

Lot	Title/Description	Lot	Title/Description
1	<p>Building and Construction Vincent, John Country Cottages. A Series of Designs for an Improved Class of Dwellings for Agricultural Labourers. Robert Hardwicke, 1861. Folio, org. cloth, sometime rebacked retaining org. spine; all plates as called for. Second ed. Kelly, Thomas Kelly's Practical Builder's Price Book or Safe Guide to the Valuation of All Kinds of Artificer's Work. Thomas Kelly, 1848. 8vo, later archival binding, spine with morocco lettering-piece; four plates, illus to text. Birkbeck Building and Construction Vincent, John Country Cottages. A Series of Designs for an Improved Class of Dwellings for Agricultural Labourers. Robert Hardwicke, 1861. Folio, org. cloth, sometime rebacked retaining org. spine; all plates as called for. Second ed. Kelly, Thomas Kelly's Practical Builder's Price Book or Safe Guide to the Valuation of All Kinds of Artificer's Work. Thomas Kelly, 1848. 8vo, later archival binding, spine with morocco lettering-piece; four plates, illus to text. Birkbeck, Doctor. A Lecture on the Preservation of Timber by Kyan's Patent. John Weale, [c.1834]. pp. 48, four plates. Bound with Lords Commissioners of the Admiralty, The Report from the Committee to Investigate Mr Kyan's Patent. J. and C. Adlard, 1837. pp. 46. And with Dickson, Robert, A Lecture on the Dry Rot. J. and C. Adlard, 1837. pp. 50, [2 (Advert for Kyan's patent, verso colophon. All 8vo, in archival binding. C. Jennings &amp; Co. Catalogue, 1914. 8vo, org. cloth; numerous illus. Together with one volume of The Building World journal, 1901, and one volume of the Building News and Engineering Journal, 1888. [6]</p> <p>Est. 80 - 120</p>	3	<p>Lethaby, W.R. A collection of works by Lethaby inc.: Architecture, Mysticism &amp; Myth (1892); Leadwork (1893); London Before the Conquest (1902); Medieval Art (1904); Westminster Abbey and the Antiquities of the Coronation (1911); Architecture (1911); Form in Civilization (1922, along with 1936 and 1957 editions); Londinium Architecture and the Crafts (1923); Home and Country Arts (1930); and Architecture, Nature and Magic (1956). Lethaby was a hugely influential architect and historian and his id</p> <p>Lethaby, W.R. A collection of works by Lethaby inc.: Architecture, Mysticism &amp; Myth (1892); Leadwork (1893); London Before the Conquest (1902); Medieval Art (1904); Westminster Abbey and the Antiquities of the Coronation (1911); Architecture (1911); Form in Civilization (1922, along with 1936 and 1957 editions); Londinium Architecture and the Crafts (1923); Home and Country Arts (1930); and Architecture, Nature and Magic (1956). Lethaby was a hugely influential architect and historian and his ideas were drawn on by the Arts and Crafts and Modernist movements. Despite the esoteric sounding books in the collection he emphasised good, honest building and thus helped make explicit the implicit functionalism of Pugin and Ruskin. With five other duplicates [17]</p> <p>Est. 60 - 100</p>
2	<p>Hunt, S[?imeon]. G.W. A folder of c.30 architectural drawings, plans, elevations and figures, signed S.G.W. Hunt (5, Lancaster Road), mostly hand-drawn in pencil or ink, some with hand-colouring, some dated 1912, most undated. The folder includes a study of an arcade cap from York Minster (ink wash along with the original sketch for the work); three tracing paper sheets relating to St Luke's Prestonville [Brighton] relating to a proposed new parish room (including one of a design for a memorial s</p> <p>Hunt, S[?imeon]. G.W. A folder of c.30 architectural drawings, plans, elevations and figures, signed S.G.W. Hunt (5, Lancaster Road), mostly hand-drawn in pencil or ink, some with hand-colouring, some dated 1912, most undated. The folder includes a study of an arcade cap from York Minster (ink wash along with the original sketch for the work); three tracing paper sheets relating to St Luke's Prestonville [Brighton] relating to a proposed new parish room (including one of a design for a memorial stone); three sheets of a shop design "in conformity with the London Building Act (including façade, plan and proposed construction materials); six assorted sheets of architectural drawings; and four sheets produced in association with G.F. Hallett (possibly of the Brighton architectural family which produced two Mayors), dated 1912, of S.S. Mary and Blaise, Boxgrove, Sussex. This 900-year old church was described by Sir Simon Jenkins as "a magical church full of echoes of French influence along the Sussex coast. It's crossing is a mystery of light and dark...". The presence of MSS ink notes relating to some of the drawings suggest at least some of the work was being submitted for architectural examinations or similar (especially one sheet headed "Paper I + 5"). This is further supported by a sequence of drawings numbered 1-9 (lacking 5) showing architectural details and construction methods from medieval churches to then contemporary practice. There are two other potential display sheets as well. We have been able to trace a Brighton architect called Simeon Hunt, who had a practice at 129 Queen's Road (1899-1915), however Lancaster Road is not amongst his listed addresses. We have traced a Miss J.G. Hunt at that address in 1918, who is likely of the same family. There are also c.15 sheets signed Leslie Skeet, dated 1917-1919, also showing a range of architectural models, plans and similar in a younger hand, suggestive of studies. There is a sheet of various door handles, one showing types of pulley and another showing arches. All are hand-drawn, some coloured, and a few show personal drawings not related to architecture. An attractive and detailed series of studies, carefully executed, from an era when skill in draftsmanship was the only real method of producing detailed and accurate drawings. They capture a wealth of period detail, both in the form and style of construction of the time, and in the methodologies of the architects responsible for the design.</p> <p>Est. 300 - 500</p>	4	<p>Winkles, Benjamin Winkles's Architectural And Picturesque Illustrations Of The Cathedral Churches Of England And Wales; The Drawings Made From Sketches Taken Expressly For This Work, By Robert Garland, Architect. Effingham Wilson and Charles Tilt, 1836-8 and Tilt and Bogue, 1842. Folio (3 vols). Recently rebound in half plum calf, spines gilt in compartments, lettered directly in one; 181 plates as called for. Large paper copy</p> <p>Winkles, Benjamin Winkles's Architectural And Picturesque Illustrations Of The Cathedral Churches Of England And Wales; The Drawings Made From Sketches Taken Expressly For This Work, By Robert Garland, Architect. Effingham Wilson and Charles Tilt, 1836-8 and Tilt and Bogue, 1842. Folio (3 vols). Recently rebound in half plum calf, spines gilt in compartments, lettered directly in one; 181 plates as called for. Large paper copy</p> <p>Est. 100 - 150</p>
		5	<p>Art Leitch, R.P. A Course of Sepia Painting (1880). Oblong 8vo, org. cloth; plates; Cooke, E.W. Leaves from my Sketch Book (1876). Oblong 4to, full green morocco, sometime rebacked retaining spine; plates; Harding, J.D. Principles and Practice of Art (1845). 4to, org. cloth; plates; and Caldecott, Randolph. Complete Collection of [his] Contributions to the Graphic (1888). Folio, cloth-backed boards; plates. [4]</p> <p>Art Leitch, R.P. A Course of Sepia Painting (1880). Oblong 8vo, org. cloth; plates; Cooke, E.W. Leaves from my Sketch Book (1876). Oblong 4to, full green morocco, sometime rebacked retaining spine; plates; Harding, J.D. Principles and Practice of Art (1845). 4to, org. cloth; plates; and Caldecott, Randolph. Complete Collection of [his] Contributions to the Graphic (1888). Folio, cloth-backed boards; plates. [4]</p> <p>Est. 100 - 200</p>
		6	<p>The Burlington Magazine The Burlington Magazine Ltd, 1903-1920. 4to (35 vols). Org. decorative cloth; numerous plates. Being an almost unbroken run from 1-37 (3+4 bound as one), lacking only 32 and 33. The Magazine is the longest running art journal in the world. It was originally founded for collectors by a group of art critics and historians, and enhanced market-based information with original, object-based historical research - with a sprinkling of lively contemporary gossip, sales results an</p> <p>The Burlington Magazine The Burlington Magazine Ltd, 1903-1920. 4to (35 vols). Org. decorative cloth; numerous plates. Being an almost unbroken run from 1-37 (3+4 bound as one), lacking only 32 and 33. The Magazine is the longest running art journal in the world. It was originally founded for collectors by a group of art critics and historians, and enhanced market-based information with original, object-based historical research - with a sprinkling of lively contemporary gossip, sales results and exhibition announcements. The combination proved a hit and the journal remains a valuable source not only of art history, but also of the nature of the art market during the early part of the 20th century.</p> <p>Est. 100 - 200</p>
		7	<p>The Golden Hind Four issues. (Oct. 1922-July 1923). 4to, org. wrappers; various illus. Edited by Clifford Bax and Austin Spare, the quarterly magazine featured poetry, art, criticism, and similar erudite musings by Frank Brangwyn, Laurence Housman, Robert Gibbings, John Nash, and other luminaries and also-rans of the in-set of the era. The Golden Hind Four issues. (Oct. 1922-July 1923). 4to, org. wrappers; various illus. Edited by Clifford Bax and Austin Spare, the quarterly magazine featured poetry, art, criticism, and similar erudite musings by Frank Brangwyn, Laurence Housman, Robert Gibbings, John Nash, and other luminaries and also-rans of the in-set of the era.</p> <p>Est. 100 - 200</p>

Auction - Books, Maps & Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
8	Cox, David A Series of Progressive Lessons Intended to Elucidate the Art of Landscape Painting in Water Colours; with introductory illustrations in perspective and drawing with pencil. T. Clay, London, 1823. Oblong 4to, half leather over marbled boards, upper board with morocco lettering-piece; 10 monochrome and 8 colour plates. Fifth ed. Cox, David A Series of Progressive Lessons Intended to Elucidate the Art of Landscape Painting in Water Colours; with introductory illustrations in perspective and drawing with pencil. T. Clay, London, 1823. Oblong 4to, half leather over marbled boards, upper board with morocco lettering-piece; 10 monochrome and 8 colour plates. Fifth ed. Est. 200 - 300
9	Scrapbooks Album of Mary Shelly 1889 (owner's inscription on ffeop), c.20 pages of drawings, cartoons, landscapes and similar, various mediums, variously signed (principally "Evelyn Bott 1890" and "Mary Shelly"). With a scrapbook containing a wide variety of material, such as signatures from envelopes, business cards, manuscript poems, photographs, prints and drawings. There appears to be a German and diplomatic lean, with the cards of the British envoy to the King of Wurtemberg and the Prince Scrapbooks Album of Mary Shelly 1889 (owner's inscription on ffeop), c.20 pages of drawings, cartoons, landscapes and similar, various mediums, variously signed (principally "Evelyn Bott 1890" and "Mary Shelly"). With a scrapbook containing a wide variety of material, such as signatures from envelopes, business cards, manuscript poems, photographs, prints and drawings. There appears to be a German and diplomatic lean, with the cards of the British envoy to the King of Wurtemberg and the Prince of Waldburg-Wurzach, but there are other suggestive inclusions, like a drawing of a scene labelled 'Napoli de Romania' and of a Turkish soldier, dated 1883. And The Yateley Pictures - a short book of 11 leaves with cartoons in silhouette on the recto, describing a journey to see an Aunt in Yateley, 1903. A charming and attractive moment of family history full of delightful details, such as the children's hats or making boats out of chips with feathers stuck in them. Est. 100 - 200
9A	Phillips, Ghiles Firman Principles of Effect and Colour as Applicable to Landscape Painting. F.G. Harding, 1833. Oblong 4to, red half leather over pebble-grained cloth; 9 plates (7 coloured). First edition. Phillips, Ghiles Firman Principles of Effect and Colour as Applicable to Landscape Painting. F.G. Harding, 1833. Oblong 4to, red half leather over pebble-grained cloth; 9 plates (7 coloured). First edition. Est. 100 - 200
10	Prout, Samuel Rudiments of Landscape: in progressive studies. L. Harrison and J.C. Leigh for Ackermann, 1814. Oblong 4to, recent full red morocco, gilt fillet borders, spine gilt in compartments, lettered directly in two and at foot with date and ruled in gilt, gilt roll-tooled turn-ins, t.e.g.; 64 plates being 24 soft-ground etchings, 24 uncoloured aquatints and 16 hand-coloured soft-ground etchings with aquatint. First ed., second issue. One of Prout's earliest and rarest publications but also Prout, Samuel Rudiments of Landscape: in progressive studies. L. Harrison and J.C. Leigh for Ackermann, 1814. Oblong 4to, recent full red morocco, gilt fillet borders, spine gilt in compartments, lettered directly in two and at foot with date and ruled in gilt, gilt roll-tooled turn-ins, t.e.g.; 64 plates being 24 soft-ground etchings, 24 uncoloured aquatints and 16 hand-coloured soft-ground etchings with aquatint. First ed., second issue. One of Prout's earliest and rarest publications but also his most substantial. It was first published in 1813 and re-issued with a cancel title-page as here, the plates are dated 1813-14. Previous copies at auction have tended to be defective or made-up, so a complete copy is rare. Sold with idem Elementary Drawing Book, c.1850, org. cloth; 24 plates and Hints on Light and Shadow, 1848, org. cloth (rebacked), 22 plates. Second ed. Est. 700 - 1,000

Lot	Title/Description
11	Ruskin, John; Wise, T.J. (ed.) Letters on Art and Literature by John Ruskin. Privately Printed, 1894. 8vo, org. red cloth. Notorious forger, bibliographer, and occasional stealer of pages from the British Library Thomas Wise was a significant figure in popularising the collecting of the Romantics. By means, fair or foul, he created an impressive library of material under the Ashley Library name. He also had a sideline in privately printed books of varying splendour and ambiguous print run, both Ruskin, John; Wise, T.J. (ed.) Letters on Art and Literature by John Ruskin. Privately Printed, 1894. 8vo, org. red cloth. Notorious forger, bibliographer, and occasional stealer of pages from the British Library Thomas Wise was a significant figure in popularising the collecting of the Romantics. By means, fair or foul, he created an impressive library of material under the Ashley Library name. He also had a sideline in privately printed books of varying splendour and ambiguous print run, both to increase his scholarly reputation and his bank book. This series of letters from one of the leading art theorists of his age shows Ruskin as verifier of authenticity, disliker of pictorial stained glass, and supporter of public hanging. Est. 50 - 60
12	Constable, John; Lucas, David; Mezzotints A new printing from eleven recently discovered steel plates. With an Introduction by Leslie Parris, a Note on Printing the Steel Plates by Anthony Dyson and a catalogue of the plates. Tate Gallery, 1993. 4to, 16 eng. plates (being the 11 strikes plus 5 variant printings of "A Cottage in a Cornfield") still in original tissue paper wrapping, loosely inserted in a org. green cloth folder with leather labels, introductory booklet in pocket inside front, w Constable, John; Lucas, David; Mezzotints A new printing from eleven recently discovered steel plates. With an Introduction by Leslie Parris, a Note on Printing the Steel Plates by Anthony Dyson and a catalogue of the plates. Tate Gallery, 1993. 4to, 16 eng. plates (being the 11 strikes plus 5 variant printings of "A Cottage in a Cornfield") still in original tissue paper wrapping, loosely inserted in a org. green cloth folder with leather labels, introductory booklet in pocket inside front, with prospectus for the work loosely inserted. Limited ed., no. 10 of 100 printed on Velin Blanc Lanagravure paper. Est. 150 - 250
13	Foster, Birket Pictures of English Landscape. George Routledge, 1881. Full vellum gilt; 30 engravings by the Brothers Dalziel. India Proof ed., limited no. 291 of 1000. Foster, Birket Pictures of English Landscape. George Routledge, 1881. Full vellum gilt; 30 engravings by the Brothers Dalziel. India Proof ed., limited no. 291 of 1000. Est. 80 - 100
14	Gainsborough, Thomas A Collection of Prints illustrative of English Scenery, from the drawings and sketches of Thos. Gainsborough, R. A. Engraved and Published by W.F. Wells and J. Laporte, [n.d. but dated in plates between 1802 and 1805]. Oblong folio, half calf over marbled boards, sometime sympathetically rebacked retaining org. spine; 72 plates of which 31 hand-coloured in wash. Gainsborough, Thomas A Collection of Prints illustrative of English Scenery, from the drawings and sketches of Thos. Gainsborough, R. A. Engraved and Published by W.F. Wells and J. Laporte, [n.d. but dated in plates between 1802 and 1805]. Oblong folio, half calf over marbled boards, sometime sympathetically rebacked retaining org. spine; 72 plates of which 31 hand-coloured in wash. Est. 500 - 700
15	Salaman, Malcolm C. The Etchings of Sir Francis Seymour Haden, P.R.E. Halton and Truscott Smith, 1923. Folio, leather-backed boards; 96 plates. Limited ed. no. 36 of 200, large paper copy. With 12 (of 16) additional plates in envelope. Salaman, Malcolm C. The Etchings of Sir Francis Seymour Haden, P.R.E. Halton and Truscott Smith, 1923. Folio, leather-backed boards; 96 plates. Limited ed. no. 36 of 200, large paper copy. With 12 (of 16) additional plates in envelope. Est. 100 - 200

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16	Private Press Wood Engravings Greenwood, Jeremy The Wood Engravings of John Nash. Wood Lea, 1987. 4to, org. cloth-backed, pattern-paper-covered boards, in slipcase, with loosely inserted prospectus; pp. 149, [3 (blank, limitation statement, verso blank)] featuring numerous illus after Nash's woodcuts. Standard ed., one of 750. Lawrence, Simon 45 wood-engravers. Whittington Press, 1982. 8vo, org. buckram-backed, Whittington marbled boards by Smith Settle; 45 plates showcasing wood-engravers. Limi Private Press Wood EngravingsGreenwood, JeremyThe Wood Engravings of John Nash. Wood Lea, 1987. 4to, org. cloth-backed, pattern-paper-covered boards, in slipcase, with loosely inserted prospectus; pp. 149, [3 (blank, limitation statement, verso blank)] featuring numerous illus after Nash's woodcuts. Standard ed., one of 750.Lawrence, Simon45 wood-engravers. Whittington Press, 1982. 8vo, org. buckram-backed, Whittington marbled boards by Smith Settle; 45 plates showcasing wood-engravers. Limited ed., no. 292 of 350 with gift inscription from Simon Lawrence on limitation page.Fleece PressSurplus Pages from A Cross Section. The Fleece Press, 1988. 8vo, bound in Laura Ashley cloth; decorative tit., 8 illus after wood-engravers, with sample of patterned paper by Edwina Ellis tipped-in at rear, with loosely inserted invoice for the book signed with note signed "Simon" [Lawrence]. Limited ed., one of 95 bound in this fashion. Est. 100 - 200
17	Parker, Agnes Miller Wood Engravings I and II: from "The Fables of Esope" & "XXI Welsh Gypsy Folk-Tales". Newtown Powys, Wales: Gwasg Gregynog, 1996-7. Folio (2 vols). Cloth-backed, patterned-paper covered boards, in slipcases; 45 wood engravings on and-made Japanese Gampi vellum paper. Limited ed, both no. 87 of 185. The paper used in the binding was also designed by Agnes Miller Parker, and the wood engravings were printed by hand from her original blocks. The Gregynog edition of Aesop's F Parker, Agnes MillerWood Engravings I and II: from "The Fables of Esope" & "XXI Welsh Gypsy Folk-Tales". Newtown Powys, Wales: Gwasg Gregynog, 1996-7. Folio (2 vols). Cloth-backed, patterned-paper covered boards, in slipcases; 45 wood engravings on and-made Japanese Gampi vellum paper. Limited ed, both no. 87 of 185.The paper used in the binding was also designed by Agnes Miller Parker, and the wood engravings were printed by hand from her original blocks. The Gregynog edition of Aesop's Fables (using Caxton's text and spelling of Esope in the title) was published in 1931, and John Sampson's XXI Welsh Gypsy Folk Tales followed two years later. Est. 250 - 350
18	Barrie, J.M.; Rackham, Arthur (illus.) Peter Pan in Kensington Gardens. Hodder & Stoughton, 1912. 4to, org. decorative green cloth gilt; colour frontis., black and white map, 7 full-page black and white illus, 50 tipped-in colored illus, black and white illus to text. New edition (first trade). Barrie, J.M.; Rackham, Arthur (illus.)Peter Pan in Kensington Gardens. Hodder & Stoughton, 1912. 4to, org. decorative green cloth gilt; colour frontis., black and white map, 7 full-page black and white illus, 50 tipped-in colored illus, black and white illus to text. New edition (first trade). Est. 150 - 250
19	Gray, Thomas; Bentley, Richard (illus.) Designs by Mr. R. Bentley for Six Poems by Mr. T. Gray. R. Dodsley, 1753. 4to, half green leather; eng. tit., full-page frontis. and head- and tail-pieces to each poem. First ed., but not first printing ("Designs" not "Drawings" on title). Bentley was a protege of Horace Walpole and helped with the gothic decor of Strawberry Hill. Gray, Thomas; Bentley, Richard (illus.)Designs by Mr. R. Bentley for Six Poems by Mr. T. Gray. R. Dodsley, 1753. 4to, half green leather; eng. tit., full-page frontis. and head- and tail-pieces to each poem. First ed., but not first printing ("Designs" not "Drawings" on title).Bentley was a protege of Horace Walpole and helped with the gothic decor of Strawberry Hill. Est. 150 - 250
20	Burns, Robert (illus.) Scots Ballads. Seeley Service, [1939]. 4to, cloth-backed boards, t.e.g.; tit. printed in red and black, 39 full-page black and white illus by Burns in the Art Nouveau style, decorative text pages. Limited ed., no. 245 of 320 (300 for sale). Burns was Head of Drawing and Painting at the Edinburgh College of Art. The contents comprise: "The Wyfe of Usher's Well," "Helen of Kirkconnel," "Sir Patrick Spens," "The Twa Corbies," and "The Cruelle Sister." Burns, Robert (illus.)Scots Ballads. Seeley Service, [1939]. 4to, cloth-backed boards, t.e.g.; tit. printed in red and black, 39 full-page black and white illus by Burns in the Art Nouveau style, decorative text pages. Limited ed., no. 245 of 320 (300 for sale).Burns was Head of Drawing and Painting at the Edinburgh College of Art. The contents comprise: "The Wyfe of Usher's Well," "Helen of Kirkconnel," "Sir Patrick Spens," "The Twa Corbies," and "The Cruelle Sister." Est. 60 - 80

Lot	Title/Description
21	CAM [Barbara Campbell] "The Girls" or "Three of Us" or "Tuppence and Co." eighteen original watercolours, unsigned, mounted with a light crease down the centre, forming title-page and thirty-four illustrated pages for this seemingly unpublished work. Together with three framed trial watercolours of individual pages and three MSS variants of the script for the book, tied with red string. It is thought (though not definite) that the MSS are in Campbell's hand - one script has what looks to b CAM [Barbara Campbell]"The Girls" or "Three of Us" or "Tuppence and Co." eighteen original watercolours, unsigned, mounted with a light crease down the centre, forming title-page and thirty-four illustrated pages for this seemingly unpublished work. Together with three framed trial watercolours of individual pages and three MSS variants of the script for the book, tied with red string. It is thought (though not definite) that the MSS are in Campbell's hand - one script has what looks to be 'By Barbara' with the Barbara heavily scored out. The illustrations form an attractive series about a playful trio of dogs who live by the beach.In addition, there are four framed and seven mounted original watercolours by CAM, unsigned, including illustrations from Belinda Bear, Bill Frog and Three Jolly Sailors and at least one unpublished work, Chimp and Dumpty. A gallery catalogue, which accompanied the illustrations when for sale is included. Est. 1,500 - 2,000
22	Caldecott, Randolph Picture Books: The House that Jack Built; The Mad Dog; Babes in the Wood; Sing a Song; Farmer's Boy; Queen of Hearts; The Milkmaid; Hey Diddle Diddle; A Frog he would; Come Lasses and Lads; Mrs Mary Blaize; and Great Panjandrum. George Routledge & Sons, 1878-85. All card wraps (12). Together with the first Picture Book, Frederick Warne, [1879], a re-issue of the first four picture books in one volume, org. cloth; and Irving, Washington, Old Christmas, Macmillan & Co., 1878, o Caldecott, RandolphPicture Books: The House that Jack Built; The Mad Dog; Babes in the Wood; Sing a Song; Farmer's Boy; Queen of Hearts; The Milkmaid; Hey Diddle Diddle; A Frog he would; Come Lasses and Lads; Mrs Mary Blaize; and Great Panjandrum. George Routledge & Sons, 1878-85. All card wraps (12). Together with the first Picture Book, Frederick Warne, [1879], a re-issue of the first four picture books in one volume, org. cloth; and Irving, Washington, Old Christmas, Macmillan & Co., 1878, org. cloth gilt; and Engen, Rodney K., Randolph Caldecott 'Lord of the Nursery', org. cloth and dj. [15] Est. 80 - 100
23	Detmold, Edward (illus) The Fables of Aesop. Hodder & Stoughton, 1909. 4to, org. cloth; 25 tipped-in colour illus by Detmold. Signed, limited edition no. 534 of 750. Detmold, Edward (illus)The Fables of Aesop. Hodder & Stoughton, 1909. 4to, org. cloth; 25 tipped-in colour illus by Detmold. Signed, limited edition no. 534 of 750. Est. 250 - 350
24	Cervantes; Dore, Gustave (illus.) The History of Don Quixote. Cassell, Petter & Galpin, [c.1880s]. 4to, org. decorative red cloth gilt; numerous plates after Dore, illus to text. Cervantes; Dore, Gustave (illus.)The History of Don Quixote. Cassell, Petter & Galpin, [c.1880s]. 4to, org. decorative red cloth gilt; numerous plates after Dore, illus to text. Est. 60 - 80
25	Rackham, Arthur (illus.) Mother Goose. William Heinemann, 1913. 4to, cream buckram gilt; 14 tipped-in colour plates with captioned tissue guards. Limited ed., no. 431 of 1130 (1100 for sale), signed by Rackham. Rackham, Arthur (illus.)Mother Goose. William Heinemann, 1913. 4to, cream buckram gilt; 14 tipped-in colour plates with captioned tissue guards. Limited ed., no. 431 of 1130 (1100 for sale), signed by Rackham. Est. 200 - 300
26	De La Motte Fouque, Friedrich Undine. William Heinemann, 1909. 4to, org. blue cloth in dust wrapper; 15 tipped-in illus by Arthur Rackham. First trade edition. with a second copy, 1911, no dj [2] De La Motte Fouque, FriedrichUndine. William Heinemann, 1909. 4to, org. blue cloth in dust wrapper; 15 tipped-in illus by Arthur Rackham. First trade edition. with a second copy, 1911, no dj [2] Est. 80 - 100

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27	Barrie, J.M. Peter Pan in Kensington Gardens. Hodder & Stoughton, 1906. 4to, finely bound in calf by Bayntun-Riviere, upper board with central inlaid vignette after 'Peter Pan is the Fairies' Orchestra' enclosed in gilt fillet borders, upper board and spine lettered in gilt, marbled endpapers, a.e.g., in custom-made clamshell box; 50 colour tipped-in illus by Arthur Rackham. First trade edition. Barrie, J.M. Peter Pan in Kensington Gardens. Hodder & Stoughton, 1906. 4to, finely bound in calf by Bayntun-Riviere, upper board with central inlaid vignette after 'Peter Pan is the Fairies' Orchestra' enclosed in gilt fillet borders, upper board and spine lettered in gilt, marbled endpapers, a.e.g., in custom-made clamshell box; 50 colour tipped-in illus by Arthur Rackham. First trade edition. Est. 300 - 400
28	Wagner, Richard; Rackham, Arthur (illus) The Rhinegold & The Valkyrie with Siegfried & the Twilight of the Gods. William Heinemann, 1910-11. 8vo (2 vols). Org. cloth in djs; Rhinegold: 34 tipped-in colour plates by Rackham; Siegfried: 30 similar plates. First trade editions. With one other. [3] Wagner, Richard; Rackham, Arthur (illus) The Rhinegold & The Valkyrie with Siegfried & the Twilight of the Gods. William Heinemann, 1910-11. 8vo (2 vols). Org. cloth in djs; Rhinegold: 34 tipped-in colour plates by Rackham; Siegfried: 30 similar plates. First trade editions. With one other. [3] Est. 80 - 120
29	Rackham, Arthur (illus); Shakespeare, William The Tempest. William Heinemann, 1926. 8vo, org. cloth; 20 tipped-in colour plates. First trade edition. Rackham, Arthur (illus); Shakespeare, William The Tempest. William Heinemann, 1926. 8vo, org. cloth; 20 tipped-in colour plates. First trade edition. Est. 40 - 60
30	Rackham, Arthur (illus.) The Tempest. William Heinemann, 1926. 4to, org. cloth in dj; 20 tipped-in illus. First trade edition. idem Some British Ballads. Constable & Co., [nd]. 4to, org. cloth; 16 illus. First trade ed. idem A Midsummer Night's Dream. William Heinemann, 1912. 4to, org. cloth; 40 tipped-in coloured illus, monochrome illus to text. Third imp. idem The Vicar of Wakefield. George G. Harrap & Co. Ltd., 1929. 4to, org. cloth in dj; 12 coloured plates. First trade edition. Rackham, Arthur (illus.) The Tempest. William Heinemann, 1926. 4to, org. cloth in dj; 20 tipped-in illus. First trade edition. idem Some British Ballads. Constable & Co., [nd]. 4to, org. cloth; 16 illus. First trade ed. idem A Midsummer Night's Dream. William Heinemann, 1912. 4to, org. cloth; 40 tipped-in coloured illus, monochrome illus to text. Third imp. idem The Vicar of Wakefield. George G. Harrap & Co. Ltd., 1929. 4to, org. cloth in dj; 12 coloured plates. First trade edition. Est. 80 - 120
31	Timlin, William M. The Ship That Sailed to Mars. George G. Harrap & Co., 1923. 4to, org. parchment-backed boards; 48 tipped-in coloured plates. First edition. As with many children's' classics this was started by architect and illustrator Timlin as a diversion for his son. It grew into book form and Harrap, impressed by the beauty of design, decided to use the original manuscript for the text, rather than typesetting. Timlin, William M. The Ship That Sailed to Mars. George G. Harrap & Co., 1923. 4to, org. parchment-backed boards; 48 tipped-in coloured plates. First edition. As with many children's' classics this was started by architect and illustrator Timlin as a diversion for his son. It grew into book form and Harrap, impressed by the beauty of design, decided to use the original manuscript for the text, rather than typesetting. Est. 150 - 250
32	Whitman, Walt; Cook, Margaret (illus.) Leaves of Grass. J.M. Dent & Sons Ltd., 1913. 4to, org. green cloth gilt; 24 coloured illus. First edition thus. Whitman, Walt; Cook, Margaret (illus.) Leaves of Grass. J.M. Dent & Sons Ltd., 1913. 4to, org. green cloth gilt; 24 coloured illus. First edition thus. Est. 80 - 100

Lot	Title/Description
33	Worsley, John Two original story board illustrations for the 1972 Anglia Television adaptation of Treasure Island, watercolour, mounted, signed and dated. Worsley was one of the youngest war artists of WWII and took part in landings in Sicily and Italy, where he was captured accompanying a group of saboteurs. He recorded prison life and created a dummy prisoner to aid in an escape attempt. "Albert" even had blinking eyes, created with a pendulum fashioned from a sardine can. After the war he b Worsley, John Two original story board illustrations for the 1972 Anglia Television adaptation of Treasure Island, watercolour, mounted, signed and dated. Worsley was one of the youngest war artists of WWII and took part in landings in Sicily and Italy, where he was captured accompanying a group of saboteurs. He recorded prison life and created a dummy prisoner to aid in an escape attempt. "Albert" even had blinking eyes, created with a pendulum fashioned from a sardine can. After the war he became a portrait artist for the Royal Navy, before gaining a job with Eagle (and its distaff counterpart Girl), for which his most popular strip was P.C. 49. His resume became increasingly varied with work as a Scotland Yard police artist and the Presidency of the Royal Society of Marine Artists. Perhaps his most imaginative work came in the field of family entertainment and he produced large plates for Anglia's adaptations of Wind in the Willows, Treasure Island, Christmas Carol and The Little Grey Men. He also illustrated numerous books, including his own wartime memoirs. This adaptation of Treasure Island was evidently presented in a "storybook" fashion, with still-frames and a narration by Paul Honeyman, with Worsley providing the illustrations. Est. 150 - 250
34	Thomson, Hugh (illus.) Barrie, J.M. Quality Street. Hodder & Stoughton, 1901. 4to, org. blue cloth gilt; 21 colour illus, monochrome illus to text. First trade edition. Sheridan, Richard Brinsley. The School for Scandal. Hodder & Stoughton, [1911]. 4to, org. lilac decorative cloth; 25 colour illus. (p.115 detached but present), monochrome illus to text. First trade edition. Dulac, Edmund Fairy Book. Hodder & Stoughton, [1916]. 4to, org. decorative cloth; 15 colour plates. First trade ed. Rubaiya Thomson, Hugh (illus.) Barrie, J.M. Quality Street. Hodder & Stoughton, 1901. 4to, org. blue cloth gilt; 21 colour illus, monochrome illus to text. First trade edition. Sheridan, Richard Brinsley. The School for Scandal. Hodder & Stoughton, [1911]. 4to, org. lilac decorative cloth; 25 colour illus. (p.115 detached but present), monochrome illus to text. First trade edition. Dulac, Edmund Fairy Book. Hodder & Stoughton, [1916]. 4to, org. decorative cloth; 15 colour plates. First trade ed. Rubaiyat of Omar Khayyam. Hodder & Stoughton, [nd]. 4to, org. cloth in dj; 20 colour plates. Reynolds, Frank (illus.); Dickens, Charles David Copperfield and The Old Curiosity Shop. Hodder & Stoughton, [nd]. 4to (2 vols). Org. red cloth; coloured plates. Est. 60 - 100
35	British History and Topography A collection of works on, or relevant to, county history, genealogy and antiquity, including bound Acts of Parliament, pamphlets, and books. Works present include: Milner's Survey of the Antiquities of Winchester (1809, 2nd ed., 2 vols); First Printing in Cambridge (1925 limited ed of 40 facsimiles after 1886 facsimiles); Fumivall edited Fifty Earliest English Wills (1882); Modus Tenendi Cur Baron cum visu Franci Plegii (1915 reprint for the Manorial Society of th British History and Topography A collection of works on, or relevant to, county history, genealogy and antiquity, including bound Acts of Parliament, pamphlets, and books. Works present include: Milner's Survey of the Antiquities of Winchester (1809, 2nd ed., 2 vols); First Printing in Cambridge (1925 limited ed of 40 facsimiles after 1886 facsimiles); Fumivall edited Fifty Earliest English Wills (1882); Modus Tenendi Cur Baron cum visu Franci Plegii (1915 reprint for the Manorial Society of the 1510 original); the auction catalogue for the sale of the Trafalgar Estate (with loosely inserted maps at rear); Hennell's History of the King's Body Guard (1904) and issues of 18th century Magazines such as the Annual Register and The Topographer. [qty] Est. 150 - 250

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description	Lot	Title/Description
36	Various engravers Graphic Illustrations of Warwickshire. Birmingham: Beilby, Knott and Beilby, 1829. Folio, leather-backed boards, upper board detached but present; 12 vignettes to text, 32 proof plates on India paper as called for, water-staining and foxing. First ed. Wickes, Charles Illustrations of the Spires and Towers of the Medieval Churches of England. William Mort and Ackermann & Co., 1853-4 & 1854-5. Folio (2 vols). Org. cloth; 26 and 24 plates. Roscoe, Thomas Wanderings in North Wales Various engravers Graphic Illustrations of Warwickshire. Birmingham: Beilby, Knott and Beilby, 1829. Folio, leather-backed boards, upper board detached but present; 12 vignettes to text, 32 proof plates on India paper as called for, water-staining and foxing. First ed. Wickes, Charles Illustrations of the Spires and Towers of the Medieval Churches of England. William Mort and Ackermann & Co., 1853-4 & 1854-5. Folio (2 vols). Org. cloth; 26 and 24 plates. Roscoe, Thomas Wanderings in North Wales together with South Wales. Tilt, Simpkin & Co., 1836. 8vo (2 vols). Half plum morocco over marbled boards; 51 and 48 plates. Est. 200 - 300	42	Bullock, H.A. History of the Isle of Man. Longman, Hurst, Rees, Orme, and Brown, 1816. 8vo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces; frontis. folding map. First ed. Bullock, H.A. History of the Isle of Man. Longman, Hurst, Rees, Orme, and Brown, 1816. 8vo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces; frontis. folding map. First ed. Est. 80 - 120
37	Cuitt, George Wanderings and Pencillings Amongst Ruins of the Olden Time. M.A. Nattali, 1848. Folio, half-leather over marbled boards wrapped in brown paper; 72 (of 73) engravings, with add. loosely inserted Cuitt engraving of a vase presented by the men of the Earl of Chester's Legion to their Colonel, Sir John Fleming Leicester. Cuitt, George Wanderings and Pencillings Amongst Ruins of the Olden Time. M.A. Nattali, 1848. Folio, half-leather over marbled boards wrapped in brown paper; 72 (of 73) engravings, with add. loosely inserted Cuitt engraving of a vase presented by the men of the Earl of Chester's Legion to their Colonel, Sir John Fleming Leicester. Est. 100 - 150	43	Cooke, William A New Picture of the Isle of Wight. Southampton: Printed by and for T. Baker et al, 1813. 8vo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces; frontis. and 35 plates, folding map, all as called for. Second ed. with improvements. Cooke, William A New Picture of the Isle of Wight. Southampton: Printed by and for T. Baker et al, 1813. 8vo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces; frontis. and 35 plates, folding map, all as called for. Second ed. with improvements. Est. 50 - 60
38	Crisp, Frederick Arthur Visitation of England and Wales vols 8, 14 and vol. 5 Notes. Privately Printed, 1900-1906. 4to (3 vols). Vellum-backed boards. Limited editions. And vol. 14 Pedigrees. Privately Printed, 1906. 8vo, buckram-backed boards. Limited ed. idem, Fragmenta Genealogica vols XI and XII. Privately Printed, 1906. 4to (2 vols). Vellum- and parchment-backed boards. Limited editions. With April 1920 catalogue of Genealogical and Other Works Printed at the Private Press of Frederick Arth Crisp, Frederick Arthur Visitation of England and Wales vols 8, 14 and vol. 5 Notes. Privately Printed, 1900-1906. 4to (3 vols). Vellum-backed boards. Limited editions. And vol. 14 Pedigrees. Privately Printed, 1906. 8vo, buckram-backed boards. Limited ed. idem, Fragmenta Genealogica vols XI and XII. Privately Printed, 1906. 4to (2 vols). Vellum- and parchment-backed boards. Limited editions. With April 1920 catalogue of Genealogical and Other Works Printed at the Private Press of Frederick Arthur Crisp, org. wrappers. [7] Est. 60 - 80	44	Turner, J.M.W. Picturesque Views on The Southern Coast of England from Drawings Made Principally By J. M. W. Turner, R. A. John and Arthur Arch, London. 1826. Folio (2 vols). Full leather, boards with gilt roll-tooled borders enclosing central blind panel, spines lettered directly in gilt, marbled endpapers, marbled edges; 80 plates and vignettes. First Edition. Turner, J.M.W. Picturesque Views on The Southern Coast of England from Drawings Made Principally By J. M. W. Turner, R. A. John and Arthur Arch, London. 1826. Folio (2 vols). Full leather, boards with gilt roll-tooled borders enclosing central blind panel, spines lettered directly in gilt, marbled endpapers, marbled edges; 80 plates and vignettes. First Edition. Est. 300 - 500
39	Harleian Society Publications 4to (17 vols). Org. cloth. Dating 1886-1890, 1892-3, 1918-21, 1963/4, 1977 (some multiple vol. years). With Register Section. 4to (11 vols). Org. cloth. Dating 1877-1881, 1886-7, 1898, 1930, 1977. And New Series Publications. 4to (4 vols). Org. boards. Nos 1, 5, 6, 10 (1979-1991). [38] Harleian Society Publications 4to (17 vols). Org. cloth. Dating 1886-1890, 1892-3, 1918-21, 1963/4, 1977 (some multiple vol. years). With Register Section. 4to (11 vols). Org. cloth. Dating 1877-1881, 1886-7, 1898, 1930, 1977. And New Series Publications. 4to (4 vols). Org. boards. Nos 1, 5, 6, 10 (1979-1991). [38] Est. 60 - 100	45	Turner, J.M.W. (illus.); Reinagle, R.R.(text); Cooke, W.B. (eng.) Views in Sussex consisting of the Most Interesting Landscape and Marine Scenery in the Rape of Hastings. John Murray and W.B. Cooke, 1819. Folio, cloth-backed boards; map and five plates after Turner. Sole ed., only published part. Scarce work. Turner, J.M.W. (illus.); Reinagle, R.R.(text); Cooke, W.B. (eng.) Views in Sussex consisting of the Most Interesting Landscape and Marine Scenery in the Rape of Hastings. John Murray and W.B. Cooke, 1819. Folio, cloth-backed boards; map and five plates after Turner. Sole ed., only published part. Scarce work. Est. 500 - 700
40	Southampton Records Society Publications 1906-1941. 8vo (57 vols). Org. green cloth. With 13 volumes of the Southampton Records Series. Along with 2 vols. Kelly's Directory 1948-49 and 1966; Platt, Medieval Southampton (no dj); Southampton Court Leet Records 1578-1602; and Whitlock, Hospital of God's House, 1894. [75] Southampton Records Society Publications 1906-1941. 8vo (57 vols). Org. green cloth. With 13 volumes of the Southampton Records Series. Along with 2 vols. Kelly's Directory 1948-49 and 1966; Platt, Medieval Southampton (no dj); Southampton Court Leet Records 1578-1602; and Whitlock, Hospital of God's House, 1894. [75] Est. 80 - 120	46	Farren, Robert Cambridge and its Neighbourhood. Cambridge: Macmillan & Co., 1881. Folio, later half calf over marbled boards; eng. tit., three eng. plates, eng. vignette, eng. dedication, eng. contents, 25 eng. plates with separate eng. titles for each. Large paper copy, seemingly limited (though no specified limitation), signed and numbered '4' by Farren on most plates. Farren, Robert Cambridge and its Neighbourhood. Cambridge: Macmillan & Co., 1881. Folio, later half calf over marbled boards; eng. tit., three eng. plates, eng. vignette, eng. dedication, eng. contents, 25 eng. plates with separate eng. titles for each. Large paper copy, seemingly limited (though no specified limitation), signed and numbered '4' by Farren on most plates. Est. 150 - 250
41	Barlett, William Henry; Finden, W.E. Finden's Views of the Ports, Harbours and Watering Places, and Picturesque Scenery of Great Britain, Continued by W. H. Bartlett. George Virtue, 1839 [1842]. 4to (2 vols). Full plum coarse-grain leather gilt; 124 plates across both volumes (seemingly lacking 2 in vol. 1). Barlett, William Henry; Finden, W.E. Finden's Views of the Ports, Harbours and Watering Places, and Picturesque Scenery of Great Britain, Continued by W. H. Bartlett. George Virtue, 1839 [1842]. 4to (2 vols). Full plum coarse-grain leather gilt; 124 plates across both volumes (seemingly lacking 2 in vol. 1). Est. 60 - 100	47	Farren, Robert Cambridge and its Neighbourhood with The Granta and the Cam. Cambridge: Macmillan, 1881. 4to (2 vols). Org. cloth; 56 engravings and 37 engravings. Granta a presentation copy from the publishers. Farren, Robert Cambridge and its Neighbourhood with The Granta and the Cam. Cambridge: Macmillan, 1881. 4to (2 vols). Org. cloth; 56 engravings and 37 engravings. Granta a presentation copy from the publishers. Est. 80 - 100
		48	Farren, Robert Cathedral Cities Ely & Norwich; Peterborough; York, Lincoln & Beverley. Cambridge: Macmillan and Bowes, 1883-96. 4to (3 vols). org. cloth except York leather-backed boards: 38, 23, and 19 engravings respectively. Peterborough a limited edition, this copy one of 125 small copies; York signed on title by Farren. Farren, Robert Cathedral Cities Ely & Norwich; Peterborough; York, Lincoln & Beverley. Cambridge: Macmillan and Bowes, 1883-96. 4to (3 vols). org. cloth except York leather-backed boards: 38, 23, and 19 engravings respectively. Peterborough a limited edition, this copy one of 125 small copies; York signed on title by Farren. Est. 100 - 200

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
49	<p>Crome, John Norfolk Picturesque Scenery; Consisting of a Series of Thirty-One Etchings by the late John Crome together with a Biographical Memoir. Mr. Freeman; Mr. J. Stacy et al, 1838 (with add. title for 1834 publication). Folio, leather-backed boards; port. frontis. 31 plates on 18 sheets. Bound with Hodgson, David Twenty plates likely from Antiquarian Remains Principally Confined to Norwich and Norfolk. Plates dated variously c.1838-43.</p> <p>Crome, John Norfolk Picturesque Scenery; Consisting of a Series of Thirty-One Etchings by the late John Crome together with a Biographical Memoir. Mr. Freeman; Mr. J. Stacy et al, 1838 (with add. title for 1834 publication). Folio, leather-backed boards; port. frontis. 31 plates on 18 sheets. Bound with Hodgson, David Twenty plates likely from Antiquarian Remains Principally Confined to Norwich and Norfolk. Plates dated variously c.1838-43.</p> <p>Est. 700 - 1,000</p>
50	<p>Cooke, Edward William Views of the Old and New London Bridges. Brown and Syrett et al, 1833. Folio, half leather over marbled boards; 12 plates; provenance: evidently the property of David Law (engraver and etcher), with a gift letter on upper pastedown to a Mr Nolans, explaining the gift and the former ownership.</p> <p>Cooke, Edward William Views of the Old and New London Bridges. Brown and Syrett et al, 1833. Folio, half leather over marbled boards; 12 plates; provenance: evidently the property of David Law (engraver and etcher), with a gift letter on upper pastedown to a Mr Nolans, explaining the gift and the former ownership.</p> <p>Est. 300 - 500</p>
51	<p>Shepherd, Thomas H. London and its Environs in the Nineteenth Century and Metropolitan Improvements; or London in the Nineteenth Century. Jones &amp; Co. Temple of the Muses, 1829. 4to, black-calf-backed marbled boards; two eng. tit., vi, 20 (London in the Nineteenth Century, incomplete), 172 (Metropolitan Improvements), one map, 182 engravings on 89 sheets (first sheet torn and restored). A hybrid edition of two works.</p> <p>Shepherd, Thomas H. London and its Environs in the Nineteenth Century and Metropolitan Improvements; or London in the Nineteenth Century. Jones &amp; Co. Temple of the Muses, 1829. 4to, black-calf-backed marbled boards; two eng. tit., vi, 20 (London in the Nineteenth Century, incomplete), 172 (Metropolitan Improvements), one map, 182 engravings on 89 sheets (first sheet torn and restored). A hybrid edition of two works.</p> <p>Est. 100 - 150</p>
52	<p>Gardiner, Jane An Excursion From London to Dover...Particularly intended for the Amusement and Instruction of Youth. Longman et al, 1806. 8vo (2 vols). Org. paper-backed boards. A fascinating mix of travelogue and historical anecdote, enlivened by periodic accounts of the people and events they encountered. There is a strong display of sympathy for the downtrodden on display, with accounts of the life of a negro slave lost at sea and the life of a conscripted man being most noticeable. Gardin</p> <p>Gardiner, Jane An Excursion From London to Dover...Particularly intended for the Amusement and Instruction of Youth. Longman et al, 1806. 8vo (2 vols). Org. paper-backed boards. A fascinating mix of travelogue and historical anecdote, enlivened by periodic accounts of the people and events they encountered. There is a strong display of sympathy for the downtrodden on display, with accounts of the life of a negro slave lost at sea and the life of a conscripted man being most noticeable. Gardiner herself was the daughter of John Arden, Mary Wollstonecraft's teacher, and was a friend of hers. She was a well-educated woman, who worked first as a governess and later opened a boarding school for girls. Her other publications seem to be mostly grammars, but the educational urge continues even through this travel writing. An Excursion was cause for some controversy when John Evans (author of The Juvenile Tourist), accused her of plagiarising his book.</p> <p>Est. 200 - 300</p>
53	<p>Fielding, Theodore Henry A Picturesque Description of the River Wye. Ackermann &amp; Co., 1841. 4to, green cloth; 12 hand-coloured aquatints, hand-numbered in ink and lettered in pencil under image by a contemporary hand; provenance: William Kitching, 1848 (pencil owner's inscription to title) -- George Seton Veitch (armorial bookplate upper pastedown). First ed., large paper. Attractive and scarce work.</p> <p>Fielding, Theodore Henry A Picturesque Description of the River Wye. Ackermann &amp; Co., 1841. 4to, green cloth; 12 hand-coloured aquatints, hand-numbered in ink and lettered in pencil under image by a contemporary hand; provenance: William Kitching, 1848 (pencil owner's inscription to title) -- George Seton Veitch (armorial bookplate upper pastedown). First ed., large paper. Attractive and scarce work.</p> <p>Est. 200 - 400</p>

Lot	Title/Description
54	<p>Lewis, Frederick Christian The Scenery of the Rivers Tamar and Tavy, in forty-seven subjects, exhibiting the most interesting views on their banks, from the source to the termination; including a view of the breakwater at Plymouth. John and Arthur Arch and R. Triphook, 1823. 4to, two volumes bound as one, green leather over marbled boards; 47 plates on 38 sheets across both volumes, most on india-proof paper.</p> <p>Lewis, Frederick Christian The Scenery of the Rivers Tamar and Tavy, in forty-seven subjects, exhibiting the most interesting views on their banks, from the source to the termination; including a view of the breakwater at Plymouth. John and Arthur Arch and R. Triphook, 1823. 4to, two volumes bound as one, green leather over marbled boards; 47 plates on 38 sheets across both volumes, most on india-proof paper.</p> <p>Est. 200 - 400</p>
55	<p>Lewis, Frederick Christian Scenery of the River Dart. F.C. Lewis, 1821. Folio, recent half green morocco over boards, org. paper label on upper board; eng. half tit., eng. tit., eng. dedication, 36 sepia eng. plates.</p> <p>Lewis, Frederick Christian Scenery of the River Dart. F.C. Lewis, 1821. Folio, recent half green morocco over boards, org. paper label on upper board; eng. half tit., eng. tit., eng. dedication, 36 sepia eng. plates.</p> <p>Est. 200 - 300</p>
56	<p>Richardson, William (eng.); Churton, Rev. Edward (text) The Monastic Ruins of Yorkshire. York: Robert Sunter, 1843 [but later dates on plates to 1855]. Folio (2 vols). Half black morocco over marbled boards; 32 (of 35) lithographed plates (some tinted) in vol. I, 44 (of 45) plates likewise in vol. II but with three additional plates in II (views of Jervaulx and Rosedale and plans for the Parish Church of Nun-Monkton). ?Second ed.</p> <p>Richardson, William (eng.); Churton, Rev. Edward (text) The Monastic Ruins of Yorkshire. York: Robert Sunter, 1843 [but later dates on plates to 1855]. Folio (2 vols). Half black morocco over marbled boards; 32 (of 35) lithographed plates (some tinted) in vol. I, 44 (of 45) plates likewise in vol. II but with three additional plates in II (views of Jervaulx and Rosedale and plans for the Parish Church of Nun-Monkton). ?Second ed.</p> <p>Est. 300 - 500</p>
57	<p>Yorkshire Buckle, A. Yorkshire Etchings with Sonnets and Descriptions. Leeds: Richard Jackson, 1885. 4to, org. blue cloth; 21 etchings with accompanying text description and sonnet. Halfpenny, Joseph Fragmenta Vetusta or the Remains of Ancient Buildings in York. York: Published by the Author, 1807. 4to, half calf; eng. tit., 34 plates.</p> <p>Yorkshire Buckle, A. Yorkshire Etchings with Sonnets and Descriptions. Leeds: Richard Jackson, 1885. 4to, org. blue cloth; 21 etchings with accompanying text description and sonnet. Halfpenny, Joseph Fragmenta Vetusta or the Remains of Ancient Buildings in York. York: Published by the Author, 1807. 4to, half calf; eng. tit., 34 plates.</p> <p>Est. 80 - 100</p>
57A	<p>Walker, George The Costume of Yorkshire in 1814. A Series of Forty-One Facsimiles of Original Drawings by George Walker. Leeds: Richard Jackson, 1885. Folio, full parchment gilt; frontis. and 40 colour plates on Japan paper; extra-illus., seemingly without guiding principle, with engravings and similar on pre- and post-lims (inc. verso of frontis., foot of title, and around the explanation of plates, though none obvious on main text block or plates). Limited ed., this no. 15 of 600, first 100 w Walker, George The Costume of Yorkshire in 1814. A Series of Forty-One Facsimiles of Original Drawings by George Walker. Leeds: Richard Jackson, 1885. Folio, full parchment gilt; frontis. and 40 colour plates on Japan paper; extra-illus., seemingly without guiding principle, with engravings and similar on pre- and post-lims (inc. verso of frontis., foot of title, and around the explanation of plates, though none obvious on main text block or plates). Limited ed., this no. 15 of 600, first 100 with plates on Japan paper, others on plate paper. Text in English and French. A fascinating view of a mostly lost Yorkshire, with the Milk Boy and the Whalebone Scrapers amongst militia regiments and Line Swingers. This is not only a costume book however. It also features ancient traditions (such as Riding the Stang) and a picture of Murray and Blenkinsop's steam engine, which predated Stephenson. The additional prints seem mostly unconnected with Yorkshire costume, though some do depict foreign dress and custom.</p> <p>Est. 200 - 300</p>
58	<p>Young, Rev. George A History of Whitby, and Streoneshalh Abbey. Whitby: Clark and Medd, 1817. 8vo (2 vols). Sometime rebound in half-calf (matching spines but varying marbled boards on each vol.), spines with contrasting morocco-lettering pieces; 14 engraved plates (some folded), 3 folded maps (2 with tape restoration), one folded table (extra-illustrated, as is not uncommon). First ed. of this rare work.</p> <p>Young, Rev. George A History of Whitby, and Streoneshalh Abbey. Whitby: Clark and Medd, 1817. 8vo (2 vols). Sometime rebound in half-calf (matching spines but varying marbled boards on each vol.), spines with contrasting morocco-lettering pieces; 14 engraved plates (some folded), 3 folded maps (2 with tape restoration), one folded table (extra-illustrated, as is not uncommon). First ed. of this rare work.</p> <p>Est. 60 - 100</p>

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
59	<p>Thoresby, Ralph; Whitaker, Thomas Dunham Ducatus Leodiensis. R. Dewhirst, 1816; Loidis and Elmete. T. Davison, 1816. Folio (2 vols). Full calf, sometime rebacked retaining original spines, boards with broad gilt foliate borders, spines lettered directly and decorated in gilt, a.e.g.; I: frontis., 10 plates (poss. lacking Thorp on the Hill), 13 pedigrees; II: frontis., 51 plates, 17 pedigrees. Second ed. of Ducatus, first ed. of Loidis.</p> <p>Thoresby, Ralph; Whitaker, Thomas Dunham Ducatus Leodiensis. R. Dewhirst, 1816; Loidis and Elmete. T. Davison, 1816. Folio (2 vols). Full calf, sometime rebacked retaining original spines, boards with broad gilt foliate borders, spines lettered directly and decorated in gilt, a.e.g.; I: frontis., 10 plates (poss. lacking Thorp on the Hill), 13 pedigrees; II: frontis., 51 plates, 17 pedigrees. Second ed. of Ducatus, first ed. of Loidis.</p> <p>Est. 100 - 150</p>
60	<p>Poulson, George The History and Antiquities of the Seignior of Holderness. Hull: Robert Brown, 48 Lowgate; and W. Pickering, London, 1840-1. 4to (2 vols). Half coarse-grain leather, spine lettered directly in gilt, t.e.g.; 44 plates and maps, illus to text.</p> <p>Poulson, George The History and Antiquities of the Seignior of Holderness. Hull: Robert Brown, 48 Lowgate; and W. Pickering, London, 1840-1. 4to (2 vols). Half coarse-grain leather, spine lettered directly in gilt, t.e.g.; 44 plates and maps, illus to text.</p> <p>Est. 80 - 120</p>
61	<p>Banks, W. Views in the Lakes. c.1860s. 8vo, full green calf gilt by J. Coats &amp; Son, Leeds, spine with contrasting morocco lettering-piece, watered silk endpapers, a.e.g.; 62 engravings of the Lake District by Banks. There is no title-page to this collection of views, which is a shame, as it is not possible to be entirely sure what it is. The principal source of the images would seem to be Banks' Views of the English Lakes. However, the copies we have been able to trace are all oblong, with landsc</p> <p>Banks, W. Views in the Lakes. c.1860s. 8vo, full green calf gilt by J. Coats &amp; Son, Leeds, spine with contrasting morocco lettering-piece, watered silk endpapers, a.e.g.; 62 engravings of the Lake District by Banks. There is no title-page to this collection of views, which is a shame, as it is not possible to be entirely sure what it is. The principal source of the images would seem to be Banks' Views of the English Lakes. However, the copies we have been able to trace are all oblong, with landscape orientation. Here, though the images are still landscape, they have been printed at the top of portrait pages - with corresponding blank space beneath. Additionally, Views appears to have had 26 plates, where this has 62. There look to be at least three distinct styles of presentation: the landscape oval vignettes mentioned above, oval portrait vignettes; and two side-by-side medallions. This does not take into consideration the variations in credits and paper-stock throughout. It is likely this was a privately-collected series, bound to order - though this does not explain the difference in page orientation, which affects the proportional harmony of the landscape images. A curious volume of Banks' attractive engravings.</p> <p>Est. 80 - 120</p>
62	<p>Farren, Robert Drawn and Etched. 4to, half calf; 30 plates (25 signed by Farren), dated variously c.1879-1886. Farren was born in Cambridge, and briefly entered into partnership with his brother in a photographic studio. He returned to art however, completing many views of Cambridge and its surroundings. He later retired to Scarborough for health reasons, explaining the presence of both Cambridge and Scarborough views in this collection.</p> <p>Farren, Robert Drawn and Etched. 4to, half calf; 30 plates (25 signed by Farren), dated variously c.1879-1886. Farren was born in Cambridge, and briefly entered into partnership with his brother in a photographic studio. He returned to art however, completing many views of Cambridge and its surroundings. He later retired to Scarborough for health reasons, explaining the presence of both Cambridge and Scarborough views in this collection.</p> <p>Est. 100 - 150</p>
63	<p>Macculloch, John The Highlands and Western Isles of Scotland. Longman, Rees et al, 1824. 8vo (4 vols in 2). Leather-backed marbled boards, sometime rebacked. Drawn from letters to Sir Walter Scott.</p> <p>Macculloch, John The Highlands and Western Isles of Scotland. Longman, Rees et al, 1824. 8vo (4 vols in 2). Leather-backed marbled boards, sometime rebacked. Drawn from letters to Sir Walter Scott.</p> <p>Est. 100 - 200</p>

Lot	Title/Description
64	<p>Scott, Walter (intro.) Border Antiquities. Longmans &amp; Co., [c.1815]. 4to (2 vols). Half red morocco; eng. frontis. and tit. in both, 93 plates across both vols. Hooker, Sir W.J. Perthshire. Edinburgh and Glasgow: A. Fullarton &amp; Co., 1843. Folio, half coarse grain morocco; all plates as called. Campbell, Alexander A Journey From Edinburgh Through Parts of North Britain. T.N. Longman and O. Rees, 1802. 4to (2 vols). Later half green calf over marbled boards; 44 plates as called for. First ed. Buck</p> <p>Scott, Walter (intro.) Border Antiquities. Longmans &amp; Co., [c.1815]. 4to (2 vols). Half red morocco; eng. frontis. and tit. in both, 93 plates across both vols. Hooker, Sir W.J. Perthshire. Edinburgh and Glasgow: A. Fullarton &amp; Co., 1843. Folio, half coarse grain morocco; all plates as called. Campbell, Alexander A Journey From Edinburgh Through Parts of North Britain. T.N. Longman and O. Rees, 1802. 4to (2 vols). Later half green calf over marbled boards; 44 plates as called for. First ed. Buck, Samuel and Nathaniel The Castles, Abbeys &amp; Pories of the County of Cumberland. Carlisle: Hudson, Scott &amp; Sons, 1877 [reprinted from the 1739 original]. Oblong folio, org. decorative cloth, upper board loose but attached; folding panorama, folding view, 17 plates. Reprint.</p> <p>Est. 150 - 200</p>
65	<p>Cotes, V. Cecil Two Girls on a Barge. Chatto &amp; Windus, 1891. 8vo, org. pictorial cloth; forty-four illus by F.H. Townshend. First ed. V. Cecil Cotes appears to be the pseudonym of Sara Jeannette Duncan, a Canadian newspaper journalist with Anglo-Indian roots. This book is an early and scarce account of a converted narrow boat trip, in this case undertaken by a pair of adventurous female Cambridge graduates. It is generally agreed to be authentic in tone and knowledge and describes a journey up t</p> <p>Cotes, V. Cecil Two Girls on a Barge. Chatto &amp; Windus, 1891. 8vo, org. pictorial cloth; forty-four illus by F.H. Townshend. First ed. V. Cecil Cotes appears to be the pseudonym of Sara Jeannette Duncan, a Canadian newspaper journalist with Anglo-Indian roots. This book is an early and scarce account of a converted narrow boat trip, in this case undertaken by a pair of adventurous female Cambridge graduates. It is generally agreed to be authentic in tone and knowledge and describes a journey up the Grand Junction, Oxford and Coventry canals. The detail extends to a meeting with canal reformer George Smith, though for some reason the author refers to him exclusively as "Mr Gershom".</p> <p>Est. 150 - 250</p>
66	<p>Dashwood, J.B. The Thames to the Solent by Canal and Sea, or the Log of the Una Boat 'Caprice'. Longmans, Green, &amp; Co., 1868. 8vo, org. purple cloth; frontis., folding map, 6 illus. First ed. The first book describing a small-boat cruise on British waterways.</p> <p>Dashwood, J.B. The Thames to the Solent by Canal and Sea, or the Log of the Una Boat 'Caprice'. Longmans, Green, &amp; Co., 1868. 8vo, org. purple cloth; frontis., folding map, 6 illus. First ed. The first book describing a small-boat cruise on British waterways.</p> <p>Est. 100 - 200</p>
67	<p>De Salis, Henry Rodolph Bradshaw's Canals and Navigable Rivers of England and Wales. A Handbook of Inland Navigation. Henry Blacklock &amp; Co., 1904. 8vo, org. green pebble-grain cloth, spine lettered in gilt; folding map in pocket at rear (undated, published by Blacklock, but possibly later and not original). First ed.</p> <p>De Salis, Henry Rodolph Bradshaw's Canals and Navigable Rivers of England and Wales. A Handbook of Inland Navigation. Henry Blacklock &amp; Co., 1904. 8vo, org. green pebble-grain cloth, spine lettered in gilt; folding map in pocket at rear (undated, published by Blacklock, but possibly later and not original). First ed.</p> <p>Est. 60 - 100</p>
68	<p>British Inland Waterways A collection of works on and relating to the inland waterways of Britain. These include on uses and problems of canals, novels and stories like William Black's Strange Adventures of a House-Boat (1893) and even canoeing in William Bliss' 1934 guide to the same. These twenty-two works include important sources such as George Westall's Inland Cruising (1908), pleasant reflections, such as Austin Neal's Canals, Cruises and Contentment, adventuresome yarns like Emma Smith's</p> <p>British Inland Waterways A collection of works on and relating to the inland waterways of Britain. These include on uses and problems of canals, novels and stories like William Black's Strange Adventures of a House-Boat (1893) and even canoeing in William Bliss' 1934 guide to the same. These twenty-two works include important sources such as George Westall's Inland Cruising (1908), pleasant reflections, such as Austin Neal's Canals, Cruises and Contentment, adventuresome yarns like Emma Smith's Maidens' Trip (1948), intriguing ephemeral items such as Shirley Ginger's Simple Steps to Roses and Castles and Ken Keay's Canal Colours and even books on crossing Ireland and Europe. [22]</p> <p>Est. 100 - 200</p>

Lot	Title/Description
69	<p>Love, John <i>Geodaesia: or, the Art of Surveying and measuring of Land Made Easie</i>. Printed for John Taylor, at the Ship in S. Paul's Church-Yard, 1688. 8vo, full early calf, paper label to spine; pp. [4 (Title, verso blank, Dedication, Licence)], [8 (Preface)], [10 (Contents)], [2 (Catalogue)], 196, [10 (Table of the Northing, Southing, Easting or Westing of every Degree from the Meridian)], [24 (Table of Sines and Tangents)], [8 (Log Tables)]; title printed in red and black, numerous figures and</p> <p>Love, John <i>Geodaesia: or, the Art of Surveying and measuring of Land Made Easie</i>. Printed for John Taylor, at the Ship in S. Paul's Church-Yard, 1688. 8vo, full early calf, paper label to spine; pp. [4 (Title, verso blank, Dedication, Licence)], [8 (Preface)], [10 (Contents)], [2 (Catalogue)], 196, [10 (Table of the Northing, Southing, Easting or Westing of every Degree from the Meridian)], [24 (Table of Sines and Tangents)], [8 (Log Tables)]; title printed in red and black, numerous figures and illus to text, letterpress tables. First edition. John Love was an English land surveyor who travelled to the New World around 1680. He worked surveying grants for settlers in the Carolinas and, with Maurice Matthews, produced an early map of the area. He noted the lack of knowledge of local surveyors and wrote one of the first practical guides on the subject to address the deficiency. The first edition, licensed in 1687 though with a publication date of 1688, was hugely successful. There were 11 English editions before the 12th edition was published in America in 1793. This may well have been the first survey book published in the new United States and Washington certainly studied surveying from the work. The book changed little over publications, its significance lying (according to A.W. Richeson) in Love's care in consider the different conditions for American field work, versus English. [For geometrical studies, with references to surveying, mapping and similar, including plates of examples and instruments, see Lot 277.] Est. 500 - 700</p>
70	<p>Roxburghe Club; Rotz, Jean <i>The Maps and Text of the Boke of Idrography Presented by Jean Rotz to Henry VIII</i>. Edited by Helen Wallis with a foreword by Viscount Eccles. Oxford: Printed for Presentation to the Members of the Roxburghe Club, 1981. Folio, half morocco, t.e.g.; pp. xvi, 96, [3]; 32 leaves of full colour facsimile. Limited ed., Rox. Pub. 244. The Tudor dynasty always looked to the sea (save perhaps Mary with her preference for priests to sailors). Henry was driven by a need to improve</p> <p>Roxburghe Club; Rotz, Jean <i>The Maps and Text of the Boke of Idrography Presented by Jean Rotz to Henry VIII</i>. Edited by Helen Wallis with a foreword by Viscount Eccles. Oxford: Printed for Presentation to the Members of the Roxburghe Club, 1981. Folio, half morocco, t.e.g.; pp. xvi, 96, [3]; 32 leaves of full colour facsimile. Limited ed., Rox. Pub. 244. The Tudor dynasty always looked to the sea (save perhaps Mary with her preference for priests to sailors). Henry was driven by a need to improve the Navy to act as a bulwark against France. As part of this he hired professionals from across Europe to bring skills the English at that time lacked. One of those was Jean Rotz, a noted navigator and hydrographer. Unfortunately, there seems to have been a difference of opinion between Rotz and his employer as to the best use of Rotz' talents. Rotz produced this stunning work, showing French knowledge of the far-flung places of the world, whilst Henry remained sternly focused on the local, staring at the need to fortify the English Channel. In the end, Rotz cut a deal with the King of France to accept him back in return for intelligence and with Henry's death, he slipped away, leaving behind him his masterwork. Est. 500 - 700</p>
71	<p>Mela, Pomponius <i>Pomponii Melae de Situ Orbis Libri Tres...Opera et Studio Joannis Reinoldi</i>. Eton: T. Pote, 1789. 8vo, leather-backed boards (boards detached but present); pp. [2], 64 [lacking Index]; 26 engraved folding maps. Editio Altera. Mela was one of the first Roman geographers. This work was first written in c.43AD and is the only formal treatise on this subject in classical Latin, bar certain parts of Pliny's <i>Historia naturalis</i> (which use Mela as a source).</p> <p>Mela, Pomponius <i>Pomponii Melae de Situ Orbis Libri Tres...Opera et Studio Joannis Reinoldi</i>. Eton: T. Pote, 1789. 8vo, leather-backed boards (boards detached but present); pp. [2], 64 [lacking Index]; 26 engraved folding maps. Editio Altera. Mela was one of the first Roman geographers. This work was first written in c.43AD and is the only formal treatise on this subject in classical Latin, bar certain parts of Pliny's <i>Historia naturalis</i> (which use Mela as a source). Est. 80 - 100</p>

Lot	Title/Description
72	<p>Lewis, Samuel <i>Topographical Dictionary of England and Wales</i>. S. Lewis &amp; Co., 1848. 4to (7 vols). Org. cloth; 58 maps, hand coloured in outline, in Atlas volume. Seventh ed. Four vols on England, two on Wales and one Atlas.</p> <p>Lewis, Samuel <i>Topographical Dictionary of England and Wales</i>. S. Lewis &amp; Co., 1848. 4to (7 vols). Org. cloth; 58 maps, hand coloured in outline, in Atlas volume. Seventh ed. Four vols on England, two on Wales and one Atlas. Est. 80 - 120</p>
73	<p>20th Century Atlases Bartholomew, John (ed.) <i>The Times Atlas of the World</i>. Mid-Century edition. 1955-59. Folio (5 vols). Org. cloth, two in djs. Phillips Centenary Handy General Atlas of the World. 1934. Folio, org. cloth. With <i>The Times Atlas of China</i> (1974) and the <i>Times Atlas of the World</i> (Comprehensive ed., 1998).</p> <p>20th Century Atlases Bartholomew, John (ed.) <i>The Times Atlas of the World</i>. Mid-Century edition. 1955-59. Folio (5 vols). Org. cloth, two in djs. Phillips Centenary Handy General Atlas of the World. 1934. Folio, org. cloth. With <i>The Times Atlas of China</i> (1974) and the <i>Times Atlas of the World</i> (Comprehensive ed., 1998). Est. 60 - 100</p>
74	<p>Essex Eight maps of Essex, dating from c.1673-c.1830, all hand-coloured, four mounted. The maps range from Richard Blome's plagiarising "Hundreds in Essex", dedicated to Josiah Child, to Moule's decorative county map. It includes well-known English cartographers such as Robert Mordern and Jeffreys and Kitchin, but also has "Le Comte D'Essex" by Pierre van den Aa. With three other maps.</p> <p>Essex Eight maps of Essex, dating from c.1673-c.1830, all hand-coloured, four mounted. The maps range from Richard Blome's plagiarising "Hundreds in Essex", dedicated to Josiah Child, to Moule's decorative county map. It includes well-known English cartographers such as Robert Mordern and Jeffreys and Kitchin, but also has "Le Comte D'Essex" by Pierre van den Aa. With three other maps. Est. 100 - 200</p>
75	<p>London Four London maps comprising: Plans of Baynards Castle and Faringdon Wards and Candlewick and Langborn Wards, 1784. Two hand-coloured plans from Thornton's <i>New &amp; Complete History and Survey of London</i>. Schmollinger, W.S. <i>Environs of London</i>, c.1836. Hand-coloured map from Moule's <i>English Counties</i>. After Speede, John, Later undated enlargement after a vignette map of Westminster from Middlesex. Anon Large plan of London, centered on the Thames, from Islington to Croydon and Chiswick to Barkin</p> <p>London Four London maps comprising: Plans of Baynards Castle and Faringdon Wards and Candlewick and Langborn Wards, 1784. Two hand-coloured plans from Thornton's <i>New &amp; Complete History and Survey of London</i>. Schmollinger, W.S. <i>Environs of London</i>, c.1836. Hand-coloured map from Moule's <i>English Counties</i>. After Speede, John, Later undated enlargement after a vignette map of Westminster from Middlesex. Anon Large plan of London, centered on the Thames, from Islington to Croydon and Chiswick to Barking, c.1850 [features Lewisham Station (opened 1849) and Norwood Station (renamed Norwood Junction in 1856)]. Hand-coloured, lower sheet only with no upper border, presumably two sheet map when completely as it has three other borders). Est. 60 - 80</p>

Lot	Title/Description
76	<p>Braun, Georg; Hogenberg, Franz Londinum feracissimi Angliae Regni metropolis. First published in Civitates Orbis Terrarum, c.1580. Hand-coloured. Latin text on verso. The earliest town plan of London, this map uses a view perhaps unique to maps, a flat-plane city strangely angled to show the major buildings, though with no regard to perspective. This was published in Civitates Orbis Terrarum, itself the first collection of printed town maps. There are various states of the map identified...</p> <p>Braun, Georg; Hogenberg, Franz Londinum feracissimi Angliae Regni metropolis. First published in Civitates Orbis Terrarum, c.1580. Hand-coloured. Latin text on verso. The earliest town plan of London, this map uses a view perhaps unique to maps, a flat-plane city strangely angled to show the major buildings, though with no regard to perspective. This was published in Civitates Orbis Terrarum, itself the first collection of printed town maps. There are various states of the map identified. This is likely an intermediate state between the first state and the final state in 1574. The spelling of Westminster has changed to "West Muster" (from "West Mester") but it does not show the Royal Exchange or bear the words "Cum Privilegio" in the lower right corner. The map was produced for the Hanseatic League, and their headquarters in London (the Steelyard) is described in the lower right corner. It was hoped to attract Royal favour from Mary - hence the Royal Barge in the centre of the river - and emphasise the importance of the League - hence the ostentatious ignoring of the impressive halls of the Livery Companies. Intriguingly, the original map must have drawn on information acquired earlier than its publication date. Several details would have changed by the time of publication, such as the spire of St Paul's (destroyed in 1561); the cross in St Botolph's without Bishopgate churchyard (lost in 1559); and the identifying of York Place as "Suffolke Place" (re-named 1557). This map was most likely derived from a much larger plan commissioned by the League, but only three sheets survive from this version. This is thus a hugely significant source on early modern London and its development, presented here in an attractive hand-coloured state.</p> <p>Est. 3,000 - 4,000</p>
77	<p>Ortelius, Abraham Frisia Occidentalis. Depicted by Sibrandus Leo of Leeuwarden, 1579 [but likely c.1608, vide infra]. Hand-coloured in wash, Italian text on verso. Ortelius was a Flemish cartographer and is held to be the creator of the first modern atlas, the Theatrum Orbis Terrarum. The date given is based on the text on the verso. The page is numbered 54, the last line is left aligned, and ends "huomo letteratissimo". This agrees with Ort 81 (as listed by <a href="http://www.orteliusmaps.com/book/or_ortelius_abraham_frisia_occidentalis">http://www.orteliusmaps.com/book/or_ortelius_abraham_frisia_occidentalis</a>). Depicted by Sibrandus Leo of Leeuwarden, 1579 [but likely c.1608, vide infra]. Hand-coloured in wash, Italian text on verso. Ortelius was a Flemish cartographer and is held to be the creator of the first modern atlas, the Theatrum Orbis Terrarum. The date given is based on the text on the verso. The page is numbered 54, the last line is left aligned, and ends "huomo letteratissimo". This agrees with Ort 81 (as listed by <a href="http://www.orteliusmaps.com/book/ort81.html">http://www.orteliusmaps.com/book/ort81.html</a>) suggesting 300 copies of this edition of the map were printed.</p> <p>Est. 150 - 250</p>
78	<p>Allard, Carolus Regnorum Magnae Britanniae sive Angliae Scotiae, nec non Hiberniae. Amsterdam, c.1695. Hand-coloured, decorative cartouche, inset map of the smaller Scottish islands.</p> <p>Allard, Carolus Regnorum Magnae Britanniae sive Angliae Scotiae, nec non Hiberniae. Amsterdam, c.1695. Hand-coloured, decorative cartouche, inset map of the smaller Scottish islands.</p> <p>Est. 200 - 300</p>
79	<p>Bill, John Five maps, being: Buckinghamshire; Barkeshire; Nottinghamshire; Hartfordshire; and Essex. 1626. Three mounted, others loose, English text on verso.. Although copied from Camden's Britannia after Saxton (in a similar manner to Pieter van den Keere), these small maps differ in two main ways. The first is size: they are greatly reduced, leading to a crowded appearance. The second and more important is in adding latitude and longitude (with the Azores forming the Prime Meridian). This makes them the first county maps to feature latitude and longitude. The maps are scarce as there was only one edition of the work, thought by Peter J. Radford to number only 200 copies, and as such are rarer than the Saxton and van den Keere versions they drew from.</p> <p>Est. 500 - 700</p>

Lot	Title/Description
80	<p>Bill, John Suffolk; and Cambridgeshire and Isle of Ely. 1626. Framed and glazed. [2]</p> <p>Bill, John Suffolk; and Cambridgeshire and Isle of Ely. 1626. Framed and glazed. [2]</p> <p>Est. 150 - 200</p>
81	<p>Blaeu, Joan Nortfolcia or Norfolk. Amsterdam: Blaeu, 1645. Hand-coloured, armorial cartouche, title decorated with arms of principal Peers of the county.</p> <p>Blaeu, Joan Nortfolcia or Norfolk. Amsterdam: Blaeu, 1645. Hand-coloured, armorial cartouche, title decorated with arms of principal Peers of the county.</p> <p>Est. 150 - 250</p>
82	<p>Blaeu, Joan Essex Comitatus. 17th c. or later. Hand-coloured. After Blaeu's death, and the closing of his firm, the plates were purchased by G. Valck and P. Schenk and re-issued. This map has no text on the verso, but does not feature the Valck and Schenk imprint so its precise date is unclear.</p> <p>Blaeu, Joan Essex Comitatus. 17th c. or later. Hand-coloured. After Blaeu's death, and the closing of his firm, the plates were purchased by G. Valck and P. Schenk and re-issued. This map has no text on the verso, but does not feature the Valck and Schenk imprint so its precise date is unclear.</p> <p>Est. 80 - 120</p>
83	<p>Blaeu, Johannes Plan de la Ville et des Environs de Pavie. Amsterdam: Pieter Mortier, 1704. Engraved map, uncoloured, framed and glazed. Blaeu originally began his enormous atlas of Italy after finishing his monumental Atlas Maior in 1662. The work was planned in two parts, each of five books, the first on Italy and the second on Rome. However he only finished three volumes in his lifetime. Pieter Mortier reissued the Blaeu maps in 1704/5 as an atlas, from which this map is taken. The map is nu</p> <p>Blaeu, Johannes Plan de la Ville et des Environs de Pavie. Amsterdam: Pieter Mortier, 1704. Engraved map, uncoloured, framed and glazed. Blaeu originally began his enormous atlas of Italy after finishing his monumental Atlas Maior in 1662. The work was planned in two parts, each of five books, the first on Italy and the second on Rome. However he only finished three volumes in his lifetime. Pieter Mortier reissued the Blaeu maps in 1704/5 as an atlas, from which this map is taken. The map is numbered XI and is taken from the first Mortier volume on Lombardy (Pavia being the old capital of the Lombard Kings). A description under the map's title explains the 1525 siege of Pavia, where the besieging French under Francis I were shattered by a larger relieving Imperial army under Charles V. However intriguingly, a modern dealer's note on the rear appears to suggest that the illustration of warfare on the map shows not 1525, but rather the failed siege of 1655 by Prince Thomas of Savoy, which would certainly have been contemporary for Blaeu during his original work on the maps. It may be that, in common with other Early Modern depictions of historical scenes, Blaeu drew on the contemporary forms of dress and equipment, inspired by the recent events.</p> <p>Est. 200 - 400</p>
84	<p>Camden, William Camden's Britannia. Times Newspapers Limited, 1971. Folio, org. cloth-backed boards, spine decorated in silver; port., maps and other plates after the original; ex-lib. with markings to prelims but no obvious marks to maps or after title page.</p> <p>Camden, William Camden's Britannia. Times Newspapers Limited, 1971. Folio, org. cloth-backed boards, spine decorated in silver; port., maps and other plates after the original; ex-lib. with markings to prelims but no obvious marks to maps or after title page.</p> <p>Est. 60 - 80</p>

Auction - Books, Maps & Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
85	<p>Drayton, Michael; Hole, William (eng.) Oxford, Bucks and Berks. 1612. Hand-coloured, mounted. Drayton was an Elizabethan poet and friend to Shakespeare. His life's work was Poly-Olbion, a collection of poems celebrating the beauty of the English countryside. The accompanying maps, attributed to William Hole, were designed to suit the nature of Elizabethan pastoral poetic allegory, rather than to show true geographic detail. As such, they personify the landscape with nymphs in the rivers, female</p> <p>Drayton, Michael; Hole, William (eng.) Oxford, Bucks and Berks. 1612. Hand-coloured, mounted. Drayton was an Elizabethan poet and friend to Shakespeare. His life's work was Poly-Olbion, a collection of poems celebrating the beauty of the English countryside. The accompanying maps, attributed to William Hole, were designed to suit the nature of Elizabethan pastoral poetic allegory, rather than to show true geographic detail. As such, they personify the landscape with nymphs in the rivers, female tutelary figures for cities and similar representative illustrations. These are not strictly maps, as we would understand them, but rather a way for Elizabethan England to find not its way, but its identity. It shows a way to read the landscape as part of an idealised classical state of being - like associations of Elizabeth with Diana - and as such, forms a part of the growing concern with English national identity that typifies the Elizabethan era.</p> <p>Est. 150 - 250</p>
86	<p>Drayton, Michael; Hole, William (eng.) Surrey and Sussex. 1612. Hand-coloured, mounted.</p> <p>Drayton, Michael; Hole, William (eng.) Surrey and Sussex. 1612. Hand-coloured, mounted.</p> <p>Est. 150 - 250</p>
87	<p>Drayton, Michael; Hole, William (eng.) Yorkshyre. 1622. Hand-coloured, framed and glazed. Yorkshire was first published in the second part of Poly-Olbion in 1622. Thus it is a first issue, though not from the first run of maps.</p> <p>Drayton, Michael; Hole, William (eng.) Yorkshyre. 1622. Hand-coloured, framed and glazed. Yorkshire was first published in the second part of Poly-Olbion in 1622. Thus it is a first issue, though not from the first run of maps.</p> <p>Est. 100 - 200</p>
88	<p>Janssonius, Johannes Essexiae Descriptio. Amsterdam: Johannes Janssonius, 1659. Hand-coloured.</p> <p>Janssonius, Johannes Essexiae Descriptio. Amsterdam: Johannes Janssonius, 1659. Hand-coloured.</p> <p>Est. 80 - 100</p>
89	<p>Jansson, J. Norfolciae Descriptio. Amsterdam, c.1636. Early hand-colouring in wash, framed and glazed. Early issue, though the map is framed single-sided a note on rear states German text on verso.</p> <p>Jansson, J. Norfolciae Descriptio. Amsterdam, c.1636. Early hand-colouring in wash, framed and glazed. Early issue, though the map is framed single-sided a note on rear states German text on verso.</p> <p>Est. 150 - 250</p>
90	<p>Jansson, J. Suffolciae Nova et Accurate Delineatio. c.1644. Later hand-colouring, framed and glazed. Pre-atlas issue, without later coats-of-arms. Note on rear lists Dutch text on verso.</p> <p>Jansson, J. Suffolciae Nova et Accurate Delineatio. c.1644. Later hand-colouring, framed and glazed. Pre-atlas issue, without later coats-of-arms. Note on rear lists Dutch text on verso.</p> <p>Est. 150 - 250</p>
91	<p>Ogilby, John Three strip road maps comprising London to Bristol and the Continuation of the same; and London to Harwich. From Britannia, c.1675. Hand-coloured.</p> <p>Ogilby, John Three strip road maps comprising London to Bristol and the Continuation of the same; and London to Harwich. From Britannia, c.1675. Hand-coloured.</p> <p>Est. 200 - 300</p>
92	<p>Yorkshire Road Maps Ogilby, John. The continuation of the extended Road from Oakeham in Rutland to Richmond. 1675. Framed and glazed. With Owen and Bowen. The West Riding of Yorkshire. c.1720 Hand-coloured, framed and glazed. [2]</p> <p>Yorkshire Road Maps Ogilby, John. The continuation of the extended Road from Oakeham in Rutland to Richmond. 1675. Framed and glazed. With Owen and Bowen. The West Riding of Yorkshire. c.1720 Hand-coloured, framed and glazed. [2]</p> <p>Est. 80 - 100</p>

Lot	Title/Description
93	<p>Saxton, Christopher; Hole, William (eng.) West Riding and North Riding. [1610]. Framed and glazed. From Camden's Britannia. The maps have no text on the verso, so cannot be the 1607 issue. There is also no plate number on either map. Likely owing to the position of the Scale, the North Riding never had a plate number added The West Riding did in the 1637 edition, which would suggest they were from the 1610 reprint.</p> <p>Saxton, Christopher; Hole, William (eng.) West Riding and North Riding. [1610]. Framed and glazed. From Camden's Britannia. The maps have no text on the verso, so cannot be the 1607 issue. There is also no plate number on either map. Likely owing to the position of the Scale, the North Riding never had a plate number added The West Riding did in the 1637 edition, which would suggest they were from the 1610 reprint.</p> <p>Est. 150 - 250</p>
94	<p>Saxton, Christopher; Kip, William Northamtoniae Comitatus descriptio in quo coritani olim insederunt. c.1637. Hand-coloured, framed and glazed.</p> <p>Saxton, Christopher; Kip, William Northamtoniae Comitatus descriptio in quo coritani olim insederunt. c.1637. Hand-coloured, framed and glazed.</p> <p>Est. 100 - 150</p>
95	<p>Speede, John The Invasions of England and Ireland and al their Ciuill Wars Since the Conquest. George Humble, c.1627 or later. Hand-coloured and mounted.</p> <p>Speede, John The Invasions of England and Ireland and al their Ciuill Wars Since the Conquest. George Humble, c.1627 or later. Hand-coloured and mounted.</p> <p>Est. 500 - 700</p>

Lot	Title/Description
96	<p>Speede, John; More, JohnCanaan. Thomas Basset and Richard Chiswell, 1651 [1676]. Framed and glazed double-sided, hand-coloured, English text on verso.Speede's maps usually showed the land as it was experienced. Even if not to the levels of accuracy of a modern ordnance survey map, they strove to show the locations as they related to each other and the land on which they were situated. From the first though, Canaan was different. Canaan is a land created in two places. The first is on t...</p> <p>Speede, John; More, JohnCanaan. Thomas Basset and Richard Chiswell, 1651 [1676]. Framed and glazed double-sided, hand-coloured, English text on verso.Speede's maps usually showed the land as it was experienced. Even if not to the levels of accuracy of a modern ordnance survey map, they strove to show the locations as they related to each other and the land on which they were situated. From the first though, Canaan was different. Canaan is a land created in two places. The first is on the ground, in the towns, rivers, mountains and other features of geography, both natural and man-made. The other is in the mind, particularly of Christians, who will be comparing the land they see with that they first experienced through the words of the Bible. This was especially true for readers of the King James Version for whom this map was an integral part of their reading of the Bible. The map was first featured in the Geneva Bible as published by Robert Barker. Speede was still a tailor when he first became involved with this map - his first cartographic work. John More (credited on the map) did the first work on it whilst a Fellow of Christ's, Cambridge. After his death in 1592 it was passed to Speede who finished it and received a licence to print and insert it in the KJV for ten years from 1610. By the time the KJV was first published in 1611, Speede was already one of the most important cartographers in England, and busily working on his famous county maps, many of which feature in this sale. Interestingly, this map did not feature in the first issue of Speede's Prospect, but was added later.Despite current knowledge, Speede's map contains oddities to the modern eye. Most specifically the coastline follows the Ptolemaic slump, despite the actual coastline being known. This is part of the purpose of this map. The map is not the territory. The map does not even follow Ptolemy's desire to be accurate (within the limits of contemporary knowledge), but rather to use Ptolemy's coast as a short-hand to evoke the era. This map sets out to create a place that never existed, it is not a tool for explorers of anything but the words on a page. Speede's map shows events, places, people, and details from across Biblical history. The Dead Sea is the Lake of Sodom, Pharoah's armies (equipped as expected in Jacobean armour) drown even as Judas hangs himself. Ancient Kingdoms share space with Jewish settlements. The inset map of Jerusalem lists important places in the story of the Passion, but they are not a pilgrim map, rather a reminder, a positioning in a space not physical but mental. Despite all this, there are suggestions that the map inhabits a 'real' world and is not merely a fairytale realm. The new habit for framing the map in longitude and latitude is followed. Whilst a traveller could never hope to find a location using them, it reminds the reader that the place (and by extension the events depicted and remembered) is real. The leviathan frolics in the depths but this is not to say there are literal monsters beneath the waves (nor even to recall Jonah's whale) but rather to remind of the troubles of travel.Even the choice of name is suggestive. Whilst Christians today might accept 'The Holy Land', to a Protestant this would be redolent of Papistry, whilst other more accurate names might be overly Jewish in suggestion. Canaan is the ancient name, all other names (whether Israel or Outremer) are tranistory compared to the Biblical truth which underlies all. In Protestant eyes, the holy places had no intrinsic spiritual value and visiting them was unnecessary - as the map reminds us, "Nether in Ierusalem, nor in this Mountaine shal ye worship". The idea of pilgrimage was, if not anathema, highly suspicious. Whilst English ships crossed the seas, they did so for trade, and there was little to trade in Palestine - not even treacle in Gilead. For the strict Protestant Englishman, the critical thing was your relationship with God through Christ, the rest was confusing trappings which got in the way. This map was all you needed to give a context to your reading of the Bible, and the experience of the Word would open you to</p> <p>Est. 500 - 700</p>

Lot	Title/Description
97	<p>Speede, John Cambridgeshire described. John Sudbury and George Humble, c.1610. Framed and glazed double-sided, hand-coloured both sides, English text on verso. This map was the first in the series to introduce a symbolic presentation of the mile scale - it is held by one of the academic figures (a motif repeated with Oxfordshire). The blank shield would seem prepared for the arms of Sidney Sussex (the youngest of the old foundations). There is one intriguing error on the map - Corpus Christi Col</p> <p>Speede, JohnCambridgeshire described. John Sudbury and George Humble, c.1610. Framed and glazed double-sided, hand-coloured both sides, English text on verso.This map was the first in the series to introduce a symbolic presentation of the mile scale - it is held by one of the academic figures (a motif repeated with Oxfordshire). The blank shield would seem prepared for the arms of Sidney Sussex (the youngest of the old foundations). There is one intriguing error on the map - Corpus Christi College's foundation is given as 1344 rather than 1352, advancing it ahead of both Trinity Hall and Caius.</p> <p>Est. 300 - 500</p>
98	<p>Speede, John Darbieshire described. John Sudbury and George Humble, c.1610. Modern hand-coloured and mounted.</p> <p>Speede, JohnDarbieshire described. John Sudbury and George Humble, c.1610. Modern hand-coloured and mounted.</p> <p>Est. 100 - 200</p>
99	<p>Speede, John The Bishoprick and Citie of Durham. Thomas Bassett and Chiswell, 1676. Hand-coloured, framed and glazed double-sided.</p> <p>Speede, JohnThe Bishoprick and Citie of Durham. Thomas Bassett and Chiswell, 1676. Hand-coloured, framed and glazed double-sided.</p> <p>Est. 60 - 100</p>
100	<p>Speede, John; Norden, John Essex, divided into Hundreds. George Humble, c.1610. Hand-coloured.</p> <p>Speede, John; Norden, JohnEssex, divided into Hundreds. George Humble, c.1610. Hand-coloured.</p> <p>Est. 400 - 500</p>
101	<p>Speede, John Flintshire. John Sudbury and George Humble, c.1610. Modern hand-coloured and mounted.</p> <p>Speede, JohnFlintshire. John Sudbury and George Humble, c.1610. Modern hand-coloured and mounted.</p> <p>Est. 80 - 120</p>
102	<p>Speede, John Hartfordshire Described. John Sudbury and George Humble, c.1610. Hand-coloured.</p> <p>Speede, JohnHartfordshire Described. John Sudbury and George Humble, c.1610. Hand-coloured.</p> <p>Est. 200 - 300</p>
103	<p>Speede, John Leicester. John Sudbury and George Humble, c.1610. Framed and glazed double-sided, hand-coloured, English text on verso.</p> <p>Speede, JohnLeicester. John Sudbury and George Humble, c.1610. Framed and glazed double-sided, hand-coloured, English text on verso.</p> <p>Est. 80 - 120</p>
104	<p>Saxton, Christopher; Speede, John Norfolk A Countie Florishing &amp; Populous. John Subdbury and George Humble, c.1610. Hand-coloured and mounted.</p> <p>Saxton, Christopher; Speede, JohnNorfolk A Countie Florishing &amp; Populous. John Subdbury and George Humble, c.1610. Hand-coloured and mounted.</p> <p>Est. 150 - 250</p>
105	<p>Speede, John The Countie Westmorland and Kendale the Chief Towne Described. George Humble, c.1610. Hand-coloured and mounted.</p> <p>Speede, JohnThe Countie Westmorland and Kendale the Chief Towne Described. George Humble, c.1610. Hand-coloured and mounted.</p> <p>Est. 150 - 250</p>
106	<p>Speede, John The Countie of Westmorland and Kendale the Cheif Towne described. George Humble, c.1610. Framed and glazed double-sided, hand-coloured both sides, English text on verso.</p> <p>Speede, JohnThe Countie of Westmorland and Kendale the Cheif Towne described. George Humble, c.1610. Framed and glazed double-sided, hand-coloured both sides, English text on verso.</p> <p>Est. 100 - 150</p>

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description	Lot	Title/Description
107	Speede, John Yorkshire. To be solde by Roger Rea the Elder and Younger, [c.1662]. Framed and glazed both sides, hand-coloured, English text on verso. Speede's copyrights remained in the hands of the Humble family until 1659 when they were purchased by first William Garret, and shortly after the Reas. It appears the Reas intended to issue an edition of Speede's atlas for the Restoration, however they were delayed and the complete work had not been issued by as late as 1666. Maps bearing their imp Speede, JohnYorkshire. To be solde by Roger Rea the Elder and Younger, [c.1662]. Framed and glazed both sides, hand-coloured, English text on verso.Speede's copyrights remained in the hands of the Humble family until 1659 when they were purchased by first William Garret, and shortly after the Reas. It appears the Reas intended to issue an edition of Speede's atlas for the Restoration, however they were delayed and the complete work had not been issued by as late as 1666. Maps bearing their imprint are relatively scarce because (according at least to Bassett and Chiswell in their 1676 preface) the Rea edition was largely destroyed in the Great Fire. Est. 200 - 300	114	Chapman, John; Andre, Peter A Map of the County of Essex from an Actual Survey taken in MDCCCLXXII, LXXIII and MDCCCLXXIV. Chelmsford, Chalk, Meggy and Chalk, August, 1833 (first published in 1777). Folio, recently rebound in half calf over marbled boards, spine retaining original morocco lettering-piece; eng. title (plate XXV), map of the county (plate XXV), eng. list of subscribers (plate XX), 23 map plates (plates I-XIX, XXI-XXIV), all plates hand-coloured and double-page. The unusual scale of Chapman, John; Andre, PeterA Map of the County of Essex from an Actual Survey taken in MDCCCLXXII, LXXIII and MDCCCLXXIV. Chelmsford, Chalk, Meggy and Chalk, August, 1833 (first published in 1777). Folio, recently rebound in half calf over marbled boards, spine retaining original morocco lettering-piece; eng. title (plate XXV), map of the county (plate XXV), eng. list of subscribers (plate XX), 23 map plates (plates I-XIX, XXI-XXIV), all plates hand-coloured and double-page.The unusual scale of two inches to the mile allowed for a staggering wealth of detail in Chapman and Andr��s monumental survey of Essex. The map featured details previous efforts did not even attempt to capture and was the first of the county that allowed a subscriber to potentially pinpoint their own house amongst the features shown. Private publishers led to the production of many county maps during the second half of the eighteenth century and the timing (along with the detail recorded) shows a world before the upheaval of enclosure. This is the third edition of the map, a second having been issued in 1785. Est. 2,500 - 3,000
108	Speede, John; Arlott, John (ed.) John Speed's England. A coloured facsimile of the first edition. Phoenix House Limited, 1953. Folio (4 vols). Half-buckram over paper-patterned boards, paper labels to upper boards, in slipcases; 42 coloured reproductions of Speed's maps. First of this facsimile. Speede, John; Arlott, John (ed.)John Speed's England. A coloured facsimile of the first edition. Phoenix House Limited, 1953. Folio (4 vols). Half-buckram over paper-patterned boards, paper labels to upper boards, in slipcases; 42 coloured reproductions of Speed's maps. First of this facsimile. Est. 60 - 80	115	Ch��telain Nouvelle Carte du Gouvernement Civil d'Angleterre et de Celuy de la Ville de Londres. Amsterdam, 1708. Ch��telainNouvelle Carte du Gouvernement Civil d'Angleterre et de Celuy de la Ville de Londres. Amsterdam, 1708. Est. 80 - 100
109	Bickham, George the Younger Five maps from a series of county maps comprising: Leicestershire; Bedfordshire; Kent; Middlesex; and Essex, c.1752. Hand-coloured etchings, Leicestershire, Bedfordshire and Kent mounted, all but Essex with accompanying text pages. A delightful series of maps using a perhaps unique bird's eye view method to display the county laid out and labelled as if from a vantage point looking over it. The maps are finished with a rustic vignette to exemplify the county. It was c Bickham, George the YoungerFive maps from a series of county maps comprising: Leicestershire; Bedfordshire; Kent; Middlesex; and Essex, c.1752. Hand-coloured etchings, Leicestershire, Bedfordshire and Kent mounted, all but Essex with accompanying text pages.A delightful series of maps using a perhaps unique bird's eye view method to display the county laid out and labelled as if from a vantage point looking over it. The maps are finished with a rustic vignette to exemplify the county. It was commissioned by Bickham's father George and initially performed as a part-work with each plate date when published as here. It was offered complete when finished in 1755. It received a second edition in 1796 which lacks the text below the plate. Est. 400 - 600	116	Collins, Grenville Decorative frontispiece from Great Britains Coasting Pylot, [1693]. Hand-coloured. Collins, GrenvilleDecorative frontispiece from Great Britains Coasting Pylot, [1693]. Hand-coloured. Est. 80 - 100
110	Bodenehr, Gabriel Londen, Westmunster U Soudwark. Augsburg, [c.1710]. Uncoloured, two sheets joined as one, German text flanking map and extensive numbered Key. A rare and detailed German map of London by a member of a noted Ausburg family of engravers. Whilst principally a plan of the streets, certain details are picked out - such as pictorial representations of the Tower and St Paul's - and there are occasional whimsical flourishes, like the deer running in St James' Park. Bodenehr, GabrielLonden, Westmunster U Soudwark. Augsburg, [c.1710]. Uncoloured, two sheets joined as one, German text flanking map and extensive numbered Key.A rare and detailed German map of London by a member of a noted Ausburg family of engravers. Whilst principally a plan of the streets, certain details are picked out - such as pictorial representations of the Tower and St Paul's - and there are occasional whimsical flourishes, like the deer running in St James' Park. Est. 150 - 250	117	London A New and Correct Plan of London, Westminster and Southwark. R. & J. Dodsley, [1761]. LondonA New and Correct Plan of London, Westminster and Southwark. R. & J. Dodsley, [1761]. Est. 400 - 500
111	Bowen, Emmanuel The Accurate Map of the County of Essex. Printed for J. Beale, c.1750. Bowen, EmmanuelThe Accurate Map of the County of Essex. Printed for J. Beale, c.1750. Est. 80 - 120	118	Fricx, Eugene Henry Decorative cartouche sheet from Cartes Des Provinces Des Pays Bas Contenant les Comte��s de Flandre, de Hainaut, Cambresis, le Duch�� de Brabant etc. Chez Crepy rue S. Jacques, 1744. "Presse sur les Memoires de Eugene henry Fricx." Attractive and striking cartouche from Fricx' larger map of Belgium showing the coast of Britain from Romney, through Dover, to Ramsgate. Fricx, Eugene HenryDecorative cartouche sheet from Cartes Des Provinces Des Pays Bas Contenant les Comte��s de Flandre, de Hainaut, Cambresis, le Duch�� de Brabant etc. Chez Crepy rue S. Jacques, 1744. "Presse sur les Memoires de Eugene henry Fricx."Attractive and striking cartouche from Fricx' larger map of Belgium showing the coast of Britain from Romney, through Dover, to Ramsgate. Est. 40 - 50
112	Bowles, Carington New Pocket Map of the County of Essex. Carington Bowles, 1781. Hand-coloured. Bowles, CaringtonNew Pocket Map of the County of Essex. Carington Bowles, 1781. Hand-coloured. Est. 60 - 80	119	Homanns, Johann-Baptist Accurater Grundriss u Gagend der Koenigl-Gross Brittanischen Haupt und Residentz-Stadt London. Nuremberg: c.1705. Hand-coloured, armorial cartouche, Father Thames vignette to mileage scale and bird's eye views of five places of interest. Homanns, Johann-BaptistAccurater Grundriss u Gagend der Koenigl-Gross Brittanischen Haupt und Residentz-Stadt London. Nuremberg: c.1705. Hand-coloured, armorial cartouche, Father Thames vignette to mileage scale and bird's eye views of five places of interest. Est. 300 - 500
113	Cary, John Essex, 1787. Hand-coloured and mounted. With A New Map of Essex Divided Into Hundreds, 1801. Hand-coloured. And A Map of Essex from the Best Authorities, 1805. Hand-coloured. [3] Cary, JohnEssex, 1787. Hand-coloured and mounted.With A New Map of Essex Divided Into Hundreds, 1801. Hand-coloured.And A Map of Essex from the Best Authorities, 1805. Hand-coloured. [3] Est. 100 - 150	120	Johnson, Andrew The Plan of Edinburgh Exactly done From the Original of ye famous D. Wit. John Bowles, c.1710. Hand-coloured, framed and glazed, four decorative vignettes of Edinburgh scenes, small restored area of loss to head of crease. A smaller version of a map by James Gordon of Rothenay's Plan of Edinburgh, c.1647. This map was later included in Theatrum Scotiae, 1728-9, but this was the pre-atlas version. Johnson, AndrewThe Plan of Edinburgh Exactly done From the Original of ye famous D. Wit. John Bowles, c.1710. Hand-coloured, framed and glazed, four decorative vignettes of Edinburgh scenes, small restored area of loss to head of crease. A smaller version of a map by James Gordon of Rothenay's Plan of Edinburgh, c.1647. This map was later included in Theatrum Scotiae, 1728-9, but this was the pre-atlas version. Est. 500 - 700
		121	Le Rouge Les environs de Londres. Paris: par et chez le St. le Rouge, 1745. Hand-coloured in outline. Le RougeLes environs de Londres. Paris: par et chez le St. le Rouge, 1745. Hand-coloured in outline. Est. 150 - 200

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
122	Maitland, William A View of London anout the Year 1560. London, c.1739. Hand-coloured, left margin damaged with loss to map and key. This map formed the frontispiece to vol. I of Maitland's History of London. It was reduced from one in the possession of Sir Hans Sloane. According to the British Library, this larger woodcut was attributed to Ralph Agas and it was copied for the Society of Antiquaries in 1737. Details in the map though are similar to the "Copperplate Map" (the oldest printed Lon Maitland, WilliamA View of London anout the Year 1560. London, c.1739. Hand-coloured, left margin damaged with loss to map and key.This map formed the frontispiece to vol. I of Maitland's History of London. It was reduced from one in the possession of Sir Hans Sloane. According to the British Library, this larger woodcut was attributed to Ralph Agas and it was copied for the Society of Antiquaries in 1737. Details in the map though are similar to the "Copperplate Map" (the oldest printed London map of which no complete copy has survived) - on which the Agas view were based - so it is possible that map was in Sloane's possession and used for this reduction. Est. 200 - 300
123	Tirion, Issak Kaart van Londen enz en van het Naby Gelegen Land ruim ein Urr gaans rondsom dezelve Stad; getrokken uit de groote gemeeten Kaart van der H.r John Rocque. Amsterdam, 1754. Hand-coloured. A reduced version of Rocque's map, only extending west as far as Hammersmith. Tirion, IssakKaart van Londen enz en van het Naby Gelegen Land ruim ein Urr gaans rondsom dezelve Stad; getrokken uit de groote gemeeten Kaart van der H.r John Rocque. Amsterdam, 1754. Hand-coloured.A reduced version of Rocque's map, only extending west as far as Hammersmith. Est. 80 - 100
124	Bacon, G.W. Bacon's New Shilling Map of London and Illustrated Guide. G.W. Bacon, [c.1890]. Folding hand-coloured map between org. covers with 68-page Guide containing 2 further maps, illus of tourist sights and table of cab fares - along, of course, with advertisements for the fine shops and hotels of the City. R.A.C. Official Motoring Map of Recommended Routes Into, Out Of, Round & Across London. George Philip & Son, c.1945. Folding coloured map laid down on linen between org. paper wrappers, Bacon, G.W.Bacon's New Shilling Map of London and Illustrated Guide. G.W. Bacon, [c.1890]. Folding hand-coloured map between org. covers with 68-page Guide containing 2 further maps, illus of tourist sights and table of cab fares - along, of course, with advertisements for the fine shops and hotels of the City.R.A.C.Official Motoring Map of Recommended Routes Into, Out Of, Round & Across London. George Philip & Son, c.1945. Folding coloured map laid down on linen between org. paper wrappers, with 12-page street guide. Est. 60 - 100
125	Cruchley, G.F. Ordnance Map of the Country Round London. G.F. Cruchley, 81, Fleet Street, c.1870s. Hand-coloured. Cruchley was a prolific marketer of London maps, frequently using the same map or a cut-down version with a laid-over title and new border to sell the same work several times. This is likely reduced or cut-down from one of his maps of the environs of London, and the map often breaks out of the ruled border with descriptions and features displayed in the margins. It is nonetheless a w Cruchley, G.F.Ordnance Map of the Country Round London. G.F. Cruchley, 81, Fleet Street, c.1870s. Hand-coloured.Cruchley was a prolific marketer of London maps, frequently using the same map or a cut-down version with a laid-over title and new border to sell the same work several times. This is likely reduced or cut-down from one of his maps of the environs of London, and the map often breaks out of the ruled border with descriptions and features displayed in the margins. It is nonetheless a well-detailed map, with a particular interest in the development of the railways - this bears radii emanating from Waterloo. His usual method of production was to produce a base map, overlay it with the railways (to keep up to date) and then have a colourist finish it by hand. It is possible to roughly position this map via such stations - Nunhead Station only opening in 1871 and Haydens Lane being renamed Haydens Road in 1889. Given that Cruchley was likely active to 1876, it would seem plausible that this dates from the latter half of the 1870s. Est. 150 - 250
126	Davies, B[enjamin] R[ees] (eng.) Map of London with its Postal Subdivisions. Edward Stanford, 1857. Hand-coloured lithographic folding map, dissected and laid down on linen, in card case with paper label. Davies, B[enjamin] R[ees] (eng.)Map of London with its Postal Subdivisions. Edward Stanford, 1857. Hand-coloured lithographic folding map, dissected and laid down on linen, in card case with paper label. Est. 100 - 150

Lot	Title/Description
127	Gardner, J. Greenock. c.1832. Modern hand-colouring, framed and glazed. Likely originally in Reports upon the boundaries of the several cities, burghs, and towns in Scotland, in respect to the election of members to serve in Parliament, British Parliamentary Papers (House of Commons series) 1831-2. Gardner, J.Greenock. c.1832. Modern hand-colouring, framed and glazed.Likely originally in Reports upon the boundaries of the several cities, burghs, and towns in Scotland, in respect to the election of members to serve in Parliament, British Parliamentary Papers (House of Commons series) 1831-2. Est. 60 - 80
128	Great Exhibition The Illustrated Plan and of London and its Environs, Commemoration of The Great Exhibition of Industry of All Nations, 1851. The London Printing and Publishing Company, after 1851. Hand-coloured. A highly-detailed and carefully coloured street map by J. Rapkin with 49 small views of London sights by H. Lacey. A re-issue of the famous Tallis map. Great ExhibitionThe Illustrated Plan and of London and its Environs, Commemoration of The Great Exhibition of Industry of All Nations, 1851. The London Printing and Publishing Company, after 1851. Hand-coloured.A highly-detailed and carefully coloured street map by J. Rapkin with 49 small views of London sights by H. Lacey. A re-issue of the famous Tallis map. Est. 600 - 800
129	Greenwood, Christopher and John Westmorland. Map of the County of Westmorland, from an Actual Survey made in the Years 1822 & 1823. Greenwood & Co., 1830. Hand-coloured in outline. Greenwood, Christopher and JohnWestmorland. Map of the County of Westmorland, from an Actual Survey made in the Years 1822 & 1823. Greenwood & Co., 1830. Hand-coloured in outline. Est. 60 - 80
130	Greenwood, C[hristopher] & J[ohn] Map of the County of Essex, from an Actual Survey made in the Year 1824. Greenwood & Co., 1831 [1834]. Hand-coloured in wash and outline. Greenwood, C[hristopher] & J[ohn]Map of the County of Essex, from an Actual Survey made in the Year 1824. Greenwood & Co., 1831 [1834]. Hand-coloured in wash and outline. Est. 60 - 100
131	Greenwood, C[hristopher] & J[ohn] Map of the County of Essex, from an Actual Survey made in the Year 1824. Greenwood & Co., 1831 [1834]. Hand-coloured in wash and outline. Whilst otherwise seemingly identical to the atlas version of this map, this version has been modified to show the Northern and Southern Divisions of the county and has an additional list (top left corner) of the Polling Stations in the county. Greenwood, C[hristopher] & J[ohn]Map of the County of Essex, from an Actual Survey made in the Year 1824. Greenwood & Co., 1831 [1834]. Hand-coloured in wash and outline.Whilst otherwise seemingly identical to the atlas version of this map, this version has been modified to show the Northern and Southern Divisions of the county and has an additional list (top left corner) of the Polling Stations in the county. Est. 60 - 100
132	Dower, J. after Creighton, R. A Map of England and Wales divided into Counties, Parliamentary Divisions, and Dioceses...Survey made under the direction of The Honorable Board of Ordnance On a Scale of Five Miles to an Inch and Corrected to the Present Time. S. Lewis, [c.1845]. Hand-coloured in outline, in four divisions, each division separately dissected and laid down on linen and folded into publisher's green roan folders. Dower, J. after Creighton, R.A Map of England and Wales divided into Counties, Parliamentary Divisions, and Dioceses...Survey made under the direction of The Honorable Board of Ordnance On a Scale of Five Miles to an Inch and Corrected to the Present Time. S. Lewis, [c.1845]. Hand-coloured in outline, in four divisions, each division separately dissected and laid down on linen and folded into publisher's green roan folders. Est. 150 - 250
133	James Pigot Pigot's New Map of the Environs of London. Pigot & Co., 1839. Hand-coloured, steel-engraved, with vignette of the Thames. Originally engraved for Pigot's Directories and later for the British Atlas of the Counties of England... this map, and its vignettes show the enhanced detail steel was capable of versus copper engraving. James PigotPigot's New Map of the Environs of London. Pigot & Co., 1839. Hand-coloured, steel-engraved, with vignette of the Thames.Originally engraved for Pigot's Directories and later for the British Atlas of the Counties of England... this map, and its vignettes show the enhanced detail steel was capable of versus copper engraving. Est. 200 - 300

Auction - Books, Maps & Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
134	<p>Pigot, James New Plan of London Taken from the Best Authorities with the Geographical Bearings from the Dome of St. Paul's...The whole forming the most complete guide to London and ITS VICINITY YET PUBLISHED. J. Pigot &amp; Co., [1823]. Hand-coloured according to Explanation. Published in Pigot's Metropolis Guide and Book of Reference, this map covers from Kensington Gardens to Blackwall and Camberwell to Hackney. Contrary to many marketing claims, this really did stand to bill itself as the best ma</p> <p>Pigot, JamesNew Plan of London Taken from the Best Authorities with the Geographical Bearings from the Dome of St. Paul's...The whole forming the most complete guide to London and ITS VICINITY YET PUBLISHED. J. Pigot &amp; Co., [1823]. Hand-coloured according to Explanation.Published in Pigot's Metropolis Guide and Book of Reference, this map covers from Kensington Gardens to Blackwall and Camberwell to Hackney. Contrary to many marketing claims, this really did stand to bill itself as the best map of London of the time. Est. 300 - 400</p>
135	<p>Ramble, Reuben (pseud.) [Clarke, Rev. Samuel]; Crabb, Thomas (cart.) Fourteen county maps from Reuben Ramble's Travels through the Counties of England, c.1850. Hand-coloured lithographic transfers with vignette borders, mounted. Attractive county maps from a rarely surviving Georgian textbook. Clarke's intention was to bring children to the study of the geography of their native land through interesting scenes around the maps. The original maps were performed by Thomas Crabb in 1819 as copperpla</p> <p>Ramble, Reuben (pseud.) [Clarke, Rev. Samuel]; Crabb, Thomas (cart.)Fourteen county maps from Reuben Ramble's Travels through the Counties of England, c.1850. Hand-coloured lithographic transfers with vignette borders, mounted.Attractive county maps from a rarely surviving Georgian textbook. Clarke's intention was to bring children to the study of the geography of their native land through interesting scenes around the maps. The original maps were performed by Thomas Crabb in 1819 as copperplate engravings, first for playing cards, then a miniature atlas. Est. 250 - 350</p>
136	<p>Wyld, James The World designed to show the Languages and Dialects into which the British &amp; Foreign Bible Society has translated the Scriptures or aided in their distribution, the Position of the Places where Societies have been formed, the Population of those Countries, for which Versions have been prepared &amp; the relative proportions of Christianity, Mahomedanism and Paganism. 1841. Dissected and laid down on linen to fold, hand-coloured in wash and outline. Second edition.</p> <p>Wyld, JamesThe World designed to show the Languages and Dialects into which the British &amp; Foreign Bible Society has translated the Scriptures or aided in their distribution, the Position of the Places where Societies have been formed, the Population of those Countries, for which Versions have been prepared &amp; the relative proportions of Christianity, Mahomedanism and Paganism. 1841. Dissected and laid down on linen to fold, hand-coloured in wash and outline. Second edition. Est. 60 - 80</p>

Lot	Title/Description
137	<p>Bayliss, E.P. and J.S. CumpstonHandbook and Index to Accompany a Map of Antarctica. Canberra: L. Johnston, 1939. 8vo, org. boards; pp. [7], 8-90; colour map. First ed.Together with: [Map of] Antarctica. Canberra: 1939, 2 sheets, laid down on linen to fold, coloured; provenance: 2nd Lt. G.B.N. Creswick, 5th Btn. Wilts. Regt. This map was purchased directly from the Commonwealth of Australia Department of External Affairs, 6 Richmond Terrace, Whitehall, 7th Oct. 1940. With accompanying l..</p> <p>Bayliss, E.P. and J.S. CumpstonHandbook and Index to Accompany a Map of Antarctica. Canberra: L. Johnston, 1939. 8vo, org. boards; pp. [7], 8-90; colour map. First ed.Together with: [Map of] Antarctica. Canberra: 1939, 2 sheets, laid down on linen to fold, coloured; provenance: 2nd Lt. G.B.N. Creswick, 5th Btn. Wilts. Regt. This map was purchased directly from the Commonwealth of Australia Department of External Affairs, 6 Richmond Terrace, Whitehall, 7th Oct. 1940. With accompanying letter apologising for the delay sending the map and handbook as they were out of stock of maps, though expecting more from Australia.Like so many maps, this one came into being for the purpose of political expression. At the 1926 Imperial Conference in London a committee headed by Stanley Bruce, then Australian Prime Minister, began considering the possible extent of Antarctic territory which could be claimed for the British Empire. In order to push the claim, the New Zealand and Australian governments agreed to fund an expedition to aid British claims on the basis of discovery. The need for an up-to-date map was therefore pressing and the Survey Branch of the Department of the Interior attempted to produce one in 1929. Unfortunately, existing information was limited, and aerial overflights had not yet started, and the map produced was of little value. The expedition went ahead however, raising the flag in four locations and allowing the British government to formally claim East Antarctica. The territory passed to Australian control with the passing of the Australian Antarctic Territory Acceptance Act in 1933.The need for a proper map was now a significant concern and efforts were begun in earnest. However, it was not until 1938 that an intensive cartographic study was begun which would culminate in the production of this map, the start of Australia's 1:10,000,000 series. The Departments of External Affairs and Interior Affairs each sent an expert - Joh Crumpston and Edward Bayliss respectively - to collate information and produce the map. It was finally published in 1939 (10 years after the first effort for the BANZARE expedition) and accompanied by explanatory handbook. The print run was 2000 copies, some of which were distributed to politicians and overseas posts, the rest of which were made available for sale. There were two versions: a single sheet 1:10,000,000 map for 5 shillings and this two-sheet 1:7,500,000 version for 7/6. It was revised after extensive air exploration in 1956 and went to 7 editions. It was a masterpiece of cartography and political will which formed part of Imperial Est. 1,000 - 1,500</p>
138	<p>Bartholemew, John Revised Half-Inch Maps to England and Wales and Scotland. Nine boxes, with paper labels, containing 37 (England and Wales) and 29 (Scotland) coloured maps, dissected and laid down on linen, being a complete series of these maps, Edinburgh, c.1926-1936. The dating for these maps is both dates written at the bottom of the page and, on earlier examples, in the A/B code system (A or B for the half of the year, with the last two digits of the year, e.g. A27). The covers are a mix be</p> <p>Bartholemew, JohnRevised Half-Inch Maps to England and Wales and Scotland. Nine boxes, with paper labels, containing 37 (England and Wales) and 29 (Scotland) coloured maps, dissected and laid down on linen, being a complete series of these maps, Edinburgh, c.1926-1936.The dating for these maps is both dates written at the bottom of the page and, on earlier examples, in the A/B code system (A or B for the half of the year, with the last two digits of the year, e.g. A27). The covers are a mix between the older style of the "Reduced Survey" and the new modern style of later map, depending on the year they were produced (around 1930 for England and 1921 for Scotland).Sold with 12 maps from the New Reduced Survey, all dissected and laid down on linen, four c.1911 (yellow adverts, no dating code, CTC roundel at foot, blue covers, 2/- price), seven c.1912-19 (blue covers, 2/6, dating code, blue advert sheet), and one 1924 (blue covers, 4/-, dating code, blue advert, date on magnetic deviation); one from the Revised "Half-Inch" series, dissected and laid down on linen 1935; and the One Inch Map of the Lake District and the Contoured Road Map of Scotland, both dissected and laid down on linen, 1946. With four other non-Bartholemew maps. Est. 100 - 150</p>

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
139	Wright, Rev. G.N. The Rhine, Italy, & Greece. Fisher, Son & Co., 1841-2. 4to (2 vols). Half leather over pebble-grain cloth; 2 eng. tit. and 71 plates as called for. idem The Shores and Islands of the Mediterranean. Fisher, Son, & Co., 1843. Bound uniformly with the other two volumes; folding map, eng. tit., and 63 plates as called for. Wright, Rev. G.N. The Rhine, Italy, & Greece. Fisher, Son & Co., 1841-2. 4to (2 vols). Half leather over pebble-grain cloth; 2 eng. tit. and 71 plates as called for. idem The Shores and Islands of the Mediterranean. Fisher, Son, & Co., 1843. Bound uniformly with the other two volumes; folding map, eng. tit., and 63 plates as called for. Est. 200 - 300
140	De Wint, [Peter] Views in the South of France chiefly on the Rhone. Henry Leggatt & Co., 1830. Folio, green-morocco backed boards; 24 plates. Large paper copy. Batty, Cpt. Robert French Scenery from Drawings Made in 1819. Rodwell & Martin, 1822. 4to, full calf, sometime rebacked, boards with gilt floral panel border enclosing title lettered directly in gilt, spine lettered directly in gilt, a.e.g.; 56 (of 64) plates. De Wint, [Peter] Views in the South of France chiefly on the Rhone. Henry Leggatt & Co., 1830. Folio, green-morocco backed boards; 24 plates. Large paper copy. Batty, Cpt. Robert French Scenery from Drawings Made in 1819. Rodwell & Martin, 1822. 4to, full calf, sometime rebacked, boards with gilt floral panel border enclosing title lettered directly in gilt, spine lettered directly in gilt, a.e.g.; 56 (of 64) plates. Est. 100 - 150
141	Grote, George A History of Greece. John Murray, 1846-1856. 8vo (12 vols). Org. cloth; 18 maps (13 folding), 1 port. frontis. First ed. The rare first edition of this monumental work of Victorian scholarship, from the industrious educational ethic which produced Macaulay's History and Gibbon's Decline. Grote, George A History of Greece. John Murray, 1846-1856. 8vo (12 vols). Org. cloth; 18 maps (13 folding), 1 port. frontis. First ed. The rare first edition of this monumental work of Victorian scholarship, from the industrious educational ethic which produced Macaulay's History and Gibbon's Decline. Est. 300 - 400
142	Anon A Description of Holland: Or, The Present State of the United Provinces. Printed by J. and P. Knapton, 1743. 8vo, recently rebound in full goatskin, spine with contrasting morocco lettering-pieces. Anon A Description of Holland: Or, The Present State of the United Provinces. Printed by J. and P. Knapton, 1743. 8vo, recently rebound in full goatskin, spine with contrasting morocco lettering-pieces. Est. 80 - 120
143	John, Earl of Corke and Orrery Letters from Italy In the Years 1754 and 1755. B. White, 1773. 8vo, full calf, sometime rebacked, upper board detached at head. John, Earl of Corke and Orrery Letters from Italy In the Years 1754 and 1755. B. White, 1773. 8vo, full calf, sometime rebacked, upper board detached at head. Est. 60 - 80
144	Cooke, W.B. (Engr.); HUMPHREYS, H. Noel (text) Views in Rome, and Its Surrounding Scenery. From Drawings by David Roberts, T. Creswick, W.L. Leitch, T.H. Kromek &c. with Descriptive Sketches. David Bogue, 1845. 4to, full vellum gilt; eng tit., 29 plates (one double-page panorama of Rome). First ed. Cooke, W.B. (Engr.); HUMPHREYS, H. Noel (text) Views in Rome, and Its Surrounding Scenery. From Drawings by David Roberts, T. Creswick, W.L. Leitch, T.H. Kromek &c. with Descriptive Sketches. David Bogue, 1845. 4to, full vellum gilt; eng tit., 29 plates (one double-page panorama of Rome). First ed. Est. 150 - 250
145	Yeats, Jack. B. Life in the West of Ireland. Dublin and London: Maunsel and Company, 1912. 8vo, org. blue cloth; 8 colour illus, 32 line drawings, 16 reproductions from paintings. First edition. Synge, John M.; Yeats, Jack B. (illus) The Aran Islands. Maunsel and Company, 1911. 8vo, org. blue cloth; 12 illus after drawings by Yeats. Library edition. Yeats, Jack. B. Life in the West of Ireland. Dublin and London: Maunsel and Company, 1912. 8vo, org. blue cloth; 8 colour illus, 32 line drawings, 16 reproductions from paintings. First edition. Synge, John M.; Yeats, Jack B. (illus) The Aran Islands. Maunsel and Company, 1911. 8vo, org. blue cloth; 12 illus after drawings by Yeats. Library edition. Est. 200 - 300

Lot	Title/Description
146	Cook, Capt. James The Journal of H.M.S. Resolution 1772-1775. Genesis Publications Limited in association with Hedley Fine Art Books, 1981. Folio, three-quarter bound in red crushed morocco, upper board with central gilt image after the Resolution, lower with gilt facsimile Cook signature, spine gilt in compartments, lettered directly in gilt in two and at foot, others with central floral tool, marbled endpapers, a.e.g., red silk marker, in slipcase; ex-lib. with bookplate to ffeep and stamps to Cook, Capt. James The Journal of H.M.S. Resolution 1772-1775. Genesis Publications Limited in association with Hedley Fine Art Books, 1981. Folio, three-quarter bound in red crushed morocco, upper board with central gilt image after the Resolution, lower with gilt facsimile Cook signature, spine gilt in compartments, lettered directly in gilt in two and at foot, others with central floral tool, marbled endpapers, a.e.g., red silk marker, in slipcase; ex-lib. with bookplate to ffeep and stamps to foot of title. Limited ed., no. 30 of 500. Est. 150 - 250
147	Cook, Capt. James Captain Cook's Journal during his First Voyage Round the World, edited by Capt. Wharton. Eliot Stock, 1893. 8vo, green morocco-backed boards, spine lettered directly in gilt; port. frontis., 7 folding maps (rear three bound in) and charts, 2 fac. MSS plates, 2 plates; ex-lib. with bookplate to upper pastedown and stamps to pre-lims and verso of plates. First ed. With A Voyage to the Pacific Ocean undertaken by the Command of His Majesty for making Discoveries in the Northern Hemisphere. Printed by H. Hughes for G. Nicol and T. Cadell, 1785. 4to (3 vols). Uniformly bound with the above with similar ex-lib. markings; lacking title in I, 24 plates and folding chart across volumes (without Atlas volume and thus *-plates). Second ed. And A Voyage towards the South Pole and Round the World. Printed for W. Strahan and T. Cadell, 1777. 4to (2 vols). Uniformly bound with others with ex-lib. stamps; 58 of 63 plates (lacking frontis., XLIV, XLIX, LX, LXII, and XXVII). First ed. Pacific Ocean and South Pole showing signs of restoration throughout, some loss to plates, worse to South Pole. Est. 700 - 1,000
148	Cook, Capt. James A Voyage to the Pacific Ocean for Making Discoveries in the Northern Hemisphere under the direction of Capt. Cook, Clerke & Gore. Leith: William Reid & Co. for Archibald Constable & Co., Edinburgh, 1813. 8vo (3 vols). Full calf, upper boards of I + II detached but present; frontis., folding chart, 26 plates. Cook, Capt. James A Voyage to the Pacific Ocean for Making Discoveries in the Northern Hemisphere under the direction of Capt. Cook, Clerke & Gore. Leith: William Reid & Co. for Archibald Constable & Co., Edinburgh, 1813. 8vo (3 vols). Full calf, upper boards of I + II detached but present; frontis., folding chart, 26 plates. Est. 60 - 80

Auction - Books, Maps & Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
149	<p>[Darwin, Charles] Fitzroy, Robert, and King, Philip Barker Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle, between the Years 1826 and 1836, Describing their Examination of the Southern Shores of the South America, and the Beagle's Circumnavigation of the Globe. Vols I-II with Appendix to II. Henry Colburn, 1839. 8vo (3 vols). Full blue calf, sometime rebaked preserving original spines, boards ruled in gilt with blind roll-tooled border, red speckled edges; I: 11</p> <p>[Darwin, Charles] Fitzroy, Robert, and King, Philip Barker Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle, between the Years 1826 and 1836, Describing their Examination of the Southern Shores of the South America, and the Beagle's Circumnavigation of the Globe. Vols I-II with Appendix to II. Henry Colburn, 1839. 8vo (3 vols). Full blue calf, sometime rebaked preserving original spines, boards ruled in gilt with blind roll-tooled border, red speckled edges; I: 11 plates; II: 30 plates; Appendix: 1 folding map, 6 plates; lacking all loosely inserted maps. First edition. Whilst lacking the more famous Darwin contribution, the two journals of the voyages prepared by Fitzroy (and the appendix of more in-depth study) remain an important text in the history of science. With the suicide of Stokes (whose journal is a major element of the first volume) and the retirement of Captain King, Fitzroy found himself the guardian of the vast array of documentation the voyages had produced - far more than would fit in a single volume. In the end, an agreement was reached with Darwin. Fitzroy would present the material for which he was responsible, whilst Darwin provided a third volume made up of his account of the voyage. Fitzroy's work may be overshadowed in the popular imagination by his more controversial partner, but his contributions were on less important - his surveys of South American waters were so accurate they are still the foundation for many charts of the area. Fitzroy was deservedly awarded the gold medal of the Royal Geographic Society on his return and his two volumes are a major source on the route traversed by the expedition. Fitzroy would undergo a seeming religious conversion by the time of his account of the voyage, repudiating his doubts in the literal truth of Creation, being particularly dismayed by Origin. His scientific work continued though, ultimately leading him to the creation of the Meteorological Office, in which role he invented the weather forecast in an effort to reduce loss of life at sea. Whilst Fitzroy is mostly remembered today as Darwin's Captain, he is much more than this. A principled man who devoted himself to duty - to the point of leaving only his debts for his family - he was a scientific officer who recognised the importance of Darwin's work, even if he later disagreed with the ultimate direction such work would lead. His work is still a hugely important source of scientific, maritime, ethnographical and historical information and remains a landmark in science. Est. 500 - 700</p>
150	<p>Shackelton, Sir Ernest South. The Story of the 1914-1917 Expedition. William Heinemann, 1919. 8vo, org. blue cloth; pp. [6], vii-xx, blank, 368; colour photographic frontis., 87 monochrome photographic plates, five maps (one folding at rear). First edition, first impression.</p> <p>Shackelton, Sir Ernest South. The Story of the 1914-1917 Expedition. William Heinemann, 1919. 8vo, org. blue cloth; pp. [6], vii-xx, blank, 368; colour photographic frontis., 87 monochrome photographic plates, five maps (one folding at rear). First edition, first impression. Est. 400 - 600</p>
151	<p>Japan Album of 34 hand-coloured albumen photographs of Japan, c. first quarter 20th century. Oblong 4to lacquered-case, photographs mounted laid down on card, 26 mounted double sided, of which 24 captioned in the negative, others single sided, all but one captioned on reverse, one with MSS notes. The photographs are principally tourist scenes, though some feature local people, presumably to give a sense of scale and life.</p> <p>Japan Album of 34 hand-coloured albumen photographs of Japan, c. first quarter 20th century. Oblong 4to lacquered-case, photographs mounted laid down on card, 26 mounted double sided, of which 24 captioned in the negative, others single sided, all but one captioned on reverse, one with MSS notes. The photographs are principally tourist scenes, though some feature local people, presumably to give a sense of scale and life. Est. 150 - 250</p>
152	<p>Mennie, Donald; Putnam, Weale (text) The Pageant of Peking. Comprising sixty-six Vandyck photogravures of Peking and environs from photographs by Donald Menni. Shanghai: A.S. Watson &amp; Co., 1921. 4to, org. blue decorative cloth, upper board lettered in gilt; pp. 40 (text); 66 tipped-in photogravures. Second edition, published a year after the limited first edition of 1000 copies.</p> <p>Mennie, Donald; Putnam, Weale (text) The Pageant of Peking. Comprising sixty-six Vandyck photogravures of Peking and environs from photographs by Donald Menni. Shanghai: A.S. Watson &amp; Co., 1921. 4to, org. blue decorative cloth, upper board lettered in gilt; pp. 40 (text); 66 tipped-in photogravures. Second edition, published a year after the limited first edition of 1000 copies. Est. 200 - 300</p>

Lot	Title/Description
153	<p>Maconochie, Capt. Alexander Thoughts on Convict Management. Hobart Town: J.C. Macdougall, 1838. (pp. [6], vii, [3], 222, [2], 15, [1]). Bound with General Views Regarding the Social System of Convict Management, Hobart: J.C. Macdougall, 1839 (pp. 44, vii, [1]); The Mark System, W.H. Compton, 1847 (pp. 9, [1]); Emigration, with Advice to Emigrants, John Ollivier, 1848 (pp. 24); Secondary Punishment, John Ollivier, 1848 (pp. 20); The Principles of Punishment, John Ollivier, 1850 (pp. 24); On Refor</p> <p>Maconochie, Capt. Alexander Thoughts on Convict Management. Hobart Town: J.C. Macdougall, 1838. (pp. [6], vii, [3], 222, [2], 15, [1]). Bound with General Views Regarding the Social System of Convict Management, Hobart: J.C. Macdougall, 1839 (pp. 44, vii, [1]); The Mark System, W.H. Compton, 1847 (pp. 9, [1]); Emigration, with Advice to Emigrants, John Ollivier, 1848 (pp. 24); Secondary Punishment, John Ollivier, 1848 (pp. 20); The Principles of Punishment, John Ollivier, 1850 (pp. 24); On Reformatory Discipline in County and Borough Prisons, Birmingham: William Grew and Son, 1851 (pp. 31, [1]); Account of the Public Prison in Valencia, Charles Giplin, 1852 (pp. 18, [2]); Penal Discipline. Three Letters...Published in The Daily News, Thomas Harrison, 1853 (pp. 24); The Mark System, Thomas Harrison, 1855 (pp. iv, 24); On the Mark System, Walton and Mitchell, 1855 (pp. 7, [1]); Note to the Summary of the Contents of Two Recent Pamphlets, Walton and Mitchell, 1855 (pp. 8); Prison Discipline, T. Harrison, 1856 (pp. iv, 28, with original inserted index slip); The Mark System, Mitchell and Son, 1857 (pp. [2], 8, 6, [2], with inserted notes slips); Mark System in Western Australia, Mitchell and Son, 1857 (pp. 8); On Punishment, Mitchell and Son, 1857 (pp. 16, with original inserted note slip); The Mark System of Prison Discipline, 1858 (pp. 4); The Mark System, Mitchell and Son, 1859 (pp. [4], 19, [1]); On the Mark System of Prison Discipline, [1859 according to handwritten contents page] (pp. 16). All bound as one volume, 8vo, full blue calf (upper board detached but present). Maconochie, known as the "Father of Parole", is another of history's 'Most important people no one has heard of'. It is not his time as a Royal Naval officer, nor his founding role in the Royal Geographic Society that led to the works in this collection, but rather his work with the penal system - and particularly his life-long and mostly unsuccessful quest for penal reform. Like many other reformers, his ideas proved to be ahead of their time and he suffered for them. However they were rediscovered in the mid-20th century and became the basis of the modern penal system. Maconochie's first written work on prisons comes from a visit to the penal colony in Hobart, Van Diemen's Land (though his first experience was a French prisoner-of-war during the Napoleonic period). He wrote a damning account of the settlement, strongly critical of prison discipline. He complained that a convict regime focused exclusively on punishment crushed the convicts and returned them to society without any spark of enterprise and resentful of their captors. It found fertile ground in Britain, as the Home Secretary Lord Russell was a powerful opponent of transportation. However the implicit criticism of Maconochie's superior Sir John Franklin led to his removal. He would return to Australian life as the Governor of Norfolk Island in 1840. The convicts here were seen as a lost cause and conditions were brutal. Maconochie strove to introduce policies to improve prisoners' lives in return for measurable work and good behaviour. Despite opposition from the entire prison staff he did manage to bring through improvements, but despite favourable reports from Sir George Gipps, he was ordered removed. After this he returned home and wrote on his experiences and ideas. He was appointed to a prison in Birmingham, but criticism of his methods (though praised for their humanity) led to his removal. Many of the pamphlets in this collection date from his time in Birmingham. He continued pushing for penal reforms until his death in 1860. It was not until many decades later that his ideas would form the basis for the models of rehabilitation, parole, education and training, and rewards for good behaviour which would redefine penology. The pamphlets in this collection span his life as a reformer, from the scarce Hobart published works, through his time in Birmingham, right up to the year before his death. The only notable period when he was not publishing was 1840 to 1846, roughly being the period when he was living his ideas not writing about them. Est. 200 - 300</p>

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Lot	Title/Description
154	<p>Decker, Coenraet De Stadt Coylang and l'Casteel Goelegeole opt Eylandt Ceram, 1720. Mounted, hand-coloured in wash. Two prints relating to the Verenigde Oost-Indische Compagnie (Dutch East-India Company). According to information on the reverse of the prints, the identity of Coylang is unclear, but there is a Ceram Sea in the Mollucas Group of Islands, Indonesia. The largest island is called Binaija and the largest town on that island, Bula. The prints show the ships and men of the VOC, so where</p> <p>Decker, CoenraetDe Stadt Coylang and l'Casteel Goelegeole opt Eylandt Ceram, 1720. Mounted, hand-coloured in wash. Two prints relating to the Verenigde Oost-Indische Compagnie (Dutch East-India Company). According to information on the reverse of the prints, the identity of Coylang is unclear, but there is a Ceram Sea in the Mollucas Group of Islands, Indonesia. The largest island is called Binaija and the largest town on that island, Bula. The prints show the ships and men of the VOC, so wherever they are, they were clearly of interest to the Dutch trading company.</p> <p>Est. 80 - 120</p>
154A	<p>Indian Gazette [America] Manuscript copy of "An Indian Gazette", J. Whatman handmade paper, 1821, two sheets, folded, MSS on one side only, one with two columns of text, other with 10 hand-coloured drawings. This intriguing series of ideograms captures a small otherwise forgotten event in the French-Indian War, the war between Britain and France for control of Canada. A Canadian tribe assisting the French took up arms against a rival tribe supporting the British and won a decisive victory. The</p> <p>Indian Gazette [America]Manuscript copy of "An Indian Gazette", J. Whatman handmade paper, 1821, two sheets, folded, MSS on one side only, one with two columns of text, other with 10 hand-coloured drawings. This intriguing series of ideograms captures a small otherwise forgotten event in the French-Indian War, the war between Britain and France for control of Canada. A Canadian tribe assisting the French took up arms against a rival tribe supporting the British and won a decisive victory. The original depiction was (according to a note on the image) recorded by a French engineer in 1760. This engineer's copy was later printed by John Dunlap, an Irish printer best known for printing the Declaration of Independence, between 1770 and 1774. It was also reprinted by Isaiah Thomas in the Royal American Magazine, in an engraving originally attributed to Paul Revere, but likely by James Callendar. This version may have been copied from the Royal Female Magazine. It would seem likely that this copy was taken from one of these sources, but it is impossible to say as the ideograms may have appeared in European publications. The earliest date this could have been drawn (given the watermark) would appear to be 1821. The use of English paper is also not helpful, as Whatman paper was shipped worldwide - Napoleon and Washington are known to have used it. The manuscript is a lively and intriguing item, but ultimately a mystery copying a printing of a personal record of an oddity.</p> <p>Est. 60 - 80</p>
155	<p>M. de la Cr��quini��re Conformite des Coutumes des Indiens Orientaux, Avec celles des Juifs &amp; des autres Peuples de l'Antiquite. Brussels: Chez George de Backer, 1704. 12mo, full contemporary calf, spine gilt in compartments, lettered directly in one, speckled edges; pp. [1]2, 252, [5], blank; 12 plates after Jacobus Herrewyn; provenance: Charles Colmore (armorial bookplate on upper pastedown). Second edition, issued one year after the very scarce first edition, and one year before the first Eng</p> <p>M. de la Cr��quini��re Conformite des Coutumes des Indiens Orientaux, Avec celles des Juifs &amp; des autres Peuples de l'Antiquite. Brussels: Chez George de Backer, 1704. 12mo, full contemporary calf, spine gilt in compartments, lettered directly in one, speckled edges; pp. [1]2, 252, [5], blank; 12 plates after Jacobus Herrewyn; provenance: Charles Colmore (armorial bookplate on upper pastedown). Second edition, issued one year after the very scarce first edition, and one year before the first English edition. Le Sieur de la Cr��quini��re, a French religious scholar, sought to find links between the East Indies and the ancient Jews. He had spent time in India and from this drew the conclusion that there were common religious origins between the two civilisations. The work is seen as an important part of the history of ethnographical understanding, seeking common transcultural elements along with mechanisms of transmission. Querard IV.</p> <p>Est. 200 - 300</p>

Lot	Title/Description
156	<p>Barnard, Edward The New, Comprehensive and Complete History of England: From the Earliest Period of Authentic Information, to the Middle of the Year, MDCCLXXXIII. Alex Hogg, 1782. Folio, full calf (upper joint cracked, board still attached), spine with contrasting morocco lettering-piece; 3 maps (one folded), 103 plates (Execution of Charles torn, Colonies declaring Independence loose but present).</p> <p>Barnard, Edward The New, Comprehensive and Complete History of England: From the Earliest Period of Authentic Information, to the Middle of the Year, MDCCLXXXIII. Alex Hogg, 1782. Folio, full calf (upper joint cracked, board still attached), spine with contrasting morocco lettering-piece; 3 maps (one folded), 103 plates (Execution of Charles torn, Colonies declaring Independence loose but present).</p> <p>Est. 200 - 400</p>
157	<p>Burke, Edmund A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. J. Dodsley, 1773. 8vo, full calf, sometime rebacked. 7th ed.</p> <p>Burke, Edmund A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. J. Dodsley, 1773. 8vo, full calf, sometime rebacked. 7th ed.</p> <p>Est. 80 - 100</p>
158	<p>Gibbon, Edward The History of the Decline and Fall of the Roman Empire. W. Strahan and T. Cadell, 1783-90. 8vo (12 vols). Full calf, boards with central gilt armorial bearing, spines with contrasting morocco lettering-pieces. New edition.</p> <p>Gibbon, Edward The History of the Decline and Fall of the Roman Empire. W. Strahan and T. Cadell, 1783-90. 8vo (12 vols). Full calf, boards with central gilt armorial bearing, spines with contrasting morocco lettering-pieces. New edition.</p> <p>Est. 100 - 200</p>
159	<p>Tiraboschi, Girolamo Storia della letteratura Italiana. Firenze: Presso Molini Landi, 1805-13. 8vo (15 vols). Full vellum, spines with contrasting morocco lettering pieces. Tiraboschi was librarian to Francis III, duke of Modena, and he used his employer's library to complete this monumental study of Italian literature from the Etruscans to the end of the 17th century.</p> <p>Tiraboschi, Girolamo Storia della letteratura Italiana. Firenze: Presso Molini Landi, 1805-13. 8vo (15 vols). Full vellum, spines with contrasting morocco lettering pieces. Tiraboschi was librarian to Francis III, duke of Modena, and he used his employer's library to complete this monumental study of Italian literature from the Etruscans to the end of the 17th century.</p> <p>Est. 150 - 250</p>
160	<p>Olgiati, Girolamo Quinquaginta illustrium philosophorum et sapientum effigies ab eorum numismatibus extractae. Venice: Ambrogio Dei, 1607. 4to, leather-backed marbled boards (upper board detached); eng. title, 50 eng. plates, bound alternately with later lined writing paper, some with MSS notes on the philosopher. Second edition. The word 'quinquaginta' was later added to the title-page plate for the printing.</p> <p>Olgiati, Girolamo Quinquaginta illustrium philosophorum et sapientum effigies ab eorum numismatibus extractae. Venice: Ambrogio Dei, 1607. 4to, leather-backed marbled boards (upper board detached); eng. title, 50 eng. plates, bound alternately with later lined writing paper, some with MSS notes on the philosopher. Second edition. The word 'quinquaginta' was later added to the title-page plate for the printing.</p> <p>Est. 300 - 400</p>

Lot	Title/Description	Lot	Title/Description
161	<p>Mayall, John Jabez Edwin Series of Photographs of Eminent Men. Messrs Marion &amp; Co., 152 Regent St., 1862. Seven albumen prints after photographs by Mayall, all flush mounted to captioned card mounts, five signed and dated 1861 in the negative, 6 in original paper wrappers printed with title details, all signed by subjects on the mount, all contained in likely original folio folder. The seven photographs comprise: Prince Albert, the Prince Consort - this photograph was taken two months before Alb</p> <p>Mayall, John Jabez Edwin Series of Photographs of Eminent Men. Messrs Marion &amp; Co., 152 Regent St., 1862. Seven albumen prints after photographs by Mayall, all flush mounted to captioned card mounts, five signed and dated 1861 in the negative, 6 in original paper wrappers printed with title details, all signed by subjects on the mount, all contained in likely original folio folder. The seven photographs comprise: Prince Albert, the Prince Consort - this photograph was taken two months before Albert's death from typhoid and is likely the last taken of him. After his death the picture was hugely popular, with 70,000 of the carte de visite ordered from Mayall. W.E. Gladstone - Liberal, if not actively Radical and Socialist MP, and four-term Prime Minister. John Russell, 1st Earl Russell - taken in the year he was elevated to the Peerage. Russell was a crusader, and principal architect of the Reform Act, but ultimately an indifferent PM whose terms in office aided the fall of the Whig party and almost destroyed the Liberal party. Edward Smith Stanley, 14th Earl of Derby - another Whig politician, though a moderate who opposed the extreme views of Russell. He is one of the few Prime Ministers to have had three or more separate periods in office. After the fall of the Whigs, his coterie merged with the Tory party and he has been hailed as the father of the modern party. Henry Brougham, 1st Baron Brougham and Vaux - a reformer and liberal advocate in the House, supporting abolition, free trade and Parliamentary reform. Despite his successes (matched only by the dislike he engendered in colleagues), which include holding the record for the longest non-stop Parliamentary speech, he is perhaps best remembered today as the designer of the four-wheeled, horse-drawn carriage which bears his name (the brougham) and the discover and populariser of Cannes as a holiday destination for the wealthy. John Singleton Copley, 1st Baron Lyndhurst - three times Lord High Chancellor. Lyndhurst was noted primarily as an obstructionist in Lords and for his dramatic speeches, especially in opposition to Russia during the Crimean War. John Bright - the Quaker Bright was a Radical and Liberal politician, most known perhaps for co-founding the Anti-Corn Law League and his long political friendship with Cobden. Bright was a noted orator and gifted the world the phrases 'to flog a dead horse' and 'the mother of parliaments'. Mayall was a devoted believer in the photographer as artist. He used his background in chemical dye works to continually refine the process of Daguerreotypes. He was a pioneer of allegorical photographs and his work led him into a friendship with Turner, with whom he exchanged ideas on light and shadow. It was the Great Exhibition though which propelled him to the forefront of British photography. After this, his portrait work was in high demand and in 1860 he was called upon by the Royal Family. These pictures made his name and fortune, as he was granted the rights to sell the pictures as cartes de visite. The photograph of Albert comes from this period and was likely his most famous and desired print.</p> <p>Est. 700 - 1,000</p>	163	<p>Grotius, Hugo De Jure Belli Ac Pacis Libri Tres. Amsterdam: Joan Blaeu, 1650. 8vo, archival binding, paper label on spine; pp. [24], 618, [45]; title printed in red and black, floriated initials and decorative tail-pieces. New edition, with annotations by the author. The book which made Grotius famous throughout Europe was first published in 1625. Grotius was living in Paris, having made a daring escape from Dutch prison - where he had fallen foul of intra-Calvinist dispute - in a chest of books</p> <p>Grotius, Hugo De Jure Belli Ac Pacis Libri Tres. Amsterdam: Joan Blaeu, 1650. 8vo, archival binding, paper label on spine; pp. [24], 618, [45]; title printed in red and black, floriated initials and decorative tail-pieces. New edition, with annotations by the author. The book which made Grotius famous throughout Europe was first published in 1625. Grotius was living in Paris, having made a daring escape from Dutch prison - where he had fallen foul of intra-Calvinist dispute - in a chest of books. The work is widely regarded as the foundation stone of modern political philosophy through its anticipation of the political theorists of the 18th century. It argued for a 'natural law', based on the social contract, in opposition to theocratic revelation or monarchical edict, and as such paved the way for modern international law.</p> <p>Est. 200 - 400</p>
		164	<p>Keble, Joseph The Statutes at Large in Paragraphs from Magna Charta Until this Time. The Assignes of John Bill and Christopher Barker and The Assignes of Richard Atkins and Edward Atkins, 1676. Folio, full calf; provenance: Hugh Chomeley, Bart. to the Burgesses of Whitby (owner's ink MSS note on title and gift inscription on pre-title blank), from thence ex-lib. (bookplate to fep and stamps to head of and verso of title). Blackletter.</p> <p>Keble, Joseph The Statutes at Large in Paragraphs from Magna Charta Until this Time. The Assignes of John Bill and Christopher Barker and The Assignes of Richard Atkins and Edward Atkins, 1676. Folio, full calf; provenance: Hugh Chomeley, Bart. to the Burgesses of Whitby (owner's ink MSS note on title and gift inscription on pre-title blank), from thence ex-lib. (bookplate to fep and stamps to head of and verso of title). Blackletter.</p> <p>Est. 80 - 120</p>
		165	<p>The Stuarts Birch, Thomas and Robert Folkestone Williams. The Court and Times of James I. Henry Colburn, 1849. 8vo (2 vols). Full calf.</p> <p>Harris, William. An historical and critical account of the life and writings of Charles I. R. Griffiths, 1758. 8vo, later pebble-grain cloth. Williams, Robert Folkestone (ed.). The Court and Times of Charles I. Henry Colburn, 1848. 8vo, coarse-grain plum cloth gilt.</p> <p>The Stuarts Birch, Thomas and Robert Folkestone Williams. The Court and Times of James I. Henry Colburn, 1849. 8vo (2 vols). Full calf.</p> <p>Harris, William. An historical and critical account of the life and writings of Charles I. R. Griffiths, 1758. 8vo, later pebble-grain cloth. Williams, Robert Folkestone (ed.). The Court and Times of Charles I. Henry Colburn, 1848. 8vo, coarse-grain plum cloth gilt.</p> <p>Est. 150 - 250</p>
162	<p>Herbert, Edward, Lord The Life and Reign of King Henry the Eighth. M. Clark, for Henry Herringman, 1682. 4to, full calf; title printed in red and black, port. frontis.; pp. 636, [2 (blank)], [8 (Index)], poss. lacking final blank by sig. Originally published in 1649, this work is still considered a solid work of historical biography, despite being hampered by lack of access to sources. It is perhaps now more useful as an element of the development of the narrative and perception of Henry, rather</p> <p>Herbert, Edward, Lord The Life and Reign of King Henry the Eighth. M. Clark, for Henry Herringman, 1682. 4to, full calf; title printed in red and black, port. frontis.; pp. 636, [2 (blank)], [8 (Index)], poss. lacking final blank by sig. Originally published in 1649, this work is still considered a solid work of historical biography, despite being hampered by lack of access to sources. It is perhaps now more useful as an element of the development of the narrative and perception of Henry, rather than a direct source on his life, representing the 17th century view of the controversial King. Edward Herbert was a soldier, courtier, theologian, diplomat, poet and philosopher (as all good gentlemen of his time were hoped to be) and as such seems ideally qualified to write on his subject.</p> <p>Est. 80 - 100</p>	166	<p>Whitelocke, Sir Bulstrode Memorials of the English Affairs, Or, an Historical Account of What Passed From the Beginning of the Reign of King Charles the First, to King Charles the Second His Happy Restoration. Printed for Nathaniel Ponder, 1682. Folio, boards backed with later pebble-grain cloth. Whitelock was a jurist, Parliamentarian and Lord Keeper of the Great Seal. He managed to maintain a dignified position during the Commonwealth and was seen as supporting Cromwell not for Parliamentary</p> <p>Whitelocke, Sir Bulstrode Memorials of the English Affairs, Or, an Historical Account of What Passed From the Beginning of the Reign of King Charles the First, to King Charles the Second His Happy Restoration. Printed for Nathaniel Ponder, 1682. Folio, boards backed with later pebble-grain cloth. Whitelock was a jurist, Parliamentarian and Lord Keeper of the Great Seal. He managed to maintain a dignified position during the Commonwealth and was seen as supporting Cromwell not for Parliamentary zeal, but rather for the continuance of good government. As a result he was able to buy his way back into Royal favour after the Restoration. This work was principally a compilation from other sources and (according at least to the Encyclopaedia Britannica) abounds with errors.</p> <p>Est. 100 - 200</p>
		167	<p>Fox, Charles James A History of the Early Part of the Reign of James the Second. William Miller, 1808. 4to, paper-backed boards, paper label to spine; port. frontis.</p> <p>Fox, Charles James A History of the Early Part of the Reign of James the Second. William Miller, 1808. 4to, paper-backed boards, paper label to spine; port. frontis.</p> <p>Est. 80 - 100</p>

Auction - Books, Maps & Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
168	<p>Pepys, Samuel The Diary of Samuel Pepys M.A. F.R.S. George Bell &amp; Sons, 1902. 8vo (10 vols). Half calf over marbled boards, t.e.g., red markers; all maps and illus as called for.</p> <p>Pepys, Samuel The Diary of Samuel Pepys M.A. F.R.S. George Bell &amp; Sons, 1902. 8vo (10 vols). Half calf over marbled boards, t.e.g., red markers; all maps and illus as called for.</p> <p>Est. 80 - 100</p>
169	<p>The Violin A collection of works on violins and violin-makers (and related musical topics) including the history of the instrument, auction catalogues, luthiers, guides to the techniques of manufacture and monographs on specific violins. The books include: Huggins, Margaret, Gio: Paolo Maggine. His Life and Work (1976 reprint, no 14 of 2000); The Tuscan and Le Messie (1976, no 1297 of 2000); Retford, William C., Bows and Bow Makers (1964); Wake, H.S., The Technique of Violin Making (privately p</p> <p>The ViolinA collection of works on violins and violin-makers (and related musical topics) including the history of the instrument, auction catalogues, luthiers, guides to the techniques of manufacture and monographs on specific violins. The books include:Huggins, Margaret, Gio: Paolo Maggine. His Life and Work (1976 reprint, no 14 of 2000); The Tuscan and Le Messie (1976, no 1297 of 2000); Retford, William C., Bows and Bow Makers (1964); Wake, H.S., The Technique of Violin Making (privately published, 1973); Sacconi, Simone, The "Secrets" of Stradivari (English trans., 1979); Helmholtz, Hermann, Sensations of Tone (2nd revised Eng. ed, 1885, with inserted typescript notes on keyboard tuning); Weisshaar and Shipman, Violin Restoration (undated, ?P.O.D.); Chiesa, Carlo et al, Giuseppe Guarneri del Gesu (1998, standard ed, in slipcase).The collection covers a wide range of violin-related material from the great makers (Toby Faber on Stradivarius) to the composers (Barrett-Ayers on Haydn and the string quartet), and whilst there is a forgivable focus on the Italian luthiers, Germany and Austria are represented by Karel Jalovec's book. It includes personal accounts, such as Giovanni Lucchi's account of a lifetime of bow-making and Min Kym's experience of playing and losing a Strad (Gone). The instruments are tracked through sales (like the Sam and Rie Bloomfield Foundation sale in 1988) and restoration (Nicholas Delbanco's account of The Countess of Stanlein). It even has time to admit the existence of the viola (Maurice Riley's History). A widely varied lot which shows an understanding of the breadth of knowledge needed to truly appreciate the sound and music of an instrument.</p> <p>Est. 100 - 200</p>
170	<p>Piano Music A collection of songs, handwritten, c. 1820s-60s. 4to, half leather; pp. 184. 60 mid-19th century songs arranged for piano and voice. The songs are representative of 19th century ballads and airs, with a touch of wanderlust and an idealised picture of the rural travelling life. The songs appear to be the work of various composers of the time, including John Braham (All's Well), F. Stockhausen (Twere Vain to Tell Thee All I Feel), and Alexander Lee (Come Dwell With Me), though many ha</p> <p>Piano MusicA collection of songs, handwritten, c. 1820s-60s. 4to, half leather; pp. 184.60 mid-19th century songs arranged for piano and voice. The songs are representative of 19th century ballads and airs, with a touch of wanderlust and an idealised picture of the rural travelling life. The songs appear to be the work of various composers of the time, including John Braham (All's Well), F. Stockhausen (Twere Vain to Tell Thee All I Feel), and Alexander Lee (Come Dwell With Me), though many have no composers details.Chappell, W.Popular Music of the Olden Time; A collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. Cramer, Beale, &amp; Chappell, [c.1855]. 8vo (2 vols). Half roan over marbled boards, in modern slipcase; 5 plates in I, numerous illustrative musical examples to text throughout.</p> <p>Est. 60 - 100</p>

Lot	Title/Description
171	<p>Clarke, J. and M'Arthur, J. (eds) The Naval Chronicle. Joyce Gold, 1799-1818. 8vo (39 vols). Contemporary half red leather over marbled boards; over 500 engravings including engraved titles in first 10, folding charts, maps, plans, figures and portraits, figures and illus to text (lacking some called for across volumes), decorative head-pieces; provenance: Robert Thompson (armorial bookplate to upper pastedowns). An unbroken run from Jan-Jun 1799 to Jan-June 1818 (lacking only the July-Dec 1818</p> <p>Clarke, J. and M'Arthur, J. (eds)The Naval Chronicle. Joyce Gold, 1799-1818. 8vo (39 vols). Contemporary half red leather over marbled boards; over 500 engravings including engraved titles in first 10, folding charts, maps, plans, figures and portraits, figures and illus to text (lacking some called for across volumes), decorative head-pieces; provenance: Robert Thompson (armorial bookplate to upper pastedowns).An unbroken run from Jan-Jun 1799 to Jan-June 1818 (lacking only the July-Dec 1818 volume). The run of the journal covers the period of the Napoleonic Wars and a significant selection of its contents was supplied by serving officers. Nelson sent the editors material, such as a sketch of his life sent after the Battle of the Nile. Whilst all contemporary sources are to be regarded with care, the Chronicle is generally held to be accurate and certainly contains a huge wealth of information not available from other sources. Not only are there historical details, accounts of battles, promotions and courts martial, details of ports and technical data on ships, but also strange detail on naval life of the time, exemplified by the contributions of poetry and letters to the editors. The details include the politically charged court martial of Admiral Gambier, at the behest of Lord Cochrane; both the edited and original Life of Collingwood (submitted post Trafalgar) and details of Nelson's death and funeral. The editors had both served at sea and known Nelson, and M'Arthur had been Lord Hood's Secretary. This personal knowledge allowed them to gather and present information in a way impossible to outsiders, making the Chronicle the premier source of information on Nelson's navy.</p> <p>Est. 2,000 - 3,000</p>
172	<p>Low, Lt. Chas. Rathbone Her Majesty's Navy. J.S. Virtue, [1890]. 4to (3 vols). Half green calf; numerous colour plates. with Richards, Walter Her Majesty's Army Indian and Colonial Forces. J.S. Virtue, [1890]. 4to, org. decorative cloth; numerous colour plates. [4]</p> <p>Low, Lt. Chas. RathboneHer Majesty's Navy. J.S. Virtue, [1890]. 4to (3 vols). Half green calf; numerous colour plates.with Richards, WalterHer Majesty's Army Indian and Colonial Forces. J.S. Virtue, [1890]. 4to, org. decorative cloth; numerous colour plates. [4]</p> <p>Est. 60 - 100</p>
173	<p>Boot, Sir Jesse Boots Comrades in Khaki. Boots, 1915. 8vo, half leather; numerous photographs. A record of the service of the employees of the Boots' chain during World War I. This book contains the complete run of the rare magazine bound as one. It was only produced for one year because of increasing wartime deprivations of paper and labour. Whilst it existed though, it was an effort from the company to offer a shared sense of comaraderie with the others who had joined up from its workforce.</p> <p>Boot, Sir JesseBoots Comrades in Khaki. Boots, 1915. 8vo, half leather; numerous photographs. A record of the service of the employees of the Boots' chain during World War I. This book contains the complete run of the rare magazine bound as one. It was only produced for one year because of increasing wartime deprivations of paper and labour. Whilst it existed though, it was an effort from the company to offer a shared sense of comaraderie with the others who had joined up from its workforce.</p> <p>Est. 100 - 200</p>
174	<p>Lincoln, William The Crest and Monogram Album. William S. Lincoln, [c.1890s]. 8vo, red bubble-grain cloth; unpaginated, 24 leaves of decorated mounts, four pages of advertisements at rear. Fourth ed. An attractively produced album for collecting badges, crests and similar from one of the pioneers of stamp collecting. The album has been partially filled in, with ten unfilled leaves and the others with varying numbers of crests. Some leaves have been designed to suit particular styles of emblem -</p> <p>Lincoln, WilliamThe Crest and Monogram Album. William S. Lincoln, [c.1890s]. 8vo, red bubble-grain cloth; unpaginated, 24 leaves of decorated mounts, four pages of advertisements at rear. Fourth ed.An attractively produced album for collecting badges, crests and similar from one of the pioneers of stamp collecting. The album has been partially filled in, with ten unfilled leaves and the others with varying numbers of crests. Some leaves have been designed to suit particular styles of emblem - such as Cambridge colleges, regimental badges and Honours of the British Empire - though the owner of this one seems to have followed their own idiosyncratic method. Additional crests and similar have been loosely inserted in the front. These are a mix of personally collected examples (such as letterheads) and those offered by Lincoln in the adverts.</p> <p>Est. 60 - 80</p>

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
175	<p>Photography A collection of c. late 19th and early 20th century photographs, including tintypes, daguerreotypes, ambrotypes and others, principally portraits, CDVs and cabinet photographs, some in leather album with clasp, two in small cases [qty]</p> <p>Photography A collection of c. late 19th and early 20th century photographs, including tintypes, daguerreotypes, ambrotypes and others, principally portraits, CDVs and cabinet photographs, some in leather album with clasp, two in small cases [qty]</p> <p>Est. 150 - 200</p>
176	<p>Book Binding Screw book press, black with gold decoration.</p> <p>Book Binding Screw book press, black with gold decoration.</p> <p>Est. 100 - 200</p>
177	<p>LiQuor Tea Company The LiQuor Family Miscellany. The Li-Quor Tea Company, [c.1880s], 8vo, org. decorative cloth; 24 plates. A Boy's Own-like collection of adventure stories, articles and how-to articles produced by the tea company as a marketing tool. It has been difficult to trace other examples of this work and further information on the company. It appears though that they offered vouchers with their tea which entitled the purchaser to books published under their imprint. A seemingly scarce m</p> <p>LiQuor Tea Company The LiQuor Family Miscellany. The Li-Quor Tea Company, [c.1880s], 8vo, org. decorative cloth; 24 plates. A Boy's Own-like collection of adventure stories, articles and how-to articles produced by the tea company as a marketing tool. It has been difficult to trace other examples of this work and further information on the company. It appears though that they offered vouchers with their tea which entitled the purchaser to books published under their imprint. A seemingly scarce marketing survival.</p> <p>Est. 100 - 200</p>
178	<p>Milton, Billy; Garrick Club Visitors and autograph book from Billy Milton's theatrical parties at the storied Garrick Club, 1944-1985. Oblong 8vo, full calf; pp. c.100 8-line pages, majority completed with autographs, inscriptions and similar MSS notes. Billy Milton was a stage and screen actor until only a few years before his death. This book contains the guest lists for Milton's famed parties, and as such forms a huge collection of signatures of a cross-section of the theatrical world (critic Milton, Billy; Garrick Club Visitors and autograph book from Billy Milton's theatrical parties at the storied Garrick Club, 1944-1985. Oblong 8vo, full calf; pp. c.100 8-line pages, majority completed with autographs, inscriptions and similar MSS notes. Billy Milton was a stage and screen actor until only a few years before his death. This book contains the guest lists for Milton's famed parties, and as such forms a huge collection of signatures of a cross-section of the theatrical world (critics, writers, actors and others) which Milton inhabited. Most appear under headings recording the precise party which they had attended, starting with Milton's note recording the gift of the book "for the 1st night of the "Quaker Girl" in which I played "Toni". Amongst the luminaries leaving their mark are actors such as Hugh Paddick, Peter Wyngarde, Celia Lipton, Ned Sherrin and Beryl Reid; musicians like John Raiton and Lionel Bart; and others such as impresario Blanche Robey (nee Littler) and celebrity photographer Allan Warren. Most noteworthy perhaps is the signature of horror icon Boris Karloff, who attended the "Firecracker Party" of January 30th 1965 with his wife Evelyn. Amongst the addresses and typical good wishes such visitors books feature are more personal or humorous messages, such as an appeal for gossip for the Daily Graphic and an address given as 'Call MGM', evidently "They never heard of me but it will be a pleasant call!". This book is not merely an autograph book of the biggest and brightest names, but theatrical history with its bit players, walk-on parts and hangers-on finally achieving equal billing with the still-remembered and feted.</p> <p>Est. 300 - 500</p>
179	<p>Doyle, Sir Arthur Conan Works. Garden City New York: Doubleday, Doran &amp; Company Inc., 1930. 8vo (23 of 24 vols). Half blue morocco, boards ruled in gilt, spine gilt in compartments, lettered directly in two and at foot, t.e.g.; frontis. in first volume. Crowborough Edition - limited, no. 688 of 750, signed by Doyle. Lacking vol. 22 The Parasite. The Captain of the Pole-Star, Other Stories.</p> <p>Doyle, Sir Arthur Conan Works. Garden City New York: Doubleday, Doran &amp; Company Inc., 1930. 8vo (23 of 24 vols). Half blue morocco, boards ruled in gilt, spine gilt in compartments, lettered directly in two and at foot, t.e.g.; frontis. in first volume. Crowborough Edition - limited, no. 688 of 750, signed by Doyle. Lacking vol. 22 The Parasite. The Captain of the Pole-Star, Other Stories.</p> <p>Est. 800 - 1,000</p>

Lot	Title/Description
180	<p>Shelley, Percy Bysshe The Complete Poetical Works. Cambridge: The Riverside Press, 1892. 8vo (8 vols). Finely bound in full red crushed morocco, boards with gilt roll-tooled borders around double gilt-ruled fillet borders, enclosing gilt panel with four floral and pointillé corner-pieces with central on-laid black morocco discs, spines gilt in compartments, lettered directly in two and at foot in gilt, others with elaborate floral panels, five raised bands with decorative central rule, gilt-ruled</p> <p>Shelley, Percy Bysshe The Complete Poetical Works. Cambridge: The Riverside Press, 1892. 8vo (8 vols). Finely bound in full red crushed morocco, boards with gilt roll-tooled borders around double gilt-ruled fillet borders, enclosing gilt panel with four floral and pointillé corner-pieces with central on-laid black morocco discs, spines gilt in compartments, lettered directly in two and at foot in gilt, others with elaborate floral panels, five raised bands with decorative central rule, gilt-ruled board edges, doublures of black crushed morocco with two double gilt-ruled fillet borders enclosing floral corner-pieces depicting roses surrounded by wreaths of leafed branches with two additional branches either side, within red crushed morocco turn-ins with gilt roll-tooled borders around triple gilt-ruled fillets enclosing gilt fillet border with small gilt disc corner-pieces, white watered-silk endpapers, top edges gilt, white silk markers; frontis. in l. Limited edition, no. 127 of 250.</p> <p>Est. 800 - 1,000</p>
181	<p>Sabatini, Rafael The Writings of Rafael Sabatini. Boston and New York: Printed at the Riverside Press Cambridge for the Houghton Mifflin Company, 1924-37. 8vo (34 vols). 24 finely bound in full red crushed morocco, boards with gilt roll-tooled borders around single gilt-ruled fillet borders enclosing two entwined double gilt-ruled fillets with alternating arch and mitre corner-pieces, spines gilt in compartments, lettered directly in two and at foot in gilt, others with gilt panels, five raised Sabatini, Rafael The Writings of Rafael Sabatini. Boston and New York: Printed at the Riverside Press Cambridge for the Houghton Mifflin Company, 1924-37. 8vo (34 vols). 24 finely bound in full red crushed morocco, boards with gilt roll-tooled borders around single gilt-ruled fillet borders enclosing two entwined double gilt-ruled fillets with alternating arch and mitre corner-pieces, spines gilt in compartments, lettered directly in two and at foot in gilt, others with gilt panels, five raised bands with central gilt decorative rule, gilt single-ruled fillet board edges, doublures of crushed green morocco within red crushed morocco turn-ins with gilt roll-tooled borders alternating twice with triple gilt-ruled fillet borders, white watered-silk endpapers, t.e.g. white silk markers, 6 others in original red pebble-grain-cloth-backed boards, paper labels to spines, edges uncut. Vol 23 lower board detached but present, spine detached at lower hinge but still attached at upper. Limited edition, no. 295 of 750, signed by Sabatini in the first.</p> <p>Est. 300 - 500</p>
182	<p>Austen, Jane; Thomson, Hugh (illus) Pride and Prejudice. George Allen, 1894. 8vo, org. decorative green cloth gilt, upper board with elaborate peacock design, spine lettered and decorated similarly in gilt, a.e.g.; numerous illus to text by Thomson. First illustrated edition. Often regarded as the most beautifully produced of Austen's works, the quality of Thomson's drawings, and their expression of the spirit of Austen, has led to them becoming as synonymous with her work as Shepard is with Mil</p> <p>Austen, Jane; Thomson, Hugh (illus) Pride and Prejudice. George Allen, 1894. 8vo, org. decorative green cloth gilt, upper board with elaborate peacock design, spine lettered and decorated similarly in gilt, a.e.g.; numerous illus to text by Thomson. First illustrated edition. Often regarded as the most beautifully produced of Austen's works, the quality of Thomson's drawings, and their expression of the spirit of Austen, has led to them becoming as synonymous with her work as Shepard is with Milne.</p> <p>Est. 150 - 250</p>
183	<p>Beaumont and Fletcher Dramatic Works. John Stockdale, 1811. 8vo (3 vols). Full coarse-grain plum morocco, sometime rebacked, boards ruled in gilt, spines gilt in compartments, lettered directly in two; 2 eng. ports in l.</p> <p>Beaumont and Fletcher Dramatic Works. John Stockdale, 1811. 8vo (3 vols). Full coarse-grain plum morocco, sometime rebacked, boards ruled in gilt, spines gilt in compartments, lettered directly in two; 2 eng. ports in l.</p> <p>Est. 60 - 80</p>

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description	Lot	Title/Description
184	<p>Various; Bell, Robert (ed) Golden Leaves from the Works of the Poets and Painters. Charles Griffin, 1865. 8vo, leather-backed, calf-effect wooden boards, upper board with floral border enclosing title, spine richly gilt, lettered directly with title in gilt, gilt star-patterned endpapers, a.e.g.; port. frontis., illus to text.</p> <p>Various; Bell, Robert (ed)Golden Leaves from the Works of the Poets and Painters. Charles Griffin, 1865. 8vo, leather-backed, calf-effect wooden boards, upper board with floral border enclosing title, spine richly gilt, lettered directly with title in gilt, gilt star-patterned endpapers, a.e.g.; port. frontis., illus to text.</p> <p>Est. 60 - 80</p>	188	<p>House of Elzevir Caesar, Julius C. Iulii Caesaris quae extant ex emendatione Ios. Scaglieri. Lugduni Batavorum [Leiden]: Ex officina Elzeviriana, 1635. 12mo, full vellum, flat spine with contrasting morocco lettering-piece, marbled endpapers and edges; eng. tit., 5 woodcut plates and 2 (of 3) folding maps; provenance: George John, 5th Earl de la Warr (impressive armorial bookplate on upper pastedown and spilling over to ffeep) -- Robert J. Hayhurst (retail pharmacy chain owner and noted book coll</p> <p>House of ElzevirCaesar, JuliusC. Iulii Caesaris quae extant ex emendatione Ios. Scaglieri. Lugduni Batavorum [Leiden]: Ex officina Elzeviriana, 1635. 12mo, full vellum, flat spine with contrasting morocco lettering-piece, marbled endpapers and edges; eng. tit., 5 woodcut plates and 2 (of 3) folding maps; provenance: George John, 5th Earl de la Warr (impressive armorial bookplate on upper pastedown and spilling over to ffeep) -- Robert J. Hayhurst (retail pharmacy chain owner and noted book collector, his bookplate on remaining ffeep, with pencil note 'Copingier 734'). Second issue of the 1635 edition, p.238 misnumbered 248. In Latin.Savius [Savile, Sir Henry]; TacitusTaciti Historiam Agricolae Vitam, et Commentarius de Militia Romana. Amstelodami [Amsterdam]: Apud Ludovicum [Louis] Elzevirium, 1649. 12mo, sometime rebound in half calf over marbled boards, flat spine with contrasting morocco lettering piece, ruled in gilt and lettered directly in gilt at foot with date, a.e.g; eng. tit. one folding table; provenance: Robert J. Hayhurst (bookplate to upper pastedown). Only edition. Two examples from the noted Elzevir family, whose small and elegant volumes were highly desired by bibliophiles for their neat, clear, design and paper quality.</p> <p>Est. 150 - 250</p>
185	<p>Carroll, Lewis Miss Leila Campbell Taylor. Two photographs printed directly from the original wet collodion glass negatives, made Oct. 1879. Sunday Times, 1987. Two mounted photographs accompanied by four explanatory text sheets. Special limited edition, no. 91 of 1000. These two images come from the final six months of Carroll's photographic output. They were, apart from one other, the only known surviving Carroll negatives and after printing this limited run, they were donated to a 'national p</p> <p>Carroll, LewisMiss Leila Campbell Taylor. Two photographs printed directly from the original wet collodion glass negatives, made Oct. 1879. Sunday Times, 1987. Two mounted photographs accompanied by four explanatory text sheets. Special limited edition, no. 91 of 1000,These two images come from the final six months of Carroll's photographic output. They were, apart from one other, the only known surviving Carroll negatives and after printing this limited run, they were donated to a 'national photographic institution' on the proviso no further direct prints were ever made. These prints were so faithful to the original, that even Carroll's fingerprints at the edge of the negative are preserved in the image.</p> <p>Est. 60 - 80</p>	189	<p>Gautier, Theophile Works. The C.T. Brainard Publishing Co., 1900-1903. 8vo (12 vols). Blue cloth, paper labels on spines; monochrome plates. Edition de luxe, unnumbered of 1000.</p> <p>Gautier, TheophileWorks. The C.T. Brainard Publishing Co., 1900-1903. 8vo (12 vols). Blue cloth, paper labels on spines; monochrome plates. Edition de luxe, unnumbered of 1000.</p> <p>Est. 100 - 200</p>
186	<p>Doyle, Arthur Conan The Sherlock Holmes Long Stories. John Murray, 1929. 8vo, org. cloth in uncommon dj. First edition in one volume. idem The Complete Sherlock Holmes Short Stories. John Murray, 1934. 8vo, org. cloth in dj. Reprint.</p> <p>Doyle, Arthur ConanThe Sherlock Holmes Long Stories. John Murray, 1929. 8vo, org. cloth in uncommon dj. First edition in one volume.idem The Complete Sherlock Holmes Short Stories. John Murray, 1934. 8vo, org. cloth in dj. Reprint.</p> <p>Est. 50 - 60</p>	190	<p>Lee, Nathaniel The Rival Queens or the Death of Alexander the Great. J. Magnes and R. Bentley, 1677. 8vo, paper wrappers; pp. [8 (title page defective, lacking one page of Epistle Dedicatory)], 64 [66, two leaves numbered 25-26], [2 (Epilogue)]; provenance: small ink stamp of Penzance Library on Epistle Dedicatory page, ink MSS note on ffeep states it was purchased from "John Kinsman, Penzance" in 1879. First edition. With a dedicatory verse to Lee by Dryden and prologue written by Sir Charles</p> <p>Lee, NathanielThe Rival Queens or the Death of Alexander the Great. J. Magnes and R. Bentley, 1677. 8vo, paper wrappers; pp. [8 (title page defective, lacking one page of Epistle Dedicatory)], 64 [66, two leaves numbered 25-26], [2 (Epilogue)]; provenance: small ink stamp of Penzance Library on Epistle Dedicatory page, ink MSS note on ffeep states it was purchased from "John Kinsman, Penzance" in 1879. First edition. With a dedicatory verse to Lee by Dryden and prologue written by Sir Charles Scroop.Lee was a dramatist, possibly under the patronage of the 2nd Duke of Buckingham. This blank verse tragedy about Roxana's jealousy for Statira made Lee's reputation. His success was matched by excess - much in the company of the infamous Rochester - and he died of a drunken fit before his 40th birthday. He spent time in Bedlam, summing up his situation as follows: "They called me mad, and I called them mad, and damn them, they outvoted me."</p> <p>Est. 60 - 80</p>
187	<p>Dickens, Charles David Copperfield. Bradbury &amp; Evans, 1850. 8vo, half leather; pp: [5], viii-xiv, [2], 624; frontis., add. eng. tit., 48 plates. First edition, early issue. Noted issue points: No half-title; six-line errata leaf on page xv; chap. xxvii listed in table contents at p.283, instead of 282; "recal" line 1 p.16 and line 22 p. 225; "chapter;ut" on p.19, 12 lines from bottom; "coroboration" p.387, 6 lines from bottom; p.472, 13 lines from the bottom has no closing quotation marks</p> <p>Dickens, CharlesDavid Copperfield. Bradbury &amp; Evans, 1850. 8vo, half leather; pp: [5], viii-xiv, [2], 624; frontis., add. eng. tit., 48 plates. First edition, early issue.Noted issue points: No half-title; six-line errata leaf on page xv; chap. xxvii listed in table contents at p.283, instead of 282; "recal" line 1 p.16 and line 22 p. 225; "chapter;ut" on p.19, 12 lines from bottom; "coroboration" p.387, 6 lines from bottom; p.472, 13 lines from the bottom has no closing quotation marks; p.viii misaligned final "i"; engraved title page dated 1850. With "screamed" corrected to "screwed" on pp. 132, line 20.</p> <p>Est. 100 - 200</p>	191	<p>Lycophronis Lycophronis chalcidensis Alexandra, cum graecis Isaacii Tzetzis commentariis. Accedunt versiones, variantes lectiones, emendationes, annotationes &amp; indices necessarii. Cura &amp; opera Johannis Potteri &amp; Collegii Lincolniensis Socii. Oxonii, E Theatro Sheldoniano. Oxford, Sheldonianus, 1697. Folio, full calf, sometime rebounded, spine with contrasting morcco lettering-piece, marbled endpapers; eng. frontis., eng. tit. First ed. A deliberately (wilfully) obscure proto-Mannerist poem, full</p> <p>LycophronisLycophronis chalcidensis Alexandra, cum graecis Isaacii Tzetzis commentariis. Accedunt versiones, variantes lectiones, emendationes, annotationes &amp; indices necessarii. Cura &amp; opera Johannis Potteri &amp; Collegii Lincolniensis Socii. Oxonii, E Theatro Sheldoniano. Oxford, Sheldonianus, 1697. Folio, full calf, sometime rebounded, spine with contrasting morcco lettering-piece, marbled endpapers; eng. frontis., eng. tit. First ed.A deliberately (wilfully) obscure proto-Mannerist poem, full of obscure, doubtful archaisms, practically impossible to understand without a commentary, for which obscurantist snobbery maybe the best explanation for its popularity. This Oxford edition by a future Archbishop of Canterbury includes the Tzetzes scholia and a Latin translation by Joseph Scaliger, along with an extensive commentary.</p> <p>Est. 80 - 120</p>

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description	Lot	Title/Description
192	Milton, John; Martin, John (illus.) Paradise Lost. Printed for Henry Washbourne, 1853. 4to, full coarse-grain plum leather gilt; 24 mezzotints by John Martin. Martin's mezzotints were first sold in stages to subscribers. Twenty-four were then selected to accompany the poem, originally in a two-volume edition in 1827. Mezzotints seem especially apt for Milton's work, with their emphasis on the contrast between dark and light. Typical of all artists, in imagining Milton's work, Martin has drawn on Milton, John; Martin, John (illus.)Paradise Lost. Printed for Henry Washbourne, 1853. 4to, full coarse-grain plum leather gilt; 24 mezzotints by John Martin.Martin's mezzotints were first sold in stages to subscribers. Twenty-four were then selected to accompany the poem, originally in a two-volume edition in 1827. Mezzotints seem especially apt for Milton's work, with their emphasis on the contrast between dark and light. Typical of all artists, in imagining Milton's work, Martin has drawn on his own Romantic sentiments, the poem becomes an embodiment of the sublime. His figures disappear before the grandeur and the terror of the setting. Both Heaven and Hell are greater than those within them, eternal, magnificent and legitimately awe-inspiring. This has split critical appreciation however. Whilst some praise the incredible drama of Martin's creations, others decry the depowering of the figures, so central and critical to the poem. Unlike Dante and Virgil, mere humans on a cosmic stage, Milton's characters are fallen angels central to the Christian understanding of cosmology. Whatever the feeling on their interpretation of the poem, there is no denying the sense of scale and reality Martin gives to the images. It is possible that some elements of his work on the industrial redevelopment of towns has crept in, capturing the sweep of the Divine through the lens of Blake's Satanic Mills. Est. 300 - 500	197	Signed Modern First Editions Thatcher, Margaret, The Downing Street Years, signed on the endpaper, (1993); Snowdon, Public Appearances (1991); Heller, Joseph, Closing Time (1994, First UK); James, P.D., A Certain Justice (1997); Le Carre, John, Our Kind of Traitor (2010); Van Der Post, Laurens, The Voice of the Thunder (1993); Rose, Alec, My Lively Lady (1968, 2nd Imp.); Archer, Jeffrey, The First Miracle (1994); with 6 others. [14]. Signed Modern First EditionsThatcher, Margaret, The Downing Street Years, signed on the endpaper, (1993); Snowdon, Public Appearances (1991); Heller, Joseph, Closing Time (1994, First UK); James, P.D., A Certain Justice (1997); Le Carre, John, Our Kind of Traitor (2010); Van Der Post, Laurens, The Voice of the Thunder (1993); Rose, Alec, My Lively Lady (1968, 2nd Imp.); Archer, Jeffrey, The First Miracle (1994); with 6 others. [14]. Est. 100 - 150
193	Trollope, Anthony The Way We Live Now. Chapman & Hall, 1875. 8vo (2 vols). Half leather over marbled boards, spine of I with restoration to head; 40 illus by Lionel G. Fawkes. First edition. Trollope, AnthonyThe Way We Live Now. Chapman & Hall, 1875. 8vo (2 vols). Half leather over marbled boards, spine of I with restoration to head; 40 illus by Lionel G. Fawkes. First edition. Est. 300 - 400	198	Banks, Lynne Reid The L-Shaped Room. Chatto & Windus, 1960. 8vo, org. cloth, in unclipped jacket (16s). First ed. Naughton, Bill Alfie. MacGibbon & Kee, 1966. 8vo, org. cloth, in unclipped jacket (25s). First ed. Sillitoe, Alan Saturday Night and Sunday Morning. W.H. Allen, 1958. 8vo, org. cloth, in unclipped jacket (13s 6d). First ed. Banks, Lynne ReidThe L-Shaped Room. Chatto & Windus, 1960. 8vo, org. cloth, in unclipped jacket (16s). First ed.Naughton, BillAlfie. MacGibbon & Kee, 1966. 8vo, org. cloth, in unclipped jacket (25s). First ed.Sillitoe, AlanSaturday Night and Sunday Morning. W.H. Allen, 1958. 8vo, org. cloth, in unclipped jacket (13s 6d). First ed. Est. 100 - 200
194	Wordsworth, William The Prelude. Grasmere: The Wordsworth Trust, 2007. 8vo, grey cloth in slipcase; frontis. and 13 plates after watercolours by David Esslemont. Limited ed, no. 53 of 200. Wordsworth, WilliamThe Prelude. Grasmere: The Wordsworth Trust, 2007. 8vo, grey cloth in slipcase; frontis. and 13 plates after watercolours by David Esslemont. Limited ed, no. 53 of 200. Est. 100 - 150	199	Blyton, Enid Island of Adventure. Macmillan & Co., 1944. 8vo, org. cloth in later jacket (8s 6d). First ed. Castle of Adventure. Macmillan & Co., 1946. 8vo, org. cloth in jacket (7s 6d). First ed. Ship of Adventure. Macmillan & Co., 1950. 8vo, org. cloth in jacket (8s 6d). First ed. River of Adventure. Macmillan & Co., 1955. 8vo, org. cloth in clipped jacket. First ed. With Mountain of Adventure, 1949, cloth no jacket; and The Sea of Adventure, 1950 reprint in jacket (8s 6d). Along with 6 Famous Blyton, EnidIsland of Adventure. Macmillan & Co., 1944. 8vo, org. cloth in later jacket (8s 6d). First ed.Castle of Adventure. Macmillan & Co., 1946. 8vo, org. cloth in jacket (7s 6d). First ed.Ship of Adventure. Macmillan & Co., 1950. 8vo, org. cloth in jacket (8s 6d). First ed.River of Adventure. Macmillan & Co., 1955. 8vo, org. cloth in clipped jacket. First ed.With Mountain of Adventure, 1949, cloth no jacket; and The Sea of Adventure, 1950 reprint in jacket (8s 6d).Along with 6 Famous Five Books, in jackets, 6th-11th impressions and The Famous Five Big Book, Hodder & Stoughton, 1964. In jacket, first of this collection. And five other similar books. [17] Est. 80 - 120
195	Keneally, Thomas Schindler's Ark. Hodder & Stoughton, 1982. 8vo, org. boards in dj. First ed. Short neat ink gift inscription on ffp. Le Carre, John Tinker Tailor Soldier Spy. Hodder & Stoughton, 1974. 8vo, org. boards in unclipped dj (Â£2.95). First ed. Previous evidence of owners in ink on ffp, one inscription heavily crossed. Rushdie, Salman The Satanic Verses. Viking, 1988. 8vo, org. boards in unclipped jacket (Â£12.95). First ed. du Maurier, Daphne The Rebecca Notebook & Other Memories. V Keneally, ThomasSchindler's Ark. Hodder & Stoughton, 1982. 8vo, org. boards in dj. First ed. Short neat ink gift inscription on ffp.Le Carre, JohnTinker Tailor Soldier Spy. Hodder & Stoughton, 1974. 8vo, org. boards in unclipped dj (Â£2.95). First ed. Previous evidence of owners in ink on ffp, one inscription heavily crossed.Rushdie, SalmanThe Satanic Verses. Viking, 1988. 8vo, org. boards in unclipped jacket (Â£12.95). First ed.du Maurier, DaphneThe Rebecca Notebook & Other Memories. Victor Gollancz, 1981. 8vo, org. boards in unclipped jacket (Â£6.95). First ed. Neat ink owner's inscription on ffp. Est. 50 - 60	200	Bohdanowiczowa, Zofia Ziemia Milosci. London: University of Stephen Bathory Abroad, 1954. 8vo, org. wrappers. Limited ed., one of 1000, of which 100 were de luxe. Bohdanowiczowa was a Polish poet, displaced during WWII. She has gained a more recent indie prominence through her great-granddaughter Sofia's film MS Slavic 7, which draws on her letters to Nobel-nominated author Josef Wittlin. Bohdanowiczowa, ZofiaZiemia Milosci. London: University of Stephen Bathory Abroad, 1954. 8vo, org. wrappers. Limited ed., one of 1000, of which 100 were de luxe.Bohdanowiczowa was a Polish poet, displaced during WWII. She has gained a more recent indie prominence through her great-granddaughter Sofia's film MS Slavic 7, which draws on her letters to Nobel-nominated author Josef Wittlin. Est. 50 - 60
196	Thrillers Forsyth, Frederick The Biafra Story. Penguin, 1969. 8vo, org. wrappers. With Odessa File, Fourth Protocol and Devil's Alternative. 8vo, org. cloth in djs. First eds. Deighton, Len Berlin Game, XPD, and Blitzkreig. 8vo, org. cloth in djs. First eds. Higgins, Jack Storm Warning, Day of Judgement, and Solo. 8vo, org. cloth in djs. First eds. Maclean, Alistair When Eight Bells Toll and Athabasca. 8vo, org. cloth in djs. First eds. Various Alfred Hitchcock's Sinister Spies. 8vo, org. cloth ThrillersForsyth, FrederickThe Biafra Story. Penguin, 1969. 8vo, org. wrappers. With Odessa File, Fourth Protocol and Devil's Alternative. 8vo, org. cloth in djs. First eds.Deighton, LenBerlin Game, XPD, and Blitzkreig. 8vo, org. cloth in djs. First eds.Higgins, JackStorm Warning, Day of Judgement, and Solo. 8vo, org. cloth in djs. First eds.Maclean, AlistairWhen Eight Bells Toll and Athabasca. 8vo, org. cloth in djs. First eds.VariousAlfred Hitchcock's Sinister Spies. 8vo, org. cloth in dj. First UK.Meyer, NicholasThe Seven Per-Cent Solution. 8vo, org. cloth in dj. 2nd Imp.Wheatley, DennisThey Used Dark Forces. 8vo, org. cloth in dj. First ed.With two Edgar Wallace and three others. [20] Est. 80 - 120	201	Christie, Agatha Towards Zero. Collins Crime Club, 1944. 8vo, org. orange cloth in unclipped dj (7s 6d). First ed., with dated copyright page and dedication to Graves, rear panel advertises Five Little Pigs and The Moving Finger. Christie, AgathaTowards Zero. Collins Crime Club, 1944. 8vo, org. orange cloth in unclipped dj (7s 6d). First ed., with dated copyright page and dedication to Graves, rear panel advertises Five Little Pigs and The Moving Finger. Est. 50 - 60
		202	Fleming, Ian For Your Eyes Only. Jonathan Cape, 1960. 8vo, org. black cloth, upper board with white eye design, spine lettered in gilt, in unclipped Richard Chopping jacket. First ed. Fleming, IanFor Your Eyes Only. Jonathan Cape, 1960. 8vo, org. black cloth, upper board with white eye design, spine lettered in gilt, in unclipped Richard Chopping jacket. First ed. Est. 100 - 200
		203	Lewis, Wyndham One-Way Song. Faber and Faber, 1933. 8vo, original full vellum, upper board and spine lettered directly in gilt, top edges gilt, others untrimmed; decorated title page, four illus by Lewis. Signed limited ed., no. 21 of 40. Lewis, Wyndham One-Way Song. Faber and Faber, 1933. 8vo, original full vellum, upper board and spine lettered directly in gilt, top edges gilt, others untrimmed; decorated title page, four illus by Lewis. Signed limited ed., no. 21 of 40. Est. 200 - 300

Auction - Books, Maps & Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
204	<p>Lewis, Wyndham Apes of God. Arco Publishers, 1955. 8vo, org. cloth in dj. Signed limited edition, no. 655 of 1000. Orwell, George The Road to Wigan Pier. Victor Gollancz, 1937. 8vo, org. wrappers. Left Book Club Edition. "Not for sale to the Public." With loosely inserted Club membership application. Two of the more brutal eviscerations of their own class and circle of the 1930s. Whilst Lewis used obvious farce to poke the sacred cows of the Bloomsbury set, Orwell turned dramatically from repo</p> <p>Lewis, Wyndham Apes of God. Arco Publishers, 1955. 8vo, org. cloth in dj. Signed limited edition, no. 655 of 1000. Orwell, George The Road to Wigan Pier. Victor Gollancz, 1937. 8vo, org. wrappers. Left Book Club Edition. "Not for sale to the Public." With loosely inserted Club membership application. Two of the more brutal eviscerations of their own class and circle of the 1930s. Whilst Lewis used obvious farce to poke the sacred cows of the Bloomsbury set, Orwell turned dramatically from reporting to a heart-felt attack on what would now be called 'champsagne socialists' - those who were all in favour of the working man so long as they did not have to smell him. The critique was so potentially damaging to the book's very readership that Gollancz spent sometime undermining his author in the foreword. One uses humorous exaggeration, the other honest self-criticism, but both cut into the cant and self-delusion of their own readers. [2]</p> <p>Est. 80 - 100</p>
205	<p>Ransome, Arthur Missee Lee. Jonathan Cape, 1941. 8vo, org. cloth in unclipped jacket (7s 6d). First ed. idem The Big Six and Great Northern? 8vo, org. cloth in jackets. Jonathan Cape, 1956-58. Later impressions.</p> <p>Ransome, Arthur Missee Lee. Jonathan Cape, 1941. 8vo, org. cloth in unclipped jacket (7s 6d). First ed. idem The Big Six and Great Northern? 8vo, org. cloth in jackets. Jonathan Cape, 1956-58. Later impressions.</p> <p>Est. 60 - 80</p>
206	<p>Tolkien, J.R.R. The Hobbit; Lord of the Rings; Poems and Songs. George Allen &amp; Unwin, 1979 and 1980. 8vo (3 vols). Org. decorative cloth in boxes, retaining glassine wrappers (with some wear, Rings wrapper torn in two both parts present). De Luxe eds, Hobbit 2nd imp., Rings 7th imp.</p> <p>Tolkien, J.R.R. The Hobbit; Lord of the Rings; Poems and Songs. George Allen &amp; Unwin, 1979 and 1980. 8vo (3 vols). Org. decorative cloth in boxes, retaining glassine wrappers (with some wear, Rings wrapper torn in two both parts present). De Luxe eds, Hobbit 2nd imp., Rings 7th imp.</p> <p>Est. 150 - 250</p>
207	<p>Brechtes Bible The Bible: That is the Holy Scriptures Contained in the Old and New Testament. Cambridge: University Press, 1992. 8vo, full calf in a period style, a.e.g. in publisher's box, printed on acid-free paper, with explanatory pamphlet. "Reissue" of the 1591 edition of John Legate. John Legate's printing of the first Bible in Cambridge was not merely an act of production, but instead a direct challenge to the supremacy of London's printers, specifically the Queen's. By charter, the Que</p> <p>Brechtes Bible The Bible: That is the Holy Scriptures Contained in the Old and New Testament. Cambridge: University Press, 1992. 8vo, full calf in a period style, a.e.g. in publisher's box, printed on acid-free paper, with explanatory pamphlet. "Reissue" of the 1591 edition of John Legate. John Legate's printing of the first Bible in Cambridge was not merely an act of production, but instead a direct challenge to the supremacy of London's printers, specifically the Queen's. By charter, the Queen's Printers had the exclusive right to the highly lucrative Bible trade. However, by charter of Henry VIII (confirmed by Elizabeth) the university had the right to print 'omnimodos libros', or all manner of books. Not unsurprisingly, a legal challenge followed, which the University Press defended to Lord Burghley (Chancellor of the University at the time) both by reference to their charter and by challenging the benefits of the monopoly. An agreement was reached and the Bible released for sale, however Cambridge would not produce another edition until 1629. The 1591 Bible is now rare, with two of the three known institution copies being imperfect. This limited facsimile was produced from the Bible Society and British Library copies, and omits Apocrypha. It was produced to mark the 400th anniversary of Cambridge's Biblical production and celebrate the long and noble history of the Press.</p> <p>Est. 250 - 300</p>

Lot	Title/Description
208	<p>Bishops' Bible The Holy Bible. conteyning the Olde Testament and the New. Authorised and appoynted to be read in Churches. Imprinted at London by the Deputies of Christopher Barker, 1595. Folio, full panelled calf, retaining original upper cover and wooden boards, both boards with different panelling, upper board with metal corner-pieces, clasps and central decorative lozenge, spine lettered directly in gilt; title printed in red and black (cut down and remounted), verso blank, [5 (prologue)], [Bishops' Bible The Holy Bible. conteyning the Olde Testament and the New. Authorised and appoynted to be read in Churches. Imprinted at London by the Deputies of Christopher Barker, 1595. Folio, full panelled calf, retaining original upper cover and wooden boards, both boards with different panelling, upper board with metal corner-pieces, clasps and central decorative lozenge, spine lettered directly in gilt; title printed in red and black (cut down and remounted), verso blank, [5 (prologue)], [3 (The Whole Scripture...)], [1 (Almanack)], [10 (Kalendar, lacking Feb/Mar leaf)], large woodcut of the Garden of Eden, ll. 560 [lacking 561+2 (viz Herbert 209) and "A Table to Finde..."] (viz Herbert 227)]; black letter, double column, floriated initials, woodcut maps, decorative tail-pieces. As with most translations of the English Bible, the principal objection of the High Church elements of the Church of England to the Geneva Bible, was not the translation, but rather the marginalia that contextualised and shaped reading and comprehension. The main issue for the Episcopalian Church, was the move by Calvinism towards Presbyterianism, and with it, the removal of the Bishops' jobs. Unfortunately, the Great Bible - the one authorised English Bible - was deficient and translated from the Vulgate, rather than the original tongues. Legendary Archbishop of Canterbury, Matthew Parker, accordingly pushed for a new translation, which became known as the Bishops' Bible after its originators. Parker was not as driven when it came to supervising the general quality of translation however, and this varies wildly from book to book. The Bible was originally published in 1568, heavily revised in 1572, and incrementally revised from there on, until it was replaced by the Authorised Version. It was not as popular as the Geneva Bible, but was not intended to be a general Bible, but rather a Church-focused, authorised tool for accepted worship. This was the Bible of Church doctrine, not personal religion. Despite later criticism, the Bishops' Bible remains an important step in the development of the English Church. This was a Bible that was meant to be heard by the common folk in a language they could understand - a direct contrast to previous prohibitions. This desire directly influenced its much more popular successor, the KJV, whose translators saw themselves as making a good translation better. The Bishops' Bible is sometimes known as the "Trecele Bible" for the curious translation of Jeremiah 8:22 as "Is there not treacle at Gilead?" Herbert 227 (reprint of 209 with matching pagination)</p> <p>Est. 600 - 800</p>

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
209	<p>Breeches Bible The Bible. Printed by Robert Barker, [1610, lacking general title, dated from NT] bound with Junius Revelation. Printed by Richard Field for Robert Dexter, 1600. And with Concordances. Printed by Robert Barker, 1608. With remnants of Genealogies at front. 4to, early panelled calf, upper board detached but present, with two clasps. Paginated: Genealogies: pp. 23-34 [all previous lacking]; OT: Il. 1-358; Apocrypha: Il. 395, 390 [thus 359, 360], 361-432 [lacking l. 433], inserted bla</p> <p>Breeches BibleThe Bible. Printed by Robert Barker, [1610, lacking general title, dated from NT] bound with Junius Revelation. Printed by Richard Field for Robert Dexter, 1600. And with Concordances. Printed by Robert Barker, 1608. With remnants of Genealogies at front. 4to, early panelled calf, upper board detached but present, with two clasps. Paginated: Genealogies: pp. 23-34 [all previous lacking]; OT: Il. 1-358; Apocrypha: Il. 395, 390 [thus 359, 360], 361-432 [lacking l. 433], inserted blank; NT: [4], Il. 441-449, 456-554 [lacking 450-455]; Revelations: pp. 1-22, [2 (Colophon, verso blank); Concordances: Il. [71] [lacking at least (but likely only) 72], signed: Genealogies: D4; OT: A8-2Y8, 2Y6; Apoc. 2Y7-8, 2Z8-3G8, 3H7 [lacking 3H8 and seemingly 3I8]; NT: 3K8, 3L1, 3L8, 3M8-3Z8, [2]; Rev.: A4-C4; Conc.: A8-I8, K7 [lacking K8, poss. more]; decorative woodcut title to NT, decorative head- and tail-pieces, floriated initials. Blackletter.As with many Bibles of this period, this is a compilation of elements and functional reprints of previous editions. The principal edition was the latest reprint of Christopher Barker's 1581 edition of the Geneva translation (Herbert 170) with the final leaf numbered 554. The New Testament bears the legend Cum Privilegio at the foot between the letters "IR" as with the 1605 edition (Herbert 280) which was the first produced after James ascended to the throne. The Concordances were a previously printed 1608 copy. As a shorter text, these were likely printed in larger numbers than Bibles then held for later editions. The Apocrypha is integral by the signatures and pagination and called for in the list of books. The most interesting element of this Bible is the inserted Junius Revelation. Whilst it was not uncommon to find integral editions of this alternate version, it is rarer to find the Dexter edition (Herbert 261). This was a reprint of the first Junius translation (Herbert 214) and the text is thus the first English translation of this version (likely by Thomas Barbar). The Revelation is complete by signatures, including the separate colophon.Herbert 303 and 261</p> <p>Est. 150 - 250</p>

Lot	Title/Description
210	<p>The Holy Bible [KJV] bound after The Book of Common Prayer and before Sternhold and Hopkins, The Whole Booke of Psalmes. BCP: no imprint (lacking title), but post-1662; OT: John Bill and Christopher Barker, 1663; NT: John Bill and Christopher Barker, 1665 [no Apocrypha, not called for in list of Books]; Psalmes: Company of Stationers, 1664. 8vo, ?contemporary panelled calf (upper board detached but present); text in double columns, ruled in red, floriated initials; unpaginated, signed BCP: A2-H8</p> <p>The Holy Bible [KJV]bound after The Book of Common Prayer and before Sternhold and Hopkins, The Whole Booke of Psalmes. BCP: no imprint (lacking title), but post-1662; OT: John Bill and Christopher Barker, 1663; NT: John Bill and Christopher Barker, 1665 [no Apocrypha, not called for in list of Books]; Psalmes: Company of Stationers, 1664. 8vo, ?contemporary panelled calf (upper board detached but present); text in double columns, ruled in red, floriated initials; unpaginated, signed BCP: A2-H8 [A1 lacking]; OT: [2], A8-2P2; NT: 2P3-4K8; Sternhold: A8-F8, G3; extra-illustrated with elements of the Slayter and van Langeren Biblical scenes (vide infra). There are approximately 100 engravings bound throughout the Bible. These are from William Slayter and Jacob van Langeren's sequence of scenes. The first 40 (lacking 31 and 37) are present in the Old Testament along with one of King David for the Psalms (though there appear to have been c.60 in total) and there are c.60 in the New Testament, including a series of the Apostles captioned with the Creed in 12 parts.The dating of the BCP is based in part on the presence of the so-called 'Black Rubric'. The Rubric was originally in the 1552 form of Communion and emphasised that kneeling to receive Communion did not accept a Real Presence, but rather was in humble recognition of the receipt of Christ's gifts. It was removed in Elizabeth's 1559 revisions, ostensibly to appease the moderate Traditionalists, but possibly because of her own beliefs. Its removal equally did not please the Puritanical wing of the Church because it opened the door again to the literal nature of Christ's presence in the Sacramental offering and they agitated for its return. It was returned to the book in the official revisions of 1662, but with a possibly significant change to the wording. The original form 'real and essential' was updated to 'Corporal'. The new form confirmed that kneeling was necessary (as some had begun pushing ritual boundaries in accepting in other attitudes). However it stated that kneeling did not imply adoration to the species of the Eucharist nor "to any Corporal Presence of Christ's natural Flesh and Blood", as these were in Heaven. Thus the radical Calvinist interpretations were removed and the delicate fudging game of the Church continued. It did not suffice however, as the non-conformists would still move away from the Church, and the idea of a truly 'Common Prayer' faltered after its brief universality under the Commonwealth.It is perhaps worthy of note that the special services for the Gunpowder Plot, the Execution of Charles, King and Martyr, and the Restoration are not present, though the Order for them is. Whilst impossible to say, it appears the Bible was bound without them.</p> <p>Likewise, there is no Apocrypha, though it is not called for in the list of Books. ESTC R213032; Herbert 685 (16630 and 692 (1665))</p> <p>Est. 150 - 250</p>
211	<p>Biblia Sacra Vulgatae Editionis Sixti V. Pont. Max. Antwerp: Ex Officina Plantiniana, 1664. 4to, later half calf, spine with contrasting morocco lettering-piece; pp. [6 (prelims)], 1055, [1 (printer's device)], 30 (Esdras), [6 (Hieronymi Prologus Galeatus)], [12 (Praefatio Santi Hieronymi Presbyteri)], [32 (Index)], [2 (Printer's device, verso blank)]; eng. tit. floriated initials, decorative tail-pieces; ?contemporary MSS ink marginalia and annotations.</p> <p>Biblia SacraVulgatae Editionis Sixti V. Pont. Max. Antwerp: Ex Officina Plantiniana, 1664. 4to, later half calf, spine with contrasting morocco lettering-piece; pp. [6 (prelims)], 1055, [1 (printer's device)], 30 (Esdras), [6 (Hieronymi Prologus Galeatus)], [12 (Praefatio Santi Hieronymi Presbyteri)], [32 (Index)], [2 (Printer's device, verso blank)]; eng. tit. floriated initials, decorative tail-pieces; ?contemporary MSS ink marginalia and annotations.</p> <p>Est. 80 - 120</p>

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Lot	Title/Description
212	<p>Three Books of Common Prayer BCP. c.1685 [lacking main title, dated by Royal prayers - King James but no James Prince of Wales] bound with The Whole Book of Psalms. H. Hills for the Company of Stationers, 1682. 8vo, full calf; c.45 engravings after Biblical scenes and saints, Sternhold lacking G8 [?to end]. BCP. Oxford: Printed by the University Printers, 1706 [main title and frontis. lacking and supplied in facsimile]. 8vo, full calf, lacking all to B4. BCP. Printed by Thomas Baskett and the As</p> <p>Three Books of Common PrayerBCP. c.1685 [lacking main title, dated by Royal prayers - King James but no James Prince of Wales] bound with The Whole Book of Psalms. H. Hills for the Company of Stationers, 1682. 8vo, full calf; c.45 engravings after Biblical scenes and saints, Sternhold lacking G8 [?to end].BCP. Oxford: Printed by the University Printers, 1706 [main title and frontis. lacking and supplied in facsimile]. 8vo, full calf, lacking all to B4.BCP. Printed by Thomas Baskett and the Assignes of Robert Baskett, 1757, with add. eng. title of W. and D. Barker, The Liturgy of the Church of England Adom'd with 52 Cuts. 8vo, full calf, lacking upper board; frontis. add. eng. tit., 49 eng. plates (lacking no. 1, 48, 52), with tit. for Sternhold, 1754, laid down on verso of rrep.Together with Wheatly, CharlesThe Church of England Man's Companion or a Rational Illustration of the Harmony, Excellency, and Usefulness of the Book of Common Prayer. Oxford: Printed at the Theatre for Anth. Peisley, 1714. 8vo, full calf; eng. frontis. Second ed. with large additions. Est. 100 - 200</p>
213	<p>Josephus; L'Estrange, Sir Roger (trans.) Works. Richard Sare, 1702. Folio, full reversed calf, some restoration, upper board loose but attached; eng. add. tit., 2 plates, folding map of the Israelites travels in Canaan, folding plan of Jerusalem.</p> <p>Josephus; L'Estrange, Sir Roger (trans.)Works. Richard Sare, 1702. Folio, full reversed calf, some restoration, upper board loose but attached; eng. add. tit., 2 plates, folding map of the Israelites travels in Canaan, folding plan of Jerusalem. Est. 100 - 200</p>
214	<p>Duns Scotus, John Opera Omnia, volumes 1-2, 4 &amp; 5 (part 2) - 12. Lyon: laurence Durand, 1639. Folio (12 of 14 vols). Full contemporary vellum, red edges; eng. port. frontis. by Cornelis Bloemaert and with eng. title printed in red and black, separate titles printed in red and black to each book. First ed.</p> <p>Duns Scotus, John Opera Omnia, volumes 1-2, 4 &amp; 5 (part 2) - 12. Lyon: laurence Durand, 1639. Folio (12 of 14 vols). Full contemporary vellum, red edges; eng. port. frontis. by Cornelis Bloemaert and with eng. title printed in red and black, separate titles printed in red and black to each book. First ed. Est. 400 - 600</p>
215	<p>Luther, Martin Der Vierde Teil/ Der bucher des Ehrmirdigen herrn Doct. Mart. Luth. Wittemberg: Peter ?Seik, 1568. Folio, contemporary blind-stamped pigskin over wooden boards, metal clasps (lacking one); title in red and black with woodcut vignette of the Crucifixion, inhabited initials; Ff. [8], 607 [238 misnumbered 138, 241 as 24]. Blackletter. Text in German.</p> <p>Luther, MartinDer Vierde Teil/ Der bucher des Ehrmirdigen herrn Doct. Mart. Luth. Wittemberg: Peter ?Seik, 1568. Folio, contemporary blind-stamped pigskin over wooden boards, metal clasps (lacking one); title in red and black with woodcut vignette of the Crucifixion, inhabited initials; Ff. [8], 607 [238 misnumbered 138, 241 as 24]. Blackletter. Text in German. Est. 300 - 500</p>

Lot	Title/Description
216	<p>Ball, John; Ash, Simeon (ed.) A Treatise of the Covenant of Grace. Printed by G. Miller for Edward Brewster on Ludgate hill near Fleet-bridge at the Signe of the Bible, 1645. 8vo, half leather over marbled boards (leather corner-pieces lacking); pp. [8], 350, [14]. The Covenant of Grace is that made between God and Man, that Eternal Life is offered unto Man through the sacrifice of Christ on the Cross. The righteousness of Christ is given to Man through Man's Faith. The nature and importance of</p> <p>Ball, John; Ash, Simeon (ed.)A Treatise of the Covenant of Grace. Printed by G. Miller for Edward Brewster on Ludgate hill near Fleet-bridge at the Signe of the Bible, 1645. 8vo, half leather over marbled boards (leather corner-pieces lacking); pp. [8], 350, [14].The Covenant of Grace is that made between God and Man, that Eternal Life is offered unto Man through the sacrifice of Christ on the Cross. The righteousness of Christ is given to Man through Man's Faith. The nature and importance of that Faith - specifically in respect to the similar question on Man's Works - was a central and divisive element of the argument between the Catholic Church and the Protestant - and further, between the Puritan and Anglican wings of the Church of England. This text was originally written by the Puritan Divine John Ball, who was deprived of his curacy for his views. Ball died in 1640 and this work was published posthumously by his friend Ash in 1645. By 1645 the Civil War was going badly for Charles, so when Ash writes in his preface of the current Reformation, he means not Luther's stand against the Catholic Church, but rather the Parliamentary, and by extension, Puritan Reformation of the Episcopalian, Monarchical, Anglican Church of Charles. Whilst doctrinal points, such as the insistence that Faith and Works are mutually exclusive, seem antiquated to the modern eye, at the time they drove international conflict, civil war, and ultimately Regicide. This text takes the plain position that the performance of good deeds and Christian works is not enough for salvation, but rather the person can only be justified by the gift of God's Grace. The argument is that seeking God's mercy for sin is not included under the law given to Adam - which is why the new Covenant was necessary. If mercy cannot be sought for sin, then only Grace can justify. This is contrary to the acts of Contrition and Forgiveness present in the Anglican mass, which allow for a continual process of renewal similar to that of the Catholic Church. This states that Grace is given, or it is not, and thus Works (in this case obedience to Confession) are irrelevant, as they cannot buy God's mercy. Such critical questions decided not only the nature of English governance, but the fate of souls. Est. 80 - 100</p>

Lot	Title/Description
217	<p>Clarke, Samuel A Discourse Concerning the Being and Attributes of God, The Obligations of Natural Religion, and the Truth and Certainty of the Christian Revelation bound with A Discourse Concerning the Unchangeable Obligations of Natural Religion, and the Truth and Certainty of the Christian Revelation bound with Several Letters to the Reverend Dr. Clarke, from a Gentleman in Gloucestershire, relating to the First Volumes of the Foregoing Sermons; with the Dr's Answers Thereunto. Printed for W. B</p> <p>Clarke, Samuel A Discourse Concerning the Being and Attributes of God, The Obligations of Natural Religion, and the Truth and Certainty of the Christian Revelation bound with A Discourse Concerning the Unchangeable Obligations of Natural Religion, and the Truth and Certainty of the Christian Revelation bound with Several Letters to the Reverend Dr. Clarke, from a Gentleman in Gloucestershire, relating to the First Volumes of the Foregoing Sermons; with the Dr's Answers Thereunto. Printed for W. Botham for James Knapton, 1719. 8vo, full panelled calf, lacking morocco lettering-piece. Fifth corrected editions of first two, second ed. of the last. Clarke was a Cambridge-educated polymath at a time when the traditional ideas of broad knowledge of all subjects were withering against the increasing specialisation of education. He was a noted natural philosopher and early Newtonian, whose work sped the replacement of Cartesian systems with Newton's in the Cambridge syllabus. He was also though a philosopher and theologian, and whilst his first theological publication was a relatively uncontroversial effort, he shot to fame with his next work. In 1704 and 1705 Clarke was selected to deliver the Boyle lectures - successive lectures being a great distinction - because of the combination of mathematics, philosophy and divinity which he offered. These two lectures, printed here, were an answer to Hobbes and associated thinkers on the nature of Liberty, but enlarged from that to aim to prove God's existence through reason. The two separated lectures show the orthodox contemporary view that it was possible to distinguish between natural and revealed religion (the former open to human reason, the latter a personal and confirming experience). As Clarke himself argued, no one could believe in Christ without first believing in God. This was not the perception of all critics who suggested that Clarke might have proven the natural existence of God, but what happened to the Fable of Jesus Christ? What is striking are the clear signs of Clarke's Newtonian training and mathematical background. His metaphysics were constructed in mathematical reasoning and he allied elements of Newtonian science to allow and imply an invisible but necessary directing Providential force. Clarke's genius was not to see the newly developing fields of science as being an enemy of theological interests, but rather an inherent part of God's great design, and thus something to be accommodated within the theological framework. As the great natural philosophers before him, he saw science as a tool for understanding the invisible God through God's visible creation. Est. 60 - 100</p>
218	<p>[Swift, Jonathan] A Tale of a Tub Written for the Universal Improvement of Mankind. Paris: Didot Senior, 1781. 12mo, full calf, spine with contrasting morocco lettering-piece.</p> <p>[Swift, Jonathan] A Tale of a Tub Written for the Universal Improvement of Mankind. Paris: Didot Senior, 1781. 12mo, full calf, spine with contrasting morocco lettering-piece. Est. 60 - 100</p>
219	<p>Gill, Eric The Song of Songs called by many the Canticle of Canticles. Waltham St Lawrence: Golden Cockerel Press, 1925. 8vo, org. cream buckram; pp. 42, [4]; woodcuts by Gill. Limited ed, no. 187 of 750. The first of Gill's strange and sensual reactions to Biblical sources, the spiritual sexuality would continue to produce strange fruit throughout his career. The text is deliberately presented as an opera, with acts and scenes, and "this present edition is advanced as a set of suggestions hel</p> <p>Gill, Eric The Song of Songs called by many the Canticle of Canticles. Waltham St Lawrence: Golden Cockerel Press, 1925. 8vo, org. cream buckram; pp. 42, [4]; woodcuts by Gill. Limited ed, no. 187 of 750. The first of Gill's strange and sensual reactions to Biblical sources, the spiritual sexuality would continue to produce strange fruit throughout his career. The text is deliberately presented as an opera, with acts and scenes, and "this present edition is advanced as a set of suggestions helpful to the unbroken tradition of Jew and Christian that whereas the letter is of human the spirit is of Divine Love." Est. 200 - 300</p>

Lot	Title/Description
220	<p>Raphael [pseud.] A Manual of Astrology or the Book of the Stars, Being the Art of Foretelling Future Events By the Influence of the Heavenly Bodies in a Manner Unattempted By Any Former Author and Divested of the Superstitions of the Dark Ages. Thomas Tegg, 1834. 8vo, recently rebound in half red leather over marbled boards, spine with contrasting lettering-pieces; add. eng. tit. (for C.S. Arnold ed. of 1828), hand-coloured frontis., one plate, wood engraved horoscope and other letterpress table</p> <p>Raphael [pseud.] A Manual of Astrology or the Book of the Stars, Being the Art of Foretelling Future Events By the Influence of the Heavenly Bodies in a Manner Unattempted By Any Former Author and Divested of the Superstitions of the Dark Ages. Thomas Tegg, 1834. 8vo, recently rebound in half red leather over marbled boards, spine with contrasting lettering-pieces; add. eng. tit. (for C.S. Arnold ed. of 1828), hand-coloured frontis., one plate, wood engraved horoscope and other letterpress tables and horoscopes to text. A manual of astrology which demonstrated its credentials by casting the horoscopes of the rich and famous - including the Duke of Wellington and even the new London Bridge. It is careful to avoid naming living figures, referring to them as "A Naval Gentleman" and "A Person who Died Insane", but does cast newly deceased Royals to show how their fates were inevitable. Est. 80 - 120</p>
221	<p>Barchusen, John Conrad De medicinae origine et progressu dissertationes. In quibus medicorum sectae, institutiones, decreta, hypotheses, praeceptiones, &amp;c. ab initio medicinae usque ad nostra tempora traduntur. Utrecht: Gysbertum Paddenburg et Guilielmum Croon, 1723. 8vo, recently rebound in full calf, spine with contrasting lettering-pieces. Barchusen was the first person to teach 'chemistry' as a subject separate to medicine. He sought to reposition it as part of a wider natural philosophy, a</p> <p>Barchusen, John Conrad De medicinae origine et progressu dissertationes. In quibus medicorum sectae, institutiones, decreta, hypotheses, praeceptiones, &amp;c. ab initio medicinae usque ad nostra tempora traduntur. Utrecht: Gysbertum Paddenburg et Guilielmum Croon, 1723. 8vo, recently rebound in full calf, spine with contrasting lettering-pieces. Barchusen was the first person to teach 'chemistry' as a subject separate to medicine. He sought to reposition it as part of a wider natural philosophy, and through a concern of composition of matter, rather than simply an adjunct to study of the body. This revised edition of his work presents 26 essays on the history of chemistry and medicine, including elements of Chinese medical practice and blood transfusion. Est. 100 - 200</p>
222	<p>Fuller, Thomas PHARMACOPOEIA EXTEMPORANEA or, a Body of Prescripts in Which Forms of select Remedies, accommodated to most Intentions of Care usually occurring in Practice. Printed for Benjamin Walford, 1710. 8vo, full panelled calf. First English edition, translated out of Latin by the author from the first edition of 1701. Fuller's work was hugely popular, going through several editions. Fuller here though has written the book which ought not to be read. He apologises at length in his introduc</p> <p>Fuller, Thomas PHARMACOPOEIA EXTEMPORANEA or, a Body of Prescripts in Which Forms of select Remedies, accommodated to most Intentions of Care usually occurring in Practice. Printed for Benjamin Walford, 1710. 8vo, full panelled calf. First English edition, translated out of Latin by the author from the first edition of 1701. Fuller's work was hugely popular, going through several editions. Fuller here though has written the book which ought not to be read. He apologises at length in his introduction for translating the work into English. He explains that the original work was a collection of the recipes and observations he had collected in his practice. It was bad enough publishing in Latin, but he felt forced into this edition to preempt another planned translation and ensure his work was as he would want it. He anticipates those quacks and Gossips who object that he has in left 'hard Words', saying that "those that are so mean, that they can't apprehend the Language I write, ought not to read it, nor dabble in Physic." Est. 80 - 100</p>

Lot	Title/Description	Lot	Title/Description
223	<p>Williams, John Calthrop Practical Observations on Nervous and Sympathetic Palpitation of the Heart. Longman, Rees, Orme, Browne, and Co., 1836. 8vo, brown cloth decorated in blind with venous pattern; 1 plate of a stethoscope, with bound in errata slip. First ed. Williams was a doctor and surgeon who appears to have been an early adopter and advocate of the stethoscope in heart examinations. He describes being taught how to use one by Dr Duncan of Edinburgh in 1818, only a few years after...</p> <p>Williams, John Calthrop Practical Observations on Nervous and Sympathetic Palpitation of the Heart. Longman, Rees, Orme, Browne, and Co., 1836. 8vo, brown cloth decorated in blind with venous pattern; 1 plate of a stethoscope, with bound in errata slip. First ed. Williams was a doctor and surgeon who appears to have been an early adopter and advocate of the stethoscope in heart examinations. He describes being taught how to use one by Dr Duncan of Edinburgh in 1818, only a few years after the tool's invention. He states that he has "never permitted the disadvantage to myself of neglecting its employment". This book was originally a course of lectures given at the short-lived Nottingham medical school and was intended to clarify and improve understanding of the causes and nature of heart disease. The 1852 second edition is more commonly found and the first edition appears rare.</p> <p>Est. 60 - 80</p>	226	<p>Des-Cartes, Rene Opera Philosophica. Editio Ultima. [no imprint], 17th c. pp. [2 (title, verso blank)], [6 (Dedication (5), blank)], [13 (epistola)], [13 (Index)], 241, [1 (blank)]; numerous figures to text. Bound with Specimina Philosophiae sev Dissertatio de Methodo. Amsterdam: Johannem Janssonium Juniorem, 1656. pp. [2 (title, verso blank)], [14 (Index (13), (Lectori Suo 1))], 290; numerous figures to text. And Passiones Animae. Amsterdam: Johannem Janssonium Juniorem, 1656. pp. [2 (title, ver</p> <p>Des-Cartes, Rene Opera Philosophica. Editio Ultima. [no imprint], 17th c. pp. [2 (title, verso blank)], [6 (Dedication (5), blank)], [13 (Index)], 241, [1 (blank)]; numerous figures to text. Bound with Specimina Philosophiae sev Dissertatio de Methodo. Amsterdam: Johannem Janssonium Juniorem, 1656. pp. [2 (title, verso blank)], [14 (Index (13), (Lectori Suo 1))], 290; numerous figures to text. And Passiones Animae. Amsterdam: Johannem Janssonium Juniorem, 1656. pp. [2 (title, verso blank)], [2 (IAd Lectorem)], [14 (Epistola Prima (13)), 1 (Responsio)], [2 (Epistola Secunda, Responsio)], 115 [5 (Index)]. And Meditationes de Prima Philosophia. Amsterdam: Johannem Janssonium Juniorem, 1658. pp. [2 (title, verso blank)], [4 (Epistola)], [4 (Ad Lectorem and Contents)], 226. And Appendix: Contiens Obiectiones Quintas &amp; Septimas. Amsterdam: Johannem Janssonium Juniorem, 1657. pp. 199, blank, 106 [lacking to end]. All bound as one, no boards, just text block.</p> <p>Est. 200 - 300</p>
224	<p>Bacon, Sir Francis The Two Bookes of Francis Bacon. Of the proficience and aduancement of Learning, diuine and humane. [Printed for Henrie Tomes, and are to be sold at his shop at Graies Inne Gate in Holborne], 1605 [foot of title page lacking]. 8vo, full red leather, spine with morocco lettering-piece; ll. [1], 45, 118 [i.e. 121, numerous but expected, errors in pagination], ff. A4-L4, 2A4-3G4, 3H1 [lacking final blank and errata leaves as is common]. First edition, with 'maniable' on C4r, l.5.</p> <p>Bacon, Sir Francis The Two Bookes of Francis Bacon. Of the proficience and aduancement of Learning, diuine and humane. [Printed for Henrie Tomes, and are to be sold at his shop at Graies Inne Gate in Holborne], 1605 [foot of title page lacking]. 8vo, full red leather, spine with morocco lettering-piece; ll. [1], 45, 118 [i.e. 121, numerous but expected, errors in pagination], ff. A4-L4, 2A4-3G4, 3H1 [lacking final blank and errata leaves as is common]. First edition, with 'maniable' on C4r, l.5. Bacon's hugely influential work inspired the taxonomic structure of Diderot's Encyclopedie and is recognised as a founding essay in empirical philosophy. Bacon himself, was a pioneer of experimental science (his death being attributed by Aubrey to the attempt to freeze meat), courtier to the glittering Elizabethan age, and prolific writer. The work can be seen as a precursor to De Augmentis Scientia and through it, and his other writing, Bacon has exerted a dynamic influence on the entire development of Western scientific thought to the present day. In his own words, his book was to "be some preparative or key for the better opening of the Instauration". ESTC S100507; STC (2nd ed.), 1164; Pforzheimer, 36</p> <p>Est. 1,500 - 2,500</p>	227	<p>Adams, George Geometrical and Graphical Essays with Plate Volume. Printed by C. Baldwin, 1813. 8vo (2 vols), Org. paper-backed boards, leather label on upper boards, paper labels on spines; pp: xii, 534, 16 (catalogue); frontis., figures to text, 34 folding plates in separate volume. Fourth ed, corrected and enlarged by William Jones. Along with the expected geometrical shapes and patterns, the plates include instruments for measuring, surveying and similar (Adams describing himself as "Mathema</p> <p>Adams, George Geometrical and Graphical Essays with Plate Volume. Printed by C. Baldwin, 1813. 8vo (2 vols), Org. paper-backed boards, leather label on upper boards, paper labels on spines; pp: xii, 534, 16 (catalogue); frontis., figures to text, 34 folding plates in separate volume. Fourth ed, corrected and enlarged by William Jones. Along with the expected geometrical shapes and patterns, the plates include instruments for measuring, surveying and similar (Adams describing himself as "Mathematical Instrument Maker to his Majesty" may well be touting for business as was common with these books) and also examples of charts, plans and maps (including elevation studies) with detailed examples and instructions for surveying.</p> <p>Est. 150 - 250</p>
225	<p>Varenius, Bernhard; Newton, Isaac (ed.) Geographia Generalis, In qua affectiones generales Telluris explicantur. Cambridge: Ex Officina Joann. Hayes, Sumptibus Henrici Dickinson, 1672. 8vo, between boards (broken text block); [2 (title, verso blank)], [8 (Dedication)], [22 (Index)], 511, [1 (Plate list)]; title in red and black, five folding plates (some loosely inserted, but all present). First English edition. Newton's first published work was this English edition of Varenius' book (first pub Varenius, Bernhard; Newton, Isaac (ed.) Geographia Generalis, In qua affectiones generales Telluris explicantur. Cambridge: Ex Officina Joann. Hayes, Sumptibus Henrici Dickinson, 1672. 8vo, between boards (broken text block); [2 (title, verso blank)], [8 (Dedication)], [22 (Index)], 511, [1 (Plate list)]; title in red and black, five folding plates (some loosely inserted, but all present). First English edition. Newton's first published work was this English edition of Varenius' book (first published in Amsterdam in 1650). Newton edited and expanded the work for his students at Cambridge. ESTC R30178</p> <p>Est. 200 - 300</p>	228	<p>Cookery A tantalising library of cookery and related items including: Munney, Prof. Tymus [pseud.], The Ultimate Executive Lunch (1986), with numerous scratch 'n' sniff stickers; Searle, Ronald, The Illustrated Winespeak (1983); Toscana in Bocca (1979); Mutawwa, Fatimah, Hussain, Dishes from Kuwait; Boxer, Arabella, First Slice Your Cookbook; Bridge &amp; English, Dr William Kitchiner Regency Eccentric (1992); Landemare, Georgina, Recipes from No.10 (1958); US Navy, Cook Book (1945); Deighton, Len,</p> <p>Cookery A tantalising library of cookery and related items including: Munney, Prof. Tymus [pseud.], The Ultimate Executive Lunch (1986), with numerous scratch 'n' sniff stickers; Searle, Ronald, The Illustrated Winespeak (1983); Toscana in Bocca (1979); Mutawwa, Fatimah, Hussain, Dishes from Kuwait; Boxer, Arabella, First Slice Your Cookbook; Bridge &amp; English, Dr William Kitchiner Regency Eccentric (1992); Landemare, Georgina, Recipes from No.10 (1958); US Navy, Cook Book (1945); Deighton, Len, Continental Dossier (1968); Simoni &amp; Vergani, Giannino ha cinquant'anni (1950), with loosely inserted menu. Along with thirteen other books and ephemeral items relating to cookery. [23]</p> <p>Est. 100 - 200</p>

Auction - Books, Maps & Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
229	Trade Secrets Valuable Secrets in Arts and Trades. [?James Williams, 1778, vide infra]. 8vo, full calf; [4 (lacking title and second page of preface)], xxvii, blank, 312. Owing to the missing title page it is impossible to be completely certain as to the edition of this translation of Secrets concernant les arts et m <sup>à</sup> tiers. However, certain evidence is suggestive as to the identification. Firstly, the dedication to "The Society of Artists of Great Britain" and the Preface's focus on British t Trade Secrets/Valuable Secrets in Arts and Trades. [?James Williams, 1778, vide infra]. 8vo, full calf; [4 (lacking title and second page of preface)], xxvii, blank, 312. Owing to the missing title page it is impossible to be completely certain as to the edition of this translation of Secrets concernant les arts et m <sup>à</sup> tiers. However, certain evidence is suggestive as to the identification. Firstly, the dedication to "The Society of Artists of Great Britain" and the Preface's focus on British trade seems to rule out the American edition of Thomas Hubbard. Likewise, the later 1794 Barker edition, despite many similarities in text, moves the Contents to the rear as an Index. There are also differences in layout and thus pagination. The attribution to Williams is based on the pagination recorded in the ESTC (T177110), as the earlier London Hay edition of 1775 (T69155) has a slightly altered page count. Est. 100 - 200
230	Cooke, Edward William Fifty Plates of Shipping and Craft. London, 1829. 4to, recently bound in half calf; fifty plates as called for. Cooke, Edward William Fifty Plates of Shipping and Craft. London, 1829. 4to, recently bound in half calf; fifty plates as called for. Est. 150 - 250
230A	Fincham, John Directions for Laying Off Ships on the Mould-Loft Floor. Whittaker & Co., 1840. 8vo, full leather gilt (boards detached but present); pp. xii, 112; provenance: Prize presentation copy from the Lords Commissioners of the Admiralty to apprentice Edwin Lang. With the plate volume. Folio, full leather binding (boards detached but present); 9 double-page plates. Fincham, John Directions for Laying Off Ships on the Mould-Loft Floor. Whittaker & Co., 1840. 8vo, full leather gilt (boards detached but present); pp. xii, 112; provenance: Prize presentation copy from the Lords Commissioners of the Admiralty to apprentice Edwin Lang. With the plate volume. Folio, full leather binding (boards detached but present); 9 double-page plates. Est. 80 - 120
231	Sutcliffe, G. Lister The Modern Carpenter Joiner and Cabinet-Maker. The Gresham Publishing Co., 1904. 4to (8 vols). Org. decorative cloth after Talwin Morris; 108 plates and numerous illus to text. A lavishly illustrated and carefully produced work aimed at supporting, developing and educating craftsmen, this book drew on Newland's Carpenter and Joiner's Assistant (the authority for the proceeding half-a-century) but developed a new system upon the old foundation. Taking note of advancements of Sutcliffe, G. Lister The Modern Carpenter Joiner and Cabinet-Maker. The Gresham Publishing Co., 1904. 4to (8 vols). Org. decorative cloth after Talwin Morris; 108 plates and numerous illus to text. A lavishly illustrated and carefully produced work aimed at supporting, developing and educating craftsmen, this book drew on Newland's Carpenter and Joiner's Assistant (the authority for the proceeding half-a-century) but developed a new system upon the old foundation. Taking note of advancements of science, art and construction this book sought to ground the craftsman in the accumulated knowledge of the day. To this end it utilised highly detailed illustrations, contributions from specialists and a wide-ranging series of sections, including drawing materials, the natural history of timber trees and book-keeping and project management skills. Est. 60 - 80

Lot	Title/Description
232	Leader, Robert History of the Company of Cutlers in Hallamshire in the County of York. Sheffield: Printed by the Authority of the Company of Cutlers, by Pawson & Brailsford, 1905. Folio (2 vols). Parchment-backed green buckram bevelled boards, t.e.g.; all illus as called for. Peach, L. du Garde The Company of Cutlers in Hallmshire in the County of York 1906-1956. Sheffield: Printed for the Company by Pawson & Brailsford, 1960. 8vo, white buckram-backed green boards; all illus as called for. Inco Leader, Robert History of the Company of Cutlers in Hallamshire in the County of York. Sheffield: Printed by the Authority of the Company of Cutlers, by Pawson & Brailsford, 1905. Folio (2 vols). Parchment-backed green buckram bevelled boards, t.e.g.; all illus as called for. Peach, L. du Garde The Company of Cutlers in Hallmshire in the County of York 1906-1956. Sheffield: Printed for the Company by Pawson & Brailsford, 1960. 8vo, white buckram-backed green boards; all illus as called for. Incorporated in 1624, the Cutlers have the jurisdiction over all knives, blades and similar produced within a 6 mile radius of Hallamshire and by later acts this was extended to related trades - most importantly steelworking in 1860. They still possess the right to veto any UK limited company name containing 'Sheffield'. The history (and it's continuation) form a fascinating look at the development of Sheffield's steel industry and the use of maker's marks, control of rights and rituals of belonging to keep control over what would become major industrial growth in the area. Est. 100 - 200
233	Wisden, John Wisden's Cricketers' Almanacks. Wisden & Co., 1896-2017 [with Willows Reprint 1916, otherwise original issues]. Various bindings, some earlier issues later bound in archival covers retaining original paper wrappers. Includes the complete WWII run and the Bodyline Tour issue. With Wisden Facsimiles, 1864-1878 in original presentation box. And Willows Reprints, 1879-1895, creating a complete run from 1864-2017. Together with the Index 1864-1984; A Century of Wisden; Wisden's England-A Wisden, John Wisden's Cricketers' Almanacks. Wisden & Co., 1896-2017 [with Willows Reprint 1916, otherwise original issues]. Various bindings, some earlier issues later bound in archival covers retaining original paper wrappers. Includes the complete WWII run and the Bodyline Tour issue. With Wisden Facsimiles, 1864-1878 in original presentation box. And Willows Reprints, 1879-1895, creating a complete run from 1864-2017. Together with the Index 1864-1984; A Century of Wisden; Wisden's England-Australia Cricket Quiz Book; Wisden's 50 Greatest Ashes Test Matches; and Lillywhite's Cricketers' Annual 1886. [159] Est. 2,500 - 3,500
233A	SPY Ten Vanity Fair cricketing prints, framed and glazed. Including: Lord Hawke; Lord Harris; George Bonner; Kumar Ranjitsinhji; Pelham Warner; Frederick Spofforth; Gilbert Jessop; and two others. Along with a Boy's Own plate of cricket caps and an engraving of an Eton vs Winchester cricket match, 1864. [11] SPY Ten Vanity Fair cricketing prints, framed and glazed. Including: Lord Hawke; Lord Harris; George Bonner; Kumar Ranjitsinhji; Pelham Warner; Frederick Spofforth; Gilbert Jessop; and two others. Along with a Boy's Own plate of cricket caps and an engraving of an Eton vs Winchester cricket match, 1864. [11] Est. 100 - 200
234	Wisden, John A broken run of Wisden's Cricket Almanack, dating 1899, 1906, 1908-9, 1912-14, 1921, 1926-7, 1930-85, 1989, 1993-8, variously bound in org. wraps or boards and jacket. A broad run containing the account of the infamous Bodyline Tour and a full run of the rare Second World War issue. [72] Wisden, John A broken run of Wisden's Cricket Almanack, dating 1899, 1906, 1908-9, 1912-14, 1921, 1926-7, 1930-85, 1989, 1993-8, variously bound in org. wraps or boards and jacket. A broad run containing the account of the infamous Bodyline Tour and a full run of the rare Second World War issue. [72] Est. 1,000 - 1,500

## Auction - Books, Maps &amp; Ephemera 11/09/2019 10:30 AM BST

Lot	Title/Description
235	<p>Racing Fothergill, George A. <i>The National Stud. A Gift to the State.</i> Edinburgh: T. &amp; A. Constable, 1916. 4to, org. blue cloth; decorative dedication page with mounted colour plate, decorative title printed in red and black, 21 plates (18 tipped-in colour), decorative borders to text. Edition de luxe, 279 of 325. idem <i>Notes from the Diary of a Doctor, Sketch Artist &amp; Sportsman.</i> York: John Sampson, 1900. 4to, org. decorative cloth; numerous plates and illus, with loosely inserted prospectus. Bayl</p> <p>Racing Fothergill, George A. <i>The National Stud. A Gift to the State.</i> Edinburgh: T. &amp; A. Constable, 1916. 4to, org. blue cloth; decorative dedication page with mounted colour plate, decorative title printed in red and black, 21 plates (18 tipped-in colour), decorative borders to text. Edition de luxe, 279 of 325. idem <i>Notes from the Diary of a Doctor, Sketch Artist &amp; Sportsman.</i> York: John Sampson, 1900. 4to, org. decorative cloth; numerous plates and illus, with loosely inserted prospectus. Bayles, F.H. <i>The British Race Courses and Motor Track.</i> Equitable Publishing Syndicate, 1908. 4to, org. red cloth; numerous advertisements and race course plans. Est. 100 - 200</p>
236	<p>Cox, Nicholas <i>The Gentleman's Recreation: In Four Parts.</i> Printed by I. Dawks, for D. Browne, at the Black Swan without Temple-Barr; and N. Rolls, in Petty Canon Hall, in St Paul's Churchyard, 1697. 8vo, full calf, upper joint broken but board loosely attached; eng. frontis. and four folding plates (one for each section), lacking pp. 13-16 in 'Of Fowling'. Fourth ed, with abstract of forest and game Acts since Magna Carta.</p> <p>Cox, Nicholas <i>The Gentleman's Recreation: In Four Parts.</i> Printed by I. Dawks, for D. Browne, at the Black Swan without Temple-Barr; and N. Rolls, in Petty Canon Hall, in St Paul's Churchyard, 1697. 8vo, full calf, upper joint broken but board loosely attached; eng. frontis. and four folding plates (one for each section), lacking pp. 13-16 in 'Of Fowling'. Fourth ed, with abstract of forest and game Acts since Magna Carta. Est. 80 - 120</p>
237	<p>Chapman, Capt. F. <i>Gun, Rod and Rifle.</i> Eastbourne: V.T. Sumfield, 1908. 8vo, org. red cloth; all plates as called for inc. 2 folding colour plates of flies. First ed. Scarce sporting work by one of the best shots in England, a noted huntsman and Master of the Wensleydale Hunt, and a keen fisherman. Chapman was a country gent of the old school, hardy and adventurous and, like many others, when he could no longer do, he wrote. With idem <i>Reminiscences of the Wensleydale Hounds.</i> Eastbourne: V.T. Sumf</p> <p>Chapman, Capt. F. <i>Gun, Rod and Rifle.</i> Eastbourne: V.T. Sumfield, 1908. 8vo, org. red cloth; all plates as called for inc. 2 folding colour plates of flies. First ed. Scarce sporting work by one of the best shots in England, a noted huntsman and Master of the Wensleydale Hunt, and a keen fisherman. Chapman was a country gent of the old school, hardy and adventurous and, like many others, when he could no longer do, he wrote. With idem <i>Reminiscences of the Wensleydale Hounds.</i> Eastbourne: V.T. Sumfield, [1907]. 8vo, org. red cloth; all plates as called for (frontis. and last loose but present). First ed. Both contain armorial bookplates for the Chapman-Purchas family, descendants of the Captain. Est. 200 - 300</p>
238	<p>Scrope, William <i>The Art of Deer Stalking.</i> John Murray, 1839. 8vo, full cat's paw calf after deer tracks by Townsend, sometime rebacked retaining original spine, boards with double gilt-fillet borders, spine gilt in compartments (lacking morocco lettering-piece). gilt roll-tooled board edges and turn-ins, t.e.g.; frontis., add. eng. tit., 11 tinted lithographs. New ed.</p> <p>Scrope, William <i>The Art of Deer Stalking.</i> John Murray, 1839. 8vo, full cat's paw calf after deer tracks by Townsend, sometime rebacked retaining original spine, boards with double gilt-fillet borders, spine gilt in compartments (lacking morocco lettering-piece). gilt roll-tooled board edges and turn-ins, t.e.g.; frontis., add. eng. tit., 11 tinted lithographs. New ed. Est. 60 - 80</p>
239	<p>Brookes, Richard <i>The Art of Angling.</i> Printed by and for John Watts at the Printing-Office in Wild Court near Lincoln's-Inn Fields, 1740. 8vo, full leather; pp. [16 (title, verso blank, Dedication (4), Preface (5), Contents (5)), [1]-249, [11 (Index (6), Advertisements (5))]; title printed in red and black, head- and tail-pieces, floriated initials, woodcut illus to text. First edition. A hugely popular 18th-century angling manual, extensively covering sea-fish like flying-fish, swordfish and shark</p> <p>Brookes, Richard <i>The Art of Angling.</i> Printed by and for John Watts at the Printing-Office in Wild Court near Lincoln's-Inn Fields, 1740. 8vo, full leather; pp. [16 (title, verso blank, Dedication (4), Preface (5), Contents (5)), [1]-249, [11 (Index (6), Advertisements (5))]; title printed in red and black, head- and tail-pieces, floriated initials, woodcut illus to text. First edition. A hugely popular 18th-century angling manual, extensively covering sea-fish like flying-fish, swordfish and shark along with the more usual river fish. Est. 50 - 60</p>

Lot	Title/Description
240	<p>Walton, Izaak and Cotton, Charles <i>The Complete Angler.</i> Rivington, Caslon &amp; Wither, 1766 (Part 2: 1760). 8vo, half green calf over marbled boards by Mudie, spine with blind panel in four and morocco lettering pieces in two, marbled endpapers; pp. lvi, xxii, 303, [1], xlviii, iv, iv, 128, [8]; 2 eng. frontis, 14 eng. plates. 2nd Hawkins edition.</p> <p>Walton, Izaak and Cotton, Charles <i>The Complete Angler.</i> Rivington, Caslon &amp; Wither, 1766 (Part 2: 1760). 8vo, half green calf over marbled boards by Mudie, spine with blind panel in four and morocco lettering pieces in two, marbled endpapers; pp. lvi, xxii, 303, [1], xlviii, iv, iv, 128, [8]; 2 eng. frontis, 14 eng. plates. 2nd Hawkins edition. Est. 80 - 120</p>
241	<p>Young, Arthur <i>Rural Oeconomy: or, Essays on the Practical Parts of Husbandry.</i> T. Becket, 1770. 8vo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces. First ed. Originally published anonymously, this important agricultural work was keen to focus on profitability, economy and management as much as the hands-on elements of farming. Interestingly, Young also included a translation of Hirzel's <i>Rural Socrates</i>, an account by a Swiss physician of his experien</p> <p>Young, Arthur <i>Rural Oeconomy: or, Essays on the Practical Parts of Husbandry.</i> T. Becket, 1770. 8vo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces. First ed. Originally published anonymously, this important agricultural work was keen to focus on profitability, economy and management as much as the hands-on elements of farming. Interestingly, Young also included a translation of Hirzel's <i>Rural Socrates</i>, an account by a Swiss physician of his experiences as a farmer. ESTC No. T131650 Est. 60 - 80</p>
242	<p>Wheeler, James <i>The Botanist's and Gardener's New Dictionary.</i> Printed for W. Strahan et al. [1763]. 8vo, recently rebound in half green leather over marbled boards, spine with lettering-pieces; 2 plates.</p> <p>Wheeler, James <i>The Botanist's and Gardener's New Dictionary.</i> Printed for W. Strahan et al. [1763]. 8vo, recently rebound in half green leather over marbled boards, spine with lettering-pieces; 2 plates. Est. 60 - 100</p>
243	<p>Culpeper, Nicholas <i>Culpeper's Complete Herbal.</i> Richard Evans, 1815. 4to, recently rebound in half leather over marbled boards; pp. vi, 398 [4]; port. frontis., 40 hand-coloured plates.</p> <p>Culpeper, Nicholas <i>Culpeper's Complete Herbal.</i> Richard Evans, 1815. 4to, recently rebound in half leather over marbled boards; pp. vi, 398 [4]; port. frontis., 40 hand-coloured plates. Est. 100 - 200</p>
244	<p>Besler, Basilius; Kilian, W (fec.) <i>Caryophyllus multiplex, maximus, variegatus [Carnations], Decimusquartus Ordo. Fol. 9</i> from Hortus Eystettensis, nd [1st ed. 1613, 2nd ed. 1640, 3rd ed. C.1750]. Hand-coloured copper engraving, mounted one-sided, Latin text to verso. An engraving from the astounding botanical work on the gardens of Eichstätt, commissioned by Bishop Johann Konrad von Gemmingen from Besler. The work took 16 years to complete and the Bishop would be dead before it was complet...</p> <p>Besler, Basilius; Kilian, W (fec.) <i>Caryophyllus multiplex, maximus, variegatus [Carnations], Decimusquartus Ordo. Fol. 9</i> from Hortus Eystettensis, nd [1st ed. 1613, 2nd ed. 1640, 3rd ed. C.1750]. Hand-coloured copper engraving, mounted one-sided, Latin text to verso. An engraving from the astounding botanical work on the gardens of Eichstätt, commissioned by Bishop Johann Konrad von Gemmingen from Besler. The work took 16 years to complete and the Bishop would be dead before it was complete. The work survived not only the Bishop, but the gardens themselves, as they were destroyed by invading Swiss troops during the Thirty Years War. The original copperplates were used to print a second and third edition, so we are unable to be certain the edition from which this plate comes. Est. 200 - 300</p>

Lot	Title/Description
244A	<p>The Medical Research Council Laboratory of Molecular Biology c.45 reprint requests for articles (or thanks for sending same) to Drs William Bolton, Michael Reedy and Francis Crick at the MRC LMB, during the mid-60s (principally 1966), most pro forma postcards with appropriate stamps and postmarks, from various countries. An intriguing glimpse at the nature of scientific collaboration through its knowledge sharing network, against an implicit background of international paranoia at the height of</p> <p>The Medical Research Council Laboratory of Molecular Biology c.45 reprint requests for articles (or thanks for sending same) to Drs William Bolton, Michael Reedy and Francis Crick at the MRC LMB, during the mid-60s (principally 1966), most pro forma postcards with appropriate stamps and postmarks, from various countries. An intriguing glimpse at the nature of scientific collaboration through its knowledge sharing network, against an implicit background of international paranoia at the height of the Cold War. Despite the secretive nature of their respective governments, information sharing (mostly from the West to the East) still took place, allowing the critical cross-pollination of ideas between scientists and labs in the same and related fields. This information sharing was often a source of concern for Western politicians, secret police and military leaders, given the hostile nature of foreign relations across the Curtain, but its continued existence was a point of pride to the scientific community at large. The existence of the war can be seen in small details, such as the requests from Germany. Two bear the marks of the Bundespost, three DDR stamps - and on one of these the printed request is translated in English, German, and Russian. There are other requests from Poland and Czechoslovakia. Amongst the more typical veterinary, microbiological and cancer researchers are Knud Max Moller of the Carlsberg Laboratory and Malcolm Schrader of the US Naval Applied Science Laboratory and even members of the Israeli Soreq Nuclear Research Establishment and the Space Sciences Laboratory. The cards help show the spread of ideas from the LMB outwards across the world, as well as showing the other scientists inspired by the Laboratory's work. They give an alternative angle on the history of science by demonstrating how information travelled before instantaneous communications and by showing how work in one field could influence researchers in another.</p> <p>Est. 60 - 80</p>
245	<p>Humphreys, H.N. (illus); Westwood, J.O. (descriptions) British Butterflies and their Transformations. William Smith, 1841. 4to, full vellum gilt by Simpson &amp; Renshaw, boards with double gilt-fillet borders around cross-hatched gilt ruling enclosing gilt fleurs-de-lis, spine gilt in compartments with contrasting morocco lettering-piece in one, gilt roll-tooled board edges and turn-ins, marbled endpapers, a.e.g., red marker; hand-coloured litho frontis., 42 hand-coloured litho plates. First editio</p> <p>Humphreys, H.N. (illus); Westwood, J.O. (descriptions) British Butterflies and their Transformations. William Smith, 1841. 4to, full vellum gilt by Simpson &amp; Renshaw, boards with double gilt-fillet borders around cross-hatched gilt ruling enclosing gilt fleurs-de-lis, spine gilt in compartments with contrasting morocco lettering-piece in one, gilt roll-tooled board edges and turn-ins, marbled endpapers, a.e.g., red marker; hand-coloured litho frontis., 42 hand-coloured litho plates. First edition.</p> <p>Est. 150 - 250</p>
246	<p>Wildman, Thomas A Treatise on the Management of Bees. Printed for the Author and sold by T. Cadell, 1768. 4to, full calf; pp. 169, [1 (Explanation of the plates)], [5 (Index)], [1 (Errata)]; three folding plates. First ed.</p> <p>Wildman, Thomas A Treatise on the Management of Bees. Printed for the Author and sold by T. Cadell, 1768. 4to, full calf; pp. 169, [1 (Explanation of the plates)], [5 (Index)], [1 (Errata)]; three folding plates. First ed.</p> <p>Est. 100 - 200</p>

Lot	Title/Description
247	<p>Lawrence, John A Treatise on Horses and on the Moral Duties of Man towards Brute Creation. Sherwood, Neely and Jones, 1810. 8vo (2 vols). Recently rebound in half leather over marbled boards, spines with contrasting lettering-pieces. Third ed. with large additions. Lowson, G. The Modern Farrier. W. Brittain, 1848. 12mo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces; 8 plates. Youatt, William The Horse; with a Treatise on Draught. Baldwin and Craddo</p> <p>Lawrence, John A Treatise on Horses and on the Moral Duties of Man towards Brute Creation. Sherwood, Neely and Jones, 1810. 8vo (2 vols). Recently rebound in half leather over marbled boards, spines with contrasting lettering-pieces. Third ed. with large additions. Lowson, G. The Modern Farrier. W. Brittain, 1848. 12mo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces; 8 plates. Youatt, William The Horse; with a Treatise on Draught. Baldwin and Craddock, 1831. 8vo, recently rebound in half leather over marbled boards, spine with contrasting lettering-pieces; numerous illus to text. Library of Useful Knowledge.</p> <p>Est. 100 - 150</p>
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