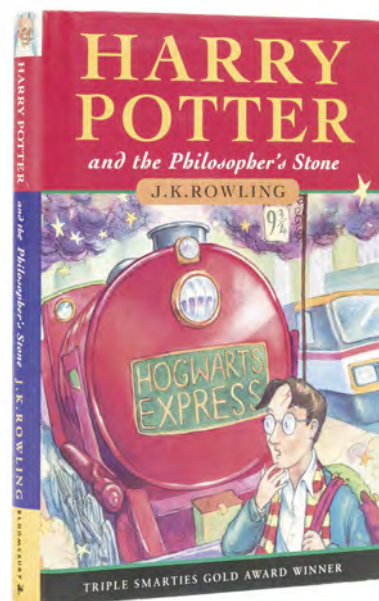
£800 - 1,200



155

**Rowling (J.K.)** HARRY POTTER AND THE GOBLET OF FIRE, FIRST EDITION, SIGNED BY THE AUTHOR on dedication p., neat ink ownership inscription to pastedown, original pictorial boards, some bumping to spine ends, dust-jacket, very light creasing to head and foot, else fine, 8vo, 2000.

£750 - 1,000



156

**Rowling (J.K.)** HARRY POTTER AND THE PHILOSOPHER'S STONE, 26TH PRINTING, SIGNED BY THE AUTHOR on dedication p., some slight cockling to pages, original pictorial boards, dust-jacket, some slight creasing to head and foot, near-fine otherwise, 8vo, 2000.

£400 - 600



157

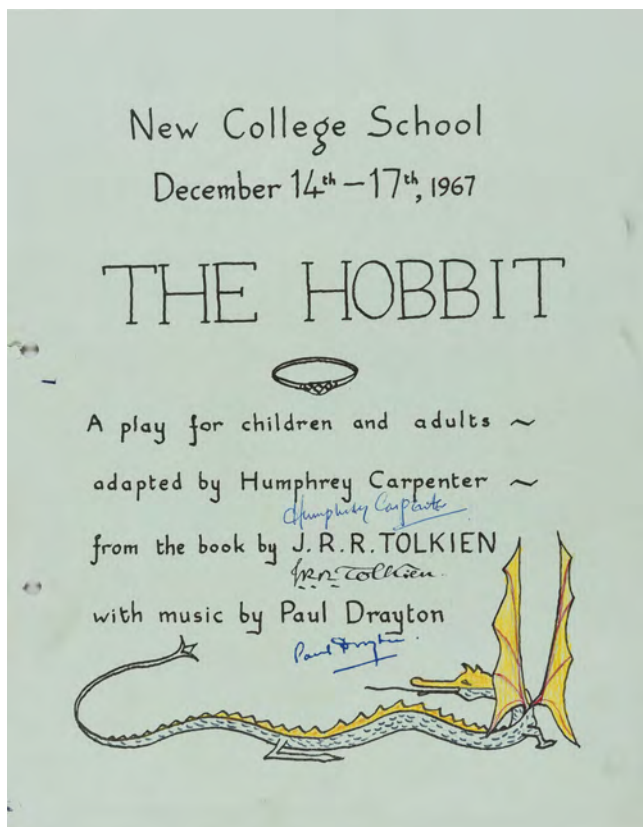
**Sadleir (Michael)** FANNY BY GASLIGHT, 3 VOL., FIRST EDITION, AUTHOR'S OWN COPY with printed notice bound in vol.1 "This first copy of Fanny By Gaslight has been specially bound in three volumes (with apologies to Marie Corelli and Richard Bentley) for the author from his wife", titles and half-titles, original blue cloth with yellow ribbon decoration to spines, spines faded, glaucine dust-jackets (spine ends chipped), slip-case (1 joint broken), 8vo, 1940.

✱ Michael Sadleir's own copy of his most famous novel, specially-bound in three volumes (each volume with numerous blank pages at the end to help bulk them out) in reference to Sadleir's pre-eminent collection of Victorian triple-deckers.

£600 - 800



## The Property of a Gentleman



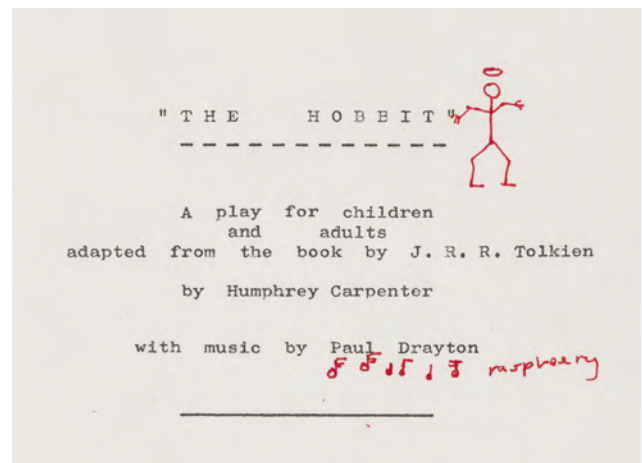
158

**Tolkien (J. R. R.).-** PRINTED PROGRAMME FOR THE NEW COLLEGE SCHOOL, OXFORD, PRODUCTION OF THE HOBBIT, ADAPTED BY HUMPHREY CARPENTER WITH MUSIC BY PAUL DRAYTON, 4pp., illustrations, with map by Drayton to final p., SIGNED BY TOLKIEN, CARPENTER AND DRAYTON ON UPPER COVER, additionally signed by 9 members of the cast, hole punch rings to margins, the dragon coloured by hand, [Hammond pp.23-24], 4to, 1967.

✿ A rare signed playbill for the second theatrical adaptation of The Hobbit.

The first production of The Hobbit was performed at St. Margaret's School, Edinburgh for teachers and parents in 1953. This second production was a larger affair, performed over three nights, with the author in attendance on the final night. The play was adapted by Humphrey Carpenter and music composed by the school music teacher Paul Drayton (who also drew the map for the lower cover). Signed copies of the book were raffled off each night, Tolkien also signed copies of the programme for the performers.

£3,000 - 4,000



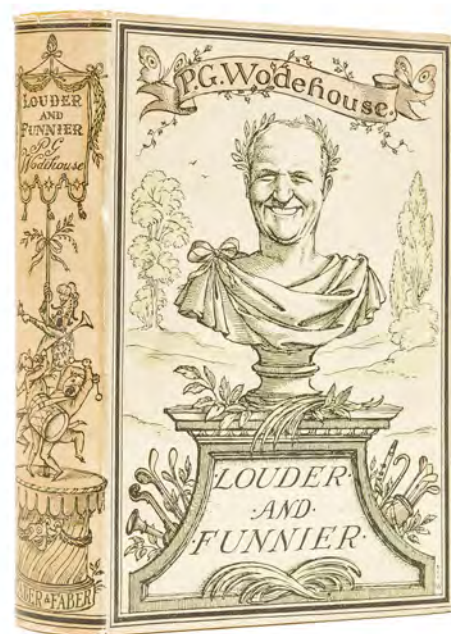
159

**Tolkien (J. R. R.).- Carpenter (Humphrey)** "THE HOBBIT". A PLAY FOR CHILDREN AND ADULTS, typescript, several markings and underlinings along with a few drawings relating to the production in a young hand, original programme loosely inserted, the sheets hole-punched at inner margins with ring fasteners in contemporary limp boards with related drawings to upper cover, extremities a little worn, 1967; with a contemporary vinyl recording of the play, 4to (2)

✿ An intriguing piece of Tolkieniana, we can find no other copies of the play, the drawings and occasional annotations add to the charm and the whole gives a good insight into this early adaptation of the classic title.

£500 - 700

## Other Properties



160

**Wodehouse (P.G.)** LOUDER AND FUNNIER, FIRST EDITION, faint abrasion mark to front free endpaper, original yellow cloth, blue-green spine lettering, very slight bumping to spine head, dust-jacket designed by Rex Whistler with price 7s.6d., a little rubbed, one or two faint spots to upper cover, 2 very small tears, very slight chipping to corners and spine head, but overall in excellent condition, [McIlvaine A45], 8vo, 1932.

£800 - 1,200





161

**Conder (Charles, English-born artist who emigrated to Australia, 1868-1909)** PROFILE PORTRAIT OF A LADY, pen and inks, watercolour over pencil, signed and dated '1897', on buff wove paper, sheet 225 x 145mm. (8¾ x 5¾ in), inset at edges onto paper mount, minor cockling and toning to sheet, unframed, 1897

Provenance:

Beatrice Capel, Later Lady Michelam (from an album compiled circa 1895-1950)

£600 - 800



162

**Dodgson (Charles Lutwidge) "Lewis Carroll".** THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE, first edition, first issue with 'wade' for 'wave' on p.21, contemporary ownership signature to half-title, 1872; Alice's Adventures in Wonderland, forty-seventh thousand, 1875, half-titles, 50 illustrations by John Tenniel, occasional very faint spots to corners, bookplates, uniformly bound in modern crushed red morocco by Sangorski & Sutcliffe, original cover designs replicated in gilt, spines gilt in compartments with motifs after Tenniel's illustrations, g.e., lightly sunned spine, very slight bumping to spine extremities, 8vo (2)

£600 - 800



163

**Tenniel (Sir John).- De Freitas (Leo John, editor)** SIR JOHN TENNIEL'S WOOD-ENGRAVED ILLUSTRATIONS TO 'ALICE'S ADVENTURES IN WONDERLAND' & 'THROUGH THE LOOKING GLASS', 3 vol. including 2 plate vols., NUMBER 82 OF 250 SETS, original cloth, 91 wood-engraved plates and 1 electrotypes plate, each loose in folders as issued, housed in two original morocco-backed cloth drop-back boxes, gilt labels on spines, together in cloth slip-case, 4to, 1988.

✿ The wood engraved plates are printed from the original wood-blocks engraved by the Dalziels Brothers. These were assumed lost, until they were found in a bank vault in the 1980's.

£800 - 1,200





164

**Dulac (Edmund).**- Omar Khayyám. RUBÁIYÁT, translated by Edward Fitzgerald, number 572 of 750 copies signed by the artist, 20 tipped-in colour plates by Edmund Dulac, captioned paper guards, original decorated vellum, gilt, with ties, t.e.g., others uncut, lightly soiled, small stain to spine, 4to, 1909.

£500 - 700



166

**Rackham (Arthur).**- [Dodgson (Charles Lutwidge)], "Lewis Carroll" ALICE'S ADVENTURES IN WONDERLAND, NUMBER 326 OF 1,130 COPIES, 13 tipped-in colour plates and other illustrations in text by Arthur Rackham, captioned tissue-guards, occasional light foxing and spotting, pictorial endpapers slightly browned, original pictorial cloth, slightly marked, gilt, t.e.g., others uncut, 4to, [1907].

£500 - 700



165

**Eton (Peter, BBC radio and television producer, 1918-1980)** COLLECTION OF 45 DRAWINGS AND CARTOONS, including portraits and many cartoons relating to the BBC, with others published in Ariel, Sound Wave Illustrated and others similar, pen and inks, pencil, some with watercolour wash, on various papers and artists' board, many signed and dated with annotations by the artist, various sizes, unframed, [circa 1933-1955]; together with 9 magazines featuring illustrations by Eton, and 9 related photographs, all unframed, presented in modern cloth drop-back box, folio, [circa 1933-1955]

£600 - 800



167

**Rackham (Arthur).**- Grimm (Jakob Ludwig and Wilhelm Carl) THE FAIRY TALES OF THE BROTHERS GRIMM, one of 750 copies signed by the artist, 40 tipped-in colour plates by Arthur Rackham, one with slight abrasion mark, captioned tissue-guards, illustrations, original pictorial vellum, gilt, lacking silk ties, tear to spine head, some mostly light marking and staining, 4to, 1909.

£700 - 1,000





168

**Shepherd (J. A.).-** [A COLLECTION OF 52 ORIGINAL INK DRAWINGS FROM CUMING'S 'WONDERS IN MONSTERLAND'], drawings depicting the adventures of a young boy and girl among dinosaurs and various other giant animals and birds, most with pencil and wash shading, all but one signed or initialled, captions and directions on verso in artists hand, a few stained or spotted, most chipped at edges, some with small loss to corners, 3 drawings framed, c.1901 & Cuming (E. D.) Wonders in Monsterland, FIRST EDITION, plates and illustrations, original pictorial cloth, slight spotting to spine, slight bumping to spine extremities, 1901, v.s. (53)

£2,000 - 3,000





# PRIVATE PRESS, MODERN ILLUSTRATED BOOKS AND DESIGNER BINDINGS

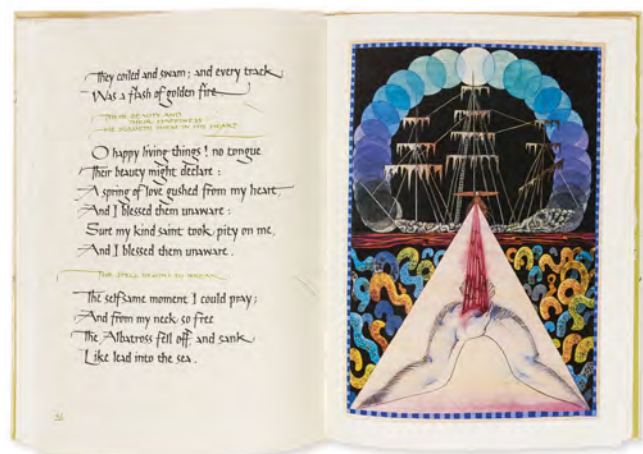
*The Property of Anthony Dowd*



169

**Arcadia Press.- Hay (Roy) & Patrick M.Synge.** THE DICTIONARY OF GARDEN PLANTS..., number 102 of 265 copies signed by the authors, colour illustrations, ORIGINAL VIRIDIAN MOROCCO, BY ZAEHNSDORF, upper cover with inlaid leaves of red, orange and tan morocco and 4 vertical lines in gilt, spine titled in gilt with five raised bands, g.e., cloth drop-back box (lightly spotted), 4to, Arcadia Press, 1970.

£200 - 300



170

**- Coleridge (Samuel Taylor)** THE RIME OF THE ANCIENT MARINER, NUMBER 17 OF 110 COPIES SIGNED BY THE ARTIST, CALLIGRAPHER AND PAPER-MAKER, calligraphic text by David Howells printed in green and black on hand-made 'Seaweed' paper by Philip Rowson, 10 tipped-in colour plates by Errol Le Cain, prospectus loosely inserted, original half vellum over 'Seaweed' boards, by Zaehnsdorf, t.e.g., others uncut, slip-case, 4to, Arcadia Press, 1972.

£750 - 1,000



171

**Brockman (Stuart, binder).**- TIMES ATLAS OF THE WORLD (THE), reprint, colour maps and illustrations, bookplate of Lord Wardington at rear, BOUND IN DARK RED GOATSKIN, BY STUART BROCKMAN, covers with inlaid strapwork design in black and green goatskin and tooled in gilt and blind, small gilt crest in corners, spine titled in gilt with crests and five raised bands, green and yellow endbands, g.e., binder's ticket dated 1996 to top corner of front free endpaper, 4to (c.310 x 225mm.), 1993.

✱ From the celebrated Wardington collection of atlases, which contained many designer bindings commissioned by Lord Wardington, and acquired by Anthony Dowd in a raffle in aid of the Conservative Party.

Stuart Brockman (b.1972) is the son of the bookbinder James Brockman by whom he was trained. Elected as a Fellow of Designer Bookbinders in 2004 he has taught workshops and lectured around the world, and now works alongside his father in Oxfordshire. His bindings are held by the British Library and several private collections, and he has won numerous prizes including the 2004 National Library of Scotland Elizabeth Soutar bookbinding competition.

£600 - 800

172

**Brockman (Stuart, binder).**- BOOK OF RUTH (THE). A Pastoral Idyll, NUMBER 8 OF 10 COPIES ILLUSTRATED WITH ORIGINAL WATERCOLOURS AND SIGNED BY THE ARTIST, from an edition of 75 (the rest of the edition with etchings), illustrated throughout with watercolours by Nicholas Parry, many full-page, BOUND IN DARK RED GOATSKIN, BY STUART BROCKMAN, covers with central V-shaped panel of transparent vellum over stained Japanese paper and tooled vertical black lines topped by black goatskin over yellow card onlays, red goatskin tooled with gilt lines to form design of "brickwork" on one side and "fencing" on the other side of vellum panel, spine titled in gilt, multicoloured silk endbands, signed "S.G.Brockman 2001" at foot of rear turn-in, with sketch and specifications by the binder, together in black cloth drop-back box lined in velvet, black goatskin label, oblong 8vo (c.150 x 235mm.), Market Drayton, Tern Press, 1994.

✱ Won the Judges Award at the 2002 Designer Bookbinders bookbinding competition.

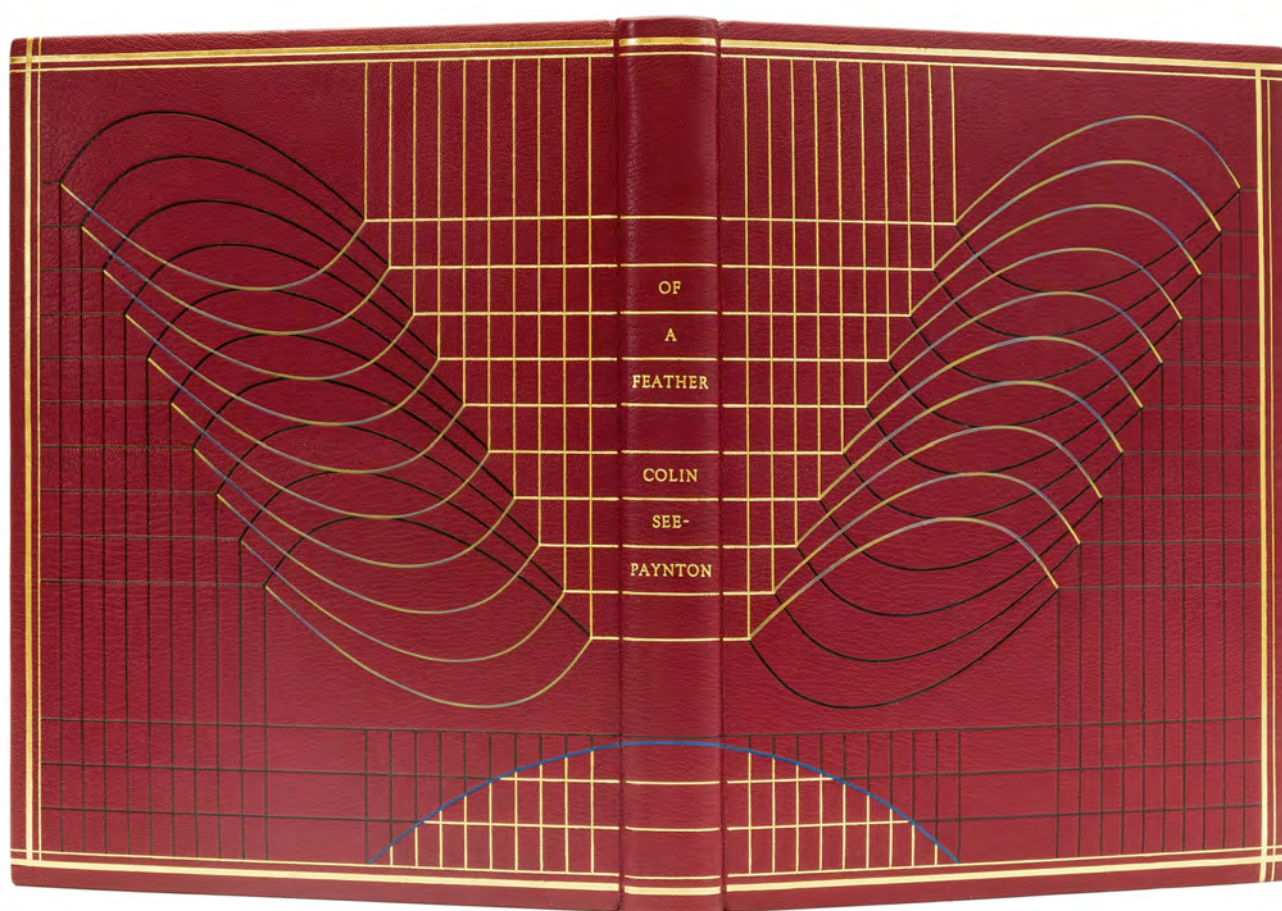
"Curved lines tooled on vellum and those formed by the edges of the leather panels represent a barn doorway and also stems of wheat. The design has an architectural feel through the framework design made up by the gold-tooled lines, and in addition reflects the mechanical/structural nature of the binder's education. The onlays depict ears of wheat. The binding also incorporates references to famine and harvest, through the colours chosen." Design explanation by the binder (loosely inserted).

£1,000 - 1,500





172



173

173

**Brockman (Stuart, binder).- See-Paynton (Colin)** OF A FEATHER: AVIAN COLLECTIVE NOUNS & TERMS OF ASSEMBLY..., number 79 of 135 copies from an edition limited to 150, printed in pale green and black, title with feather vignette in gold, wood-engraved plates and illustrations by the author, many full-page, BOUND IN DARK RED GOATSKIN, BY STUART BROCKMAN, covers with design of "wings" of thin onlaid parallel lines in blue goatskin and airbrushed calf shaded in blue and yellow and background with grid of lines tooled in gilt and black, spine titled in gilt with horizontal lines, multicoloured silk double endbands, g.e., binder's ticket to top corner of front free endpaper, with prospectus and related ephemera, together in black goatskin-backed black cloth drop-back box lined in blue velvet, folio (c.370 x 280mm.), Newtown, Gwasg Gregynog, 2008.

✱ Superb binding commissioned by Anthony Dowd in 2010.

"The design represents birds in flight/flapping wings, the parallel lines represent feathers...The birds are supported and restricted by the outer frame representing the Earth. The variation in thickness of the gold lines as well as combining blue with black gives an indication of perspective and shade...". From design specification by the binder (loosely inserted).

£2,000 - 3,000





174

**Buckland-Wright (John).- Boccaccio (Giovanni)** THE DECAMERON, 2 vol., NUMBER 4 OF 7 SPECIAL COPIES FOR SALE WITH THE ORIGINAL AQUATINTS AND AN ADDITIONAL SUITE OF PLATES, THIS COPY ONE OF ONLY 4 SETS WITH AN ARTIST'S TRIAL PROOF AND SIGNED BY CHRISTOPHER BUCKLAND-WRIGHT, 20 plates in two states (original aquatints and collotypes), bound in red morocco-backed boards, by the Chelsea Bindery, t.e.g., prospectus and invoice loosely inserted, each volume with additional suite of aquatint plates for that volume printed on Whatman paper, vol.1 with an additional early state of one plate (copper-engraving before aquatint), loose as issued in 2 cloth sleeves, together in cloth slip-case, 8vo & 4to, Folio Society, 1954-55.

✻ Note in pencil on verso of vol.1 title reads: "Number 8 of fourteen two-volume sets of the first edition containing a complete suite of original aquatints bound in and preceding each collotype reproduction...The volume and prints all come from the artist's studio and their binding was undertaken by the Chelsea Bindery in 2001. This set contains an artist's trial proof before aquatinting. No 4/7. Christopher Buckland-Wright".

£2,000 - 3,000



175

**Clements (Jeff, binder).- Dreyfus (John)** INTO PRINT: Selected Writings on Printing History, Typography and Book Production, INSCRIBED BY THE AUTHOR "FOR ANTHONY DOWD, AT THE END OF OUR FIRST MEETING. JOHN DREYFUS 6 SEPT 97" in ink on half-title, illustrations, BOUND IN GREY GOATSKIN, BY JEFF CLEMENTS, with onlaid vertical and horizontal feathered strips of yellow, red & black goatskin and white alum-tawed goatskin across boards and spine, the same extending onto blue laid paper pastedowns split vertically to reveal section of Cranach Press prospectuses, blue suede flyleaves, top edge stained yellow, signed "Bound for Anthony Dowd Jeff Clements 2003" in letterpress at foot of rear pastedown, together with prospectus, T.L.s. & A.P.c.s. from the binder to Dowd in blue cloth drop-back box lined with felt, paper label, 8vo (c.250 x 180mm.), 1994

✻ Binding commissioned by Anthony Dowd in 2003.

Jeff Clements (b.1934) is a bookbinder, artist and graphic designer, who has been a Fellow of Designer Bookbinders since 1957, serving as President from 1981-83. He has exhibited regularly in Britain, Europe, America and Japan, and examples of his work are held in public and private collections in Europe and America.

"" The concept of the binding was based on type as a unit, rather than making use of a specific letter form, these block-like forms were further related to printing ink colours and the deckle of handmade paper. The design itself is rectilinear [sic] as with hand typesetting and spacing material. The title is printed on the box but not included on the binding surface. However there is an allusion to the title, or perhaps 'a play on words'. The horizontal directional form of the cover design leads around the front cover onto the doublure and so 'into print.'" Binder's comment on binding (loosely inserted).

£1,000 - 1,500





176

**Essex House Press.-** BOOK OF COMMON PRAYER (THE), number 336 of 400 copies on paper, printed in red and black in Endeavour and Prayer Book types, woodcut illustrations, initials and ornaments by W.Hooper and Clemence Housman after C.R.Ashbee, original calf-backed oak boards with woven leather straps and metal clasps, by THE GUILD OF HANDICRAFT UNDER THE DIRECTION OF ANASTASIA "ANNIE" POWER, signed by the Guild at foot of rear turn-in, uncut, spine slightly rubbed and faded, one strap with a little worn, 4to, London & New York, printed at the Essex House Press of Chipping Campden, 1903.

✿ The largest book produced by the press and Ashbee's magnum opus, for which he designed the Prayer Book type.

£600 - 800

177

**Fleece Press.- Donne (John)** MUD WALLS: Excerpt from the Sermons, ONE OF 7 SPECIALLY-BOUND COPIES ON SHEEPSKIN PARCHMENT, from an edition limited to 207, printed in red and black, wood-engraved illustrations by Jane Lydbury, ORIGINAL PALE BLUE GOATSKIN BY ANGELA JAMES, signed "APJ" at foot of rear turn-in, together with prospectus and note Pc.s. from the printer in cloth drop-back box, calf label, 8vo, Wakefield, Fleece Press, 1986.

✿ "...All the copies (2 grey, 1 scarlet, one yellow, one dark red, one dark green + this) look superb! I'm so pleased with them - far better than the paper copies...S.L." Postcard from the printer, Simon Lawrence (loosely inserted).

Angela James (b. 1948) is a Fellow and past President of Designer Bookbinders. She trained at the Glasgow School of Art and was then apprenticed to Sydney Cockerell in 1970 where she worked with James Brockman. She won the Thomas Harrison Memorial Award with her first binding in 1974 and continues to exhibit regularly. Her work is held by many private and public collections.

£400 - 600

178

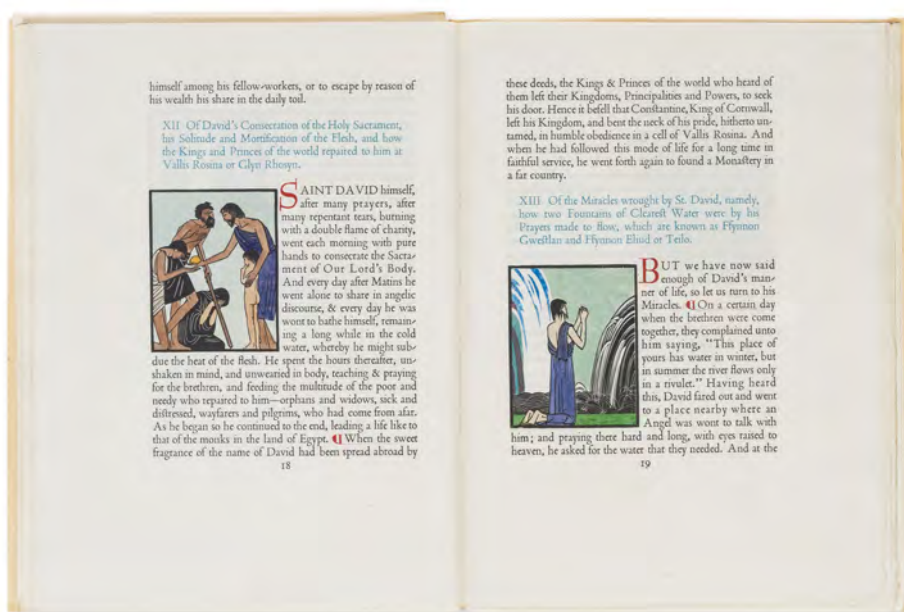
**Gregynog Press.-** LIFE OF SAINT DAVID (THE), number 114 of 175 copies, printed in blue, red and black, hand-coloured wood-engraved illustrations by R.A.Maynard and H.W.Bray, paragraph marks in red drawn with a quill by Bray, prospectus loosely inserted, original limp vellum, t.e.g., others uncut, spine very slightly faded, board slip-case (browned, rubbed at edges), [Harrop 7], 4to, Newtown, Gregynog Press, 1927.

✿ Attractive work from the press with the illustrations, "apt and charming and delicately and subtly coloured,...the most successful feature of the book". [Harrop].

£1,200 - 1,800



177



178





179

- LAMENTATIONS OF JEREMIAH (THE), number 37 of 250 copies on Japanese vellum, printed in blue and black, wood-engraved title, initials and illustrations by Blair Hughes-Stanton, 5 full-page, with an additional half-page wood-engraving from Chapter I loosely inserted, original dark blue Hermitage calf, title and device in black on upper cover, very slight rubbing to edges and fading to spine as usual but an excellent copy, board slip-case (a little worn), [Harrop 29], folio, Newtown, Gregynog Press, 1933.

£800 - 1,200



180

Hermes (Gertrude).- Gosse (Irene) A FLORILEGE CHOSEN FROM OLD HERBALS, number 32 of 150 copies, 20 wood-engraved plates by Gertrude Hermes, with Christmas card of plate XX from Simon Lawrence of the Fleece Press loosely inserted, endpapers lightly browned, original half cloth over green roan boards, uncut, very slightly rubbed and faded, small folio, Chelsea, Swan Press, 1931.

£600 - 800

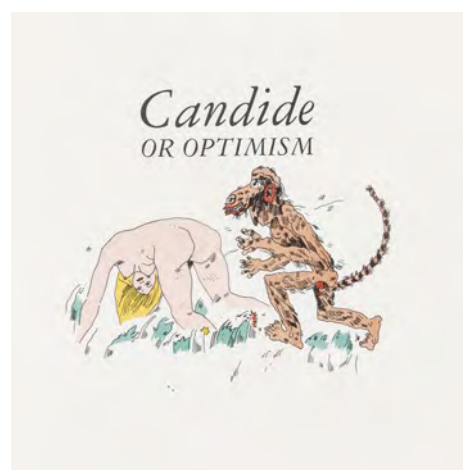


181

Hughes-Stanton (Blair).- Graves (Ida) EPITHALAMION, number 279 of 330 copies signed by the artist (but one of 150 copies issued later), wood-engravings by Blair Hughes-Stanton, Basilisk Press prospectus loosely inserted, original boards edged in brown morocco and with morocco label, by DAVID SELLARS AND PAUL COLLET, spine a little faded, with accompanying booklet in original wrappers, together in board slip-case, Colchester, Gemini Press, 1934 and Basilisk Press, 1980 & Hughes-Stanton (Penelope) The Wood Engravings of Blair Hughes-Stanton, NUMBER 78 OF 112 SPECIAL COPIES WITH 8 WOOD-ENGRAVINGS BY BLAIR HUGHES-STANTON PRINTED FROM THE WOOD, from an edition limited to 1750, original morocco-backed cloth, cloth slip-case, Pinner, 1991, small folio (2)

✱ The first mentioned was published in 1980 from sheets printed by Hughes-Stanton in 1934 at his Gemini Press; 300 copies were printed, of which only 150 sold. In 1970 Hughes-Stanton gave the remaining sheets to the Basilisk Press.

£200 - 300



182

Inky Parrot Press.- Voltaire (François Marie Arouet de) CANDIDE, translated by Richard Aldington, NUMBER XIX OF XXV SPECIAL HAND-COLOURED COPIES SIGNED BY THE ARTIST, from an edition limited to 360, numerous hand-coloured illustrations by Wilton Priestner, original morocco-backed pictorial boards, spine gilt, slip-case, 4to, Headington, Inky Parrot Press, 1985.

£350 - 450





183

**- Fothergill (John)** AN INNKEEPER'S DIARY being The Spread Eagle section of 'My Three Inns', Introduction by Hilary Rubinstein, NUMBER XXII OF XXXV HAND-COLOURED COPIES AND WITH AN ORIGINAL WATERCOLOUR, from an edition limited to 335 signed by the artist, hand-coloured illustrations by Annie Newnham, some double-page including endpapers, with original signed watercolour loosely inserted, original morocco-backed hand-coloured pictorial boards, t.e.g., others uncut, hand-coloured pictorial slip-case, 4to, Headington, Inky Parrot Press, 1987.

£200 - 300



184

**Limited Editions Club.- Joyce (James)** DUBLINERS, Introduction by Thomas Flanagan, one of 1000 copies signed by Flanagan and the artist, photogravure plates by Robert Ballagh, tissue guards, prospectus loosely inserted, original morocco-backed cloth, uncut, cloth slip-case (light spotting to one edge), 1986 § Bradbury (Ray) Fahrenheit 451, limited edition signed by the author and artist, 4 colour plates by Joseph Mugnaini, 3 folding, some very occasional light foxing, prospectus loosely inserted, original aluminium-covered boards, board slip-case (very slightly rubbed), 1982, 4to & 8vo, New York, Limited Editions Club (2)

£300 - 400



185

**Martin (Frank).- Bishop (Hal)** THE WOOD ENGRAVINGS OF FRANK MARTIN: A Selection...and a Catalogue of all the Relief Prints, NUMBER I OF IV SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF 8 HITHERTO UNPUBLISHED WOOD-ENGRAVINGS, from an edition limited to 360 signed by the author and artist, illustrations, a few with colour, BOUND IN CREAM GOATSKIN PRINTED IN BLACK WITH A DESIGN BY FRANK MARTIN, BY DAVID ESSELMONT, additional wood-engravings all titled, marked "H/U" and signed in pencil, loose as issued with volume and prospectus in original black cloth drop-back box, Church Hanborough, Previous Parrot Press, 1998 § Martin (Frank) Drawn from Life, NUMBER VI OF XVIII EXEMPLARY COPIES WITH 2 ORIGINAL SIGNED DRAWINGS AND 2 SIGNED ARTIST'S PROOFS OF DRYPOINTS DRAWN DIRECTLY FROM LIFE ONTO THE COPPER, from an edition limited to 148 copies signed by the artist, text booklet with illustrations, original pictorial wrappers, 16 colour plates loose as issued with prospectus and additional plates in patterned-board drop-front box by Christopher Hicks, Chiswick, Grove Park Press, 2004, 4to & folio (2)

£500 - 700



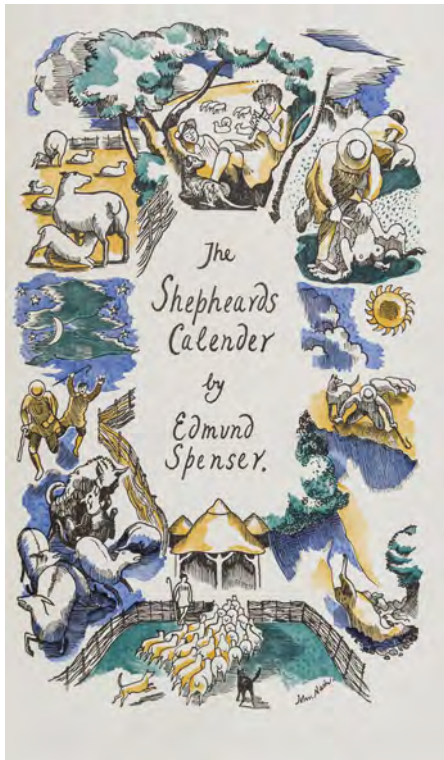
186

**Matthews (William, binder).-** FORM AND ORDER OF SERVICE...IN THE CORONATION OF HER MAJESTY QUEEN ELIZABETH II...June 1953, BOUND IN BLUE GOATSKIN BY WILLIAM MATTHEWS, upper cover tooled in gilt with initials "E II R" surmounted by a crown and the whole within an oval of two palm fronds, lower cover with smaller vertical palm frond in middle of date "1953", original printed wrappers bound in, signed "W. Matthews" at foot of rear turn-in, spine very slightly faded, 8vo (c.215 x 140mm.), 1953.

✻ William Matthews (1898-1977) trained at the Central School of Arts & Crafts, having won a scholarship aged 13, studying design with Noel Rooke, lettering with Graily Hewitt and bookbinding with Peter McLeish, son of Charles McLeish the finisher at the Doves Bindery. He then served an apprenticeship with W.T. Morrell as a finisher before establishing his own bindery. He also spent many years teaching at the Central School and taught many later eminent bookbinders.

£600 - 800





187

**Nash (John).- Spenser (Edmund)** THE SHEPHEARDES CALENDER, number 94 of 350 copies on paper, additional pochoir illustrated title and pochoir illustrations by John Nash, prospectus loosely inserted, original vellum-backed cream silk, t.e.g., others uncut, board slip-case (rubbed), Cresset Press, 1930 § White (Gilbert) The Natural History of Selborne, limited edition signed by the artist, colour lithograph plates and plain illustrations by John Nash, original roan-backed patterned-paper boards, board slip-case (a little rubbed at edges), Ipswich, for members of the Limited Editions Club, 1972, small folio & 4to (2)

£300 - 400



188

**Previous Parrot Press.- James (Henry)** WINCHELSEA, RYE & 'DENIS DUVAL', with an Introduction by Alan Tucker, NUMBER IX OF XII EXEMPLARY COPIES FULLY-HAND-COLOURED AND WITH AN ORIGINAL WATERCOLOUR, from an edition limited to 192 signed by Alan Tucker and the artist, ILLUSTRATIONS BY RIGBY GRAHAM, ALL HAND-COLOURED BY SYLVIA STOKELD, some double-page including endpapers, with original watercolour titled, numbered and signed in pencil and loosely inserted, also prospectus, original morocco-backed hand-coloured pictorial boards, t.e.g., others uncut, hand-coloured pictorial slip-case, 4to, Church Hanborough, Previous Parrot Press, 1991.

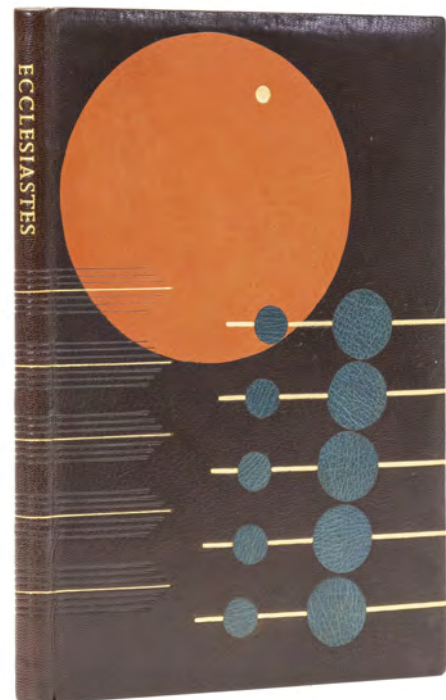
£300 - 400



189

**Rieu (E.V., translator)** ST MARK'S GOSPEL, A New Translation from the Greek, limited edition, wood-engraved title-vignette, frontispiece and chapter numbers by Reynolds Stone and printed in terracotta, bookplate of Lord Wardington, BOUND IN DARK RED MOROCCO, [BY CHRISTOPHER LAST], covers with overall design of diamond tools in black and small gilt crosses, spine titled in gilt with triple raised bands at head and foot, signed with "Ω" in gilt on rear turn-in, g.e., cloth slip-case, printed at the Curwen Press, 1951 § Williams (Gwyn, translator) Against Women, a Satire translated from the Old Welsh, NUMBER 54 OF 100 SPECIALLY-BOUND COPIES WITH AN EXTRA ENGRAVING signed by the translator and artist, from an edition limited to 350, wood-engraved title and full-page illustrations by John Petts printed in colours, original pictorial purple lizardskin, gilt, by Sangorski & Sutcliffe, t.e.g., others uncut, slip-case, Golden Cockerel Press, 1953 § Shakespeare (William) Sonnets, number 81 of 350 copies, wood-engraved frontispiece and vignettes by John Lawrence, initials in red, blue and green, original mid-blue morocco, gilt, by Sangorski & Sutcliffe, g.e., spine a little faded, printed at the Whittington Press of Andoversford for Asprey & Co, 1979; and another, 8vo & 4to (4)

£300 - 500



190



190

**Winstanley (Alan, binder).**- ECCLESIASTES REPRINTED FROM THE AUTHORISED VERSION, number 69 of 150 copies, printed in red and black, bookplate of Lord Wardington at rear, BOUND IN DARK BROWN GOATSKIN, BY ALAN WINSTANLEY, covers with large circular inlay of tan goatskin above smaller circular onlays of blue goatskin against thick and thin horizontal rules in gilt and blind, spine titled in gilt, g.e., signed "19 AW 79" at foot of rear turn-in, with brown goatskin-backed & -edged board slip-case, 4to (c.280 x 190mm.), Cambridge, Rampant Lions Press, 1941.

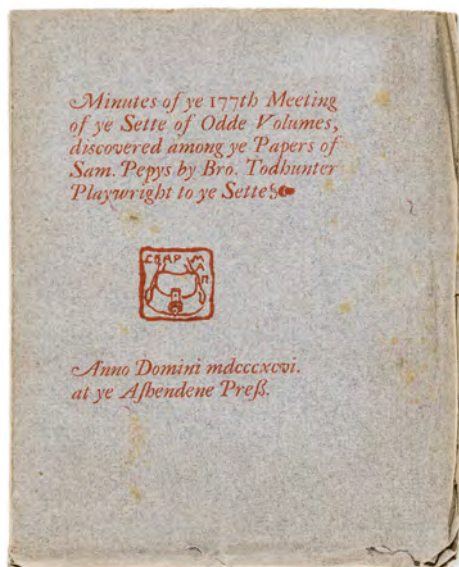
✱ Loosely inserted is a judging form for the Designer Bookbinders competition of 1979 which marks decorative design and overall appearance as good, forwarding and finishing acceptable but choice of book bad. A note is added explaining the latter: "If a thin book cannot be bound without so much packing then a thicker volume would make a better choice." Below this Lord Wardington has added, "Balls! It's lovely. W".

Alan Winstanley studied at the Central School of Arts and Crafts in London, then in Luton and St.Albans. After working for Sydney Cockerell in Letchworth he acquired Harry Bailey's bookbinding business in Salisbury in 1959, working there until his retirement in 2000. He bound wedding presents for Prince Charles and the donor record album for Lord Mountbatten's memorial at Broadlands, and his work appears in many collections, both as a designer and restorer.

£300 - 400

## Other Properties

ASHENDENE PRESS



191

**Todhunter (John)** YE MINUTES OF YE CLXXVIIITH MEETING OF YE SETTE OF ODD VOLUMES, extracted from Ye Diary of Samuel Pepys Esq..., number 30 of 154 copies, original wrappers printed in red, uncut, light spotting, edges a little creased and frayed, preserved in board folder and slip-case (a little rubbed), [Hornby III], small 8vo, privately printed for Ye Sette by ye hand of their well-beloved Brother ye Chapman, not to be had of any of ye tribe of booksellers, [1896].

✱ An amusing spoof of Samuel Pepys by Brother Todhunter, Playwright to the Sette. Hornby, the Chapman, joined the Sette of Odd Volumes in 1895. He notes in the Ashendene bibliography, "Among the many distinguished 'volumes' in my time there was none more brilliant and witty then Brother Todhunter. This little jeu d'esprit shows him in his lighter vein."

£400 - 600



192

**Berners (Dame Juliana)** A TREATYSE OF FYSSHYNGE WITH AN ANGLE, one of 150 copies on paper, woodcut frontispiece and illustrations copied from the original edition printed by Wynkyn de Worde in 1496, first initial printed in red, original limp vellum, yapp edges, spine titled in gilt, uncut, [Hornby XVI], 8vo, Ashendene Press, 1903.

✱ Beautifully-printed facsimile of the first English book on angling.

£600 - 800



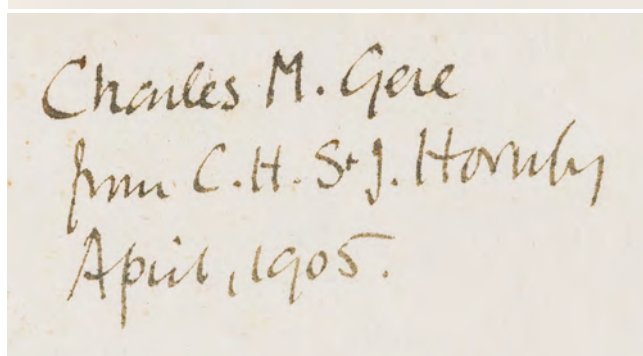
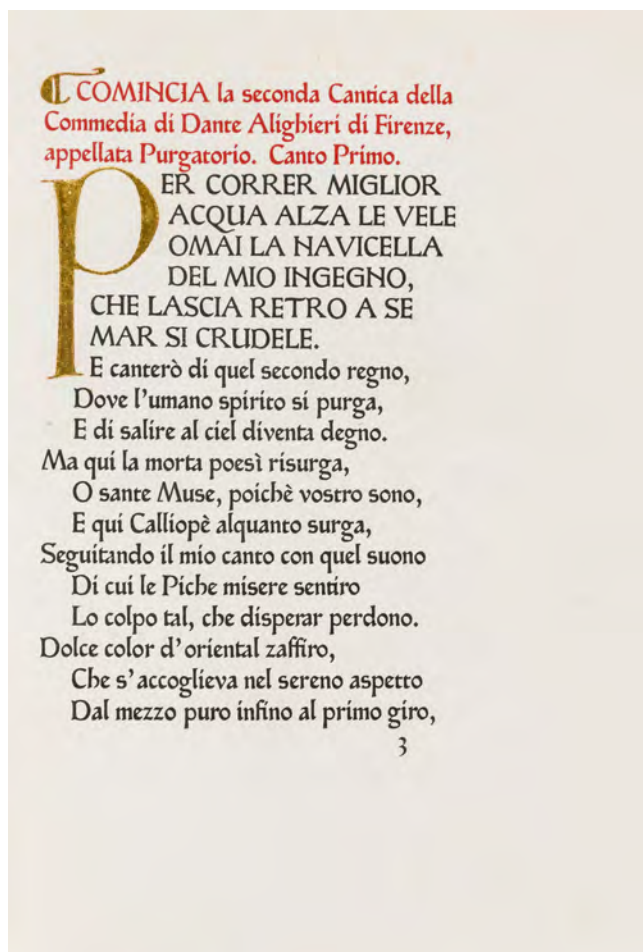
193

**Francis, of Assisi, Saint.** UN MAZZETTO SCELTO DI CERTI FIORETTI DEL GLORIOSO POVERELLO DI CRISTO..., one of 150 copies on paper, printed in red and black in double-column, initials in red designed by Gaily Hewitt, woodcut illustrations by W.H.Hooper after Charles M.Gere, light spotting to final couple of leaves, ALFRED ACLAND'S COPY with his bookplate, original linen-backed blue boards, title printed on upper cover, uncut, lower cover a little faded at upper edge, paper spine label slightly chipped, [Hornby XIX], 4to, 1904.

✱ Col. Alfred Dyke Acland (1858-1937), army officer, partner at W.H.Smith with St.Hornby, and son-in-law of W.H.Smith himself.

£500 - 700





194

**Dante Alighieri.** *LO PURGATORIO*, one of 150 copies on paper, signed presentation copy from St.John Hornby to Charles M.Gere inscribed on front free endpaper, printed in Subiaco type, with initials and decorations supplied by hand in gold, red, blue and green by Gaily Hewitt, woodcut illustrations after the edition of 1497, erratum slip at end (sometimes not present), original limp vellum with green ties, yapp edges, spine titled in gilt, uncut, small nick to lower joint, [Hornby XX], 8vo, Ashendene Press, 1904.

✱ Charles M.Gere (1869-1957), painter, illustrator, and designer of stained glass and embroidery, associated with the Arts and Crafts movement. He illustrated several books for the Ashendene Press, most notably the folio *Dante Opere* of 1909, but also Saint Francis of Assisi's *Un Mazzetto Scelto di Certi Fioretti del Glorioso* of 1904 and *I Fioretti del Glorioso Poverello di Cristo...* of 1922 (see lots 193 and 195).

£2,000 - 3,000



195

**Francis, of Assisi, Saint.** *I FIORETTI DEL GLORIOSO POVERELLO DI CRISTO...*, one of 240 copies, printed in red, blue and black with initials designed by Gaily Hewitt, woodcut illustrations by J.B.Swain after Charles M.Gere, prospectus loosely inserted, original limp vellum with ties, spine titled in gilt, uncut, spine very slightly soiled, [Hornby XXXI], 8vo, Ashendene Press, 1922.

✱ This differs from St.Francis's *Un Mazzetto Scelto di Certi Fioretti del Glorioso Poverello di Cristo...* of 1904 (see lot 193) in being a complete edition of the Fioretti.

£500 - 700



196

**Hornby (C.H.St.John)** *A DESCRIPTIVE BIBLIOGRAPHY OF THE BOOKS PRINTED AT THE ASHENDENE PRESS MDCCCXCV-MCMXXXV*, number 119 of 390 copies signed by the author/printer, printed in red and black in Ptolemy type, plates, illustrations and specimen leaves, some folding, a few with initials supplied by hand by Gaily Hewitt, 2 errata leaves tipped in at end, with 2pp. A.L.S. FROM ST.JOHN HORNBY DATED 1939 REPLYING TO A LETTER FROM AN APPRECIATIVE CUSTOMER loosely inserted, original russet calf, press device in gilt on upper cover, t.e.g., others uncut, a little rubbed and marked, spine faded and slightly worn at ends, marbled board slip-case (rubbed), [Hornby XL], 1935; *A Chronological List of the Books Printed at the Press...*, printed in red & black, original printed blue wrappers, uncut, small manuscript note & number in ink to upper cover, rubbed, a little faded at edges, privately printed, 1935, 4to, Ashendene Press (2)

✱ "Your letter gave me something of the thrill that the budding film-star must feel when she receives her first 'mail'! I only hope that the pleasure of possessing 'The Faerie Queene' will repay you for the extravagance. I generally find the purchases I have not made are more a cause of regret than those I have made...", and regarding the Ashendene Press, "It gave me 40 years of constant interest and pleasure...C.H.St.J.Hornby".

£750 - 1,000

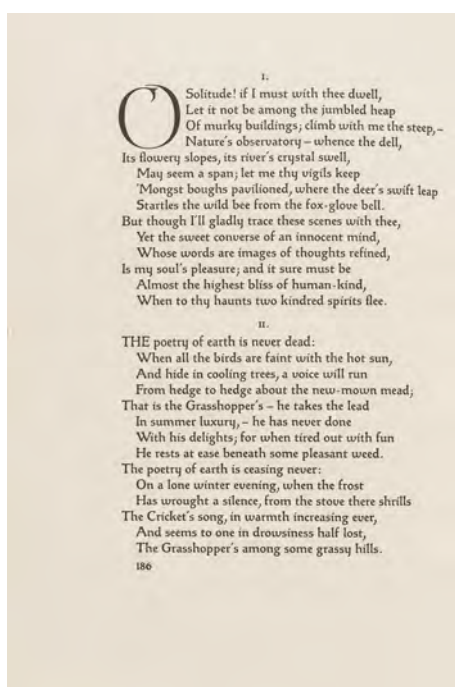




197

**Bird & Bull Press.- Taylor (W.Thomas) & Henry Morris.** TWENTY-ONE YEARS OF BIRD & BULL: A BIBLIOGRAPHY, 1958-1979, *number 52 of 350 copies*, 1980 § Heaney (Howell J.) & Henry Morris. Thirty Years of Bird & Bull: A Bibliography 1958-1988 *number 195 of 300 copies*, with 4 A.L.s.s. from Henry Morris to Samuel Rosenthal loosely inserted, 1988, BOTH SPECIAL EDITIONS WITH ADDITIONAL FOLDER OF MATERIAL, SPECIMENS, PLATES AND ILLUSTRATIONS, *some colour, some tipped in, original morocco-backed patterned-paper boards, uncut, each with original cloth folder of additional material, together in original cloth drop-back boxes with morocco labels, [B & B A27 & 46], Newtown, Pa., Bird & Bull Press § Quarto-Millenary: The First 250 Publications...1929-1954 of the Limited Editions Club, limited edition, specimens, original morocco-backed cloth, glazine wrapper, spine browned and defective, slip-case, New York, 1959, 4to (3)*

£200 - 300



198

198

**Bremer Press.- SONNETS**, edited by Josef Hofmiller and Robert Spindler, *number 146 of 275 copies, title and initials designed by Anna Simons, light foxing to title and colophon, original vellum-backed patterned-paper boards, uncut, morocco label a little rubbed and chipped, slip-case, 4to, Munich, Bremer Press, 1931.*

✱ Handsomely-printed collection of sonnets by Shakespeare, Donne, Milton, Wordsworth, Keats, Elizabeth Barrett Browning, D.G. & Christina Rossetti and others.

£200 - 300



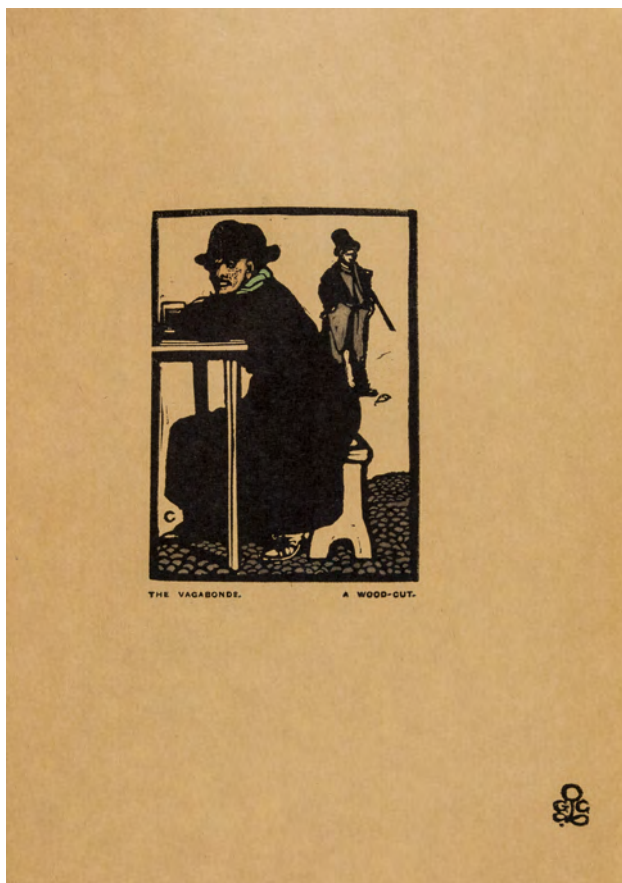
199

**Buckland Wright (John) DOLORES**, suite of 11 wood-engravings together with the rejected design, *on laid Japan paper, with full margins, images various sizes, sheets c.250 x 160mm., each with the studio stamp verso, preserved together in modern cloth drop-back box, red roan label, [Reid A12i], 4to, Maastricht, privately printed by A.A.M. Stols for Emile, Baron van der Borch van Verwolde, 1933. (12)*

✱ THE VERY RARE FIRST EDITION SUITE OF PLATES EXECUTED TO ILLUSTRATE SWINBURNE'S *Dolores*. The book is one of Buckland Wright's most collected works, 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.

£1,000 - 1,500



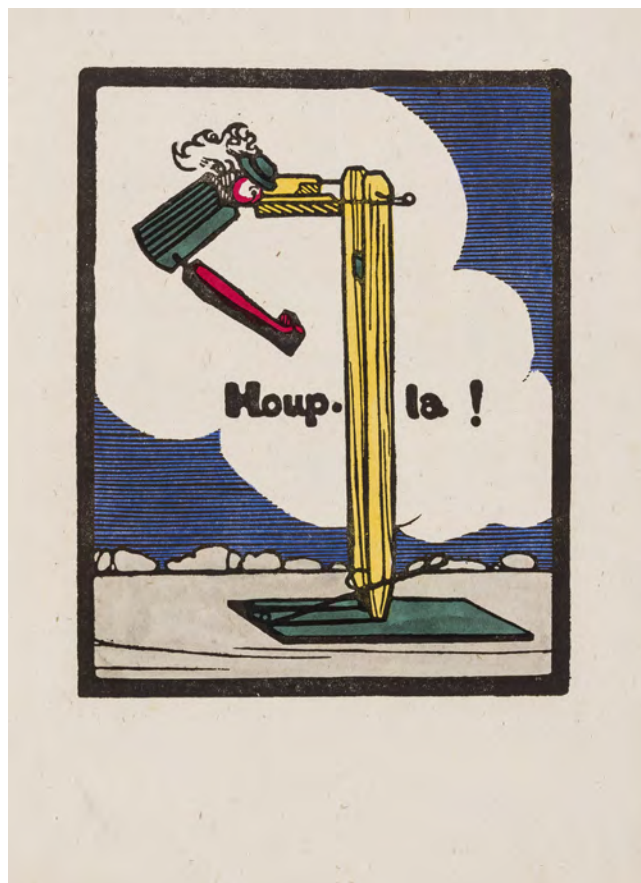


200

**Craig (Edward Gordon)** THE PAGE: A MONTHLY MAGAZINE, vol.I nos.1, 2 & 5-12, vol.II no1.1-4 & Christmas 1900, together 15 issues, vol.I each one of 37, 72 or 140 copies (no.1 complimentary copy), vol.II each one of 410, Christmas number one of 300, printed on rectos only, plates and illustrations including several woodcuts by Edward Gordon Craig, some hand-coloured, with loosely-inserted woodcuts of Miss Mary Sheppy, Tom Peel, The Merman, Sarah Bernhardt as Hamlet and Henry Irving as Dubosc but lacking *The Incorruptible* from vol.II no.1, some on thicker brown or grey paper, with loosely-inserted order forms, announcements etc. including advertisement for Edy Craig's costumes but lacking inserts from vol.I nos.2, 5 & 6, vol.I no.1 a little damp-stained, original printed wrappers, rubbed, some fraying at edges, one or two covers detached, vol.I no.7 lightly water-stained, [Fletcher & Rood E1 (a) etc.], 4to (Christmas number a little larger), vol.I St.Alban's, the rest Hackbridge, At the Sign of the Rose, 1898-1900.

✱ A RARE NEAR-COMPLETE SET OF CRAIG'S FIRST MAGAZINE, lacking only the two Special Numbers from 1898 and the 2 issues of vol.IV (the Christmas Number of 1900 served as vol.III). It was influenced in style and presentation by James Pryde and William Nicholson, "the Beggarstaff Brothers", and by Joseph Crawhall and his work for the Leadenhall Press, using bold woodcuts and rough paper. Many of the articles were written by Craig himself, using a variety of pseudonyms (e.g. Oliver Bath which came from EGC's favourite Bath Oliver biscuits), a practice he continued throughout his life. The magazine was different and eye-catching, and was well-received.

£600 - 800



201

**Craig (Edward Gordon)** BOOK OF PENNY TOYS, number 156 of 550 copies [actually about 250], title with woodcut illustration and partly hand-coloured, 20 hand-coloured woodcut plates by the author, woodcut illustrations, many hand-coloured, a clean bright copy internally, original buckram-backed hand-coloured pictorial boards, uncut, paper label on spine, rather rubbed and soiled, a few stains, label chipped, [Fletcher & Rood A1 (a)], 4to, 1899.

✱ The author's rare first book, printed privately in 1899 in 550 copies (500 for sale). Craig burnt half the edition when he realised that hand-colouring all 550 copies would be too laborious.

£2,000 - 3,000





202

**Craig (Edward Gordon)** *THE MASK: THE JOURNAL OF THE ART OF THE THEATRE*, vol.1-4 only (of 15), numerous plates and illustrations including many reproductions of work by Edward Gordon Craig and others (early stage designs, plans and costumes), vol.2 with additional title and index leaves loosely inserted, some browning, spotting to some leaves of nos.3 & 4 of vol.1, original limp vellum with ties and lettered in manuscript, yapp edges, uncut, vol.2, 3 & 4 with original printed green or cream wrappers bound in at end (green wrappers browned at edges), rather soiled and stained, lacking most ties, vol.1-3 folio, vol.4 4to, Florence, Arena Goldoni, 1908-12.

✱ IMPORTANT MAGAZINE BY THE GREAT MODERNIST THEATRE-DESIGNER. Craig settled in Florence in 1907 and began a very productive period of his life, mainly concerning his magazine *The Mask*, which continued sporadically for twenty years and contained numerous contributions by Craig on stage design, masks, puppets etc. As Craig's son Teddy later explained, "The format of *The Mask* was governed by the size of the paper, which was hand-made, cheap and came from near-by Fabriano. The typography was dependent on what founts of type the printers had to hand... The layout was based on an early copy of Vitruvius that he had picked up for a few lire." Edward Craig. *Gordon Craig: The Story of His Life* p.231.

£750 - 1,000



203

203

**Craig (Edward Gordon)** *THE MARIONETTE*, vol.1 nos.1-12 [all published], plates and illustrations, a little browned, original printed glazed wrappers, each issue a different colour, some printed in gold, a little rubbed and frayed at edges (repaired with some volumes restitched), no.8 lacking wrapper, 1918-19; *The Three Men of Gotham: A Motion for Marionettes*, original printed green glazed wrappers, 1919, together with an unbound 'Romeo and Juliet: A Motion for Marionettes' in modern marbled board drop-back box, [Fletcher & Rood E3 (a) & A23 (b)], 12mo, Florence (14)

✱ Craig was interested in puppets for much of his life and at one time even considered devoting himself to puppet theatre as it fitted in with his desire to completely control a production. How better than as a puppet-master? He wrote several plays for puppets, "the Drama for Fools" as he called them and issued this magazine under the pseudonymous editorship of Tom Fool. The first issue was even dated April 1, and the second March.

£400 - 600



204

**Craig (Edward Gordon).- Purcell (Henry)** *DIDO & AENEAS: AN OPERA...* Performed by Members of the Purcell Operatic Society, Hampstead Conservatoire, on May 17th, 18th & 19th, 1900, 6 woodcut plates and decorations by Edward Gordon Craig, Hackbridge, At the Sign of the Rose, 1900; *Dido & Aeneas...* May 1900 and March 1901, plates, 6 woodcut plates and decorations by Gordon Craig, Priory Press, 1901; *Souvenir. Acis & Galatea, Masque of Love*, as Produced at the Great Queen Street Theatre, March 10th, 1902 by Martin Shaw and Gordon Craig, title in red & black, plates, some colour, one tipped to thicker brown leaf, J.J. Waddington Ltd., 1902, theatre programmes, original printed brown or grey wrappers, the first rubbed and creased & slightly chipped at edges, a couple of small stains to upper wrapper, [Fletcher & Rood J4(a), J5(a) & J8(a)], 8vo & 4to (3)

✱ The start of Craig's experimental ideas for a new theatre. Despite being performed by amateurs and for only three nights *Dido & Aeneas* was well-attended and received good reviews. Craig designed a memorable production, using gauzes and lighting to create a simple but effective performance, a "harmony of colour and form" as described in one of the reviews. It was revived the following year in Notting Hill Gate.

£300 - 400





205

**Cuala Press.- Yeats (Jack B.) & others.** A BROADSIDE, Sixth Year No.1-11 (of 12) & Seventh Year No.1-8 (of 12), together 19 issues, each issue 4pp. single folded sheet, one of 300 copies, each with 3 woodcuts by Jack B. Yeats of which 2 hand-coloured, vol.6 no.7 with marginal foxing to first leaf, preserved together in modern cloth drop-back box, 4to, Cuala Press, Dublin, June 1913-January 1915.

£800 - 1,200

DESIGN



206

**Audsley (George & Maurice Ashdown)** THE PRACTICAL DECORATOR AND ORNAMENTIST, 2 diagram plates and 100 fine chromolithographed plates printed by Firmin-Didot of Paris, some heightened with gold, each with accompanying leaf of descriptive text, a fine bright copy loose as issued in original cloth portfolio, slightly rubbed, lacking ties, small folio, Glasgow, for Subscribers only, [1892].

✿ Handsome illustrated guide for the Victorian architect, decorator and designer with superb plates of Greek, medieval, Renaissance, Japanese and neo-Gothic ornament.

£400 - 600



207

**Benedictus (Edouard)** VARIATIONS: QUATRE-VINGT-SIX MOTIFS DÉCORATIFS, no title, 20 magnificent pochoir lithographed plates coloured by Jean Saudé, most with several designs, some highlighted with gold or silver, some a little creased or frayed at edges, one with marginal tear, loose as issued in original board folder with ties, pochoir illustration mounted on upper cover, rubbed, rebacked and recorned in cloth, ties renewed, folio, Paris, [1924].

✿ Stunning Art Nouveau & Art Deco designs for wallpapers or textiles.

£1,200 - 1,800



208

**Seguy (E.A.)** SAMARKANDE: 20 COMPOSITIONS EN COULEURS DANS LE STYLE ORIENTAL, 20 fine pochoir lithographed plates, some heightened with gold or silver, loose as issued in original patterned-paper board folder with ties, printed label to upper cover (browned), rebacked in cloth, a little rubbed, small nicks to lower joint, folio, Paris, Massin, [1914].

£800 - 1,200





209

**Seguy (E.A.)** BOUQUETS ET FRONDAISONS: 60 MOTIFS EN COULEUR, 60 superb pochoir lithographed designs on 20 plates, some heightened with gold or silver, loose as issued in original cloth-backed board folder with ties, pochoir illustration to upper cover, very slightly rubbed at corners, folio, Paris, Massin, & New York, Brentano's, [1925].

✿ One of Seguy's rarer productions, with compositions of flora and fauna in his typical vibrant colours.

£1,500 - 2,000



210

**Seguy (E.A.)** SUGGESTIONS POUR ÉTOFFES ET TAPIS: 60 MOTIFS EN COULEUR, 60 brilliant pochoir lithographed designs on 20 plates, some heightened with gold or silver, loose as issued in original cloth-backed board folder with ties, printed label to upper cover, very slightly rubbed and faded at edges, lacking one tie, folio, Paris, Massin, [1925].

£1,200 - 1,800



211

**Sorokine (Nicolas)** Tissus, *Studio d'Arts Décoratifs 3e Série*, 12 pochoir plates, each with several designs, some a little creased or frayed at edges, loose as issued in original board folder, paper label to upper cover, corners rubbed, spine a little faded, Paris, Armand Guérinet, [1925]; and 2 others, similar, with Art Nouveau designs but not pochoir, folio (3)

£200 - 300

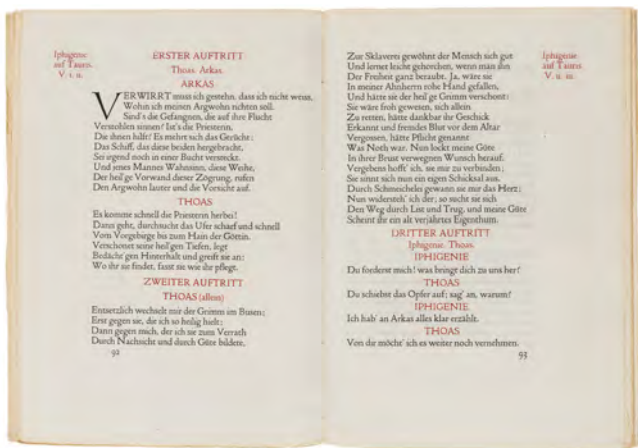


212

**Doves Press.- Carlyle (Thomas)** SARTOR RESARTUS: THE LIFE & OPINIONS OF HERR TEUFELSDROECKH, one of 300 copies, printed in red and black with initials designed by Edward Johnston in red, very slight foxing to edges of a few leaves, original limp vellum by the Doves Bindery, spine titled in gilt, uncut, cockling to endpapers, light browning to edges, small spot to lower cover, [Tidcombe DP13], 4to, small 4to, Doves Press, 1907.

£300 - 400





213

-. Goethe (Johann Wolfgang von) IPHIGENIE AUF TAURIS: EIN SCHAUSPIEL, one of 200 copies, printed in red and black, original impvillum by the Doves Bindery, spine titled in gilt, uncut, cockling to endpapers, [Tidcombe DP28], small 4to, Doves Press, 1912.

✱ One of several Goethe titles produced by the press. Cobden-Sanderson's typography had a profound impact on the aesthetic of the German fine press movement that flourished prior to the outbreak of the first World War. As a result, the Doves Press Goethe titles were highly sought-after and sold well.

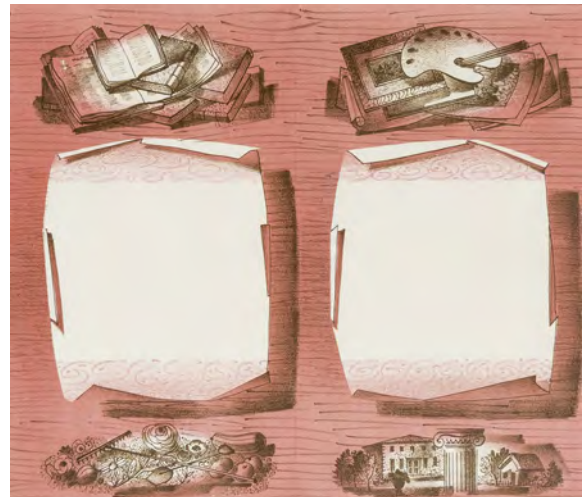
£400 - 600



214

Elsted (Crispin) FOUNTS & CIRCUMSTANCE: A Typographical Portfolio of Display & Titling Faces in Grand Isolation & in Company, ONE OF 58 COPIES SIGNED BY THE AUTHOR & PRINTER, text booklet in original wrappers, uncut, broadside specimens loose as issued, some folding, together in original cloth drop-back box, very slightly faded at edges, Mission, BC, Barbarian Press, 2001 § Morris (Henry) Broadside Vignettes, number 10 of 145 copies, 21 broadsides, each loose in paper folder, with an envelope of additional smaller prints loosely inserted, all in original cloth drop-back box, Newtown, Pa., Bird & Bull Press, 1997, folio (2)

£300 - 400



215

Fleece Press.- Yorke (Malcolm) THE INWARD LAUGH: EDWARD BAWDEN AND HIS CIRCLE, one of 675 copies, prospectus loosely inserted, original cloth backed patterned-paper boards, 2005 § Rogerson (Ian) Barnett Freedman: The Graphic Art, one of 500 copies, DVD in pocket at end, original cloth, slip-case, 2006; Tone, Texture, Light and Shade: A Barnett Freedman Picture Album, one of 250 copies with an original lithographed Christmas card by Freedman loosely inserted, from an edition limited to 340, original cloth backed patterned-paper boards, 2011, plates and illustrations, some colour, some folding, some tipped in, 4to, Upper Denby, Fleece Press (3)

£300 - 400



216

-. Francis (Julian) TOM CHADWICK AND THE GROSVENOR SCHOOL OF MODERN ART, ONE OF 210 SPECIAL COPIES WITH 16 ORIGINAL PRINTS, from an edition limited to 360, original cloth-backed patterned-paper boards, cloth slip-case, Upper Denby, 2012 § Chapman (Hilary) The Wood Engravings of Ethelbert White, one of 200 copies, text booklet in original wrappers, uncut, together with 2 mounted wood-engravings in original cloth drop-back box, illustration mounted on upper cover, Wakefield, 1992 § Brett (Simon) Mr Derrick Harris 1919-1960, one of 280 copies, text in original cloth-backed patterned paper boards, uncut, additional plates in original wrappers, some colour and loose as issued, together in original cloth drop-back box, Denby Dale, 1998, plates and illustrations, some colour, some folding, some tipped in, folio & oblong folio, Fleece Press (3)

£300 - 400



## GOLDEN COCKEREL PRESS

218

**Dickens (Charles)** THE CRICKET ON THE HEARTH, *limited edition, colour illustrations by Hugh Thomson, original yellow buckram, board slip-case (rubbed, splits to joints), for Members of the Limited Editions Club*, 1933 § Jones (Gwyn) The Green Island, NUMBER 82 OF 100 SPECIALLY-BOUND COPIES, *from an edition limited to 500, wood-engravings by John Petts, original pictorial two-tone green & grey morocco, gilt, spine faded*, 1946 § Henry VIII, *King of England. Miscellaneous Writings...*, NUMBER 16 OF 35 SPECIALLY-BOUND COPIES SIGNED BY THE EDITOR & ARTIST, *from an edition limited to 365, wood-engravings by Robert Gibbings, original morocco-backed boards, slightly rubbed at edges*, 1924 § Swift (Jonathan) Miscellaneous Poems, *one of 375 copies, wood-engravings by Robert Gibbings, GCP 1932 prospectus loosely inserted, original vellum-backed boards*, 1928 § Sterne (Laurence) The Life & Opinions of Tristram Shandy, 3 vol., *one of 500 copies, engravings by J.E.Laboureur, original buckram, spines faded*, 1929, *plates and illustrations, most slightly rubbed, Golden Cockerel Press, the last three Waltham St.Lawrence; and 19 others from the press, v.s. (26)*

£400 - 600



217

**Gehenna Press.- Euripides.** HIPPLYTOS, translated by Robert Bagg, *one of 200 copies signed by the artist, printed in red and black, original morocco backed marbled boards, uncut, 10 etchings by Leonard Baskin loose as issued in cloth & marbled board folder, one printed in green, occasional light marginal foxing, together in original morocco-backed cloth & marbled board drop-back box, a little rubbed and faded, short splits to joints, folio, Northampton, Ma., Gehenna Press, 1969.*

£300 - 400



218





219

219

**Powys (Llewelyn).** THE BOOK OF DAYS...Thoughts from his Philosophy selected by John Wallis, NUMBER 25 OF 50 SPECIALLY-BOUND COPIES WITH AN ADDITIONAL SUITE OF PLATES AND SIGNED BY THE ARTIST, *from an edition limited to 300, printed in red & black, 12 etched plates by Elizabeth Corsellis, additional suite loose in pocket at end, James L.Thielman's copy with his invoice loosely inserted, original red morocco, gilt, by Zaehnsdorf, t.e.g., others uncut, a couple of minor scuffs to spine and marks to lower cover, cloth slip-case, [Pertelote 118], 4to, Golden Cockerel Press, 1937.*

£400 - 600

220

**Johnson (Samuel)** THE NEW LONDON LETTER WRITER..., ONE OF 100 SPECIALLY-BOUND COPIES, *from an edition limited to 500, illustrated by Averil Mackenzie-Grieve, 1948 & Gray (Thomas) Elegy written in a Country Church-yard, one of 750 copies, illustrated by Gwenda Morgan, 1946 & Rutter (Owen) We Happy Few, one of 750 copies, illustrated by John O'Connor, 1946 & Calder-Marshall (Arthur) A Crime against Cania, one of 250 signed by the author, illustrated by Blair Hughes-Stanton, 1934 & Powys (T.F.) When Thou Wast Naked, one of 500 copies signed by the author, illustrated by John Nash, Waltham St.Lawrence, 1931, wood-engraved illustrations, original morocco- or cloth-backed marbled or patterned-paper boards, t.e.g., others uncut, one or two spines very slightly rubbed or faded, Golden Cockerel Press; and 3 others, similar, from the press, 8vo (8)*

£300 - 400



220

221

**Beaumont (Francis)** SALMACIS AND HERMAPHRODITUS, number 379 of 380 copies, colour wood-engraved illustrations by John Buckland Wright, *some full-page, with 3 proofs of the wood-engravings on india paper, one labelled "not quite finished" in pencil, and prospectus loosely inserted, original pictorial cream boards, gilt, a couple of small spots to upper cover, spine lightly browned, [Cock-a-Hoop 187; Reid A64], Golden Cockerel Press, 1951; and 3 others, Buckland Wright, v.s. (4)*

£300 - 400

222

**Hartnoll (Phyllis)** THE GRECIAN ENCHANTED, NUMBER 32 OF 60 SPECIALLY-BOUND COPIES SIGNED BY THE AUTHOR AND ARTIST AND WITH AN ADDITIONAL SUITE OF AQUATINT PLATES AND AN UNUSED ONE, *from an edition limited to 360, title printed in pink and green with vignette and decorative border, 7 collotype plates after aquatints by John Buckland-Wright, 9 additional aquatint plates printed from the copper plates loose in pocket at end comprising title, 7 plates and one unused plate, 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, board slip-case (very slightly rubbed), [Cock-a-Hoop 189; Reid A65], small folio, Golden Cockerel Press, 1952.*

✱ Only the special copies contained the intaglio aquatint plates, in the ordinary copies these were reproduced in collotype.

£600 - 800



222

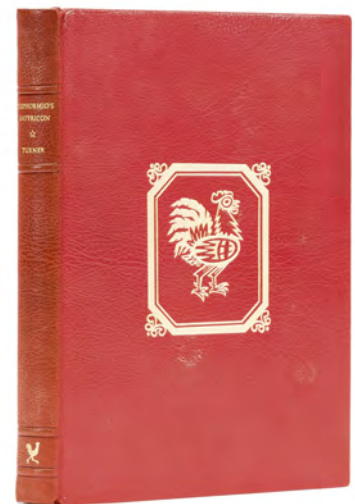


221





223



224

223

**Hartnoll (Phyllis)** *THE GRECIAN ENCHANTED*, number 163 of 360 copies, from an edition limited to 360, title printed in pink and green with vignette and decorative border, 7 colotype plates after aquatints by John Buckland-Wright, prospectus loosely inserted, original pictorial two-tone grey and pink cloth, gilt, fighting cocks by JBW in gilt on upper cover, t.e.g., others uncut, a fine copy, preserved in marbled cloth drop-back box originally used for publisher's file (rubbed), 1952; WITH THE UNIQUE PUBLISHER'S FILE OF MATERIAL FOR THE BOOK INCLUDING SET OF PAGE PROOFS, PROOFS OF THE AQUATINTS BY BUCKLAND WRIGHT INCLUDING THE UNUSED PLATE AND THE PROSPECTUS, LETTERS FROM PRINTERS WITH ESTIMATES, PUBLISHER'S NOTES, COSTINGS ETC. AND THE BINDING BRASSES FOR THE FIGHTING COCKS AND THE TITLE, together in modern pictorial cloth drop-back box with fighting cocks design blocked on upper cover, [c.1952], [Cock-a-Hoop 189; Reid A65], [c.1952], folio, Golden Cockerel Press (2)

£500 - 700

224

**Barclay (John)** *EUPHORMIO'S SATYRICON*, NUMBER 28 OF 60 SPECIALLY-BOUND COPIES, from an edition limited to 260, wood-engraved plates by Derrick Harris, all with border in red, original pictorial red morocco, gilt, t.e.g., others uncut, spine slightly browned, slip-case, 4to, Golden Cockerel Press, 1954.

£200 - 300



226

**Graham (Rigby)** *KIPPERS & SAWDUST*, number 86 of 150 copies signed by the author/artist, printed in green and black, colour woodcuts by Graham, some double-page, illustrations, original cloth with illustration mounted on upper cover, uncut, slip-case, Llandogo, The Old Stile Press, 1992 § Yorke (Malcolm) *Against the Grain: The Life and Art of Rigby Graham*, 2 vol., NUMBER 39 OF 75 SPECIAL COPIES WITH AN ADDITIONAL FOLDER OF 4 NUMBERED & SIGNED COLOUR LITHOGRAPHS AND 2 CDs, from an edition limited to 500, illustrations, original orange cloth with illustration mounted on upper cover, together in slip-case, Uppingham, 2015; and 4 small booklets illustrated by Graham, v.s. (7)

£500 - 700

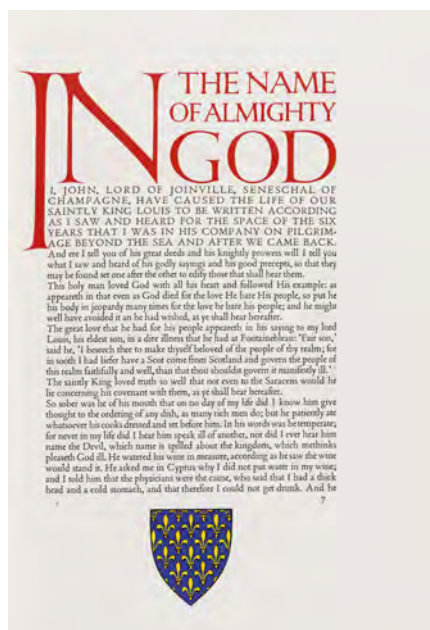


225

**Graham (Rigby)** *LEICESTERSHIRE*, number 47 of 150 copies signed by the author/artist, numerous illustrations by Graham, many colour, some full-page and tipped in, pictorial endpapers, original morocco-backed cloth, cloth slip-case, folio, Leicester, Gadsby Gallery, 1980.

£400 - 600





227

227

**Gregynog Press.- Joinville (Jean, Sieur de, Seneschal de Champagne)** THE HISTORY OF SAINT LOUIS, translated by Joan Evans, number 51 of 200 copies on hand-made paper, initials designed by Alfred Fairbank and printed in red and blue, 17 hand-coloured wood-engraved coats-of-arms by Reynolds Stone, 2 maps, genealogical tables, original brown morocco with arms of St. Louis in gilt on upper cover, by the Gregynog Press Bindery, t.e.g., others uncut, very slight rubbing at edges, [Harrop 37], folio, Newtown, Gregynog Press, 1937.

✻ One of the most handsome books produced by the press.

£500 - 700

228

**Herrick (Robert)** DELIGHTED EARTH: A SELECTION...FROM...'HESPERIDES', NUMBER 22 OF ONLY 25 COPIES ON JAPANESE VELLUM SIGNED BY THE ARTIST, collotype plates by Lionel Ellis, original vellum, g.e., slip-case (rubbed at edges), Fanfrolico Press, 1927 & Hooker (Jeremy, editor) Inwards where the battle is: a Selection of Alun Lewis's writings from India, NUMBER XXIV OF 300 SPECIALLY-BOUND COPIES SIGNED BY THE ARTIST, illustrations by David Gentleman, original morocco-backed pictorial cloth, uncut, slip-case, Newtown, Gwasg Gregynog, 1997 & Beerbohm (Max) Zuleika Dobson, one of 750 copies signed by the author, double-page colour plates by Osbert Lancaster, original morocco-backed boards, slip-case (a little rubbed), Oxford, Shakespeare Head Press, 1975 & Bernanos (Georges) The Diary of a Country Priest, limited edition signed by the artist, wood-engraved plates by Fritz Eichenberg, original morocco-backed cloth, spine slightly faded, slip-case (a little stained), New York, Limited Editions Club, 1986 & Dostoyevsky (Fyodor) Crime and Punishment [&] The Idiot, together 2 vol., limited editions published for Penguin Classics' 60th anniversary, the second designed by Ron Arad, the first original wrappers, the second unbound, each with perspex slip-case or box (the second still sealed), 2006; and 4 others, 8vo & 4to (10)

£300 - 500



228

229

**Incline Press.- Marx (Enid)** MARCO'S ANIMAL ALPHABET, 2 vol., NUMBER 14 OF 15 SPECIAL COPIES WITH AN ADDITIONAL SUITE OF LINOCUTS, from an edition limited to 160, linocuts by Enid Marx printed in black or colour, some with additional pochoir colouring by Peter Allen, original cloth-backed patterned-paper boards, uncut, the additional linocuts printed in black and loose as issued in cloth-backed patterned-paper board portfolio with ties, together in slip-case (slightly rubbed at edges), folio, Oldham, Incline Press, 2000.

£250 - 350



229



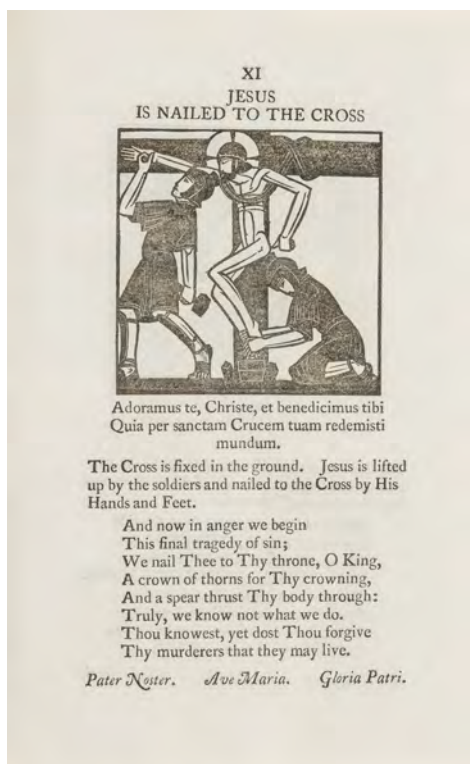
230

**Kelmscott Press.- Morris (William)** CHILD CHRISTOPHER AND GOLDILIND THE FAIR, 2 vol., [one of 600 copies on Flower paper], printed in red and black in Chaucer type, wood-engraved title, borders and initials designed by Morris, errata slip tipped-in at end of vol.1, original holland-backed boards, paper labels, uncut, labels very slightly rubbed, [Peterson A35], 16mo, Kelmscott Press, 1895.

✻ An unusually fine copy.

£500 - 700





231

**Malory (Sir Thomas)** LANCELOT AND ELAINE, ONE OF 200 COPIES [BUT ACTUALLY c.25], printed in red & black, wood-engravings by Joan Hassall, original patterned-paper boards, paper label to upper cover, uncut, spine faded, High Wycombe, Hague & Gill, 1948 & Way of the Cross (The), printed in red & black, wood-engraved illustrations by Eric Gill, original cloth-backed boards, light water-staining to head of spine, Ditchling, Douglas Pepler, 1917 & Saint Dominic: Scenes from the Life..., wood-engraved title vignette by David Jones, original cloth-backed pictorial boards, Ditchling, St.Dominic's Press, 1929 & David (Villiers) Winter Firework, number 37 of 150 copies, illustrations by Osbert Lancaster, original cloth-backed patterned cloth, Golden Cockerel Press, 1937, all uncut, very slightly rubbed; and 6 others, Gill and/or St.Dominic's Press, 8vo et infra (10)

✿ The first was one of only a few copies issued due to faulty printing.

£300 - 400



232

232

**Moss (Graham, editor)** FORTY SHEETS TO THE WIND: A NEW PORTFOLIO OF OLD TYPEFACES, number 8 of 150 copies, text booklet in original wrappers, with loose specimens in original cloth-backed patterned-paper portfolio with ties, slip-case, Oldham, Incline Press, 1999 & Wonham (Nick) Aesop's Fable of the Miller, His Son, and Their Ass Retold and Illustrated..., one of 160 copies signed by the author/artist, linocuts by Wonham, original cloth-backed pictorial boards, Oldham, Incline Press, 2006 & Dream Song of Olaf Åsteson (The), translated by Pauline Wehrle, one of 140 copies signed by the artist, woodcuts by Maryclare Foa, in calf-backed thick pine boards edged in calf, by Habib Dingle, spine stamped in blind, uncut, Llandogo, Old Stile Press, 1995; and 3 others, private press, including a duplicate of the second, v.s. (6)

£300 - 400



233

**Nicholson (William).- Kipling (Rudyard)** AN ALMANAC OF TWELVE SPORTS, colour device on title, 12 colour plates by William Nicholson, pictorial advertisement for 'An Alphabet' at end, usual offsetting from plates, with pictorial presentation in the style of Nicholson's woodcuts and text to front free endpaper, upper hinge weak, original cloth-backed pictorial boards, rubbed and soiled, spine worn and frayed, 4to, 1898.

£200 - 300





234

**Dante Alighieri.** LA DIVINA COMMEDIA OR THE DIVINE VISION OF DANTE ALIGHIERI IN ITALIAN & ENGLISH, translated by H.F.Cary, number 857 of 1475 copies, printed in Monotype Blado, text in Italian and English, double-page plates from drawings by Sandro Botticelli, light spotting to endpapers and fore-edge, original vellum stained orange, gilt, t.e.g., others uncut, some spotting, slight fading to spine and splaying to covers as usual, folio, Nonesuch Press, 1928.

£600 - 800



235

**Shakespeare (William)** THE WORKS, edited by Herbert Farjeon, 7 vol., number 641 of 1600 sets, original russet morocco, gilt, t.e.g., others uncut, slight variation in colour as usual, some spines a little faded and with one or two small spots or stains, some edges lightly rubbed, overall a good set, 8vo, printed by Walter Lewis at the Cambridge University Press for the Nonesuch Press, 1929-33.

£800 - 1,200



236

**Cervantès Saavedra (Miguel de)** DON QUIXOTE DE LA MANCHA, 2 vol., colour plates by E. McKnight Kauffer, 1930 & Montaigne (Michel de) Essays, translated by John Florio, 2 vol., ink inscription to front free endpapers, 1931, limited editions, original natural morocco, the second with gilt-stamped green calf medallion to upper covers, t.e.g., uncut, spines browned, some spotting or fading to covers, slip-case, rubbed, slip-cases (rather worn, second with split to joint), 8vo, Nonesuch Press (4)

£250 - 350



237

**Herodotus.** THE HISTORY..., translated by G. Rawlinson, edited by A.W. Lawrence, number 618 of 675 copies, half-title with wood-engraved vignette, title in red and black, wood-engraved illustrations by V. Le Campion, 9 maps at end, most double-page, light spotting to endpapers and fore-edge, original blue-stained vellum-backed cloth, gilt, t.e.g., others uncut, spine faded as usual, small folio, Nonesuch Press, 1935.

£500 - 700



238

**Dickens (Charles)** [WORKS] THE NONESUCH DICKENS, edited by Arthur Waugh, Hugh Walpole and others, 24 vol. including box with original woodblock, one of 877 sets, plates, original variously-coloured buckram, by Leighton-Straker, gilt-stamped black morocco label on spines, t.e.g., others uncut, slightly rubbed with a few minor scratches, spines a little faded, original woodblock with mounted wood-engraving and publishers' signed letter of authenticity loose in box bound as the rest of the set, small stains to mount of wood-engraving, [Dreyfus 108], Nonesuch Press, 1937-38; and a copy of *Nonesuch Dickensiana*, 8vo (25)

✱ One of the most attractive editions of Dickens's work. The woodblock is "Kit enters the office" by H.K.Browne "Phiz" from *The Old Curiosity Shop*.

£3,000 - 4,000





239

**Officina Bodoni.- Capart (Jean)** DOCUMENTS POUR SERVIR A L'ÉTUDE DE L'ART ÉGYPTIEN, 2 vol., one of 612 copies, 200 plates, 3 colour, one folding, HANS MARDERSTEIG'S COPY with his book-label to front pastedowns, original half morocco, vol.1 over original patterned-paper boards, vol.2 over blue cloth, t.e.g., others uncut, spines rubbed and faded, vol.1 with short split to joint, folio, Paris, printed at the Officina Bodoni of Verona for Les Éditions du Pégase, 1927-31.

✿ Rare in the deluxe binding.

£600 - 800



240

**- Mansfield (Katherine)** THE GARDEN PARTY AND OTHER STORIES, limited edition, colour lithograph illustrations by Marie Laurencin, some full-page, original patterned cloth, uncut, WITH THE DUST-JACKET, spine slightly browned but a very good copy, small 4to, printed at the Officina Bodoni of Verona, 1939.

£300 - 400



241

**O'Keeffe (Georgia)** GEORGIA O'KEEFFE: A STUDIO BOOK, NUMBER 151 OF 200 SPECIAL COPIES (175 FOR SALE) SIGNED BY THE AUTHOR/ARTIST AND WITH AN ADDITIONAL PORTFOLIO OF 16 COLOUR PLATES, colour illustrations, slight offsetting and bleed-through of felt-tip signature (as usual), original cloth, additional plates loose as issued in original paper portfolio with photograph of the artist mounted on upper cover and embossed signature at foot, together in original cloth drop-back box, very slightly rubbed and faded, folio, New York, Viking Press, 1976.

£1,500 - 2,000



242

**Rego (Paula)** THE CHILDREN'S CRUSADE, with an Introduction by Blake Morrison, NUMBER 26 OF 90 DELUXE COPIES WITH AN ORIGINAL ETCHING 'BAIT' AND SIGNED BY REGO AND MORRISON, from an edition limited to 190, tipped-in full-page illustrations by Rego, some colour, original cloth with colour illustration mounted on upper cover, uncut, original etching numbered & signed in pencil by the artist, loose as issued in folder, together in original cloth slip-case, folio, Enitharmon Press, 1999.

£500 - 700



243

**Rego (Paula)** *JANE EYRE*, introduced by Marina Warner, NUMBER 31 OF 85 DELUXE COPIES WITH AN ORIGINAL LITHOGRAPH AND SIGNED BY THE ARTIST & WARNER, *from an edition limited to 400, full-page illustrations by Rego, some colour, one folding, prospectus loosely inserted, original cloth-backed pictorial boards, original lithograph numbered & signed in pencil, loose in folder, together in original cloth slip-case, folio, Enitharmon Press, 2003.*

£500 - 700



244

**Rampant Lions Press.- Gross (Anthony)** *THE VERY RICH HOURS OF LE BOULV  *, number 90 of 135 copies signed by the author/artist, *etched double-page title, plates and illustrations by Gross, original tan morocco-backed cloth, t.e.g., others uncut, green morocco label on spine, cloth slip-case, 4to, Cambridge, Rampant Lions Press, 1980.*

£300 - 400



245

**Rocket Press.- O'Connor (John)** *ARIEL & MIRANDA*: Seven wood engravings...inspired by Shakespeare's 'The Tempest', NUMBER 13 OF 20 SPECIAL COPIES WITH AN ORIGINAL WATERCOLOUR SKETCH AND SIGNED BY THE ARTIST, *from an edition limited to 65, watercolour sketch 'Ariel Free' and 7 wood-engravings by O'Connor, all numbered and signed in pencil, and tipped into aperture mounts, with an additional signed and numbered wood-engraving loosely inserted, together in original cloth drop-back box with a further wood-engraving of Ariel mounted on upper cover, folio, Blewbury, Rocket Press, [1992].*

£400 - 600



246

**Shakespeare (William)** *A MIDSOMMER NIGHTS DREAME...FROM THE FIRST FOLIO OF 1623, illustrated by Paul Nash, 1924; The Merchant of Venice..., illustrated by Thomas Lowinsky, 1923; The Tragedie of Julius Caesar..., illustrated by Ernst Stern, 1925, together 3 vol., 'The Players' Shakespeare', each one of 450 copies, plates and illustrations, some colour, original cloth-backed boards, dust-jackets, spines a little browned, printed at the Shakespeare Head Press of Stratford-upon-Avon & Cushman (Robert) Fifty Seasons at Stratford, limited edition signed by 6 people connected with the Ontario Stratford Festival, with signed colour print of Richard III by Tanya Moiseiwitsch loosely inserted, colour illustrations, original cloth, slip-case, Toronto, 2002, 4to (4)*

£250 - 350





248



249



250



247

**Shakespeare Head Press.- Trollope (Anthony)** [The Barchester Chronicles], edited by Michael Sadleir, 14 vol., *one of 525 sets, original green buckram, t.e.g., others uncut, 8vo, Oxford, printed by the Shakespeare Head Press of Stratford-upon-Avon, 1929.*

£300 - 400

248

**Tern Press.- Griffiths (Bill, editor/translator)** THE PHOENIX, NUMBER 28 OF 95 COPIES SIGNED BY THE ARTISTS/PRINTERS, *lithographed illustrations by Nicholas & Mary Parry, original cloth-backed boards, 1998; The Nine Herbs Charm, one of 200 copies signed by the editor and artist, illustrations by Mary Parry, original boards, 1981 § Radnóti (M.) The Witness, ONE OF 90 COPIES SIGNED BY THE ARTIST, hand-coloured woodcuts by Nicholas Parry, original pigskin-backed pictorial boards, spine faded, 1977 § Laskar-Schüler (E.) Poems, one of 130 copies signed by the translator and artist, illustrations by Josef Herman, original roan-backed pictorial boards, spine slightly rubbed, 1980, Market Drayton, Tern Press; and 3 others from the press, v.s. (7)*

£200 - 300

249

**Whitman (Walt)** WRENCHING TIMES: POEMS FROM DRUM-TAPS...selected by M.Wynn Thomas, *number 250 of 450 copies, wood-engraved plates by Gaylord Schanilec printed in colours, with an additional unused engraving loosely inserted, original morocco-backed boards, uncut, Newtown, Gwasg Gregynog, 1991 § Wordsworth (William) The Prelude, edited by Robert Woof, number 95 of 200 copies, colour plates from watercolours by David Esslemont, original cloth, uncut, slip-case, Grasmere, The Wordsworth Trust, 2007, both designed and printed by David Esslemont, folio & 4to (2)*

£350 - 450

250

**Whittington Press.- O'Connor (John)** KNIPTON: A LEICESTERSHIRE VILLAGE, *one of 200 copies signed by the artist, wood-engravings by O'Connor, with 3 ADDITIONAL WOOD-ENGRAVINGS INITIALED BY THE ARTIST IN PENCIL loosely inserted, 1996 § Macgregor (Miriam) Whittington: Aspects of a Cotswold Village, one of 350 copies signed by the artist, wood-engravings by Macgregor, 1991 § Hanscomb (Brian) Cornwall: an Interior Vision, one of 135 copies signed by the artist, engravings by Hanscomb, INSCRIBED BY THE PRINTERS "TO MEL - WITH OUR LOVE & THANKS JOHN & ROSE 18 OCT. '94" on front free endpaper, original wrappers sewn in Japanese style, 1992 § Harrison (Ski) Portraits of Presses: Photographs..., out-of-series copy from an edition limited to 350, 1997, all but the third original cloth-backed boards, the second with pictorial dust-jacket, the first and third with slip-cases, folio & 4to, Risbury or Andoversford, Whittington Press (4)*

£300 - 400

## 20TH CENTURY PHOTOGRAPHY

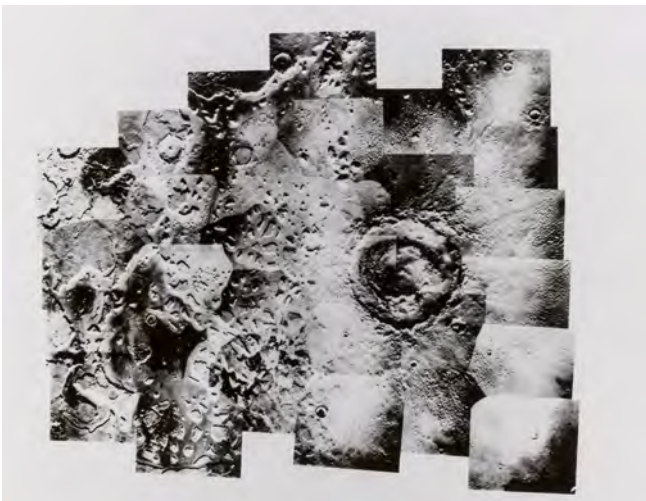


251

**John F. Kennedy Assassination.-** LEE HARVEY OSWALD SHOT BY JACK RUBY IN THE BASEMENT OF DALLAS CITY JAIL, 24 November 1963, a NBC-TV still from the only live television broadcast, *vintage gelatin silver press print, image 7 x 8½in, sheet 10 x 8⅞in, sent by wire to the Daily Telegraph of London with its date stamp 'Published 25 Nov 1963' and various annotations verso, cropping marks recto, minor handling creases, unframed.*

✿ A dramatic, and lesser known, image of the moment President Kennedy's accused assassin was shot by Ruby, here with his back to the camera, published within 24 hours of the event. NBC was the only network to broadcast live coverage and thus became the first to carry a real-life murder nationally on live television. They quickly identified this frame as the most newsworthy and the present example was published the morning after the shooting. The Telegraph caption affixed to the verso reads: 'Oswald gasping as the bullet hits him.' Surviving vintage prints of the image are rare.

£600 - 800



252

252

**NASA/Jet Propulsion Laboratory, Pasadena.-** MARS, A COLLECTION OF 31 VINTAGE GELATIN SILVER PRINTS, *comprising 10 from Mariners 6, 7 & 9, 1969-1971, 11 from space by Viking Orbiters 1 & 2 and 10 surface views from Viking Lander, 1976-1978, average 24 x 19cm (9½ x 7½ in.), most with NASA captions verso, a few side margins slightly reduced, unframed (31)*

✿ Includes the "Giant's Footprint" and "Faces" images and views of the south polar cap region, Elysium Mons, Valles Marineris, mosaics and the moons Phobos and Deimos.

£600 - 800



253

**NASA/Jet Propulsion Laboratory, Pasadena.-** THE FIRST PHOTOGRAPH TO SHOW THE EARTH AND MOON TOGETHER IN A SINGLE FRAME, VOYAGER I, 18 SEPTEMBER 1977, *chromogenic print, 24 x 17.8cm (9½ x 7 in.), NASA caption verso, watermarked "This Paper Manufactured by Kodak", tiny surface scratch to bottom edge, unframed, 1977*

£400 - 600





254

**NASA/Jet Propulsion Laboratory, Pasadena.-** MARS, A COLLECTION OF VIKING LANDER SURFACE VIEWS, 32 VINTAGE GELATIN SILVER PRINTS, *of which twenty are 12.8 x 28cm (5 x 11 in.), five 19 x 24cm (7½ x 9½ in.) and seven 12.8 x 13cm (5 x 5¼ in.), all with frequency, algorithm and histogram calibration data panels, image sizes vary, versos blank as issued, 1977-1980 (32)*

✧ A rare group of early prints from the unrivalled photographic and computer resources of the Image Processing Laboratory at JPL. Sent from the twin panoramic cameras mounted on each of the two Viking Landers to the terrestrial tracking stations of the Deep Space Network, images were decoded by the Telemetry Processor Program and hard-copy prints produced by the real time first-order processing program known as Fovlip. These examples, with provenance to a former JPL staff member, were intended for internal scientific analysis and include some of the first detailed views of the Martian surface.

£1,000 - 1,500



255

**NASA/Jet Propulsion Laboratory, Pasadena.-** JUPITER AND ITS FOUR LARGEST MOONS IO, EUROPA, GANYMEDE AND CALISTO, VOYAGER I, MARCH 1979; SATURN AND ITS MOONS RHEA, DIONE, TETHYS, MIMAS AND ENCELADUS, VOYAGER I, NOVEMBER 1980, *two vintage chromogenic prints from photographs assembled into composite images, each c.24 x 19cm (9½ x 7½ in.), versos blank, watermarked "This Paper Manufactured by Kodak", unframed (2)*

£600 - 800



256

**NASA/Jet Propulsion Laboratory, Pasadena.-** JUPITER'S SOUTHERN HEMISPHERE FROM THE GREAT RED SPOT TO THE SOUTH POLE AND TWO OTHERS CENTRED ON THE GREAT RED SPOT, VOYAGER 2, JULY 1979, *three vintage chromogenic prints, 18 x 19cm (7 x 7½ in.) to 23 x 19cm (9 x 7½ in.), versos blank, small adhesive labels verso, watermarked "This Paper Manufactured by Kodak", unframed (3)*

✧ Jupiter's Red Spot is more than twice the diameter of Earth.

£400 - 600



257

**NASA/Jet Propulsion Laboratory, Pasadena.-** SATURN'S RINGS AND ATMOSPHERIC BANDING, VOYAGER I, 1980, *three vintage chromogenic prints, each 24.5 x 19.25cm (9¾ x 7 5/8 in.), one with NASA caption verso, two blank, watermarked "This Paper Manufactured by Kodak", unframed (3)*

✧ The Voyager I probe discovered thousands of hitherto unknown rings of Saturn, comprised of dust, rubble and water ice.

£400 - 600

APOLLO 11 MISSION COMMENTARY, 7/20/69, GET 109:20, CDT 21:52 339/2

ARMSTRONG I'm going to step off the LM now.  
 ARMSTRONG That's one small step for man.  
 One giant leap for mankind.  
 ARMSTRONG As the - The surface is fine  
 and powdery. I can - I can pick it up loosely with my toe.  
 It does adhere in fine layers like powdered charcoal to the  
 sole and sides of my boots. I only go in a small fraction  
 of an inch. Maybe an eighth of an inch, but I can see the  
 footprints of my boots and the treads in the fine sandy  
 particles.  
 CAPCOM Neil, this is Houston. We're  
 copying.  
 END OF TAPE

CAPCOM 60 seconds.  
 EAGLE Lights on. Down 2-1/2. Forward. Forward.  
 Good. 40 feet, down 2-1/2. Picking up some dust. 30 feet,  
 2-1/2 down. Faint shadow. 4 forward. 4 forward, drifting to  
 the right a little. 6 (garbled) down a half.  
 CAPCOM 30 seconds.  
 EAGLE (garbled) forward. Drifting right.  
 (garbled) Contact light. Okay, engine stop. ACA out of  
 detent. Modes control both auto, descent engine command  
 override, off. Engine arm, off. 413 is in.  
 CAPCOM We copy you down, Eagle.  
 EAGLE (Armstrong) Houston, Tranquility base  
 here. The Eagle has landed.  
 CAPCOM Roger, Tranquility, we copy you on  
 the ground. You've got a bunch of guys about to turn blue.  
 We're breathing again. Thanks a lot.

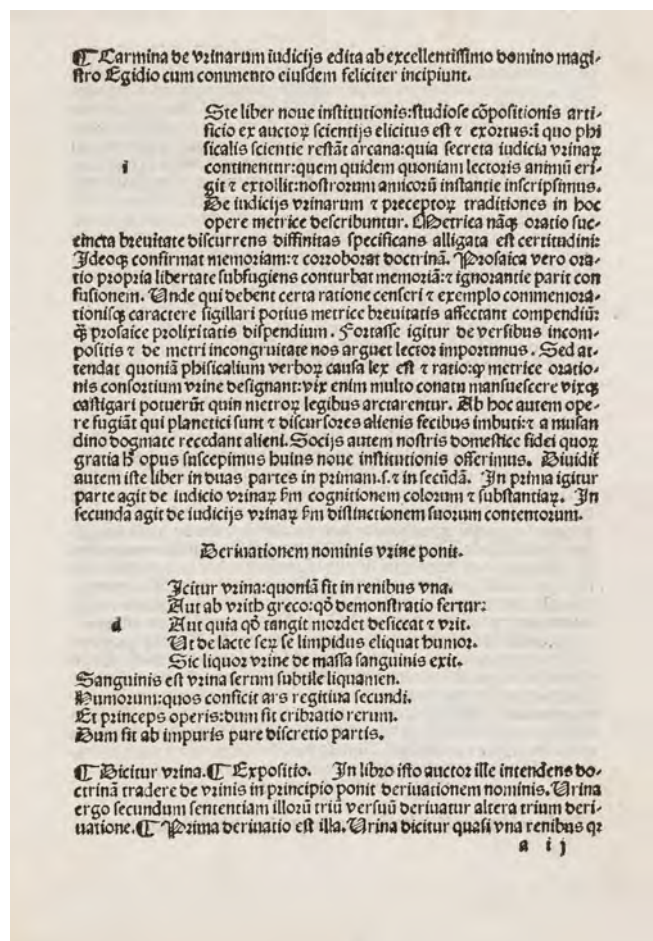
258

**Apollo 11 Moon Landing and Moon walk.**- TWO ORIGINAL TRANSCRIPTS OF THE APOLLO 11 MISSION CONTROL COMMENTARY OF THE FIRST LUNAR LANDING AND FIRST MOON WALK, *together 54 pages, stapled top-left corner, housed in 20th century cloth boxes, as issued by John Jenkins (see below), 4to, Houston, 1969 (2)*

✱ Rare original transcripts of the taped exchanges between Mission Control in Houston, the command module Columbia and the lunar module Eagle, CONTAINING THE IMMORTAL LINES 'THE EAGLE HAS LANDED' AND 'THAT'S ONE SMALL STEP FOR MAN, ONE GIANT LEAP FOR MANKIND'. They were distributed to visiting dignitaries and reporters to the centre on 20th July, 1969. Those discarded (about 90 sets) were collected by the Texas bookseller John Jenkins, who offered them for sale in the present cloth cases at \$65 for both parts. They have become increasingly difficult to find.

£2,000 - 3,000



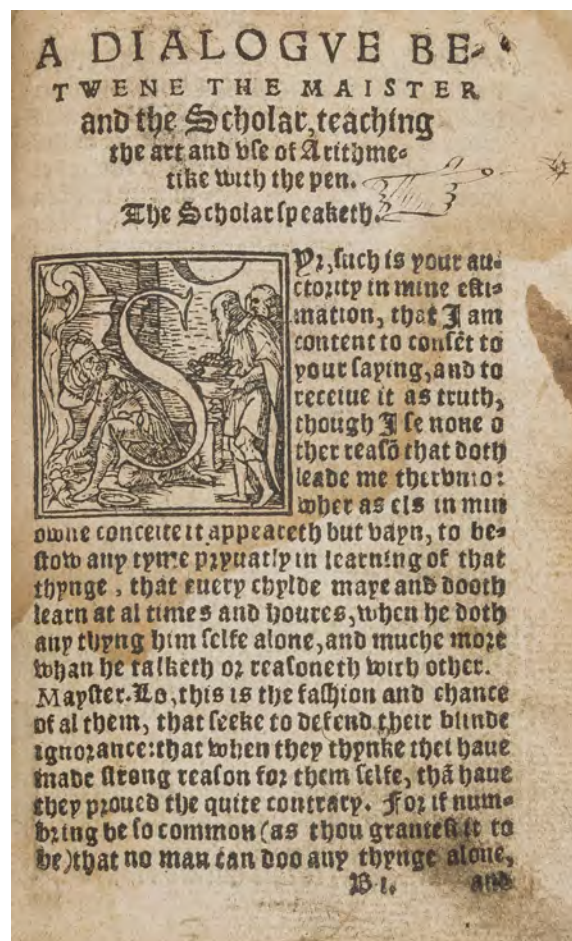


259

**Corbeil (Gilles de)** *DE URINIS ET PULSIBUS*, edited by Venantius Mutius, with a commentary by Gentilis de Fuligneo, collation: a<sup>8</sup> b-r<sup>4</sup> s<sup>6</sup>, 77 ff. (of 78, lacking final blank), 43 lines, Gothic letter, initial spaces with guide-letters, woodcut printer's device to foot of final verso, neat restoration to some upper corners or margins, within text on S4, but without loss, occasional staining, faint traces of an ink stamp to foot of final verso, modern calf, inner gilt dentelles, [BMC V, 546; Goff A-94; HC 101\*; BSB-Ink A-37; GW 270; Klebs 466.1], small 4to (195 x 135mm.), Venice, Bernardinum, de Vitalibus, 16 February, 1494.

✱ The first combined edition of the author's 1483 work 'De urinus' and 1484 work 'De pulsibus.' 'De urinus' constitutes a compendium of uroscopy, and remained the authoritative textbook on uroscopy until the sixteenth century, while De pulsibus (on the pulse) concerns the second of the two principal diagnostic tools available to physicians of the time. After studying at Salerno and Montpellier Gilles de Corbeil became physician to Philip II of France.

£2,000 - 3,000



260

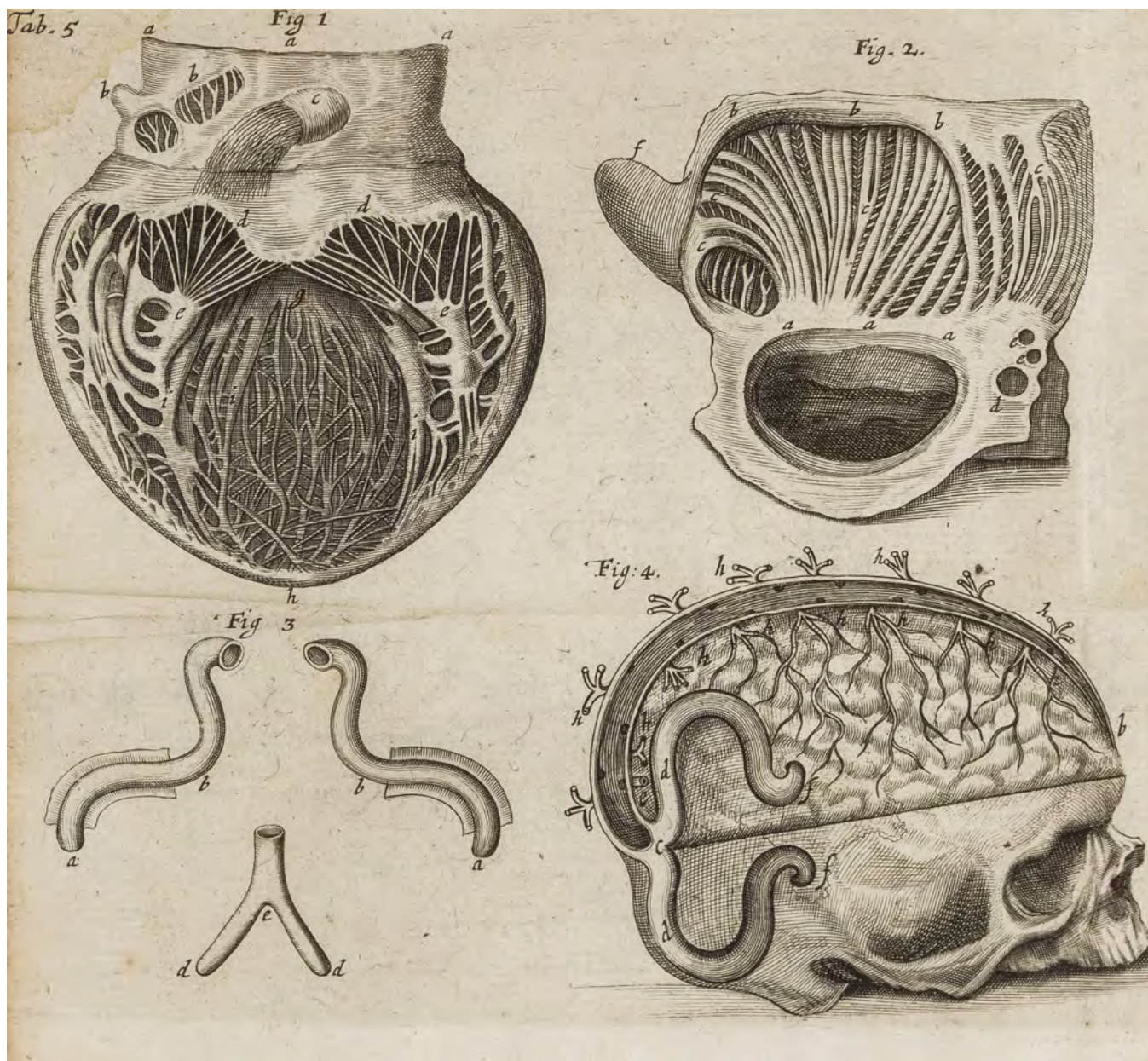
**Arithmetic.- [Reorde (Robert)]** [THE GROUNDE OF ARTES: TEACHING THE PERFECTE WORKE AND PRACTISE OF ARITHMETIKE, BOTHE IN WHOLE NUMBERS AND FRACTIONS ...], black letter, lacking endpapers, A1 (title) & 8, P1 & 8, Y1 & 8, and anything after a3, with woodcut initials, with 17th and 18th century manuscript names and notes, rather soiled and stained, A2 strengthened at hinge, leaves at beginning and end a little frayed at edges, occasional marginal tears and some loss to corners (occasionally affecting text), contemporary calf, rubbed and worn, [STC 20799.3], 8vo, Reynolde Wolfe, 1552; sold not subject to return

✱ Very rare, with only one copy on ESTC (BL), also incomplete.

One of the first English textbooks on arithmetic, first published in 1543, and running to many editions in the late 16th and early 17th centuries. This edition is probably the last to be edited by Reorde, before his death in 1558.

£1,000 - 1,500





261

**Cardiac medicine.- Lower (Richard)** TRACTATUS DE CORDE ITEM DE MOTU & COLORE SANGUINUS ET CHYLI IN CUM TRANSITU, first edition, 7 folding engraved plates, near contemporary ink inscription to title, A6 replaced with cancel leaf, bookplates, occasional faint spotting, contemporary speckled calf, rebounded with original spine laid down, gilt arms to covers, a little rubbed, housed in a modern drop-back box, [Garrison-Morton 761; Krivatsy 7157; Norman 1397; PMM 149; Russell 539; Waller 6046; Wellcome III, p 552; Wing L3310], 8vo, Jo. Redmayne, 1669.

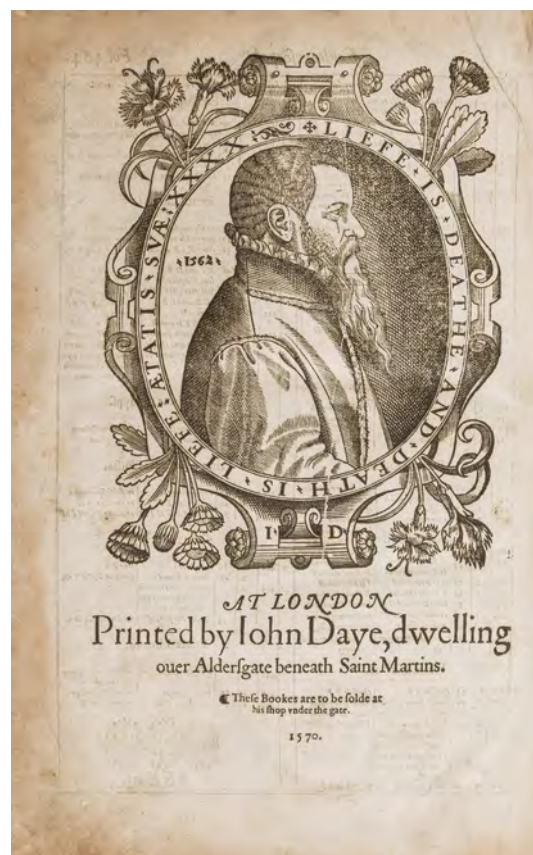
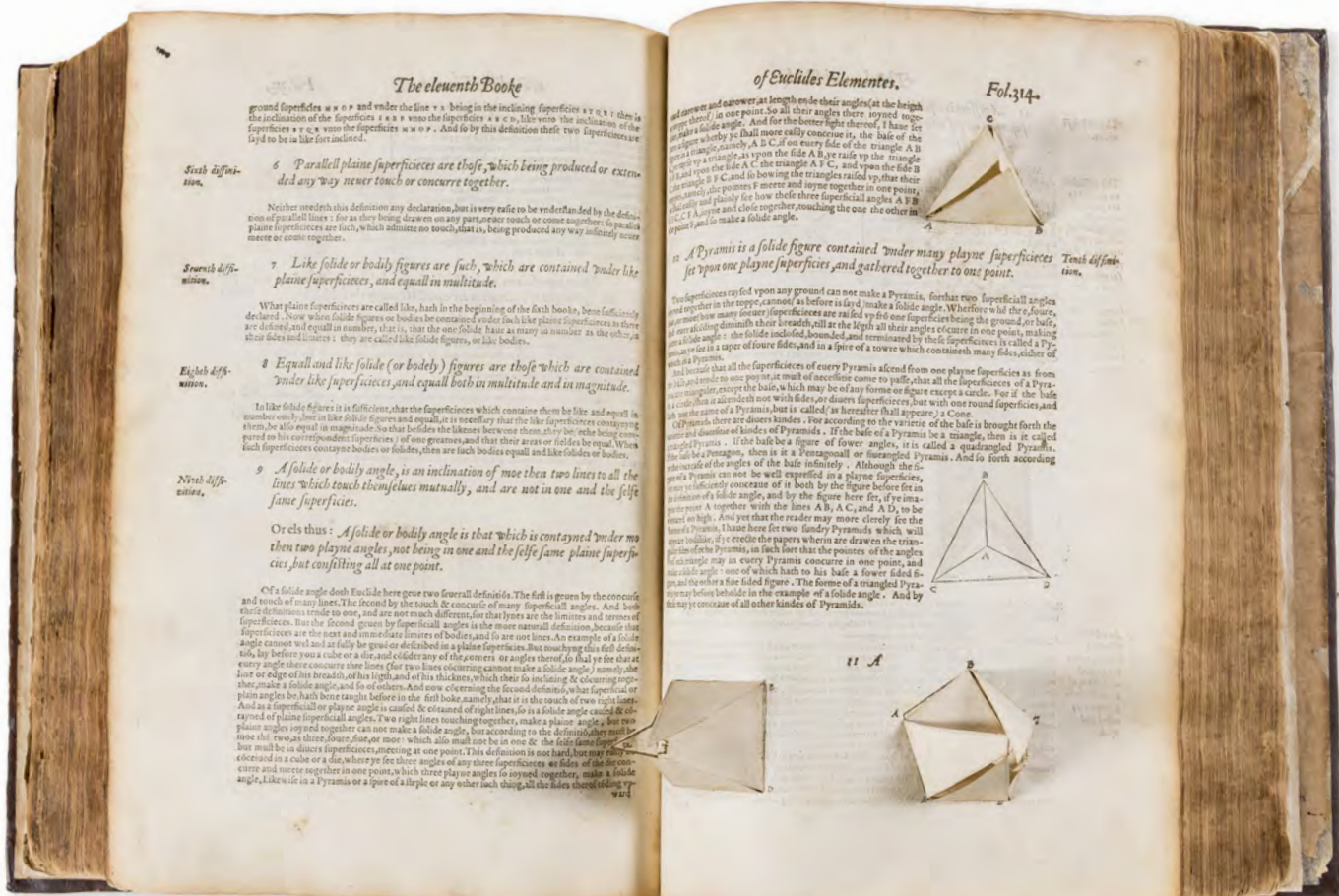
✱ Nobel Laureate André Cournand considered Lower's book to be one of the most important texts on physiology because of the nature of its observations, the rigour of its experimental design and demonstrations, and its simple and convincing form of presentation.

Provenance. Bookplate and arms of Petrus Daniel Huetius, Bishop of Avranches. His library and manuscripts, although bequeathed elsewhere, were eventually bought by the King of France for the Royal Library.

£7,000 - 10,000







## 262

**Euclid.** THE ELEMENTES OF GEOMETRIE, TRANSLATED BY SIR HENRY BILLINGSLEY, PREFACE BY JOHN DEE, FIRST EDITION IN ENGLISH OF THE FIRST COMPLETE TRANSLATION, title within fine woodcut border depicting Ptolemy and Strabo, amongst others, folding letter-press table (torn and repaired, without loss), numerous woodcut diagrams INCLUDING 37 DIAGRAMS ON 28 PP. WITH ONE OR MORE PRINTED OVERSLIPS, woodcut portrait of John Daye above colophon, woodcut historiated or decorative initials and tail-pieces, lacking final blank, title and final 2ff. with neat restorations to blank outer corners, occasional dampstaining, mostly marginal, 2D2 with burn hole to head, 2V2&3 with small patch of soiling partially obscuring text, small rust hold to 2D1, small paper flaws to 2T2&5 with some minor loss to text, modern antique-style calf with original covers laid down, [STC 10560; cf. PMM 25], by John Daye, [1570].

✱ FIRST EDITION OF THE FIRST MAJOR SCIENCE BOOK IN ENGLISH. The clear and precise nature of the text coupled with the numerous illustrations ensured this work's continued popularity as a scientific textbook up to the present day. In addition the use of printed slips here (originally printed as six bifolia bound in at the end) mean that this work can lay claim to being the first illustrated pop-up work in the English language. John Dee's preface is considered by many to be his most important published work. It outlines the practical applications of Euclid's work, lays the foundations for later experimental science and hints at the use of magic and the supernatural in conjunction with the natural. In addition, Dee also contributed further theorems and annotations.

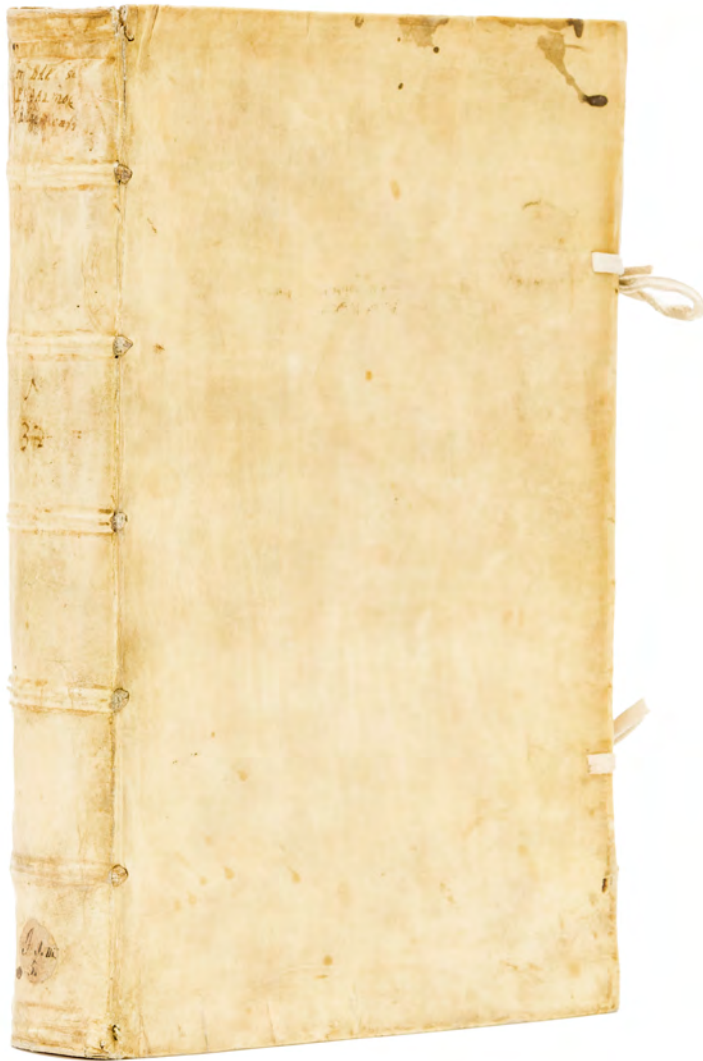
£30,000 - 40,000





Imprinted at London by Iohn Daye.





263

**Eye surgery.- Bartisch (Georg)** OPTHALMODULEIA [GREEK TYPE]. DAS IST, AUGENDIENST., FIRST EDITION, collation: A-D<sup>6</sup> E<sup>4</sup> A-Z<sup>6</sup> a-x<sup>6</sup> y<sup>8</sup> z<sup>4</sup> Aa<sup>6</sup>, Gothic letter, title in red and black, woodcut coat-of-arms, portrait and 88 woodcut illustrations, 2 with overlays, colophon to final leaf, previous owner's ink and pencil inscriptions to the front endpapers, 2 old faint library stamps to title, occasional pencil markings to blank margins, short tear to foot a2, occasional browning and spotting, contemporary vellum, later doeskin ties, small ink stain to upper cover, a little rubbed, housed in a modern drop-back box, [VD16 B558; G&M 5817; Hirschberg II pp.323-342], 308 x 190mm, folio, Dresden, Matthes Stöckel, 1583.

✿ Bartisch was court oculist to the Elector of Dresden and the founder of modern ophthalmology. He was developed many instruments and was renowned for his cataract operations. This is the first modern work on eye surgery, and one of the most remarkable illustrated book in early medical literature.

Provenance. Purchase note of Andreas Latumarr, dated 1585, to front pastedown. Ownership note of Lundsgaard, Copenhagen, dated 1921 to front pastedown.

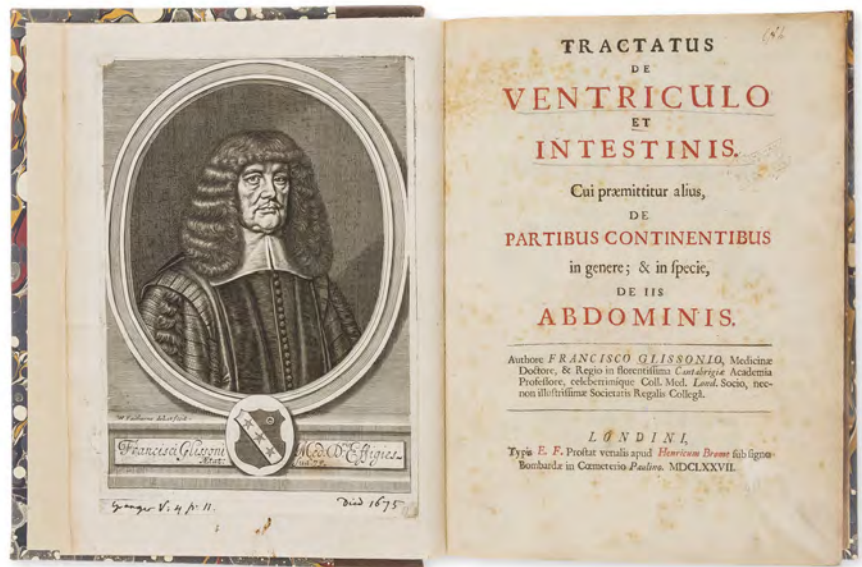
£15,000 - 20,000

264

**Glisson (Francis)** TRACTATUS DE VENTRICULO ET INTESTINIS, FIRST EDITION, title in red and black, engraved frontispiece portrait and 3 folding engraved plates, portrait trimmed just outside border and laid down, light institutional ink stamps just within platemark of plates, D1 section of lower blank corner torn, some marginal water-staining, spotted, modern calf-backed marbled boards, small 4to, [Wing G859; Garrison and Morton 579; Krivatsy 4828; Waller 3586; Heirs of Hippocrates 475] 4to, E.F. for Henry Brome, 1677.

✱ This important work on the stomach and intestines contains Glisson's original concept of 'irritability' not only as the prime cause of muscular contraction but as a property of all human tissues'. (Heirs of Hippocrates).

£500 - 700



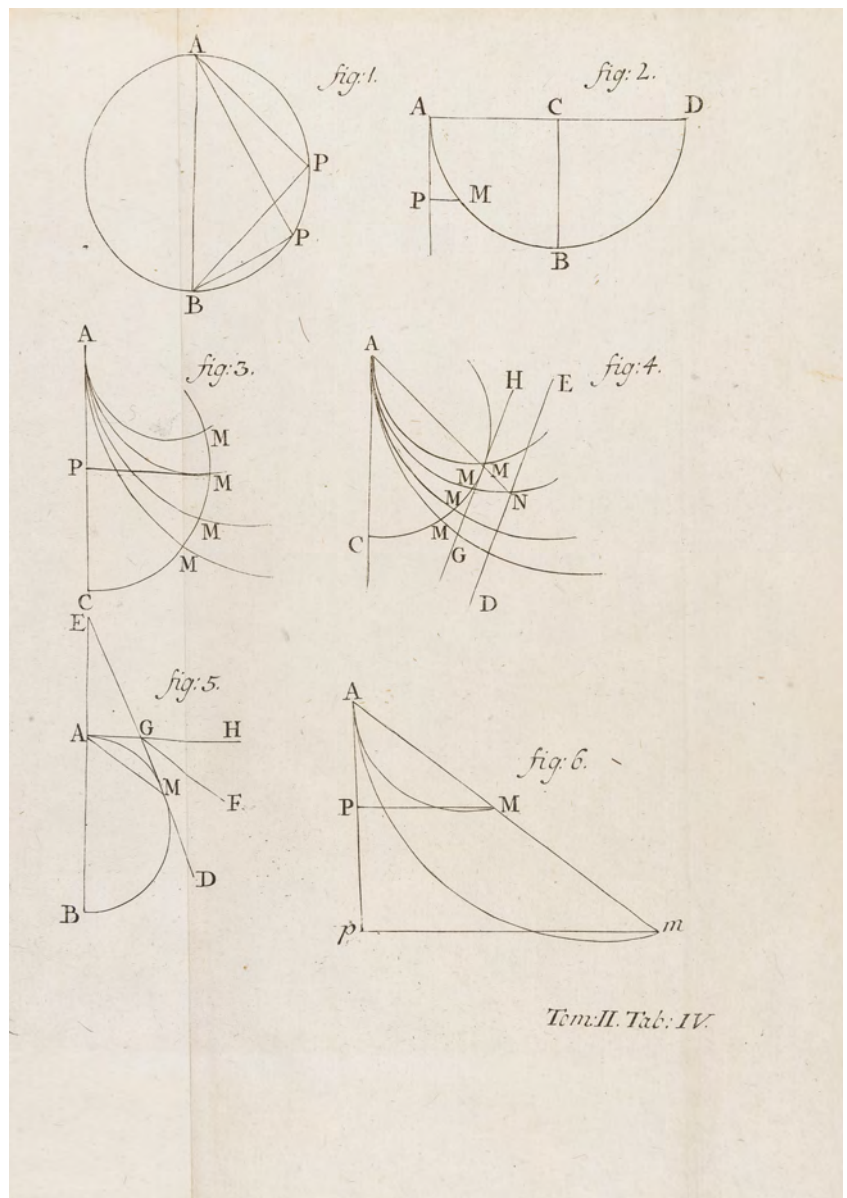
265

**Mechanics.- Euler (Leonhard)** MECHANICA SIVE MOTUS SCIENTIA ANALYTICE EXPOSITA, 2 vol., engraved vignette to head of dedication, 32 folding engraved plates, private library stamp to title of vol.1, vol.2 3R1 repaired tear at head, just touching text, a few marginal repairs, some spotting or light staining, lightly browned, modern calf-backed marbled boards, [Bibliotheca Mechanica, pp.103-4], 4to, St. Petersburg, at the Press of the Academy of Sciences, 1736.

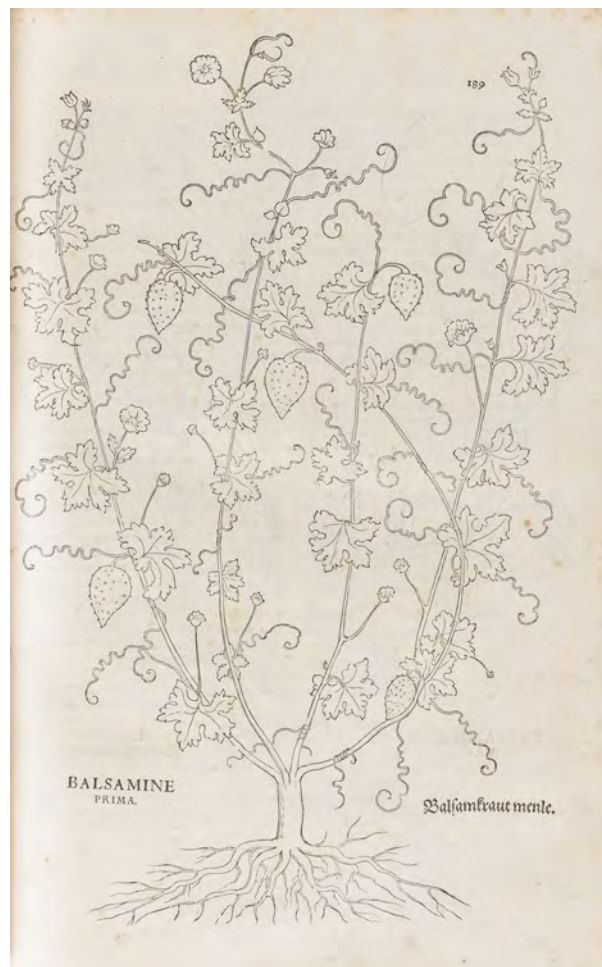
✱ First edition of 'Euler's famous work in mechanics in which he introduced the use of analytical methods instead of the geometrical methods of Newton and his followers' (Bibliotheca Mechanica).

Provenance: 'The Private Library of E. & G. Gaughran' (ink stamp to title of vol.1).

£3,000 - 4,000







266

**Botany.- Fuchs (Leonhart)** DE HISTORIA STIRPIUM COMMENTARII INSIGNES ..., FIRST EDITION, collation.  $\alpha^6 \beta^8$  A-Z<sup>6</sup> a-z<sup>6</sup> aa-zz<sup>6</sup> Aaa-fff<sup>6</sup>, printer's device to title and final leaf verso, 509 full-page woodcut engraved illustrations, woodcut portraits to title verso and at end, previous owner's inscription dated 1672 to front pastedown, loss to final free endpaper (restored), occasional faint spotting and minor finger-soiling, pen and ink drawing of a heraldic lion tipped-in to front free endpaper, seventeenth century French calf, spine expertly rebaked with original spine laid down, corners expertly restored, a little rubbed, housed in a modern drop-back box, [Adams 1099; Dibner 19; Horblit 33b; Hunt 48], 360 x 233mm, folio, Basel, Officina Isingriniana, 1542.

✿ Fuchs's celebrated herbal which effected a revolution in the natural sciences, earning him the title 'German fathers of botany' along with Brunfels and Bock. All three wished to correct botanical knowledge which had been in the hands of itinerant and illiterate herbalists to this point. To effect this reform accurate illustration and identification was the first requirement, and it was to this task that Fuchs addressed himself. Fuchs employed the best artists then available in Basel; Albrecht Meyer, Henrich Füllmaurer and Veit Rudolph Speckle. All three are depicted in the book, the first time that book illustrators are themselves portrayed and named. These illustrations set a new standard for botanical description and were some of the most influential in botanical history, being copied and reprinted well into the eighteenth century.

£15,000 - 20,000

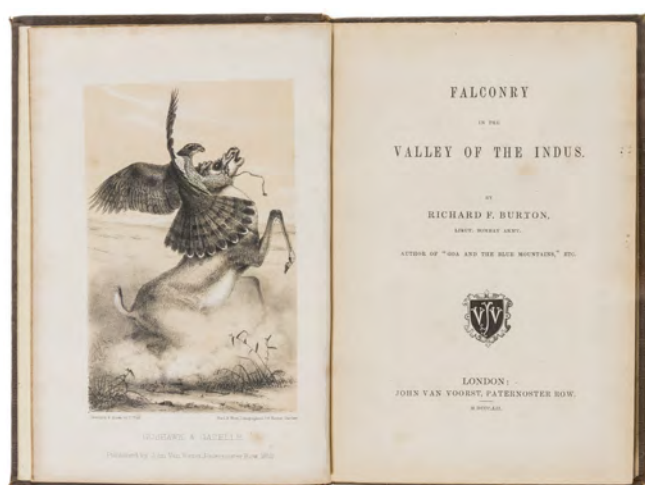


267

267

**Furber (Robert)** THE FLOWER-GARDEN DISPLAY'D IN ABOVE FOUR HUNDRED CURIOUS REPRESENTATIONS OF THE MOST BEAUTIFUL FLOWERS, title page and twelve plates only, engravings on laid paper, some with small 18th century armorial watermarks, all with extensive hand-colouring and heightened with white, each sheet approx. 250 x 190mm. (9¾ x 7½ in), loose, stitch marks and rough edges to one side of each sheet, scattered spotting and minor toning, all unframed, printed for R. Montagu, Brindley, and Corbett, [1734].

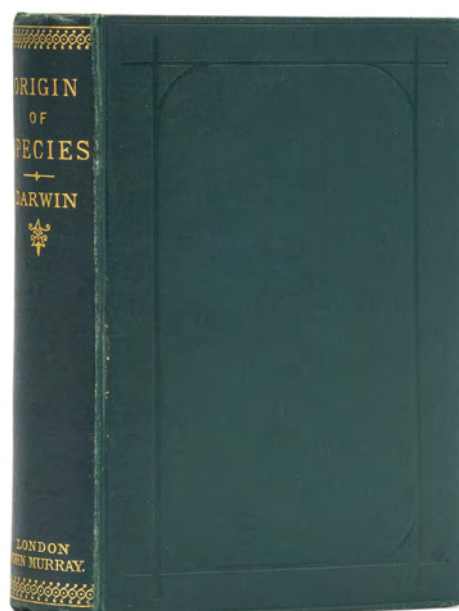
£800 - 1,200



268

**Burton (Richard F.)** FALCONRY IN THE VALLEY OF THE INDUS, first edition, tinted lithographed frontispiece and 3 plates, 8pp. publisher's catalogue at end, half-title, partially unopened, occasional faint spotting and finger-soiling to margins, original cloth, covers a little mottled, bumping to corners and spine extremities, [Penzer p.41], 8vo, 1852.

£1,500 - 2,000



269

**Darwin (Charles)** THE ORIGIN OF THE SPECIES BY MEANS OF NATURAL SELECTION, sixth edition (forty-third thousand), half-title, folding lithographed plate, 32pp. publisher's catalogue at end, H5 small chip / very short split to outer margin, sig. S 3 ff. with short split to outer margin, mostly unopened, original green blind-stamped and gilt cloth, slightly rubbed at extremities, overall an excellent copy, [Freeman 439], 8vo, John Murray, 1892.

✱ Includes all of Darwin's final revisions.

£600 - 800





270

270

**Experimental printing.- Lucas (Richard Cockle, *British sculptor and photographer, 1800-1883*)** A COLLECTION OF SEVEN NATURE PRINTS, including a Foxglove leaf, a Fern leaf, Blackberry leaf, and other plants, *nature prints, in various colours on thin Japan, various sizes from 190 x 110mm. (7½ x 4¼ in) and 300 x 210mm. (11¾ x 8¼ in), irregularly trimmed, some handling creases, minor surface dirt, loose in contemporary paper wrapper, inscribed on upper cover 'In 1858 and subsequent years/ at Chilworth, Hants, R.C. Lucas/ made many experiments in Nature Printing/ of which, these are specimens', unframed, [circa 1858] (7)*

✿ The seven examples in the present lot were produced by *Nature Printing*, a somewhat obscure technique that grew in popularity during the 19th century. It involved the inking of specimens, most frequently botanical ones as here, and then printing directly from them. Rather than serving as a more accurate scientific record of plant specimens, Lucas utilised the technique as a form of art, with the examples often being an edition of one, similar to the monotype printing process.

£800 - 1,200



271

271

**Nodder (Richard Polydore, 1774-1820)** A LEOPARD, *watercolour, signed lower right and dated '1793', on wove paper, with double ruled borders, image approx. 165 x 130mm (6½ x 5½ in), even browning and toning to sheet, some spots, unframed, 1793*

£400 - 600



272

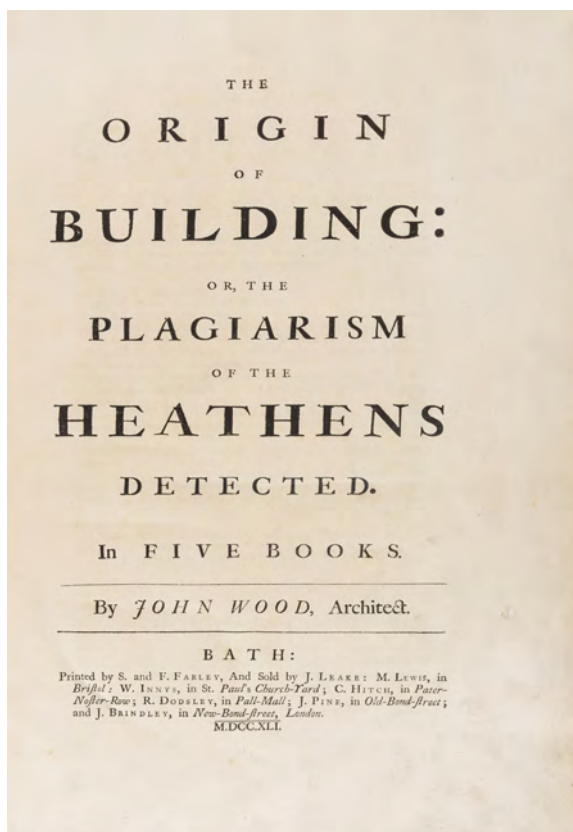
**Whaling.- Dutch School (19th Century)** FIVE LARGE SAILING SHIPS AND FIVE SMALLER ROWING BOATS CIRCLING AND HARPOONING WHALES, two polar bears on the ice in the right, *pen and ink, watercolour and gouache, traces of pencil, on laid paper with large medallion watermark, signed indistinctly in pen and black ink by the artist in the lower right corner, dated '180[?]1' in the lower left corner, ruled borders with watercolour washes, sheet 300 x 410mm. (11¼ x 16¼ in), handling creases, surface dirt and light browning, unframed, [circa 1801].*

£600 - 800





273



274

273

**Architecture.- Papworth (John Buonarotti) HINTS ON ORNAMENTAL GARDENING:** consisting of a series of Designs for Garden Buildings, FIRST EDITION, lacking half-title, with 2 hand-coloured aquatint plans and 27 fine hand-coloured aquatint plates, a few illustrations and diagrams, occasional spotting or soiling to plates, light offsetting, broken, modern vellum-backed marbled boards, [Abbey, Life 46; Berlin Kat. 3436], 4to, R.Ackermann, 1823.

✿ The fine aquatint plates include an aviary, dairy, ice house, laundry, poultry house, Venetian tent, a bath and an apiary. The two plans show a before and after plan of an estate, one usually forming an overslip to the other, and printed in sepia and uncoloured.

£400 - 600

274

**-. Wood (John) THE ORIGIN OF BUILDING: OR, THE PLAGIARISM OF THE HEATHENS DETECTED,** 5 parts in 1 vol., FIRST EDITION, 25 engraved plates, 11 folding, small hole to title, occasional faint damp-staining to lower margins, contemporary half calf, rebounded and recornered, original spine label laid down, rubbed, folio, Bath, 1741.

£600 - 800



275

**Egyptology.- Leemans (Dr. Conradus) MONUMENTS ÉGYPTIENS DU MUSÉE D'ANTIQUITÉS DES PAYS-BAS À LEIDE,** 2 parts in 1 vol., plate vols., 93 lithographed plates, 3 folding, some hand-coloured, 15 chromolithographed plates, 8 tables, tissue-guards, occasional faint spotting, occasional faint, marginal water-staining, modern half-morocco preserving contemporary gilt backstrip, folio, 1839-45.

£1,000 - 1,500



276

**Italy.- Raphael's Loggia.- Antoni (Niccola de, publisher)** [LOGGE DEL VATICANO], engraved frontispiece and 13 engravings by Carlo Lasinio after Raphael, only, on cream wove papers, each platemark approx. 510 x 370mm. (20 x 14½ in), sheets each approx. 635 x 440mm. (25 x 17¼ in), scattered spotting and surface dirt throughout, some browning and damp-stains, mainly marginal, rough edges and handling creases, stitched but unbound, folio, [circa 1801].

£400 - 600

277

**Royal Photographic Society (The).** PICTURES FROM THE TYNG COLLECTION, 6 tipped-in photogravures, each with protective glassine sheet, without the accompanying loose printed list of subjects, some very occasional and minor spotting, the first with small surface scratch, original wrappers with additional smaller image of Mrs. Woodhouse mounted on upper cover, gilt lettering to cover slightly rubbed, preserved in original box in which it was posted to the recipient, folio, 1931.

✧ The first photogravure is the celebrated *Bewegungs Studie* (Study of Movement) by Photo-Secessionist Rudolf Koppitz (1884-1936). The other five are *St. Malo* by Arthur Burgess of Manchester, *A Russian Boy* by Alexander Leventon of Rochester U.S.A., *Mrs Violet Gordon Woodhouse at the Harpsichord* by Herbert Lambert of Bath, *Groote KerkeVeere* by John Anderson of London, and *Muriel Evans* by Arthur Kales of Los Angeles.

£1,000 - 1,500

278

**[Thompson (Stephen)]** [ASSYRIAN ANTIQUITIES], 23 mounted albumen photographs only (of 45), typed captions to mounts, ex-library with ink-stamp to each mount, some edges a little frayed and chipped, loosely housed in a near contemporary portfolio, ties, rubbed, photographer and publisher in manuscript to upper cover, folio, [1872].

✧ Stephen Thompson was tasked with photographing the British Museum collection in the early 1870's by the amateur archaeologist Charles Harrison. This resulted in nearly 1000 photographs published in 7 parts. These are taken from "Part III Assyrian Antiquities."

£1,000 - 1,500



277



278





279

**Hollstein (F.W.H.) & others.** DUTCH AND FLEMISH ETCHINGS, ENGRAVINGS AND WOODCUT c.1450-1700, vol.1-58 in 57 only (lacking only vol.53: F. de Wit - L. de Witte), *illustrations, original cloth, all but vol.1-5 & 17-20 with dust-jackets, some rubbed, 4to, Amsterdam & Rotterdam, [1949]-2001*; and 4 vol. of *The New Hollstein* (Maarten van Heemskerck, 2 vol., 1993-94; Hendrick Hondius, 1994; Lucan van Leyden, 1996), 4to (61)

PLEASE NOTE: THIS LOT WILL BE ON VIEW ONLY AT QUEENSTOWN ROAD.

£2,000 - 3,000



280

**Hollstein (F.W.H.) & others.** GERMAN ENGRAVINGS, ETCHINGS AND WOODCUTS c.1400-1700, vol.1-42, 44, 45 & 49 only in 53 (Achen - Schongauer), *illustrations, original cloth, all but vol.1-8 with dust-jackets, some rubbed, 4to, Amsterdam & Rotterdam, [1954]-1999*.

PLEASE NOTE: THIS LOT WILL BE ON VIEW ONLY AT QUEENSTOWN ROAD.

£2,000 - 3,000



281

**Printmaker's shop.- Bosse (Abraham, 1602-1676)** GRAVEURS EN TAILLE DOUCE AU BURIN ET À L'EAU-FORTE, etching, a clear impression on laid paper with small watermark of bunch of grapes, platemark 257 x 332mm. (10¼ x 13½ in), sheet 272 x 345mm. (10¾ x 13½ in), printers' creases in the lower right quadrant with short split at edge, running into the text, another small marginal tear in the upper right, just into the plate, otherwise some browning and exposure lines, rough edges, unframed, Paris, unframed, 1643; CETTE FIGURE VOUS MONTRE COMME ON IMPRIME LES PLANCHES DE TAILLE DOUCE, etching, on laid paper without watermark, sheet 230 x 317mm. (9 x 12½ in), trimmed within text description and to borderlines, some losses to corners, handling creases, some surface dirt and browning, unframed, [Paris, 1642]

Provenance:

[Graveurs en taille douce...] Two stamps of the Achenbach Foundation for Graphic Arts, San Francisco, one a "duplicate" stamp [L. 3a and 5069]

Literature:

[Graveurs en taille douce...] Lothe 255

£1,200 - 1,800



282

**Print Sellers.- Vladislav Hall, Prague.- Sadeler II (Aegidius, 1568-1629)**

ORTOGRAPHICAM, ET VEL SCIOGRAPHICAM, SI ADVERTIS INSPECTOR, HYPOTYPOSIN EXHIBEO IPSA SUBSTRUCTIO..., interior view of Vladislav Hall at Prague Castle during the Annual Fair, engraving, on two sheets of laid paper conjoined, sheet approx. 555 x 600mm. (21¾ x 23½ in), under glass, laid on tissue support, handling creases and losses to sheet, notably to the upper corners, several repaired tears and surface dirt, framed, 1607.

Provenance:

Comte Clémence-Wenceslas de Renesse-Breidbach (1776-1833):

His sale: 5 octobre et jour suivants, Anvers, 1835 (experts A. Kreglinger, Ancelle et J. E. Rysheuvels)

Literature:

Hollstein 150 ii/ii

✱ SCARCE. One of the earliest depictions of a print seller. Other copies are held in the Bibliothèque nationale de France, and the Metropolitan Museum, New York, with no records at auction in the last 20 years.

£800 - 1,200





283

283

**Bartolozzi (Francesco)** TWELVE MONTHS OF THE YEAR, AFTER GIUSEPPE ZOCCHI (1711-1767), the suite of 12, etchings with engraving, on laid papers, each mounted on board support with good margins, platemarks approx. 360 x 460mm. (14½ x 18½ in), some small losses, spotting and browning, mainly affecting the margins, plates mounted and loose for presentation in 19th century morocco drop-front box, decorated in gilt with brass lock by Hobbs & Co., lined with red-watered silk, a little rubbed and stained, elephant folio, Joseph (Giuseppe) Wagner, Venice, [circa 1761].

£2,000 - 3,000

284

**Cartography.- Savery (Salomon, engraver, 1594-1678)** PORTRAIT FRONTSPIECE OF JOHN SPEED, PROBABLY FROM 'THEATRE OF THE EMPIRE OF GREAT BRITAIN...', engraving on laid paper, total sheet 300 x 190mm. (11¾ x 7½ in), portrait trimmed and mounted on paper support, with lettering detached but rejoined verso with strip, some surface dirt and light browning, small hole in lower right corner, unframed, [circa 1632].

£300 - 400



284





285

**Earlom (Richard)** AN IRON FORGE, AFTER JOSEPH WRIGHT OF DERBY (1734-1797), the published state, *mezzotint*, a good impression on laid paper, mounted on old paper support, sheet 480 x 595mm. (18 7/8 x 23 1/2 in), thread margins, a small area of loss carefully reinstated in facsimile to the brickwork in the upper right quadrant, otherwise minor surface dirt, some spotting, John Boydell, 1773

Literature:

Wessely 121.II; Chaloner Smith [undescribed]

£400 - 600

286

**Engelbrecht (Martin)** [DIE ZWOLF MONATEN/THE TWELVE MONTHS], 6 from the set of 12 plates: January, February, April, June, September and October, *copper engravings within wide baroque borders with comic motifs, the central pairs of caricatured dwarfs in original hand-colouring, names of the months in Latin and French, French verses below figures printed from separate plates, each platemark approx. 300 x 190mm (11 7/8 x 7 1/2 in.), narrow margins, a few very light damp-stains at foot otherwise in excellent condition, unframed, [Augsburg, c. 1715]* (6)

✱ Derived from the 'Gobbi' figures of Jacques Callot (c. 1622), the present group appears to predate the similar and better-known series "Il Callotto Resuscitato" of c.1720. There is an uncoloured set in the British Museum and a single coloured plate in the Wellcome Collection. The so-called Callot dwarfs provided popular models for Meissen and other porcelain manufacturers after 1715.

£700 - 900



286

287

**Feyerabend (Johann Rudolf, called Lelong, Swiss, 1770-1814)**

PAIR OF STILL LIVES: TABLETOP WITH BIRDCAGE AND TABLETOP WITH ARTIST'S MATERIALS, *watercolour over faint etched outlines, each 15.5 x 20.3cm (6 1/8 x 8 in.), very small neat surface repair at top left of the first, unframed* (2)

£500 - 700



287





288

288

**Füssli (Johann Rudolf)** PORTRAIT OF MARIA SIBYLLA MERIAN, *etching*, 13 x 9cm (5½ x 3½ in.), trimmed just within platemark at foot, narrow margins on other sides, [Zurich, 1755] **Chodowiecki (Daniel)** THE ARTIST'S BOOKPLATE, *etching*, 8 x 6cm (3¼ x 2 3/8 in.), trimmed just within platemark, laid on old album paper, c. 1770; together with a group of 17th and 18th century prints by Benigno Bossi, Bernard Lens, Hieronymus Wierx and others, all unframed (c. 33)

£300 - 400

289

**Italy.- Hackert (Jacob Philipp, 1737-1807), After.** QUATRE VUES DE LIVOURNE, the suite of four views of the Tuscan city of Livorno, after the paintings by Hackert, *etchings and engravings* by Balthasar Anton Dunker and Gottfried Eichler the Younger, on thick laid paper, two watermarked 'AMP', very good impressions, platemarks 350 x 485mm. (13¾ x 19 in), sheets each approx. 395 x 530mm. (15½ x 20¾ in), some minor surface dirt and handling creases, minor nicks and tears to extremities, not effecting the plates, unframed, Georg Abraham Hackert, Rome, 1778 (4)

Literature:  
Nicolas 47.1-4

£500 - 700



289

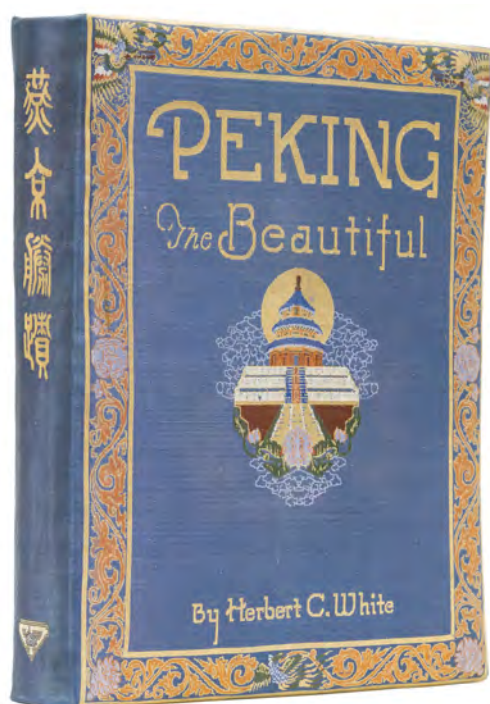




290

**Canary Islands.- Glas (George)** THE HISTORY OF THE DISCOVERY AND CONQUEST OF THE CANARY ISLANDS, FIRST EDITION, 3 engraved maps, 1 folding, occasional faint spotting, contemporary calf, rebaked with original spine laid down, a little rubbed, slight bumping to corners and extremities, 4to, 1764.

£300 - 400



291

**China.- White (Herbert C.)** PEKING THE BEAUTIFUL, FIRST EDITION, half-title, mounted photographic frontispiece and 70 plates, most sepia or tinted, some colour, illustrations, occasional soiling and light offsetting, original embroidered dark blue silk, upper cover with title and image of a temple and decorative floral border, preserved in original pictorial box with protective glazine paper, box with some internal repairs and one corner split, but generally in excellent condition, folio, Shanghai, The Commercial Press, 1927.

✿ Extremely rare to find in such condition and preserved in the original box.

£1,000 - 1,500



292

**Greece.- Ozenfant (Amédée)** TOUR DE GRÈCE, FIRST EDITION, text booklet in original wrappers, 32 photographic plates in black or sepia after Ozenfant, plate 23 duplicated, slight rubbing/soiling to edges, small spots of blue ink to a few, mostly marginal, one creased at corner, with prospectus, loose as issued in original cloth folder, rubbed and faded, lacking ties, joints repaired, preserved in modern cloth drop-back box, folio, Paris, 1938.

✿ Rare photographic record of Greece by the French cubist artist and writer who founded Purism with the architect Le Corbusier.

£300 - 400



293

**Fagan (Miss, active c. 1830-1850)** A SCRAP ALBUM, INCLUDING ITEMS RELATING TO INDIA, CHINA, AND THE MIDDLE EAST, including over 15 small Anglo-Indian watercolours of palaces, temples and decorative designs for porcelain, 4 China Trade School pith paper watercolours of birds and plants, and many other illustrations and prints of European interest, several leaves with Arabic text and calligraphy, various sizes, all neatly presented in album, some with losses, tears and handling creases, occasional spotting and browning, purple straight grained morocco, gilt, upper cover with name 'Miss Fagan', gilt, metal clasp lock without key, very worn and rubbed, 4to, [circa 1830s and slightly later].

£700 - 1,000





TRADER ATTACHED TO THE SUITS OF THE GOVERNOR GENERAL IN CAMP.



OFFICERS WITH LACCAHCHANDRA BELONGING TO THE KING OF BHOJA.

294

**Eden (Hon. Emily)** PORTRAITS OF THE PRINCES & PEOPLE OF INDIA, FIRST EDITION, *tinted lithographed title with vignette and 24 tinted lithographed plates by Lowes Dickinson after Emily Eden printed by C. Hullmandel, plate-guards, some light foxing, with list of plates, plates of Dost Mahomed Khan & others, Runjeet Singh, Horse & Jewels of Raunjeet Singh and Cheetas sent by the King all creased and frayed at edges (some with slight marginal loss), old ink signatures to front free endpaper, modern book-labels of David Mann and another, original half roan over pictorial cloth, gilt, rubbed and faded, [Not in Abbey], folio, J. Dickinson & Son, 1844.*

£5,000 - 7,000



295

**Scott (Captain Allan N.)** SKETCHES IN INDIA; TAKEN AT HYDERABAD AND SECUNDERABAD, IN THE MADRAS PRESIDENCY, FIRST EDITION, *half-title, albumen frontispiece and 100 albumen plates, tissue-guards, occasional faint spotting, new endpapers, original cloth, rebacked with original spine laid down, rubbed, bumping and chipping to corners and spine extremities*, 8vo, 1862.

£4,000 - 6,000





296

**Voyages.- Bruyn (Cornelis de)** VOYAGE AU LEVANT ... DANS LES ISLES DE CHIO, RHODES, CHYPRE, &., 5 vol., first collected edition, *engraved portrait plate, 85 plates (12 folding) and 5 folding engraved maps, occasional spotting, small marginal hole (vol. 1, B2), marginal worming affecting 2 or 3 plates (vol. 3, 3C1 - final leaf), occasional spotting and faint soiling, contemporary calf, rubbed and worn, slight bumping to corners and extremities, [Blackmer 225], 4to, Paris, Jean-Baptiste-Claude Bauche,, 1725.*

✱ Volumes 3-5 were given the alternative title 'Voyages par la Moscovie, Perse et Indes Orientales.'

£1,500 - 2,000







*Wacławski, Juliusz. Podróż do Turcji,  
Breslau, 1821.*

Raczynskiego (Edwarda)  
*Dziennik Podrozy do Turcyi,*  
Breslau, 1821.

Rare first edition of the author's travels  
in Turkey and Asia Minor in 1814. Brunet  
refers to this as the most magnificent work  
hitherto printed in Poland.

Est. £10,000-15,000

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- 1.3 The price of the Goods and arrangements for payment as described in Clauses 3, 4, 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 If you have any complaints, please send them to us directly at the address set out on our Website.

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- 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 We do not accept responsibility for missed bids.
- 2.9 Bidding increments will be set at our sole discretion.
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As Buyer, you will pay:

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- b. a premium of 25% of the Hammer Price up to a Hammer Price of £150,000 plus 20% of the Hammer Price from £150,001 to £1,000,000 plus 12% of the Hammer Price exceeding £1,000,000;
- c. any VAT, Import VAT or other duties, fees or taxes applicable to the Lot; and
- d. any artist's resale right royalty payable on the sale of the Lot.

### 4. VAT and other duties

- 4.1 You shall be liable for the payment of any VAT and other fees, taxes or 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, fees and taxes 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).

## 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 3 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 10,000 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 deficit between the Total Amount Due for the Lot and the hammer price we sell it for as well as the charges outlined in Clause 7 and 8.1.5). 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 of 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 8.1. 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;
  - 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; and
  - 10.1.4 unless otherwise described the Lot is capable of free circulation in the European Union save that certain types of Lots may be deemed to be of cultural or heritage importance and may require an export permit prior to their removal from the UK.
- 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. In order to receive a refund you must return the Lot to us in the same condition as when it was released to you.

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 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 10.1, and accept liability for opinions given negligently or fraudulently.



11.4 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.

11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. 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 which the inspection of a Lot by the Buyer ought to have revealed.

## 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.

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. Limitation of 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 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.

13.3 Subject to Clause 13.5, 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.

13.5 Under all such circumstances howsoever arising the Lot will always have to have been returned to us in the same condition as previously sold before any refund payment is issued.

## 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. General

16.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.

16.2 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.

16.3 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.

16.4 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.

16.5 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.

16.6 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.

16.7 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.

Forum Auctions Ltd  
January 2019

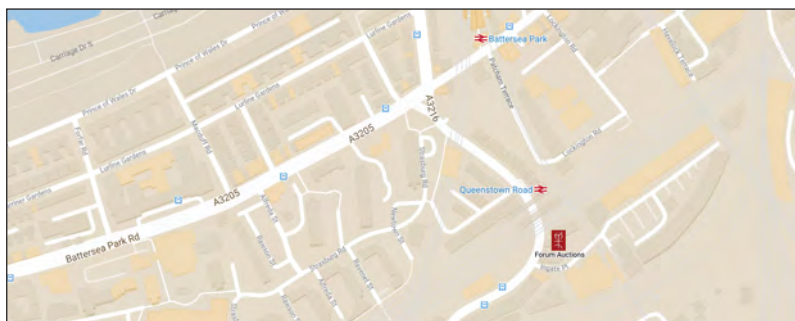
## LOCATIONS

### LONDON

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**Email:** [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)

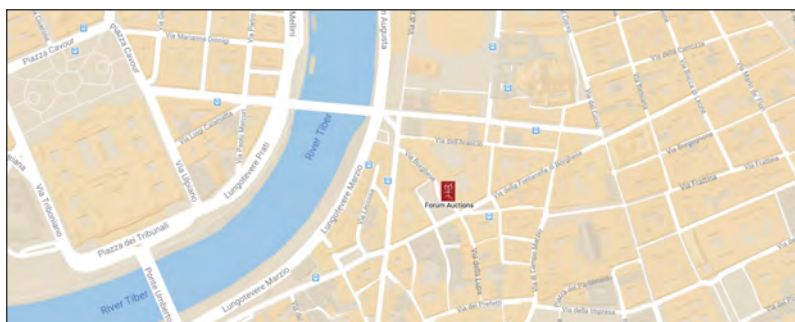


### ROME

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Largo della fontanella di Borghese 19  
00186 Roma

**Tel:** +39 06 45 55 59 70

**Email:** [rome@forumauctions.co.uk](mailto:rome@forumauctions.co.uk)

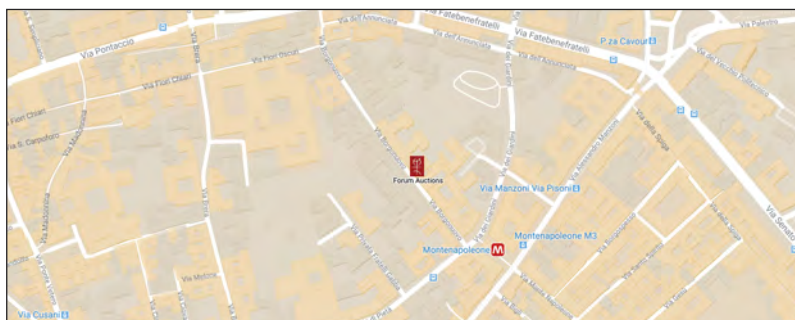


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**Tel:** +39 02 89 0 66 43

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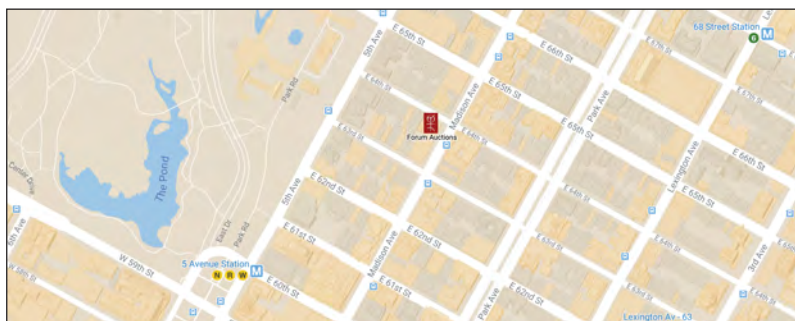


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**ABSENTEE/PHONE BID FORM**

AUCTION NO.: 54

TITLE: BOOKS AND WORKS ON PAPER

DATE: 27TH MARCH 2020

Please note you can submit bids securely through our website at [forumauctions.co.uk](http://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.**

Successful bids will be subject to Buyer's Premium (25% on the first £150,000 of hammer and 20% thereafter) and all other charges indicated in the catalogue description and saleroom notices including VAT as applicable.

**NB: we reserve the right to reduce off-increment bids down to the next lowest standard bidding increment or otherwise at our sole discretion.**

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](mailto:info@forumauctions.co.uk). I understand that by submitting these bids I have entered into a binding contract to purchase the individual lots if my bids are successful. 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](mailto:shipping@forumauctions.co.uk).*

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