

Auction - Books, Maps & Ephemera 04/12/2019 10:30 AM GMT

Lot	Title/Description
1	<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; and Caldecott, Randolph. Complete Collection of [his] Contributions to the Graphic (1888). Folio, cloth-backed boards; plates. [3]</p> <p>ArtLeitch, 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; and Caldecott, Randolph. Complete Collection of [his] Contributions to the Graphic (1888). Folio, cloth-backed boards; plates. [3]</p> <p>Est. 60 - 80</p>
2	<p>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</p> <p>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; 22 plates and Hints on Light and Shadow, 1848, org. cloth (rebaked), 22 plates. Second ed. [3]</p> <p>Est. 600 - 800</p>
3	<p>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.</p> <p>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.</p> <p>Est. 80 - 120</p>
4	<p>Colvin, Sydney Selected Drawings from Old Masters in the University Galleries and in the Library at Christ Church Oxford Part III. Oxford: Clarendon Press, 1905. Folio, folder of 20 loose engravings as issued, folder split both boards present.</p> <p>Colvin, Sydney Selected Drawings from Old Masters in the University Galleries and in the Library at Christ Church Oxford Part III. Oxford: Clarendon Press, 1905. Folio, folder of 20 loose engravings as issued, folder split both boards present.</p> <p>Est. 60 - 80</p>
5	<p>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</p> <p>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.</p> <p>Est. 100 - 200</p>

Lot	Title/Description
6	<p>Moore, Henry The Shelter Sketch-Book. Marlborough Fine Art, 1967. Folio, collotypes bound in leather backed boards, spine lettered in black with facsimile of Moore's signature, in slipcase; 80 facsimile collotypes, without separate lithograph. Signed limited ed., this 128 of 180 of the English Edition B. idem Sketchbook 1926. Ganymed and Fischer, 1976. 8vo (2 vols). Sketchbook in cloth-backed boards; 86 facsimile pages with catalogue, wrappers; four b/w photographic plates, both in clamshell box</p> <p>Moore, Henry The Shelter Sketch-Book. Marlborough Fine Art, 1967. Folio, collotypes bound in leather backed boards, spine lettered in black with facsimile of Moore's signature, in slipcase; 80 facsimile collotypes, without separate lithograph. Signed limited ed., this 128 of 180 of the English Edition B. idem Sketchbook 1926. Ganymed and Fischer, 1976. 8vo (2 vols). Sketchbook in cloth-backed boards; 86 facsimile pages with catalogue, wrappers; four b/w photographic plates, both in clamshell box. Signed limited ed., this 132 of 325 (standard edition numbered 126-325). [3]</p> <p>Est. 300 - 500</p>
7	<p>Rembrandt Burnet, John. Rembrandt and his Works. David Bogue, 1849. 4to, org. cloth; illus. with reproductions of Rembrandt's etchings. Michel, Emile. Rembrandt His Life, his Work, and his Time. William Heinemann, 1895. 4to (2 vols). Org. cloth; illus. Benesch, Eva. The Drawings of Rembrandt. Phaidon, 1973. 4to (5 vols of 6, lacking vol. 2). Red leatherette; illus. Limited ed., no. 2 of 100. [8]</p> <p>Rembrandt Burnet, John. Rembrandt and his Works. David Bogue, 1849. 4to, org. cloth; illus. with reproductions of Rembrandt's etchings. Michel, Emile. Rembrandt His Life, his Work, and his Time. William Heinemann, 1895. 4to (2 vols). Org. cloth; illus. Benesch, Eva. The Drawings of Rembrandt. Phaidon, 1973. 4to (5 vols of 6, lacking vol. 2). Red leatherette; illus. Limited ed., no. 2 of 100. [8]</p> <p>Est. 80 - 120</p>
8	<p>Photography A large and varied collection of 19th and 20th century photographs and prints. The collection includes travel pictures from Rome, Guatemala, Africa, Japan and others (with tourist scenes and local people and customs); celebrities like Bob Dylan, Disraeli and the Curies; British topography - tourist scenes (Oxford colleges), rural scenes (harvesting and farming) and one of HMS Thrasher in harbour; and art photography, both modern and a series from the Photo Club of Paris (with caption)</p> <p>Photography A large and varied collection of 19th and 20th century photographs and prints. The collection includes travel pictures from Rome, Guatemala, Africa, Japan and others (with tourist scenes and local people and customs); celebrities like Bob Dylan, Disraeli and the Curies; British topography - tourist scenes (Oxford colleges), rural scenes (harvesting and farming) and one of HMS Thrasher in harbour; and art photography, both modern and a series from the Photo Club of Paris (with captioned tissue guards) from people such as Naudot, Jacquin, Bucquet and others. p[qty]</p> <p>Est. 80 - 120</p>
9	<p>Palladio, Andrea; Richards, Godfrey (trans) The First Book of Architecture...Translated out of Italian: With an Appendix Touching Doors and Windows, By Pr. Le Muet, Architect to the French King. Printed for T. Parkhurst, George Sawbridge and Eben. Tracy, 1693. 8vo, calf-backed boards, sympathetically rebaked, retaining original spine; eng.tit. and title page supplied in facs., org. tit. torn with loss, pp. [8], 198, 101-116 [i.e. 201-216], [217]-225, [2], 226-239, [1] (p.143 misnumbered 243, la</p> <p>Palladio, Andrea; Richards, Godfrey (trans) The First Book of Architecture...Translated out of Italian: With an Appendix Touching Doors and Windows, By Pr. Le Muet, Architect to the French King. Printed for T. Parkhurst, George Sawbridge and Eben. Tracy, 1693. 8vo, calf-backed boards, sympathetically rebaked, retaining original spine; eng.tit. and title page supplied in facs., org. tit. torn with loss, pp. [8], 198, 101-116 [i.e. 201-216], [217]-225, [2], 226-239, [1] (p.143 misnumbered 243, lacking 153-4, 173-4, 199-200 but with 2 different 189-90s); four folding plates (not numbered, last restored with loss bound at rear), 63 plates (numbered in pagination), figures to text. Fifth edition, corrected and enlarged. BAL/RIBA 2403; ESTC R202318</p> <p>Est. 100 - 200</p>
10	<p>Fairbairns, Arnold Portfolio of English Cathedrals. The Photochrom Company [individual titles Simpkin, Marshall, Hamilton, Kent &amp; Co. Ltd., [c.1904]. Folio, 33 parts bound in one volume, half leather (joints cracking at head of spine); pp. 527; numerous tipped-in photographs.</p> <p>Fairbairns, Arnold Portfolio of English Cathedrals. The Photochrom Company [individual titles Simpkin, Marshall, Hamilton, Kent &amp; Co. Ltd., [c.1904]. Folio, 33 parts bound in one volume, half leather (joints cracking at head of spine); pp. 527; numerous tipped-in photographs.</p> <p>Est. 60 - 100</p>

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Lot	Title/Description
11	<p>Jackson, C.J. An Illustrated History of English Plate. Country Life and B.T. Batsford, 1911. 4to (2 vols). Finely bound in blue crushed morocco by Zaehnsdorf for Asprey, boards ruled in gilt, spine with five raised bands ruled in gilt, lettered directly in gilt in three, gilt ruled board edges, gilt roll-tooled turn-ins, marbled endpapers, a.e.g.; lavishly illustrated with numerous plates and illus to text. First ed. [2]</p> <p>Jackson, C.J. An Illustrated History of English Plate. Country Life and B.T. Batsford, 1911. 4to (2 vols). Finely bound in blue crushed morocco by Zaehnsdorf for Asprey, boards ruled in gilt, spine with five raised bands ruled in gilt, lettered directly in gilt in three, gilt ruled board edges, gilt roll-tooled turn-ins, marbled endpapers, a.e.g.; lavishly illustrated with numerous plates and illus to text. First ed. [2]</p> <p>Est. 100 - 150</p>
12	<p>Metalwork Vorlagen fur Metallplastik. Dressins pour le Metal repousse. Designs for Metal repousse. Germany, c.1900. Folio, 20 sheets of designs for metalwork, loose within decorated card folder.</p> <p>Metalwork Vorlagen fur Metallplastik. Dressins pour le Metal repousse. Designs for Metal repousse. Germany, c.1900. Folio, 20 sheets of designs for metalwork, loose within decorated card folder.</p> <p>Est. 60 - 80</p>
13	<p>Sample Book A collection of examples of stationery, writing pads, paper types and others, c.1930s-50s, folio, c.130 pages. A colourful look at paper production and advertising, with some arrangement based on type (cream laid), producer (Country Life, King's Velvet, Dapple Bond) and similar. The collection showcases twenty years of paper manufacturing - some date stamped with examples of paper - from the contemporary and strikingly coloured, to more conservative styles.</p> <p>Sample Book A collection of examples of stationery, writing pads, paper types and others, c.1930s-50s, folio, c.130 pages. A colourful look at paper production and advertising, with some arrangement based on type (cream laid), producer (Country Life, King's Velvet, Dapple Bond) and similar. The collection showcases twenty years of paper manufacturing - some date stamped with examples of paper - from the contemporary and strikingly coloured, to more conservative styles.</p> <p>Est. 400 - 600</p>
14	<p>Greetings Cards Four 19th century paper-lace cards, with ink MSS messages. One bears an engineered-paper, pull-tab novelty of a lady reading overlooked by a cherub bearing a torch overpainted on a concertina-fold cage enclosing a picture of a church and graveyard. The inscription reads "Hail me safe to home", it is perhaps to be hoped that the church suggests a marriage (or the Church as home) but it is possible the suggestion is the lady is a ghost, in the manner of ghost stories of the time.</p> <p>Greetings Cards Four 19th century paper-lace cards, with ink MSS messages. One bears an engineered-paper, pull-tab novelty of a lady reading overlooked by a cherub bearing a torch overpainted on a concertina-fold cage enclosing a picture of a church and graveyard. The inscription reads "Hail me safe to home", it is perhaps to be hoped that the church suggests a marriage (or the Church as home) but it is possible the suggestion is the lady is a ghost, in the manner of ghost stories of the time.</p> <p>Est. 60 - 80</p>
15	<p>Aldin, Cecil An Artist's Models. H.F. &amp; G. Witherby, [1930]. 4to, org. vellum, upper board and spine lettered in gilt, in slipcase; 20 full-page plates. Limited ed., no. 22 of 310 (250 for sale in UK), signed by Aldin on limitation page.</p> <p>Aldin, Cecil An Artist's Models. H.F. &amp; G. Witherby, [1930]. 4to, org. vellum, upper board and spine lettered in gilt, in slipcase; 20 full-page plates. Limited ed., no. 22 of 310 (250 for sale in UK), signed by Aldin on limitation page.</p> <p>Est. 80 - 100</p>

Lot	Title/Description
16	<p>Boccaccio, Giovanni; Lucchesi, Edmondo (illus) Ten Tales from the Decameron. Privately Printed for the Mandrake Press, 1930. 4to, full green coarse-grained leather, upper board with gilt borders with decorative corner pieces around central gilt medallion, t.e.g.; illustrations from linocuts by Lucchesi. Limited ed. of 1012 (500 reserved for sale overseas), this no. 1 of 12 on Japanese vellum. As is not untypical of productions of Boccaccio's work, this serves as an excuse for suggestive, and ofte</p> <p>Boccaccio, Giovanni; Lucchesi, Edmondo (illus) Ten Tales from the Decameron. Privately Printed for the Mandrake Press, 1930. 4to, full green coarse-grained leather, upper board with gilt borders with decorative corner pieces around central gilt medallion, t.e.g.; illustrations from linocuts by Lucchesi. Limited ed. of 1012 (500 reserved for sale overseas), this no. 1 of 12 on Japanese vellum. As is not untypical of productions of Boccaccio's work, this serves as an excuse for suggestive, and often pornographic depictions of the earthy stories. With Jones, Gwyn; Petts, John (illus.) The Green Island. The Golden Cockerel Press, 1946. 8vo, org. green and brown cloth, upper board with central gilt cockerel design, spine lettered in gilt; illus. by Petts. Limited ed., no. 207 [2]</p> <p>Est. 60 - 80</p>
16A	<p>Dante; Dore, Gustave (illus.) The Vision of Hell and Purgatory and Paradise. Cassell, c.1900. 4to (2 vols). Half leather, spines lettered in gilt; full page plates. With Milton, John. Paradise Lost. Cassell, c.1900. Uniform with the above. [3]</p> <p>Dante; Dore, Gustave (illus.) The Vision of Hell and Purgatory and Paradise. Cassell, c.1900. 4to (2 vols). Half leather, spines lettered in gilt; full page plates. With Milton, John. Paradise Lost. Cassell, c.1900. Uniform with the above. [3]</p> <p>Est. 80 - 120</p>
17	<p>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</p> <p>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.</p> <p>Est. 200 - 400</p>
18	<p>Steers, H. (versifier); Aesop Aesop's Fables, New Versified from the Best English editions. Hull: Printed for the Author, by Robert Peck, 1803. 8vo, contemporary half calf over marbled boards; pp. 213, blank [209-end bound between pp.64-5].</p> <p>Steers, H. (versifier); Aesop Aesop's Fables, New Versified from the Best English editions. Hull: Printed for the Author, by Robert Peck, 1803. 8vo, contemporary half calf over marbled boards; pp. 213, blank [209-end bound between pp.64-5].</p> <p>Est. 80 - 100</p>
19	<p>Baumer, Lewis RBA Portrait study of a lady with red hat and red flowers, signed, pen, ink and watercolour, framed. Baumer was a noted British caricaturist and illustrator, particularly known for his work in Punch.</p> <p>Baumer, Lewis RBA Portrait study of a lady with red hat and red flowers, signed, pen, ink and watercolour, framed. Baumer was a noted British caricaturist and illustrator, particularly known for his work in Punch.</p> <p>Est. 70 - 100</p>

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Lot	Title/Description
20	<p>Payne, Roger Carmen. Look &amp; Learn, 1982. Gouache on card, 138% enlargement with scale, signed in pencil. Look &amp; Learn was a British educational magazine which ran from 1962-82, combining informative articles on arts and science with dramatic comic strips of both original and adapted works. Payne is a noted illustrator of books and magazines for educational works, especially Greek myths and Bible stories, but also had a thriving secret sideline in homoeroticica for American gay magazines, where he</p> <p>Payne, RogerCarmen. Look &amp; Learn, 1982. Gouache on card, 138% enlargement with scale, signed in pencil.Look &amp; Learn was a British educational magazine which ran from 1962-82, combining informative articles on arts and science with dramatic comic strips of both original and adapted works. Payne is a noted illustrator of books and magazines for educational works, especially Greek myths and Bible stories, but also had a thriving secret sideline in homoeroticica for American gay magazines, where he was praised for the high standard of work he produced.</p> <p>Est. 80 - 120</p>
21	<p>Mackenzie, Thomas Scene from the 'Arabian Nights' Sheherazade dancing, signed, pen, watercolour and gouache, framed and glazed. Mackenzie illustrated two works relating to the Arabian Nights: Ali Baba and Aladdin (1919), and A.M. Ransome's Aladdin and His Wonderful Lamp" (1920). His work was stylistically aligned with Art Nouveau colleagues - especially Kay Nielsen. This striking image seems strongly influenced by Leon Bakst and his work with Ballet Russes.</p> <p>Mackenzie, ThomasScene from the 'Arabian Nights' Sheherazade dancing, signed, pen, watercolour and gouache, framed and glazed.Mackenzie illustrated two works relating to the Arabian Nights: Ali Baba and Aladdin (1919), and A.M. Ransome's Aladdin and His Wonderful Lamp" (1920). His work was stylistically aligned with Art Nouveau colleagues - especially Kay Nielsen. This striking image seems strongly influenced by Leon Bakst and his work with Ballet Russes.</p> <p>Est. 300 - 500</p>
22	<p>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 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 Dumpy. A gallery catalogue, which accompanied the illustrations when for sale is included.</p> <p>Est. 1,000 - 1,500</p>
23	<p>Barrie, J.M.; Rackham, Arthur (illus) Peter Pan in Kensington Gardens. Hodder &amp; Stoughton, [1912]. 4to, full vellum gilt, ties lost with remnants, pictorial endpapers, t.e.g., in slipcase (bottom detached at one side, still present); colour frontis. and 49 tipped-in colour plates, b/w illus to text. First deluxe ed., issued unsigned and without statement of (750) limitation.</p> <p>Barrie, J.M.; Rackham, Arthur (illus)Peter Pan in Kensington Gardens. Hodder &amp; Stoughton, [1912]. 4to, full vellum gilt, ties lost with remnants, pictorial endpapers, t.e.g., in slipcase (bottom detached at one side, still present); colour frontis. and 49 tipped-in colour plates, b/w illus to text. First deluxe ed., issued unsigned and without statement of (750) limitation.</p> <p>Est. 300 - 400</p>

Lot	Title/Description
24	<p>Carroll, Lewis; Van Sandwyk, Charles (illus.) Alice's Adventures in Wonderland. Folio Society, 2016. Folio, quarter vellum with vellum tips over pictorial red paper-covered boards, upper board with central white rabbit in decorative borders in gilt and white with red detailing, spine lettered in gilt, t.e.g., illustrated endpapers; limitation in two colours with original etching signed by Van Sandwyk no. 228 of 1000, 11 full colour tipped-in plates, nine smaller colour illus laid down on pages,</p> <p>Carroll, Lewis; Van Sandwyk, Charles (illus.)Alice's Adventures in Wonderland. Folio Society, 2016. Folio, quarter vellum with vellum tips over pictorial red paper-covered boards, upper board with central white rabbit in decorative borders in gilt and white with red detailing, spine lettered in gilt, t.e.g., illustrated endpapers; limitation in two colours with original etching signed by Van Sandwyk no. 228 of 1000, 11 full colour tipped-in plates, nine smaller colour illus laid down on pages, numerous b/w line drawings, some full-page, in clamshell cloth-bound box, paper label to spine titled in gilt and black, with loosely inserted prospectus, letter, proclamation, illustration and note on vellum binding. Limited ed. as per etching.An impressive and attractive Folio Society production, showcasing Van Sandwyck's charming take on the much-loved world and characters. Along with: Alice's Adventures, Macmillan, 1877, in later red-leather; and another, 1899 People's Edition, in org. cloth. [3]</p> <p>Est. 300 - 500</p>
25	<p>Crompton, Richmal William the Superman. George Newnes, 1968. 8vo, org. cloth in unclipped jacket (priced 10/6). First ed. idem William the Bold. George Newnes, 1950. 8vo, org. cloth in unclipped jacket (priced 7/6). First ed. with William the Outlaw, 24th Imp in dj. [3]</p> <p>Crompton, RichmalWilliam the Superman. George Newnes, 1968. 8vo, org. cloth in unclipped jacket (priced 10/6). First ed.idem William the Bold. George Newnes, 1950. 8vo, org. cloth in unclipped jacket (priced 7/6). First ed.with William the Outlaw, 24th Imp in dj. [3]</p> <p>Est. 60 - 80</p>
26	<p>Omar Khayyam Dulac, Edmund (illus.) Rubaiyat. Hodder &amp; Stoughton, [1909]. 4to, cream buckram gilt; full colour plates tipped in. First trade ed. The Dulac Rubaiyat was an immediate critical and commercial success. It's success was such that (according to George Doran, the American publisher) when old Mr Hodder demanded of his grandson (the firm's manager) why they had published such a heathen book over his imprint, his grandson only had to mention how much they had made on it for Hodder's evange</p> <p>Omar KhayyamDulac, Edmund (illus.) Rubaiyat. Hodder &amp; Stoughton, [1909]. 4to, cream buckram gilt; full colour plates tipped in. First trade ed.The Dulac Rubaiyat was an immediate critical and commercial success. It's success was such that (according to George Doran, the American publisher) when old Mr Hodder demanded of his grandson (the firm's manager) why they had published such a heathen book over his imprint, his grandson only had to mention how much they had made on it for Hodder's evangelical wrath to evaporate.S&amp;S. Rubaiyat. Siegle, Hill &amp; Co., [1910]. 4to, original cream cloth gilt, upper board with large gilt peacock; text pages reproduced calligraphy with floriated initials, some illuminated, some with colour illus to text, add. titles with large coloured decorated borders, full page colour plates. The text follows the Fitzgerald trans. with an introduction by A.C. Benson. The text and decorations have been reproduced after a manuscript by noted book binders Sangorski and Sutcliffe. Sangorski and Sutcliffe's name would forever be linked in book history with the Rubaiyat after the loss of the 'Great Omar' binding with the Titanic. [2]</p> <p>Est. 150 - 250</p>
27	<p>Peake, Mervyn The Gormenghast Trilogy, comprising: Titus Groan. Eyre &amp; Spottiswoode, 1946. 8vo, org. red cloth in heavily-clipped second state dj (removing price and "Second Impression"). First ed. in second state jacket. Gormenghast. Eyre &amp; Spottiswoode, 1950. 8vo, org. cloth in unclipped dj. First ed. Titus Alone. Eyre &amp; Spottiswoode, 1959. 8vo, org. cloth in clipped jacket. First ed. Along with Titus Groan, Reynal &amp; Hitchcock, 1949, in dj; Gormenghast Trilogy, Eyre &amp; Spottiswoode, 1968-70,</p> <p>Peake, MervynThe Gormenghast Trilogy, comprising:Titus Groan. Eyre &amp; Spottiswoode, 1946. 8vo, org. red cloth in heavily-clipped second state dj (removing price and "Second Impression"). First ed. in second state jacket.Gormenghast. Eyre &amp; Spottiswoode, 1950. 8vo, org. cloth in unclipped dj. First ed.Titus Alone. Eyre &amp; Spottiswoode, 1959. 8vo, org. cloth in clipped jacket. First ed.Along with Titus Groan, Reynal &amp; Hitchcock, 1949, in djs; and the Trilogy, Folio Society, 1992, in slipcase. [10]</p> <p>Est. 300 - 400</p>

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Lot	Title/Description
28	Peake, Mervyn Ephemera relating to Peake and his works and contributions by him to periodicals. The collection includes the work of various Peake societies (such as Peake Studies (33), the Mervyn Peake Society (10 publications and a series of newsletters) and the Mervyn Peake Review (20)) and biographies by John Watney, John Batchelor, G. Peter Winnington and Maeve Gilmore. There are also examples of Peake's works in Lilliput (4); Arts Quarterly (3); The London Mercury (4); The Windmill, New Wor Peake, Mervyn Ephemera relating to Peake and his works and contributions by him to periodicals. The collection includes the work of various Peake societies (such as Peake Studies (33), the Mervyn Peake Society (10 publications and a series of newsletters) and the Mervyn Peake Review (20)) and biographies by John Watney, John Batchelor, G. Peter Winnington and Maeve Gilmore. There are also examples of Peake's works in Lilliput (4); Arts Quarterly (3); The London Mercury (4); The Windmill, New Worlds, and Harvest Vol.1. [qty] Est. 80 - 120
29	Peake, Mervyn Captain Slaughterboard Drops Anchor. Eyre & Spottiswoode, 1945. Square 8vo, org. oatmeal cloth lettered in green, in unclipped jacket (7s 6d), signed by Peake with pen and ink doodle. Second ed. The first edition of this work was destroyed in the war. This, the first post-war edition, was coloured by Peake. Peake, Mervyn Captain Slaughterboard Drops Anchor. Eyre & Spottiswoode, 1945. Square 8vo, org. oatmeal cloth lettered in green, in unclipped jacket (7s 6d), signed by Peake with pen and ink doodle. Second ed. The first edition of this work was destroyed in the war. This, the first post-war edition, was coloured by Peake. Est. 300 - 500
30	Carroll, Lewis; Peake, Mervyn (illus.) Alice's Adventures in Wonderland and Through the Looking Glass. Stockholm/London: Zephyr Books The Continental Book Company, 1946. 8vo, org. wrappers in dj; illus by Peake. First of this ed., which predated the UK first. Library of British and American Authors vol. 67. With the first UK ed., Allan Wingate, 1954. 8vo, org. cloth in dj. And the Methuen 1978 new ed. 8vo, org. cloth in dj. idem the Hunting of the Snark. Chatto & Windus, 1941. 8vo, org. decorati Carroll, Lewis; Peake, Mervyn (illus.) Alice's Adventures in Wonderland and Through the Looking Glass. Stockholm/London: Zephyr Books The Continental Book Company, 1946. 8vo, org. wrappers in dj; illus by Peake. First of this ed., which predated the UK first. Library of British and American Authors vol. 67. With the first UK ed., Allan Wingate, 1954. 8vo, org. cloth in dj. And the Methuen 1978 new ed. 8vo, org. cloth in dj. idem the Hunting of the Snark. Chatto & Windus, 1941. 8vo, org. decorative yellow boards (no dj). First of this ed. [4] Est. 60 - 80
31	Austin, Paul Britten; Peake Mervyn (illus.) The Wonderful Life & Adventures of Tom Thumb and The Second Part. Stockholm: Radiotjanst, 1954-5. 12mo (2 vols). Org. wrappers priced 3.50kr and 4.00kr to lower covers (corrected in pencil to 2 on each); illus by Peake, small miniature book page 97, Second Part. First Peake illustrated eds. Uncommon in nice condition as they were originally published as teaching aids and are often heavily used or annotated. [2] Austin, Paul Britten; Peake Mervyn (illus.) The Wonderful Life & Adventures of Tom Thumb and The Second Part. Stockholm: Radiotjanst, 1954-5. 12mo (2 vols). Org. wrappers priced 3.50kr and 4.00kr to lower covers (corrected in pencil to 2 on each); illus by Peake, small miniature book page 97, Second Part. First Peake illustrated eds. Uncommon in nice condition as they were originally published as teaching aids and are often heavily used or annotated. [2] Est. 60 - 80
32	Peake, Mervyn A collection of books illustrated by Peake and of his drawings. Illustrated works include: Collins, Maurice, Quest for Sita (1946, limited of 500, in dj); Hole, Christina, Witchcraft in England (1945, in dj); Haynes, Dorothy, Thou Shalt Not Suffer a Witch (1949, in dj); and Crisp, Quentin, All This and Bevin Too (1943, org. wraps). Also Peake's own work inc.: The Drawings of Mervyn Peake (1949, in dj); Figures of Speech (1954, in dj); and the Craft of the Lead Pencil (1946, org. bo Peake, Mervyn A collection of books illustrated by Peake and of his drawings. Illustrated works include: Collins, Maurice, Quest for Sita (1946, limited of 500, in dj); Hole, Christina, Witchcraft in England (1945, in dj); Haynes, Dorothy, Thou Shalt Not Suffer a Witch (1949, in dj); and Crisp, Quentin, All This and Bevin Too (1943, org. wraps). Also Peake's own work inc.: The Drawings of Mervyn Peake (1949, in dj); Figures of Speech (1954, in dj); and the Craft of the Lead Pencil (1946, org. boards). Along with others such as Folio Society works (Jekyll & Hyde, 1948, in dj); book covers (Harlequin Phoenix, 1956, clipped dj); children's books (The Pot of Gold, 1959, price sticker on dj); and classics (Ancient Mariner, 1943, in dj). [29] Est. 150 - 250

Lot	Title/Description
33	Peake, Mervyn A collection of his poetry and writing including: Shapes and Sounds. Chatto & Windus, 1941; The Glassblowers. Eyre & Spottiswoode, 1950; The Rhyme of the Flying Bomb. J.M. Dent and Sons, 1962; and A Reverie of Bone. Bertram Rota, 1967. All 8vo, org. cloth in djs (Shapes clipped). First eds (Reverie Limited, no. 169 of 320). With nine others such as Mr Pye (1953 and 1969) and Sometime Never (1956, along with Boy in Darkness, 1976). [13] Peake, Mervyn A collection of his poetry and writing including: Shapes and Sounds. Chatto & Windus, 1941; The Glassblowers. Eyre & Spottiswoode, 1950; The Rhyme of the Flying Bomb. J.M. Dent and Sons, 1962; and A Reverie of Bone. Bertram Rota, 1967. All 8vo, org. cloth in djs (Shapes clipped). First eds (Reverie Limited, no. 169 of 320). With nine others such as Mr Pye (1953 and 1969) and Sometime Never (1956, along with Boy in Darkness, 1976). [13] Est. 150 - 250
34	Peake, Mervyn Letters from a Lost Uncle. Eyre & Spottiswoode, 1948. 8vo, org. yellow cloth blocked and lettered in scarlet, in unclipped jacket (second issue, 7s 6d blocked out, 3s 6d below), signed by Peake on half-title. First ed. Peake was unsatisfied with the foggy reproduction of the manuscript pages and the first issue was withdrawn and later reissued at this lower price. Peake, Mervyn Letters from a Lost Uncle. Eyre & Spottiswoode, 1948. 8vo, org. yellow cloth blocked and lettered in scarlet, in unclipped jacket (second issue, 7s 6d blocked out, 3s 6d below), signed by Peake on half-title. First ed. Peake was unsatisfied with the foggy reproduction of the manuscript pages and the first issue was withdrawn and later reissued at this lower price. Est. 200 - 300
35	Baden, Powell, Lord Robert The Scout Vols XI, XIII, XV. C. Arthur Pearson, 1916-1920. 4to (3 vols). Org. red pictorial cloth; illus with drawings throughout; owners' inscriptions to XIII and XV. [3] Baden, Powell, Lord Robert The Scout Vols XI, XIII, XV. C. Arthur Pearson, 1916-1920. 4to (3 vols). Org. red pictorial cloth; illus with drawings throughout; owners' inscriptions to XIII and XV. [3] Est. 60 - 100
36	Wodehouse, P.G. et al The Public School Magazine. Vol. VIII July to December 1901. A. & C. Black, 1901. 8vo, org. blue decorative cloth. The Public School Magazine gave Wodehouse his first payment for writing in the 1900 for "Some Aspects of Game-Captaincy". he continued to produce work for them until the magazine was stopped by the publishers partway through serialisation of The Pothunters. This issue contains several pieces by Wodehouse, including a number on cricket. Wodehouse, P.G. et al The Public School Magazine. Vol. VIII July to December 1901. A. & C. Black, 1901. 8vo, org. blue decorative cloth. The Public School Magazine gave Wodehouse his first payment for writing in the 1900 for "Some Aspects of Game-Captaincy". he continued to produce work for them until the magazine was stopped by the publishers partway through serialisation of The Pothunters. This issue contains several pieces by Wodehouse, including a number on cricket. Est. 600 - 800
37	Society of Antiquaries Pettingal, John, A Dissertation upon the Tascia or Legend, on the British Coins of Cunobelin and others (1763, one plate) bound with idem The Latin Inscription on the Copper Table Discovered in the year 1732 (1760) and Webb, Philip Carteret An Account of the Copper Tablet: containing two inscriptions in the Greek and Latin Tongues (1760, 4 plates) and idem A Short Account of Danegeld (1756) and idem A Short Account of Some Particulars concerning the Domesday Book (1756). 4 Society of Antiquaries Pettingal, John, A Dissertation upon the Tascia or Legend, on the British Coins of Cunobelin and others (1763, one plate) bound with idem The Latin Inscription on the Copper Table Discovered in the year 1732 (1760) and Webb, Philip Carteret An Account of the Copper Tablet: containing two inscriptions in the Greek and Latin Tongues (1760, 4 plates) and idem A Short Account of Danegeld (1756) and idem A Short Account of Some Particulars concerning the Domesday Book (1756). 4to, half calf over marbled boards. A collection of 18th century pamphlets, originally read at the Society and ordered to be published. Est. 80 - 120

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Lot	Title/Description
38	<p>Ephemera A collection of broadsides, pamphlets and poetry publications, principally 18th and 19th century. The selection includes published open letters (to Pitt on abuses in the wheat and bread trade and Sir Robert Peel from "an old school-friend"); news accounts (such as the apparitions in the sky above Chipping Norton); political pieces and oddities (an 18th century choral concert ticket and the bookplate of Lane's Circulating Library). [qty]</p> <p>EphemeraA collection of broadsides, pamphlets and poetry publications, principally 18th and 19th century. The selection includes published open letters (to Pitt on abuses in the wheat and bread trade and Sir Robert Peel from "an old school-friend"); news accounts (such as the apparitions in the sky above Chipping Norton); political pieces and oddities (an 18th century choral concert ticket and the bookplate of Lane's Circulating Library). [qty]</p> <p>Est. 80 - 120</p>
39	<p>Politics A collection of broadsheets, pamphlets and similar material relating to British politics of the 17th, 18th and 19th centuries. Including: A Briefe and Exact Treatise declaring How the Sheriffs...have been Anciently elected and chosen (Printed for T.I., 1642); Homer, Henry. An Enquiry into the Means of Preserving and Improving the Publick Roads (Oxford, 1767); and Eustace, John Chetwood, An Elegy to the Memory of the Right Honourable Edmund Burke (F. and C. Rivington, 1798). Along with</p> <p>PoliticsA collection of broadsheets, pamphlets and similar material relating to British politics of the 17th, 18th and 19th centuries. Including:A Briefe and Exact Treatise declaring How the Sheriffs...have been Anciently elected and chosen (Printed for T.I., 1642); Homer, Henry. An Enquiry into the Means of Preserving and Improving the Publick Roads (Oxford, 1767); and Eustace, John Chetwood, An Elegy to the Memory of the Right Honourable Edmund Burke (F. and C. Rivington, 1798). Along with political broadsides using poetry and allegory such as The Parable of the Blackbirds And the Magpies Vindicated (an allegorical history of the English Crown from Charles I-William III); the 1681 Tory Countrey-Mans Complaint; and poems on elections (such as Liddell versus Hart for Northumberland 1826) and others on new taxes (John Bull and the Taxes, complaining about tax-payers money going to the wedding of Victoria and Albert). They are with a number of other publications including proclamations, published speeches and broadsides. [23]</p> <p>Est. 100 - 150</p>
40	<p>Anon The Benefits and Privileges of Cuckolds Shewing the Little Disgrace There is in Being One, and the Obligations Men Sometimes have to Their Wives for Conferring That Honour Upon Them...Humbly dedicated to Mother H----gg-r [Heidegger]. Printed for A. Moore, 1728. 8vo, unbound pamphlet; pp.32. First ed. Anon Thoughts on the Propriety of Preventing Marriages founded on Adultery. Printed at the Philanthropic Reform by J. Richardson, for F. and C. Rivington and J. Hatchard, 1800. 8vo, unbound pam</p> <p>Anon The Benefits and Privileges of Cuckolds Shewing the Little Disgrace There is in Being One, and the Obligations Men Sometimes have to Their Wives for Conferring That Honour Upon Them...Humbly dedicated to Mother H----gg-r [Heidegger]. Printed for A. Moore, 1728. 8vo, unbound pamphlet; pp.32. First ed. Anon Thoughts on the Propriety of Preventing Marriages founded on Adultery. Printed at the Philanthropic Reform by J. Richardson, for F. and C. Rivington and J. Hatchard, 1800. 8vo, unbound pamphlet; pp. 27, blank. Two very different takes on adultery from almost opposite ends of the century. The first is a ribald piece, in the vein of 18th century rakishness, whilst the latter is a moralising sermon, with that curious sexism of the liberal minds of the 19th century, simultaneously seeking mercy for the erring wife, whilst inherently positioning her as the defiler of the marriage bed. [2]</p> <p>Est. 80 - 120</p>

Lot	Title/Description
41	<p>Trials, Courts-Martial and Grand Juries A collection of nine broadsides and trial transcripts, variously dated 1679-1809 (principally 18th century), all unbound pamphlets (one in modern folder) dealing with murder, counterfeiting, bribery, arson and more. The trials include the 1776 conviction of Richard Smith and Thomas Brand Hollis for bribery (in connection with a rotten borough); the Presentment of the Grand Jury of the Hundred of Ossulston (1628); the 1755 trial of William Turton for the mu</p> <p>Trials, Courts-Martial and Grand JuriesA collection of nine broadsides and trial transcripts, variously dated 1679-1809 (principally 18th century), all unbound pamphlets (one in modern folder) dealing with murder, counterfeiting, bribery, arson and more. The trials include the 1776 conviction of Richard Smith and Thomas Brand Hollis for bribery (in connection with a rotten borough); the Presentment of the Grand Jury of the Hundred of Ossulston (1628); the 1755 trial of William Turton for the murder of John Holloway; and the court-martial of Serjeant Samuel George Grant for persuading men to desert (to enlist with the East India Company), notable for Grant's appeal to the Court of Common Pleas arguing that English law did not allow for martial law in times of peace. With two other related pamphlets of legal interest. [11]</p> <p>Est. 100 - 150</p>
42	<p>Astle, Thomas The Origin and Progress of Writing. Printed for the Author, 1784. 4to, cloth, sometime rebacked retaining spine; 31 plates.</p> <p>Astle, ThomasThe Origin and Progress of Writing. Printed for the Author, 1784. 4to, cloth, sometime rebacked retaining spine; 31 plates.</p> <p>Est. 60 - 80</p>
43	<p>Various The Secret Court Memoirs. Printed for the Grolier Society, [1904]. 8vo (20 vols). Org. green cloth, paper labels to spines; illus. Limited ed. of 1000, this un-numbered. [20]</p> <p>VariousThe Secret Court Memoirs. Printed for the Grolier Society, [1904]. 8vo (20 vols). Org. green cloth, paper labels to spines; illus. Limited ed. of 1000, this un-numbered. [20]</p> <p>Est. 100 - 200</p>
44	<p>Tuer, Andrew W. The Follies &amp; Fashions of our Grandfathers. Field &amp; Tuer, 1886-7. 8vo, half grey leather over boards, upper board and spine with embroidered lettering-piece; 37 full-page plates. The Demy Octavo edition of this arch look back at the vanities and oddities of the flourishing magazine trade of the early-19th century.</p> <p>Tuer, Andrew W.The Follies &amp; Fashions of our Grandfathers. Field &amp; Tuer, 1886-7. 8vo, half grey leather over boards, upper board and spine with embroidered lettering-piece; 37 full-page plates. The Demy Octavo edition of this arch look back at the vanities and oddities of the flourishing magazine trade of the early-19th century.</p> <p>Est. 60 - 80</p>
45	<p>Charles I Legal document issued to William Weedon, merchant tailor of London, granting the use of a property for his life-time, signed by Julius Cesar, Charles' Master of the Rolls, manuscript on vellum, with large wax Great Seal (with some loss), framed and glazed.</p> <p>Charles I Legal document issued to William Weedon, merchant tailor of London, granting the use of a property for his life-time, signed by Julius Cesar, Charles' Master of the Rolls, manuscript on vellum, with large wax Great Seal (with some loss), framed and glazed.</p> <p>Est. 100 - 200</p>
46	<p>A Noble Hand Cabala: Sive Scrinia Sacra. Mysteries of State &amp; Government in Letters bound with A Supplement of the Cabala. Printed for G. Bedell and T. Collins, 1654. 4to (2 vols in 1 with add. tit.). Full ?contemporary calf, sometime sympathetically rebacked, advertisements at rear; provenance: Hereford Permanent Library (lib. stamps to verso of titles). A free-wheeling and curious assortment of texts, including pieces from Francis Bacon's papers, purporting to reveal the secret truths behind t</p> <p>A Noble HandCabala: Sive Scrinia Sacra. Mysteries of State &amp; Government in Letters bound with A Supplement of the Cabala. Printed for G. Bedell and T. Collins, 1654. 4to (2 vols in 1 with add. tit.). Full ?contemporary calf, sometime sympathetically rebacked, advertisements at rear; provenance: Hereford Permanent Library (lib. stamps to verso of titles). A free-wheeling and curious assortment of texts, including pieces from Francis Bacon's papers, purporting to reveal the secret truths behind the final years of James and the first of Charles, especially concerning the Duke of Buckingham, Spain and home-grown Catholics. ESTC R21971</p> <p>Est. 150 - 250</p>

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Lot	Title/Description
47	<p>Strafford, William, 2nd Earl MSS accounts for ?1647, written under the direction of (and likely by) the Earl for the management of his estates, 6th May 1648. One sheet, folded in half (and smaller), MSS on two sides, faded but legible. The estates in question were restored to the 2nd Earl with Charles I's overturning of the forfeiture which has resulted with the 1st Earl ("Black Tom")'s attainder for treason. William came into his majority in 1647, but fled to France after the Civil War. With Strafford, William, 2nd Earl MSS accounts for ?1647, written under the direction of (and likely by) the Earl for the management of his estates, 6th May 1648. One sheet, folded in half (and smaller), MSS on two sides, faded but legible. The estates in question were restored to the 2nd Earl with Charles I's overturning of the forfeiture which has resulted with the 1st Earl ("Black Tom")'s attainder for treason. William came into his majority in 1647, but fled to France after the Civil War. With two large mounted prints of the family seat, Wentworth Castle, and a later strike after Fisk's Trial of Strafford from the Thomas Ross Collection. [4] Est. 60 - 80</p>
48	<p>Lover of Peace and Truth [P.A. (attrib.)] The Character of An Honest Man; Whether Styled Whig or Tory, And his opposite, the Knave. Printed for Randal Taylor, 1683. Folio, pamphlet loose in quires; pp. 16, 13-16 [agrees with ESTC]. The terms Whig and Tory entered British political vocabulary around 1681 (initially being borrowed from Scottish and Irish politics). They came to refer to those supporting the Exclusion of the Catholic James, Duke of York (Whigs) and the Royalists (Tories) who support</p> <p>Lover of Peace and Truth [P.A. (attrib.)] The Character of An Honest Man; Whether Styled Whig or Tory, And his opposite, the Knave. Printed for Randal Taylor, 1683. Folio, pamphlet loose in quires; pp. 16, 13-16 [agrees with ESTC]. The terms Whig and Tory entered British political vocabulary around 1681 (initially being borrowed from Scottish and Irish politics). They came to refer to those supporting the Exclusion of the Catholic James, Duke of York (Whigs) and the Royalists (Tories) who supported him. This came to mean more generally those in support of Parliament over the Monarch, and those supporting the obverse. The pamphlet recognises that some might be confused by the terms and introduces the reader to them at the start, bemoaning the fact that much as 'the Name of a Christian is become too general to express our Faith', so to it is necessary to sub-divide Protestants into increasingly arcane "Schisms, Factions and Divisions". Political and religious division is then discarded as the author seeks to show how one should act and speak, whatever your beliefs. The pamphlet finishes with "Reflections" on "the Character of a Popish Successor" by arch-versifier for hire, Elkanah Settle. ESTC R24674 Est. 80 - 100</p>
49	<p>Oligiati, 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>Oligiati, 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. Est. 200 - 400</p>
50	<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. Est. 100 - 200</p>

Lot	Title/Description
51	<p>Varchi, Benedetto Storia Fiorentina. Colonia: Pietro Martello, 1721. Folio, full calf, speckled edges; pp. [28], 677, [3]; add. eng tit., port. frontis., tit. printed in red and black with vignette, double-page genealogy, decorative head- and tail-pieces and initials. First ed.</p> <p>Varchi, Benedetto Storia Fiorentina. Colonia: Pietro Martello, 1721. Folio, full calf, speckled edges; pp. [28], 677, [3]; add. eng tit., port. frontis., tit. printed in red and black with vignette, double-page genealogy, decorative head- and tail-pieces and initials. First ed. Est. 100 - 200</p>
52	<p>Ackermann, Rudolph; Rowlandson, Thomas; Pugin, Augustus Eight plates from The Microcosm of London. Ackermann, c.1810. Comprising: Doctor's Commons; Guildhall (Examination of a Bankrupt); Court of King's bench (Westminster Hall); Court of Common Pleas (Westminster Hall); Court of Chancery (Lincoln's Inn Hall); The Old Bailey; The Great Hall (Bank of England); and Christie's Auction Room. All hand-coloured and mounted. With original accompanying letterpress pp. 31- 40, 42-48 (42 modern copy), 81-</p> <p>Ackermann, Rudolph; Rowlandson, Thomas; Pugin, Augustus Eight plates from The Microcosm of London. Ackermann, c.1810. Comprising: Doctor's Commons; Guildhall (Examination of a Bankrupt); Court of King's bench (Westminster Hall); Court of Common Pleas (Westminster Hall); Court of Chancery (Lincoln's Inn Hall); The Old Bailey; The Great Hall (Bank of England); and Christie's Auction Room. All hand-coloured and mounted. With original accompanying letterpress pp. 31- 40, 42-48 (42 modern copy), 81-96 and 193-212. Also with Pembroke, Cambridge. [9] Est. 150 - 200</p>
53	<p>Bishop of Cloyne [Berkeley, George] A Miscellany, containing several Tracts on various Subjects. Printed for J. and R. Tonson and S. Draper, 1752. 8vo, full calf, sometime rebacked; pp. 267, [1] [A3 cancel as common]; provenance: Matthew Boulton (business partner of James Watts, his Soho [Birmingham] library bookplate to upper pastedown). First London edition (previously published in Dublin in the same year). Among the pieces present are his critical economics text The Querist and the first prin</p> <p>Bishop of Cloyne [Berkeley, George] A Miscellany, containing several Tracts on various Subjects. Printed for J. and R. Tonson and S. Draper, 1752. 8vo, full calf, sometime rebacked; pp. 267, [1] [A3 cancel as common]; provenance: Matthew Boulton (business partner of James Watts, his Soho [Birmingham] library bookplate to upper pastedown). First London edition (previously published in Dublin in the same year). Among the pieces present are his critical economics text The Querist and the first printings 'Farther Thoughts on Tar-Water' and the revised text of 'Verses by the Author, on the Prospect of planting Ars and Learning in America.' Higgs 248; Sabin 4877; ESTC T39487 Est. 80 - 120</p>

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Lot	Title/Description
54	<p>[Burke, Edmund]. Broken run of The Annual Register or a View of the History, Politics and Literature for the Years 1762, 1763, 1767 [all later], 1772, 1776, 1777, 1779, 1781-90 [all Dodsley], 1791-3 [Rivington, along with Robinson's New Register for 1792], 1794, 1796 [G.G.J. &amp; J. Robinson], 1795, 1798, 1799 [Proprietors of Dodsley's Annual Register]. Various publishers, principally J Dodsley, varying dates and editions. 8vo (36 vols). Various bound in leather; provenance: some volumes with bo</p> <p>[Burke, Edmund]. Broken run of The Annual Register or a View of the History, Politics and Literature for the Years 1762, 1763, 1767 [all later], 1772, 1776, 1777, 1779, 1781-90 [all Dodsley], 1791-3 [Rivington, along with Robinson's New Register for 1792], 1794, 1796 [G.G.J. &amp; J. Robinson], 1795, 1798, 1799 [Proprietors of Dodsley's Annual Register]. Various publishers, principally J Dodsley, varying dates and editions. 8vo (36 vols). Various bound in leather; provenance: some volumes with bookplate of William Robertson, Senator of the College of Justice, other bookplates. Perhaps the two most significant volumes in this run both relate to America. That of 1776 (published in 1777) features the first British publication of the Declaration of Independence, along with contextual matter and historical accounts of its promulgation. The second is that for 1787 which included an early UK printing of the full text of the new Constitution of the United States, along with the text of Washington's transmittal letter from the Convention to Congress. This volume was printed in 1789 - the year in which Washington became President and the first Congress convened. There are two other moments of Revolutionary War interest in 1781 and 1783. 1781 features detailed accounts of the Battles of Guildford Court House and Yorktown (with the surrender of Cornwallis) as well as the story of Benedict Arnold and the hanging of his co-conspirator Major Andre. 1783 concentrated on the end of the War and the peace negotiations which followed (negotiations which had been pushed for by Burke and his allies in the House). It printed the text of the peace treaty, George III's 1782 speech and the contract between America and the French King to repay 18 million livres of loans. Finally it printed Washington's letter resigning from the Continental Army which had far-reaching influence on American constitutional history. Together with the other volumes during this period the Annual Register is a very important contemporary source for early American history from the Declaration to peace and on to the Constitution itself. According to Gephart many leading historians of the American Revolutionary period, including David Ramsay, James Murray, and William Gordon "borrowed heavily from the Annual Register" Gephart 1016, 2565, Lowndes 48, Sabin 1614 Est. 300 - 400</p>
55	<p>Slave Trade The Debate on a Motion for the Abolition of the Slave-Trade in the House of Commons on Monday and Tuesday, April 18 and 19, 1791. Printed by and for W. Woodfall, 1791. 8vo, later cloth; pp. [4], 123, [1]. The drive to abolition was a difficult one, against significant entrenched interests in the House. Outside, the campaign sought to harness indignation and revulsion, aided by a remarkable range of propaganda efforts. At its heart though, it was always the Parliamentary campaign which</p> <p>Slave Trade The Debate on a Motion for the Abolition of the Slave-Trade in the House of Commons on Monday and Tuesday, April 18 and 19, 1791. Printed by and for W. Woodfall, 1791. 8vo, later cloth; pp. [4], 123, [1]. The drive to abolition was a difficult one, against significant entrenched interests in the House. Outside, the campaign sought to harness indignation and revulsion, aided by a remarkable range of propaganda efforts. At its heart though, it was always the Parliamentary campaign which would see it through. William Wilberforce, at the request of Pitt, became the Parliamentary spokesman for the campaign in 1787. With the support of evidence gathered by an Enquiry, he was able to bring the matter to a vote. Despite dramatic and skilful rhetoric and knowledge of the evidence, the motion was struck down 163 to 88. However, the seeds had been sown and the issue would come again before the House in 1792, to increasing success. Hogg, African Slave Trade, 2343 Est. 100 - 200</p>
56	<p>Walker, Capt. Charles Authentick Memoirs of the Life Intrigues and Adventures of the Celebrated Sally Salisbury. London: Printed in the Year, 1723. 8vo, cloth-backed marbled boards; port. frontis. The life and times of a notorious prostitute, dearly loved by her influential patrons. She ended her days of 'brain fever' (almost certainly syphilis) in Newgate after stabbing John Finch (a politician and son of the Earl of Nottingham).</p> <p>Walker, Capt. Charles Authentick Memoirs of the Life Intrigues and Adventures of the Celebrated Sally Salisbury. London: Printed in the Year, 1723. 8vo, cloth-backed marbled boards; port. frontis. The life and times of a notorious prostitute, dearly loved by her influential patrons. She ended her days of 'brain fever' (almost certainly syphilis) in Newgate after stabbing John Finch (a politician and son of the Earl of Nottingham). Est. 80 - 100</p>

Lot	Title/Description
57	<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; John Russell, 1st Earl Russell; Edward Smith Stanley, 14th Earl of Derby; Henry Brougham, 1st Baron Brougham and Vaux; John Singleton Copley, 1st Baron Lyndhurst; John Bright 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. Est. 600 - 800</p>
58	<p>Churchill, Winston Marlborough. His Life and Times. George Harrap &amp; Co., 1947. 8vo (2 vols). Quarter blue morocco over linen, t.e.g. in slipcase; illus. with portraits, maps and facsimile MSS. First edition in two books.</p> <p>Churchill, Winston Marlborough. His Life and Times. George Harrap &amp; Co., 1947. 8vo (2 vols). Quarter blue morocco over linen, t.e.g. in slipcase; illus. with portraits, maps and facsimile MSS. First edition in two books. Est. 60 - 80</p>
59	<p>Churchill, Winston Typed letter signed 'Winston S. Churchill' to T.H. Moore, 2 Sussex Square, 14th December 1923, folded for posting, sending general thanks for a letter. With a photograph of Moore. The date of the letter would put it just over a week after Churchill lost the West Leicester by-election (his last as Liberal), suggesting that Moore's letter was one of commiseration.</p> <p>Churchill, Winston Typed letter signed 'Winston S. Churchill' to T.H. Moore, 2 Sussex Square, 14th December 1923, folded for posting, sending general thanks for a letter. With a photograph of Moore. The date of the letter would put it just over a week after Churchill lost the West Leicester by-election (his last as Liberal), suggesting that Moore's letter was one of commiseration. Est. 100 - 200</p>
60	<p>Suffragette Movement In Memoriam Miss Emily Wilding Davison, B.A. Philp [sic] &amp; Sons, [June] 1913. 12mo, single bifolium printed in black with photograph of Davison in scrollwork roundel. With a cutting from the Montreal Family Herald June 25 1913, headline 'Militants declare they are prepared to die to get vote'. Intriguingly, there is a piece on the reverse about a copycat incident at Royal Ascot by a disturbed man called Harold Hewitt, who appears not to have had a connection to the WSPU. At</p> <p>Suffragette Movement In Memoriam Miss Emily Wilding Davison, B.A. Philp [sic] &amp; Sons, [June] 1913. 12mo, single bifolium printed in black with photograph of Davison in scrollwork roundel. With a cutting from the Montreal Family Herald June 25 1913, headline 'Militants declare they are prepared to die to get vote'. Intriguingly, there is a piece on the reverse about a copycat incident at Royal Ascot by a disturbed man called Harold Hewitt, who appears not to have had a connection to the WSPU. At the 1913 Derby, Emily Davison entered the racetrack and seized the bridle of the King's horse, Anmer. She suffered terrible injuries and died a few days later. Despite opprobrium amongst the wider populace, this propaganda piece very deliberately aligns Davison's death with martyrdom. Its rhetorical flourishes position her almost as a second Christ, a human sacrifice for the benefit of all. Although modern historians question whether Davison intended to commit suicide, the narrative of the noble death for a higher cause became a powerful rallying symbol for the Suffrage movement. Est. 60 - 80</p>

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Lot	Title/Description
61	<p>Ballet Russe A collection of c.25 ballet programmes, dated 1916-1943, including Col. de Basil, Covent Garden and the Theatre de Monte-Carlo; along with photograph album, 24 leaves mounted variously recto-and-verso with b/w photographs of the ballet (and one on rear pastedown) and with c.20 loosely inserted photographs.</p> <p>Ballet RusseA collection of c.25 ballet programmes, dated 1916-1943, including Col. de Basil, Covent Garden and the Theatre de Monte-Carlo; along with photograph album, 24 leaves mounted variously recto-and-verso with b/w photographs of the ballet (and one on rear pastedown) and with c.20 loosely inserted photographs.</p> <p>Est. 300 - 500</p>
62	<p>Peacock, Francis Sketches Relative to the History and Theory, but more especially to the Practice of Dancing. Aberdeen: J. Chalmers &amp; Co., 1805. 8vo, later rebound in half leather over marbled boards; pp. 222 [text ends subscribers' list 'K', lacking to end]; provenance: Prof. Airey (Dancing Master in the Hawkshead area in the 1900s, bookplate to upper pastedown). Blasis, Carlo Notes Upon Dancing, Historical and Practical. M. Delaporte, 1847. 8vo, half calf over marbled boards; three engravings</p> <p>Peacock, Francis Sketches Relative to the History and Theory, but more especially to the Practice of Dancing. Aberdeen: J. Chalmers &amp; Co., 1805. 8vo, later rebound in half leather over marbled boards; pp. 222 [text ends subscribers' list 'K', lacking to end]; provenance: Prof. Airey (Dancing Master in the Hawkshead area in the 1900s, bookplate to upper pastedown). Blasis, Carlo Notes Upon Dancing, Historical and Practical. M. Delaporte, 1847. 8vo, half calf over marbled boards; three engravings; provenance: George Grote (?author and radical MP, armorial bookplate on upper pastedown) -- Prof. Airey (as above, lower pastedown). Peacock was a Scottish dancing master of six decades experience when he published this book - many of these as the only Dancing Master in Aberdeen. He draws on previous books, not least John Locke, as well as personal experience to portray dance as a highly desirous part of education of the young. In its curated but vigorous expression it offers health, promotes social development and gives a safe outlet for youthful high spirits. Blasis was an important figure in the development of dance theory and the analysis of individual movements using geometry. He advocated a serious of figures, which should be learnt by students. From this, the student would learn to add emotional expression, drawing the action out of the regimented and into the artistic. He was in some ways ahead of his time, studying moves then considered too difficult or demanding for general dancers of the age. [2]</p> <p>Est. 300 - 500</p>
63	<p>Neagle, Anna Seven typed letters signed "Anna Neagle", dated variously 1937-83, principally thank you letters to fans for their letters; with three autograph letters signed "Anna" (2) or "Anna Neagle" (1), all undated (though one mentions "Charlie Girl" so would be c.1964-70); and with two b/w photographs, one of her as Victoria (stamped Publicity Department Republic Pictures on verso). Neagle was a hugely successful box office draw for British cinema, frequently working with her husband</p> <p>Neagle, Anna Seven typed letters signed "Anna Neagle", dated variously 1937-83, principally thank you letters to fans for their letters; with three autograph letters signed "Anna" (2) or "Anna Neagle" (1), all undated (though one mentions "Charlie Girl" so would be c.1964-70); and with two b/w photographs, one of her as Victoria (stamped Publicity Department Republic Pictures on verso). Neagle was a hugely successful box office draw for British cinema, frequently working with her husband, producer/director Herbert Wilcox. Neagle appears to have taken correspondence with fans seriously, as almost all the letters have some personal touch and variation, and her personal correspondence has a similar friendly tone. One intriguing 1957 letter thanks a Mr Guy Bucceri for coming to Tottenham and Mill Hill to do Frankie Vaughan's hair. Neagle and Vaughan worked on a series of films in the late 50s which were ultimately commercial failures.</p> <p>Est. 200 - 250</p>

Lot	Title/Description
64	<p>After Callot, JaquesDe Droeve Ellendigheden van den Oorloogh seer aerdigh en konstigh afgebeeldt door Jaques Callot. Loreijns Edelman, 1730. Oblong 12mo, half calf over marbled boards, upper board and pre-lims detached but present; eng. tit. and 17 plates. Callot's most famous suite, Les MisÃres et malheurs de la guerre was produced in 1633 in Lorraine. It was created as a response to Richelieu's invasion of Lorraine during the Thirty Years War. It remains a brutally unflinching statement ...</p> <p>After Callot, JaquesDe Droeve Ellendigheden van den Oorloogh seer aerdigh en konstigh afgebeeldt door Jaques Callot. Loreijns Edelman, 1730. Oblong 12mo, half calf over marbled boards, upper board and pre-lims detached but present; eng. tit. and 17 plates. Callot's most famous suite, Les MisÃres et malheurs de la guerre was produced in 1633 in Lorraine. It was created as a response to Richelieu's invasion of Lorraine during the Thirty Years War. It remains a brutally unflinching statement on a terrible and destructive conflict, showing the soldiers pillaging the countryside, and their fates at the hands of their superiors or the angry mob - the lucky survive as cripples and beggars. Callot's work was a direct inspiration for Goya's similar series Los desastres de la Guerra.</p> <p>Est. 80 - 100</p>
65	<p>[Michell, Abraham Louis] Exposition of the motives, founded upon the universally received Laws of Nations, which have determined the King (of Prussia) upon the repeated instances of his subjects trading by sea, to lay an attachment upon the capital funds, which his Majesty had promised to reimburse for the subjects of Great-Britain, in virtue of the Peace-Treaties of Breslau and Dresden; and to procure, out of the said capitals to his said subjects, an indemnity for the losses which they have su</p> <p>[Michell, Abraham Louis] Exposition of the motives, founded upon the universally received Laws of Nations, which have determined the King (of Prussia) upon the repeated instances of his subjects trading by sea, to lay an attachment upon the capital funds, which his Majesty had promised to reimburse for the subjects of Great-Britain, in virtue of the Peace-Treaties of Breslau and Dresden; and to procure, out of the said capitals to his said subjects, an indemnity for the losses which they have sustained by the depredations and violences of the English privateers, exercised upon them on the High Seas. Printed for J. Raymond, 1752. 8vo, marbled wrappers. The arguments about seizure of enemy property aboard neutral ships during war were a major development in international law. The Duke of Newcastle's arguments in reply to Michell's letters were a deliberate vindication of Prize Courts in relation to international law.</p> <p>Est. 60 - 80</p>
66	<p>Tomlinson, Lieutenant A Plan for A Practicable, Easy, and Constitutional Method of Manning the Royal Navy, upon any Emergency, without the usual mode of Impressing Seamen. Printed only for the Author, by J.W. Pasham, Black-Friars, 1774. 4to, later cloth-backed boards.</p> <p>Tomlinson, Lieutenant A Plan for A Practicable, Easy, and Constitutional Method of Manning the Royal Navy, upon any Emergency, without the usual mode of Impressing Seamen. Printed only for the Author, by J.W. Pasham, Black-Friars, 1774. 4to, later cloth-backed boards.</p> <p>Est. 80 - 100</p>

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Lot	Title/Description
67	<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. Est. 2,000 - 3,000</p>
68	<p>Napoleon; De Chair, Somerset (trans.) Napoleon's Memoirs. The Golden Cockerel Press, 1945. Small folio (2 vols). Org. green cloth, upper boards with central N motif after Buckland-Wright, spines lettered in gilt; frontis in both, title page vignettes after Buckland-Wright. Limited ed. no. 148 of 500. [2]</p> <p>Napoleon; De Chair, Somerset (trans.)Napoleon's Memoirs. The Golden Cockerel Press, 1945. Small folio (2 vols). Org. green cloth, upper boards with central N motif after Buckland-Wright, spines lettered in gilt; frontis in both, title page vignettes after Buckland-Wright. Limited ed. no. 148 of 500. [2] Est. 80 - 100</p>
69	<p>Cousen, John after Stanfield, Clarkson HMS Victory being towed into Gibraltar after Trafalgar. Manchester: Thomas Agnew, 1856. Framed and glazed. Signed by both with signatures cut out and preserved on back.</p> <p>Cousen, John after Stanfield, ClarksonHMS Victory being towed into Gibraltar after Trafalgar. Manchester: Thomas Agnew, 1856. Framed and glazed. Signed by both with signatures cut out and preserved on back. Est. 100 - 200</p>
70	<p>Lawrence, T.E. Secret Despatches from Arabia. The Golden Cockerel Press, [1939]. 4to, quarter Niger over linen by Sangorski &amp; Sutcliffe, t.e.g.; port. frontis. Limited ed., no. 940 of 1000. idem The Mint. Jonathan Cape, 1955. 4to, org. cloth and jacket. First ordinary ed. Bell, Gertrude The Arab War. The Golden Cockerel Press, [1940]. 4to, quarter Niger over linen by Sangorski &amp; Sutcliffe. Limited ed., no. 240 of 500. [3]</p> <p>Lawrence, T.E. Secret Despatches from Arabia. The Golden Cockerel Press, [1939]. 4to, quarter Niger over linen by Sangorski &amp; Sutcliffe, t.e.g.; port. frontis. Limited ed., no. 940 of 1000.idem The Mint. Jonathan Cape, 1955. 4to, org. cloth and jacket. First ordinary ed.Bell, Gertrude The Arab War. The Golden Cockerel Press, [1940]. 4to, quarter Niger over linen by Sangorski &amp; Sutcliffe. Limited ed., no. 240 of 500. [3] Est. 100 - 150</p>

Lot	Title/Description
71	<p>Stoker, Commander H.G. Straws in the Wind. Herbert Jenkins, 1925. 8vo, org. green cloth, upper joint starting; port. frontis., 13 photographic plates (two misplaced, one loose but present), w.a.f.; provenance: lengthy gift inscription on ffep, dated 1925. First ed. Stoker was a decorated naval officer who commanded the first submarine into the Dardanelles in 1915. He became an actor in 1920 but returned to active service during the Second World War. He was Bram Stoker's cousin. Stoker, Commander H.G.Straws in the Wind. Herbert Jenkins, 1925. 8vo, org. green cloth, upper joint starting; port. frontis., 13 photographic plates (two misplaced, one loose but present), w.a.f.; provenance: lengthy gift inscription on ffep, dated 1925. First ed.Stoker was a decorated naval officer who commanded the first submarine into the Dardanelles in 1915. He became an actor in 1920 but returned to active service during the Second World War. He was Bram Stoker's cousin. Est. 60 - 80</p>
72	<p>The Military Gallery Bomber Aircrew Collection. The Military Gallery, 1984. Square 4to, blue leather album. Contains 28 leaves, of which 26 have photographs, biographies and signatures of Bomber Command pilots. This includes VC winners such as Bill Reid and Leonard Cheshire, as well as members of 617 ('Dambusters') Squadron. The Military GalleryBomber Aircrew Collection. The Military Gallery, 1984. Square 4to, blue leather album. Contains 28 leaves, of which 26 have photographs, biographies and signatures of Bomber Command pilots. This includes VC winners such as Bill Reid and Leonard Cheshire, as well as members of 617 ('Dambusters') Squadron. Est. 150 - 250</p>
73	<p>Military History A library of books on WWI and II aviation (with a few on other topics such as the sea war inc. Hashimoto's Sunk), 1950-60s, all in jackets, almost all first eds. The collection includes memoirs of pilots from both sides of the conflict (such as Reitsch, Flying is My Life; Sakai, Samurai; and Knoke, I Flew for the Fuhrer); aeroplanes and their test pilots (Ziegler, Rocket Fighter; Gallico, The Hurricane Story; and Heinkel, He. 1000) and other topics such as Bowman and Mackersey's Military HistoryA library of books on WWI and II aviation (with a few on other topics such as the sea war inc. Hashimoto's Sunk), 1950-60s, all in jackets, almost all first eds. The collection includes memoirs of pilots from both sides of the conflict (such as Reitsch, Flying is My Life; Sakai, Samurai; and Knoke, I Flew for the Fuhrer); aeroplanes and their test pilots (Ziegler, Rocket Fighter; Gallico, The Hurricane Story; and Heinkel, He. 1000) and other topics such as Bowman and Mackersey's works on the Caterpillar Club and works on Zeppelins (Eckener, My Zeppelins). [55] Est. 60 - 100</p>
74	<p>Shaw, L.O. The Duel, the Battle of Waterloo, and other poems. Haslingden: For the Author, [1836]. 8vo, org. moire cloth. Bobbin, Tim (pseud.); [Collier, John]. My Lodger's Legacy. For the Editor, 1819. 8vo, org. boards. Douglas, Jonathan. Miscellaneous Poems. Maryport: Robert Adair, 1836. 8vo, org. cloth. White, John Nesbitt. Poems. Doncaster: W. Sheardown, 1806. 8vo, unbound pamphlet. With two other poetical collections (Rev. Charles Watkins and Henrietta Rhodes) and a number of broadsides and</p> <p>Shaw, L.O. The Duel, the Battle of Waterloo, and other poems. Haslingden: For the Author, [1836]. 8vo, org. moire cloth.Bobbin, Tim (pseud.); [Collier, John]. My Lodger's Legacy. For the Editor, 1819. 8vo, org. boards.Douglas, Jonathan. Miscellaneous Poems. Maryport: Robert Adair, 1836. 8vo, org. cloth.White, John Nesbitt. Poems. Doncaster: W. Sheardown, 1806. 8vo, unbound pamphlet.With two other poetical collections (Rev. Charles Watkins and Henrietta Rhodes) and a number of broadsides and poetical ephemera. [qty] Est. 100 - 200</p>
75	<p>Millar, William. The Fairy Minstrel. Edinburgh: Oliver and Boyd, 1822. 12mo, cloth-backed boards. Allan, Robert. Evening Hours. Glasgow: David Robertson, 1836. 8vo, decorative cloth. McCarthy, Justin Huntly. The White Carnation. Printed for Private Circulation, [1892]. 8vo, org. wrappers: authorial gift inscription to contents. Mac-Carthy, Denis Florence. The Two Lovers of Heaven. Dublin: John F. Fowler, 1870. 8vo, org. wrappers. Jones, Jos. Lorin: or, The Wanderer in Wales. Longman, Hurst, Rees</p> <p>Millar, William. The Fairy Minstrel. Edinburgh: Oliver and Boyd, 1822. 12mo, cloth-backed boards.Allan, Robert. Evening Hours. Glasgow: David Robertson, 1836. 8vo, decorative cloth.McCarthy, Justin Huntly. The White Carnation. Printed for Private Circulation, [1892]. 8vo, org. wrappers: authorial gift inscription to contents.Mac-Carthy, Denis Florence. The Two Lovers of Heaven. Dublin: John F. Fowler, 1870. 8vo, org. wrappers.Jones, Jos. Lorin: or, The Wanderer in Wales. Longman, Hurst, Rees et al, 1821. 8vo, wrappers.Williams, Taliesin; Bruce, Henry (trans.). Welsh Ode on The British Druids. Longman, Rees, Orme, et al, 1835. 8vo, wrappers.Lwyd, Richard. Beaumaris Bay. A Poem: with Notes. Chester: J. Fletcher, [nd]. 8vo, unbound pamphlet, spine reinforced with tape. [7] Est. 100 - 200</p>

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Lot	Title/Description
76	Rural Poetry Franklin, Robert. The Miller's Muse. Hull: Printed and Sold by I. Wilson, 1824. 8vo, wrappers. Cole, William. Rural Months. Printed for the Author, 1824. 8vo, org. paper-backed boards. Anstey, Christopher. The Famer's Daughter. Bath: Printed by S. Hazard for T. Cadell Jun. and William Davies, 1795. 8vo. later marbled wrappers. Gisbourne, Thomas. Walks in a Forest. Printed by J. Davis for B. and J. White, 1794. 4to, unbound pamphlet. [4] Rural Poetry Franklin, Robert. The Miller's Muse. Hull: Printed and Sold by I. Wilson, 1824. 8vo, wrappers. Cole, William. Rural Months. Printed for the Author, 1824. 8vo, org. paper-backed boards. Anstey, Christopher. The Famer's Daughter. Bath: Printed by S. Hazard for T. Cadell Jun. and William Davies, 1795. 8vo. later marbled wrappers. Gisbourne, Thomas. Walks in a Forest. Printed by J. Davis for B. and J. White, 1794. 4to, unbound pamphlet. [4] Est. 100 - 200
77	In Memoriam A series of poetical musings on death, including Elegies for Edmund Burke and Robert, 3rd Earl of Essex and the Rev. Kennedy's Tribute in Verse for George Canning (1827), along with Thomas Denton's Immortality: or, the Consolation of Human Life (1754) and W.R. Spencer's The Year of Sorrow (1804). Also with J. Carvell Williams' The Present Position of the Burials Question (1879), an effort to return religious liberty to the churchyard. [9] In Memoriam A series of poetical musings on death, including Elegies for Edmund Burke and Robert, 3rd Earl of Essex and the Rev. Kennedy's Tribute in Verse for George Canning (1827), along with Thomas Denton's Immortality: or, the Consolation of Human Life (1754) and W.R. Spencer's The Year of Sorrow (1804). Also with J. Carvell Williams' The Present Position of the Burials Question (1879), an effort to return religious liberty to the churchyard. [9] Est. 60 - 100
78	Brangwyn, Frank (illus.). The Thousand & One nights; or Arabian Nights' Entertainments. Gibbings & Company Limited, 1896. 8vo (6 vols). Yellow buckram, paper labels on spines; illus by Frank Brangwyn. Limited ed. no. 52 of 100 large paper copies. Walpole, Hugh. Judith Paris and The Fortress. Macmillan & Co., 1931-32. 8vo, cloth-backed boards, paper label to spine. One of 350 large paper copies, signed by author. De Maupassant, Guy. Caresses. The Hand and Flower Press, 1946. Oblong 12mo, blue lea Brangwyn, Frank (illus.). The Thousand & One nights; or Arabian Nights' Entertainments. Gibbings & Company Limited, 1896. 8vo (6 vols). Yellow buckram, paper labels on spines; illus by Frank Brangwyn. Limited ed. no. 52 of 100 large paper copies. Walpole, Hugh. Judith Paris and The Fortress. Macmillan & Co., 1931-32. 8vo, cloth-backed boards, paper label to spine. One of 350 large paper copies, signed by author. De Maupassant, Guy. Caresses. The Hand and Flower Press, 1946. Oblong 12mo, blue leather in org. box; frontis. Limited ed, no. 265 of 750. Navarre Society. The Heptameron of the Tales of Margaret, Queen of Navarre. Privately Printed for the Navarre Society, 1922. 8vo (5 vols). Org. white cloth gilt; illus. by Freudenberg, head and tail-pieces by Dunker. Limited ed. [14] Est. 100 - 200
79	Deighton, Len Horse Under Water. Jonathan Cape, 1963. 8vo, org. cloth in unclipped jacket (priced 16s). First ed., with crossword endpapers but no inserted crossword. Pasternak, Boris Doctor Zhivago. Collins and Harvill, 1958. 8vo, org. cloth in unclipped jacket (priced 21s). First English ed. [2] Deighton, Len Horse Under Water. Jonathan Cape, 1963. 8vo, org. cloth in unclipped jacket (priced 16s). First ed., with crossword endpapers but no inserted crossword. Pasternak, Boris Doctor Zhivago. Collins and Harvill, 1958. 8vo, org. cloth in unclipped jacket (priced 21s). First English ed. [2] Est. 50 - 60

Lot	Title/Description
80	Anon The Hampstead Congress: or, the Happy Pair. Printed: And sold by M. Cooper, A. Dodd, and G. Woodfal, 1745. 8vo, half calf over marbled boards in a period style; pp. 23, blank; provenance: North Library (bookplate upper pastedown) -- J.O. Edwards (book label upper pastedown). First ed. A scarce item (we have only traced on copy at auction in 1997). This light-hearted poem traces an argument between newly-weds about where is best to live - town or country. The argument going nowhere, Sir John Anon The Hampstead Congress: or, the Happy Pair. Printed: And sold by M. Cooper, A. Dodd, and G. Woodfal, 1745. 8vo, half calf over marbled boards in a period style; pp. 23, blank; provenance: North Library (bookplate upper pastedown) -- J.O. Edwards (book label upper pastedown). First ed. A scarce item (we have only traced on copy at auction in 1997). This light-hearted poem traces an argument between newly-weds about where is best to live - town or country. The argument going nowhere, Sir John retires to his country seat, from whence the news is brought to his wife of his death from a broken heart. She races to his side and weeps, at which he ups with a start and they are re-affirm their love for each other, conveniently just after she has pledged to bow to his Will in all things, if only he will be restored to her...ESTC T35963; Foxon H30 Est. 200 - 300
81	Burrage, A.M. Some Ghost Stories. Cecil Palmer, 1927. 8vo, org. black cloth, upper board ruled and titled in white with lower white vignette, spine lettered in white. First ed. Burrage was best known in his day as a writer of fiction for boys and comic fiction. However, it is his horror writing for which he is chiefly remembered today. M.R. James praised this book (Burrage's first horror collection), saying "if about half his ghosts are amiable, the rest have their terrors, and no mean ones." Burrage, A.M. Some Ghost Stories. Cecil Palmer, 1927. 8vo, org. black cloth, upper board ruled and titled in white with lower white vignette, spine lettered in white. First ed. Burrage was best known in his day as a writer of fiction for boys and comic fiction. However, it is his horror writing for which he is chiefly remembered today. M.R. James praised this book (Burrage's first horror collection), saying "if about half his ghosts are amiable, the rest have their terrors, and no mean ones." With Du Maurier, Daphne, Rebecca. Victor Gollancz, 1938. 8vo, org. black cloth. Third Imp. before publication. Est. 60 - 80
82	Dickens, Charles (ed.) The Daily News. January 21, 1846. Broadsheet, eight pages on four folded sheets, text in six columns. The first issue of Dickens' own newspaper dedicated to 'Principles of Progress and Improvement; of Education, Civil and Religious Liberty, and Equal Legislation'. Dickens' hope was to offer a Liberal alternative to The Times and Morning Chronicle. Dickens himself contributed. This issue features the first of his letters from Italy as "Travelling Letters. Written on the Ro Dickens, Charles (ed.) The Daily News. January 21, 1846. Broadsheet, eight pages on four folded sheets, text in six columns. The first issue of Dickens' own newspaper dedicated to 'Principles of Progress and Improvement; of Education, Civil and Religious Liberty, and Equal Legislation'. Dickens' hope was to offer a Liberal alternative to The Times and Morning Chronicle. Dickens himself contributed. This issue features the first of his letters from Italy as "Travelling Letters. Written on the Road". This would later be published as the first chapter of Pictures from Italy. Amongst the more traditional news, the paper championed the development of and investment in railway companies and often featured other commercial news. The paper started well, selling 10,000 copies (as compared to The Times circulation of around 25,000) but it soon fell to 4,000. Dickens grew disillusioned and handed it over after seventeen issues to John Forster. Despite the rocky start, the paper would grow in prominence and circulation. By the end of the century it was claiming to have 'the largest circulation of any Liberal Paper in the world.' This first issue appears rare and is an intriguing ephemeral piece of Dickensiana. To be sold in aid of the Trussle Trust food charity Est. 100 - 200
83	Dickens, Charles Works. Chapman and Hall, c.1890-2. 4to (22 works in 8 vols). Half red calf over marbled boards, spines with contrasting morocco lettering-pieces, marbled endpapers and edges; illus by Phiz, Barnard et al. [8] Dickens, Charles Works. Chapman and Hall, c.1890-2. 4to (22 works in 8 vols). Half red calf over marbled boards, spines with contrasting morocco lettering-pieces, marbled endpapers and edges; illus by Phiz, Barnard et al. [8] Est. 80 - 100

## Auction - Books, Maps &amp; Ephemera 04/12/2019 10:30 AM GMT

Lot	Title/Description	Lot	Title/Description
84	Dickens, Charles Master Humphrey's Clock. Chapman & Hall, 1840-1. 8vo (3 vols). Half calf over marbled boards (Vols 1+2 uniform) woodcuts to text. First eds in book form. idem Bleak House. Bradbury & Evans, 1853. 8vo, half calf over marbled boards; frontis., add. eng. tit. (1853 imprint), 38 plates (including dark plates), no half-title. First ed. with "elgble" p.19; "chair" p.209; and "counsinsip" p.275; five-line errata below plate list. idem Little Dorrit. Bradbury & Evans, 1857. 8vo, Dickens, Charles Master Humphrey's Clock. Chapman & Hall, 1840-1. 8vo (3 vols). Half calf over marbled boards (Vols 1+2 uniform) woodcuts to text. First eds in book form. idem Bleak House. Bradbury & Evans, 1853. 8vo, half calf over marbled boards; frontis., add. eng. tit. (1853 imprint), 38 plates (including dark plates), no half-title. First ed. with "elgble" p.19; "chair" p.209; and "counsinsip" p.275; five-line errata below plate list. idem Little Dorrit. Bradbury & Evans, 1857. 8vo, half calf over marbled boards, joints cracking, lower board detached but present, upper loose but attached; frontis., add. eng. tit. (1857 imprint), 38 plates (with dark plates, Damocles detached but present). First ed. with three-line errata below plate list; "Rigaud" errata slip at p.467 and uncorrected text on following pages; "William" p. 317; "B2" p.371. And another similar copy though without "Rigaud" slip. [6] Est. 150 - 250	87	Jonson, Ben The Works of Ben Jonson, Which were formerly Printed in Two Volumes, are now Reprinted in One. To which is added a comedy, called The New Inn With Additions never before Published. Printed by Thomas Hodgkin, for H. Herringman, E. Brewster, T. Bassett, R. Chiswell, M. Wotton, G. Conyers, 1692. Folio, full calf, joints cracking, upper board detached but present, signs of damp with some mould; port. frontis.; pp. [x], 264, 281-382 [380], 393-794 [4 (Leges Convivales)]. Third Folio ed., Jonson, Ben The Works of Ben Jonson, Which were formerly Printed in Two Volumes, are now Reprinted in One. To which is added a comedy, called The New Inn With Additions never before Published. Printed by Thomas Hodgkin, for H. Herringman, E. Brewster, T. Bassett, R. Chiswell, M. Wotton, G. Conyers, 1692. Folio, full calf, joints cracking, upper board detached but present, signs of damp with some mould; port. frontis.; pp. [x], 264, 281-382 [380], 393-794 [4 (Leges Convivales)]. Third Folio ed., but the first in one volume and the last Folio edition. w.a.f. Est. 200 - 300
85	E.P. [Ellis Pratt M.D.] The Art of Dressing the Hair. A Poem Humbly Incribed to the Members of the T[uesday] N[ights] Club. Bath: Printed by R. Cruttwell, for the Author, 1770. 4to, wrappers; pp.18. An intriguing little item by the self-described 'Philocosm And Late Hairdresser to the said Society'. The poem was well reviewed by several periodicals of the time, making sly comment on their suspicion that E.P. was not the mere hairdresser he purported to be. The Monthly Review (Vol. 43) said 'it E.P. [Ellis Pratt M.D.]The Art of Dressing the Hair. A Poem Humbly Incribed to the Members of the T[uesday] N[ights] Club. Bath: Printed by R. Cruttwell, for the Author, 1770. 4to, wrappers; pp.18. An intriguing little item by the self-described 'Philocosm And Late Hairdresser to the said Society'. The poem was well reviewed by several periodicals of the time, making sly comment on their suspicion that E.P. was not the mere hairdresser he purported to be. The Monthly Review (Vol. 43) said 'it is evident that he is not unacquainted with the internal cultivation of the head; for his poem is more spirited, correct, and harmonious than most pamphlets of this kind that come under our review.' Higgs (Economics) 5081 [Forster Book Reviews 2267 for other reviews] Est. 100 - 150	88	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. 100 - 200
86	Shaw, George Bernard Four autograph letters and one typed, signed variously 'G.B.S.' or 'G. Bernard Shaw', 4 Whitehall Court, dated 1930-37 to The Leighton-Straker Bookbinding Company, relating to the bindings of his works, one (1934) with original envelope. Two show Shaw's hands-on concern with the appearance of his Collected Works (which initially consisted of 30 works published in 1932). He pushes for a specific green dye for the cloth (as it remains fast even at the Equator) and advocates ag Shaw, George Bernard Four autograph letters and one typed, signed variously 'G.B.S.' or 'G. Bernard Shaw', 4 Whitehall Court, dated 1930-37 to The Leighton-Straker Bookbinding Company, relating to the bindings of his works, one (1934) with original envelope. Two show Shaw's hands-on concern with the appearance of his Collected Works (which initially consisted of 30 works published in 1932). He pushes for a specific green dye for the cloth (as it remains fast even at the Equator) and advocates against the 'holland back' because he wants a decorative element to the presentation on a shelf. One (1930) is interesting bibliographically: Shaw requests they run a copy of one work up from waste in order to secure an interim American copyright. There is also a letter from Leighton-Straker in 1939 requesting the right to act on Shaw's behalf in securing War Risks insurance. Shaw's MSS reply at the foot displays a sanguine attitude to government actions. Finally there is a slip (from R.M.S. Empress of Britain, Haifa, 24/12/32) sending his compliments to an unnamed party. With two other letters from Dan H Lawrence (editor of the Collected Letters and Literary and Dramatic Advisor to the GBS estate) relating to these letters. [9] Est. 500 - 700	89	Prescott, William H.; Kirk, John Foster (ed.) Works. J.C. Nimmo and Bain, 1884 [but Philadelphia: J. B Lippincott]. 8vo (15 vols). Brown cloth, paper labels on spines; steel-engraved portraits on India paper and maps. Fine paper edition, Limited ed., no. 7 of 25 offered 'by courtesy of the English holders of the Copyright' for sale in the US by Lippincott. Some water-staining. [15] Prescott, William H.; Kirk, John Foster (ed.) Works. J.C. Nimmo and Bain, 1884 [but Philadelphia: J. B Lippincott]. 8vo (15 vols). Brown cloth, paper labels on spines; steel-engraved portraits on India paper and maps. Fine paper edition, Limited ed., no. 7 of 25 offered 'by courtesy of the English holders of the Copyright' for sale in the US by Lippincott. Some water-staining. [15] Est. 100 - 200
		90	Ramsay, Allan Poems. Edinburgh: Printed by Mr Thomas Ruddiman for the Author, 1721. 4to, full calf, spine gilt in compartments, contrasting morocco lettering-piece, marbled endpapers. First ed. of Ramsay's rare first volume of poetry (the second being published in 1728). Ramsay was a wig-maker turned bookseller whose contributions to the literary life of Edinburgh earned him recognition on the Scott Monument. Ramsay, Allan Poems. Edinburgh: Printed by Mr Thomas Ruddiman for the Author, 1721. 4to, full calf, spine gilt in compartments, contrasting morocco lettering-piece, marbled endpapers. First ed. of Ramsay's rare first volume of poetry (the second being published in 1728). Ramsay was a wig-maker turned bookseller whose contributions to the literary life of Edinburgh earned him recognition on the Scott Monument. Est. 150 - 250
		90A	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. [34] Est. 300 - 500

## Auction - Books, Maps &amp; Ephemera 04/12/2019 10:30 AM GMT

Lot	Title/Description
91	Shakespeare, William Shakespeare's Works. Kegan Paul, Trench & Co., 1882-3. 12mo (12 vols). Full vellum, upper boards and spines lettered in red and black with vignette in black to lower corner, t.e.g. Shakespeare, William Shakespeare's Works. Kegan Paul, Trench & Co., 1882-3. 12mo (12 vols). Full vellum, upper boards and spines lettered in red and black with vignette in black to lower corner, t.e.g. Est. 60 - 80
91A	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-rule 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 I. Limited edition, no. 127 of 250. [8] Est. 800 - 1,000
92	Stewart, Rev. Charles Edward A Collection of Trifles in Verse. Sudburn: Printed by J. Burkitt, 1797. 8vo, wrappers. A delightfully self-effacing collection of verses, with friendly criticisms on the contents page ("Long and dull", "Unnatural") and racing poems amongst the Epilogues to the famous and the apologies for the apologies for the Epilogues. Stewart, Rev. Charles Edward A Collection of Trifles in Verse. Sudburn: Printed by J. Burkitt, 1797. 8vo, wrappers. A delightfully self-effacing collection of verses, with friendly criticisms on the contents page ("Long and dull", "Unnatural") and racing poems amongst the Epilogues to the famous and the apologies for the apologies for the Epilogues. Est. 80 - 120
93	Stokes, Henry Sewell The Gate of Heaven. Bodmin: Liddell & Son, 1876. 12mo, org. green card wrappers (upper cover detached but present); authorial gift inscription on title. idem The Chantry Owl and Other Verses. Longmans et al, 1881. 8vo, org. cloth; authorial gift inscription on title. idem Scattered Leaves. Longman et al, 1862. 8vo, org. green cloth. Along with The Vale of Lanherne (1836); Restormel (1875 first and 1882 revised eds); Echoes of the War (1855); The Voyage of Arundel (1884 New e Stokes, Henry Sewell The Gate of Heaven. Bodmin: Liddell & Son, 1876. 12mo, org. green card wrappers (upper cover detached but present); authorial gift inscription on title. idem The Chantry Owl and Other Verses. Longmans et al, 1881. 8vo, org. cloth; authorial gift inscription on title. idem Scattered Leaves. Longman et al, 1862. 8vo, org. green cloth. Along with The Vale of Lanherne (1836); Restormel (1875 first and 1882 revised eds); Echoes of the War (1855); The Voyage of Arundel (1884 New ed.); Lines in Memory of Thomas Simon Bolitho (1887); and Poems of Later Years (1873). [10] Est. 80 - 100
94	Swift, Jonathan Works. Printed for C. Bathurst et al, 1765 and by W. Bowyer et al, 1765. 16mo (17 vols). Full calf, spines with contrasting morocco lettering-pieces. The first 12 volumes (1-11 with Vol 2 in 2 parts) are Bathurst, the remaining 5 are Bowyer's continuation (though without the index volume 18). With one other. [18] Swift, Jonathan Works. Printed for C. Bathurst et al, 1765 and by W. Bowyer et al, 1765. 16mo (17 vols). Full calf, spines with contrasting morocco lettering-pieces. The first 12 volumes (1-11 with Vol 2 in 2 parts) are Bathurst, the remaining 5 are Bowyer's continuation (though without the index volume 18). With one other. [18] Est. 60 - 80

Lot	Title/Description
95	Talander (pseud.); [Bohse, August] Der Liebe Irregarten : In welchem Hoher Personen unterschiedene Liebes-Geschichte sam[m]t andern merckwÄ¼rdigen Begebenheiten auff das anmuthigste vorgetragen werden. Leipzig: Johann Caspar Memern, 1684. 8vo, contemporary parchment-backed boards, boards detached but present, title and A2 with horizontal tear with loss of upper halves of pages. Bound with second Talander work, likely Liebes-Cabinet der Damen (Leipzig, 1685, identified on internal textual eviden Talander (pseud.); [Bohse, August] Der Liebe Irregarten : In welchem Hoher Personen unterschiedene Liebes-Geschichte sam[m]t andern merckwÄ¼rdigen Begebenheiten auff das anmuthigste vorgetragen werden. Leipzig: Johann Caspar Memern, 1684. 8vo, contemporary parchment-backed boards, boards detached but present, title and A2 with horizontal tear with loss of upper halves of pages. Bound with second Talander work, likely Liebes-Cabinet der Damen (Leipzig, 1685, identified on internal textual evidence), lacking title (A1) and 623 to end (likely only 623-4), with pp.313-336 supplied in early MSS. Bohse was an early proponent of the gallant novel, seemingly harkening back to court histories, but with courtly plots replaced with romantic entanglements, and often reaching towards eroticism. Est. 150 - 250
96	Tolkien, J.R.R. The Lord of the Rings trilogy. 8vo (3 vols). Org. cloth and jackets; folding maps at rear of all three. Second revised editions (Fellowship Second Imp of this ed.). Tolkien, J.R.R. The Lord of the Rings trilogy. 8vo (3 vols). Org. cloth and jackets; folding maps at rear of all three. Second revised editions (Fellowship Second Imp of this ed.). Est. 80 - 100
97	Tolkien, J.R.R. The Hobbit; Lord of the Rings; Poems and Songs. George Allen & 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. Tolkien, J.R.R. The Hobbit; Lord of the Rings; Poems and Songs. George Allen & 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. Est. 100 - 200
98	Tolkien, J.R.R. The Silmarillion (1977, in dj, folding map, ink inscription on flyleaf); Unfinished Tales (1980, in dj, folding map); The Book of Lost Tales (1983, 2nd imp, in dj); The Treason of Isengard (1989, in dj); the Legend of Sigurd and Gudrun (2009, in dj). With Shippey, The Road to Middle-Earth (1982, in dj) and Helms, Randel, Tolkien and the Silmarils (1981, in dj). [7] Tolkien, J.R.R. The Silmarillion (1977, in dj, folding map, ink inscription on flyleaf); Unfinished Tales (1980, in dj, folding map); The Book of Lost Tales (1983, 2nd imp, in dj); The Treason of Isengard (1989, in dj); the Legend of Sigurd and Gudrun (2009, in dj). With Shippey, The Road to Middle-Earth (1982, in dj) and Helms, Randel, Tolkien and the Silmarils (1981, in dj). [7] Est. 50 - 60
99	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, 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. Est. 100 - 200
100	Wodehouse, P.G. Young Men in Spats. Herbert Jenkins, 1936. 8vo, org. green cloth, lettered and decorated in black, in dust-jacket (priced 7/6 on spine, with 19 Wyndham Martin titles on lower flap, Nightmare Castle and Spies of Peace at foot of flap); provenance: ink MSS gift inscription on fep dated May 21st 1936. Stated first printing. idem The Mating Season. Herbert Jenkins, [1949]. 8vo, org. orange cloth, lettered and decorated in black, in clipped dj. Stated first printing. idem Week-end Wo Wodehouse, P.G. Young Men in Spats. Herbert Jenkins, 1936. 8vo, org. green cloth, lettered and decorated in black, in dust-jacket (priced 7/6 on spine, with 19 Wyndham Martin titles on lower flap, Nightmare Castle and Spies of Peace at foot of flap); provenance: ink MSS gift inscription on fep dated May 21st 1936. Stated first printing. idem The Mating Season. Herbert Jenkins, [1949]. 8vo, org. orange cloth, lettered and decorated in black, in clipped dj. Stated first printing. idem Week-end Wodehouse. Herbert Jenkins, 1951. 8vo, org. green cloth, in unclipped dj (priced 12/6); provenance: owner's MSS ink inscription on fep dated 1953. First published in this edition. [3] Est. 200 - 300

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Lot	Title/Description
101	Yeats, William Butler Last Poems and Plays. New York: The Macmillan Co, 1940. 8vo, org. cloth in clipped dj. First ed. Yeats, William Butler Last Poems and Plays. New York: The Macmillan Co, 1940. 8vo, org. cloth in clipped dj. First ed. Est. 100 - 200
102	Careme, Antonin Le Patissier Pittoresque. Paris: Imprimerie de Firmin Didot, 1828. 8vo, half red coarse-grain morocco over marbled boards, add. eng. tit. to plates, 125 plates (numbered 1-123 with 2 others), signed by Careme on verso of half-title as issued. Third ed. Perhaps the masterpiece of the Ancien Regime's cuisine, Careme's book sought to unite patisserie with poetry, music and sculpture as an artistic expression. He served Talleyrand, Napoleon, the Prince Regent, Tsar Alexander I, and J Careme, Antonin Le Patissier Pittoresque. Paris: Imprimerie de Firmin Didot, 1828. 8vo, half red coarse-grain morocco over marbled boards, add. eng. tit. to plates, 125 plates (numbered 1-123 with 2 others), signed by Careme on verso of half-title as issued. Third ed. Perhaps the masterpiece of the Ancien Regime's cuisine, Careme's book sought to unite patisserie with poetry, music and sculpture as an artistic expression. He served Talleyrand, Napoleon, the Prince Regent, Tsar Alexander I, and James Mayer Rothschild across a long and successful career. Est. 300 - 500
103	Anon A Comparative View of the Nominal Value of the Silver Coin in England and France. Printed for J. Burd, 1760. 8vo, unbound pamphlet; pp. 20. A study of the advantages for French traders owing to the strong nominal value of the French silver currency. Anon A Comparative View of the Nominal Value of the Silver Coin in England and France. Printed for J. Burd, 1760. 8vo, unbound pamphlet; pp. 20. A study of the advantages for French traders owing to the strong nominal value of the French silver currency. Est. 60 - 80
104	Anon. The Female Aegis or, The duties of women from childhood to old age, and in most situations of life exemplified. Sampson Low, 1798. 8vo, later half leather over marbled boards; frontis. supplied in facsimile. From that strange period when an author could recommend educational reforms for young women whilst at the same time striving to allay fears that such an increase in knowledge would distract them from their domestic duties. The book is at pains to recognise the skills and capabilities o Anon. The Female Aegis or, The duties of women from childhood to old age, and in most situations of life exemplified. Sampson Low, 1798. 8vo, later half leather over marbled boards; frontis. supplied in facsimile. From that strange period when an author could recommend educational reforms for young women whilst at the same time striving to allay fears that such an increase in knowledge would distract them from their domestic duties. The book is at pains to recognise the skills and capabilities of women, whilst simultaneously positioning those skills within the traditional spheres expected of women. A wife should be capable of running the domestic economy and should be educated enough to educate her children when young, but should take as their highest goal the care of their of family, rather than personal achievement. Est. 60 - 80
105	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 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, verso blank)], [2 (IAd Lectorum)], [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 Lectorum and Contents), 226. And Appendix; Continens Obiectiones Quintas & Septimas. Amsterdam: Johannem Janssonium Juniorem, 1657. pp. 199, blank, 106 [lacking to end]. All bound as one, no boards, just text block. Est. 150 - 250

Lot	Title/Description
106	Hobbes, Thomas The Moral and Political Works of Thomas Hobbes of Malmesbury. Never before collected together. London, 1750. Folio, full calf, joints cracking; pp. i-ii, [4], iii-xxviii, 697, [3 (index)]; eng. port. frontis., add. eng. tit. for Leviathan; damp-stained with some mould to front and rear, w.a.f.. First collected ed. Hobbes, Thomas The Moral and Political Works of Thomas Hobbes of Malmesbury. Never before collected together. London, 1750. Folio, full calf, joints cracking; pp. i-ii, [4], iii-xxviii, 697, [3 (index)]; eng. port. frontis., add. eng. tit. for Leviathan; damp-stained with some mould to front and rear, w.a.f.. First collected ed. Est. 200 - 300
107	Simson, Robert The Elements of Euclid with Notes Critical and Geometrical and Euclid's Data. Glasgow: Robert and Andrew Foulis, 1762. 8vo, full calf; figures to text. Second ed., the first to include Euclid's Data. With a second copy, Printed for F. Wingrave et al, 1806. 8vo, full calf; 3 folding plates, figures to text. Thirteenth ed., with Elements of Plane and Spherical Trigonometry. [2] Simson, Robert The Elements of Euclid with Notes Critical and Geometrical and Euclid's Data. Glasgow: Robert and Andrew Foulis, 1762. 8vo, full calf; figures to text. Second ed., the first to include Euclid's Data. With a second copy, Printed for F. Wingrave et al, 1806. 8vo, full calf; 3 folding plates, figures to text. Thirteenth ed., with Elements of Plane and Spherical Trigonometry. [2] Est. 80 - 120
108	Cook, Louisa S. Geometrical Psychology or the Science of Representation. George Redway, 1887. 8vo, org. cloth; coloured figures, all as called for. Cook, Louisa S. Geometrical Psychology or the Science of Representation. George Redway, 1887. 8vo, org. cloth; coloured figures, all as called for. Est. 60 - 80
109	Mercuriale, Girolamo Hieronymi Mercurialis de Arte Gymnastica Libri Sex. Venice: Apud Iuntas [Lucantonio Giunta], 1601. 4to, full leather; 23 full-page and one double-page illus, printer's device on title and at colophon, decorated initials and tail-pieces. Fourth ed. First published in 1569, this was one of the first books on sports medicine. Mercuriale stressed the importance of exercise for health, drawing heavily on the classical world for support. Mercuriale, Girolamo Hieronymi Mercurialis de Arte Gymnastica Libri Sex. Venice: Apud Iuntas [Lucantonio Giunta], 1601. 4to, full leather; 23 full-page and one double-page illus, printer's device on title and at colophon, decorated initials and tail-pieces. Fourth ed. First published in 1569, this was one of the first books on sports medicine. Mercuriale stressed the importance of exercise for health, drawing heavily on the classical world for support. Est. 100 - 200
110	History of Medicine Thornton, Bonnell, M.B. The Battle of the Wigs An Additional Canto to Dr Garth's Poem of the Dispensary. Printed by J. Lister, 1768. 8vo, wrappers. Samuel Garth's poem The Dispensary was a mock-heroic commentary on the plan to establish a free dispensary for the poor at the Royal College of Physicians. The argument against coming mainly from apothecaries, who feared a diminution of their incomes. This piece draws on a similar style and literary precedent to satirise the argum History of Medicine Thornton, Bonnell, M.B. The Battle of the Wigs An Additional Canto to Dr Garth's Poem of the Dispensary. Printed by J. Lister, 1768. 8vo, wrappers. Samuel Garth's poem The Dispensary was a mock-heroic commentary on the plan to establish a free dispensary for the poor at the Royal College of Physicians. The argument against coming mainly from apothecaries, who feared a diminution of their incomes. This piece draws on a similar style and literary precedent to satirise the arguments between Fellows and Licentiatees. The Physicians draw on the services of butchers to guard the College as "...what alliance more exactly suits?/Man-killers leagued with those who slaughter brutes." This does not suffice however as the Licentiatees use blacksmiths to force the gates. The end comes when Pluto, in pantomimic undertaker guise comes and restores unity by reminding them all "In this one point yes never disagree,--/Ye're all unanimous---about the fee." Along with four sermons preached before the Governors of the London-Hospital Mile End and one before those of Adenbrooke's, 1754-82. Four also including patient statistics, accounts and subscriber lists. Est. 80 - 120
111	Bell, Thomas The Anatomy, Physiology, and Diseases of the Teeth. S. Highley, 1835. 8vo, later half calf over marbled boards; 11 plates (half-title supplied in facsimile); provenance: G. Burch, Dental Surgeon (bookplate to verso of title). Second ed. Bell, Thomas The Anatomy, Physiology, and Diseases of the Teeth. S. Highley, 1835. 8vo, later half calf over marbled boards; 11 plates (half-title supplied in facsimile); provenance: G. Burch, Dental Surgeon (bookplate to verso of title). Second ed. Est. 100 - 200

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Lot	Title/Description
112	<p>A Water Drinker (pseud.) [Montagu, Basil] Some Enquiries into the Effects of Fermented Liquors. Printed for J. Johnson &amp; Co., 1814. 8vo, contemporary leather-backed marbled boards; 4 eng. plates (?of 5), 2 eng. vignettes to text. First ed. A strange and free-wheeling denunciation of liquors of all kind and in all ways, which draws on classics, myths and philosophers to score its points. What is striking (certainly at this date) is the use of confessionals. Whilst later Temperance pamphlets would</p> <p>A Water Drinker (pseud.) [Montagu, Basil]Some Enquiries into the Effects of Fermented Liquors. Printed for J. Johnson &amp; Co., 1814. 8vo, contemporary leather-backed marbled boards; 4 eng. plates (?of 5), 2 eng. vignettes to text. First ed.A strange and free-wheeling denunciation of liquors of all kind and in all ways, which draws on classics, myths and philosophers to score its points. What is striking (certainly at this date) is the use of confessionals. Whilst later Temperance pamphlets would make regular use of this device, it was unheard of at this point. The work draws on a Romantic inspiration, most especially in its anonymous (and definitely not autobiographical) "Confessions of a Drunkard" by William Lamb. This piece predates even de Quincey, making it perhaps the first confessional of its kind. A strange proto-Temperance work, twenty years too early. Est. 80 - 120</p>
113	<p>Peake, G. The Tree of Misery and Death. c.1880. Hand-coloured lithograph, framed and glazed. Temperance propaganda showing the evils and horrors that drink causes. It shows the roots (pubs and spirits) feeding into the trunk of moderation and finishing with the flourishing tree of disgrace, debt, death and all the other social ills which the Movement traced to drink.</p> <p>Peake, G.The Tree of Misery and Death. c.1880. Hand-coloured lithograph, framed and glazed.Temperance propaganda showing the evils and horrors that drink causes. It shows the roots (pubs and spirits) feeding into the trunk of moderation and finishing with the flourishing tree of disgrace, debt, death and all the other social ills which the Movement traced to drink. Est. 50 - 60</p>
114	<p>Besler, Basilius; Kilian, W (fec.) Caryophyllus multiplex, maximus, variegatus Besler, Basilius; Kilian, W (fec.)Caryophyllus multiplex, maximus, variegatus [Carnations], Decimusquartus Ordo. Fol. 9from 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. 100 - 200</p>
115	<p>Agricultural Economics A collection of works on rural economy and land management from the 19th and 20th century, including: Cobbett, William, The English Gardner (1838); Anon, A Dissertation on the Nature of Soils and the Properties of Manure (1833); and two prize-winning essays by William Dickinson on the agriculture of East and West Cumberland (1850-3). There are also academic works by significant authorities like J.A. Venn and HMSO pamphlets on land utilisation and agricultural development.</p> <p>Agricultural EconomicsA collection of works on rural economy and land management from the 19th and 20th century, including:Cobbett, William, The English Gardner (1838); Anon, A Dissertation on the Nature of Soils and the Properties of Manure (1833); and two prize-winning essays by William Dickinson on the agriculture of East and West Cumberland (1850-3). There are also academic works by significant authorities like J.A. Venn and HMSO pamphlets on land utilisation and agricultural development. [qty] Est. 60 - 80</p>

Lot	Title/Description
116	<p>Marshall, William. The Rural Economy of the Midland Counties. G. Nicol, 1790. 8vo (2 vols). contemporary half calf over marbled boards; folding plan. idem The Rural Economy of Gloucestershire. G. Nicol, 1796. 8vo (2 vols). Leather-backed boards, spines detaching; lacking map. Second ed. Bailey, John. General View of the Agriculture of the County of Durham. Richard Phillips, 1810. 8vo, contemporary half calf over marbled boards, upper board detached but present; folding hand-coloured frontis. map</p> <p>Marshall, William. The Rural Economy of the Midland Counties. G. Nicol, 1790. 8vo (2 vols). contemporary half calf over marbled boards; folding plan.idem The Rural Economy of Gloucestershire. G. Nicol, 1796. 8vo (2 vols). Leather-backed boards, spines detaching; lacking map. Second ed.Bailey, John. General View of the Agriculture of the County of Durham. Richard Phillips, 1810. 8vo, contemporary half calf over marbled boards, upper board detached but present; folding hand-coloured frontis. map, 7 plates (6 folding). [5] Est. 80 - 100</p>
117	<p>Ellis, William Ellis's Husbandry. Printed for W. Nicholl, 1772. 8vo (2 vols). Later half leather over marbled boards; frontis. in I. First ed. Ellis, WilliamEllis's Husbandry. Printed for W. Nicholl, 1772. 8vo (2 vols). Later half leather over marbled boards; frontis. in I. First ed. Est. 150 - 250</p>
118	<p>Young, Arthur Annals of Agriculture, and Other Useful Arts Vols III-XIII. Various printed for the Author, 1785-90. 8vo (11 vols). Contemporary half leather over marbled boards; variously illustrated. With Vol II of Young's Farmer's Letters, 1771. Young's labour of love was intended to put the newest developments in agriculture before as wide an audience as possible and included contributions from various sources, including William Pitt the Younger (himself a keen agricultural innovator and imp Young, ArthurAnnals of Agriculture, and Other Useful Arts Vols III-XIII. Various printed for the Author, 1785-90. 8vo (11 vols). Contemporary half leather over marbled boards; variously illustrated.With Vol II of Young's Farmer's Letters, 1771.Young's labour of love was intended to put the newest developments in agriculture before as wide an audience as possible and included contributions from various sources, including William Pitt the Younger (himself a keen agricultural innovator and improver). [12] Est. 100 - 200</p>
119	<p>Dalton, John Meteorological Observations and Essays. Printed for W. Richardson, under the Royal Exchange; J. Phillips, George Yard; and W. Pennington, Kendal, 1793. 8vo, org. cloth-backed boards (upper board and first four quires detached but present), most upper edges unopened; figures to text, letterpress tables. First ed. As well as his contributions to chemistry, Dalton was also a significant force in moving meteorology from folklore to science. This work - his first publication - was based</p> <p>Dalton, JohnMeteorological Observations and Essays. Printed for W. Richardson, under the Royal Exchange; J. Phillips, George Yard; and W. Pennington, Kendal, 1793. 8vo, org. cloth-backed boards (upper board and first four quires detached but present), most upper edges unopened; figures to text, letterpress tables. First ed.As well as his contributions to chemistry, Dalton was also a significant force in moving meteorology from folklore to science. This work - his first publication - was based largely on observations he had made in Kendal. It was intended as a textbook, but contained original theories which would later lead to understanding of partial pressure, the composition of air and gaseous expansion under constant pressure. Est. 600 - 800</p>
120	<p>Sopwith, Thomas An Account of the Mining Districts of Alston Moor, Weardale and Teesdale, in Cumberland and Durham; comprising descriptive sketches of the scenery, antiquities, geology, and mining operations, in the upper dales of the rivers Tyne, Wear, and Tees. Alnwick: W. Davison, 1833. 8vo, org. mauve cloth, paper label to spine; colour plan frontis., figures to text. Simonin, L.; Bristow, H.W. (trans.) Mines and Miners.; or Underground Life. William Mackenzie, [1868]. 4to, org. decorative c</p> <p>Sopwith, ThomasAn Account of the Mining Districts of Alston Moor, Weardale and Teesdale, in Cumberland and Durham; comprising descriptive sketches of the scenery, antiquities, geology, and mining operations, in the upper dales of the rivers Tyne, Wear, and Tees. Alnwick: W. Davison, 1833. 8vo, org. mauve cloth, paper label to spine; colour plan frontis., figures to text.Simonin, L.; Bristow, H.W. (trans.)Mines and Miners.; or Underground Life. William Mackenzie, [1868]. 4to, org. decorative cloth; plates, coloured maps, figures to text. Est. 80 - 120</p>

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Lot	Title/Description
121	<p>Phillips, John. The Rivers, Mountains, and Sea-Coast of Yorkshire. John Murray, 1853. 8vo, org. green cloth, spine detaching; 36 lithographic plates, all but frontis. bound towards rear, pp.16 publisher's list at end dated November 1852; provenance: bookplate of Edmund Backhouse. Subscribers' ed. idem Illustrations of the Geology of Yorkshire. Part II The Mountain Limestone District only. John Murray, 1836. 4to, org. cloth; 25 numbered plates at rear, add. plate loosely inserted. Myrtle, Andrew</p> <p>Phillips, John. The Rivers, Mountains, and Sea-Coast of Yorkshire. John Murray, 1853. 8vo, org. green cloth, spine detaching; 36 lithographic plates, all but frontis. bound towards rear, pp.16 publisher's list at end dated November 1852; provenance: bookplate of Edmund Backhouse. Subscribers' ed.idem Illustrations of the Geology of Yorkshire. Part II The Mountain Limestone District only. John Murray, 1836. 4to, org. cloth; 25 numbered plates at rear, add. plate loosely inserted. Myrtle, Andrew Scott. Practical Observations on the Harrogate Mineral Waters. John Churchill and Sons, 1869. 8vo, org. cloth; photo. port. frontis. Second ed. with additions. [3] Est. 80 - 100</p>
122	<p>A Veteran Sportsman (pseud.) [Taplin, William] The Sportsman's Cabinet, or, a Correct Delineation of the Various Dogs Used in the Sports of the Field. Printed for the Proprietors by J. Cundee, 1804. 4to (2 vols). Full contemporary diced calf, sometime sympathetically rebacked, boards ruled in gilt, spine gilt in compartments, lettered directly in gilt in two and at foot with date, others with others with gilt stag tool, gilt ruled board edges, gilt roll-tooled turn-ins, marbled endpapers, all ed</p> <p>A Veteran Sportsman (pseud.) [Taplin, William]The Sportsman's Cabinet, or, a Correct Delineation of the Various Dogs Used in the Sports of the Field. Printed for the Proprietors by J. Cundee, 1804. 4to (2 vols). Full contemporary diced calf, sometime sympathetically rebacked, boards ruled in gilt, spine gilt in compartments, lettered directly in gilt in two and at foot with date, others with others with gilt stag tool, gilt ruled board edges, gilt roll-tooled turn-ins, marbled endpapers, all edges marbled; add. eng. tit and frontis. in both, 12 engraved plates in each volume, decorative tail-pieces by Bewick; provenance: the Schwerdt copy (decorative bookplate to ffe). First ed. Est. 200 - 300</p>
123	<p>Hunting Wicksted, Charles The Cheshire Hunt; A Song. Chester: Printed for the Publisher, by T. Griffith, 1837. 8vo, org. pink moire cloth (upper joint starting, board loose but attached); 2 plates; provenance: Douglas Peter Crossman (armorial bookplate to upper pastedown). A rare item, the Schwerdt copy sold in 2006 in the Duke of Gloucester sale at Christie's. Schwerdt II p. 294 "Very rare. We have never heard of another copy." [Hawke, Martin] Howell Wood; or, the Raby Hunt, in Yorkshire. A</p> <p>HuntingWicksted, Charles The Cheshire Hunt; A Song. Chester: Printed for the Publisher, by T. Griffith, 1837. 8vo, org. pink moire cloth (upper joint starting, board loose but attached); 2 plates; provenance: Douglas Peter Crossman (armorial bookplate to upper pastedown). A rare item, the Schwerdt copy sold in 2006 in the Duke of Gloucester sale at Christie's. Schwerdt II p. 294 "Very rare. We have never heard of another copy." [Hawke, Martin] Howell Wood; or, the Raby Hunt, in Yorkshire. A new hunting song, to the tune of Ballynamonaora. Pontefract: Printed and Published by John Fox, 1806. 8vo, unbound pamphlet; decorative woodcut headpiece. Third ed., "with very considerable additions". The first edition of this work was published in 1804. The author was first identified in the 1840 edition by the Middle Hill Press. [2] Est. 150 - 250</p>
124	<p>Fishing A Collection of Right Merrie Garlands for North Country Anglers. Newcastle: Emerson Chamley, 1836. 8vo, org. green cloth; vignettes on all titles; provenance: Henry A. Sherwin -- Chas M. Metzler (their fishing bookplates at front). Being a bound run of Herbert Boaz, The Angler's Progress (1820, pp.7-8 misbound before p.3); W.G.T. The Tyne-Fisher's Farewell to his Favourite Stream on the Approach of Winter (1834); and issues of The Fisher's Garland for 1821-1832, individual titles to all.</p> <p>FishingA Collection of Right Merrie Garlands for North Country Anglers. Newcastle: Emerson Chamley, 1836. 8vo, org. green cloth; vignettes on all titles; provenance: Henry A. Sherwin -- Chas M. Metzler (their fishing bookplates at front).Being a bound run of Herbert Boaz, The Angler's Progress (1820, pp.7-8 misbound before p.3); W.G.T. The Tyne-Fisher's Farewell to his Favourite Stream on the Approach of Winter (1834); and issues of The Fisher's Garland for 1821-1832, individual titles to all.Boaz, Herbert The Angler's Progress. J.H. Burn, 1820. 8vo, modern marbled boards, upper board with red morocco lettering piece; 12 woodcuts; provenance: ex-libris Schwerdt I -- John A. McKinley (bookplates at front). Second ed. (though same date as Newcastle ed. above). Est. 80 - 120</p>

Lot	Title/Description
125	<p>Adams, John An Analysis of Horsemanship; Teaching the Whole Art of Riding, in the Manege, Military, Hunting, Racing, and Travelling System. Albion Press for James Cundee, 1805. 8vo (3 vols). Half blue calf over marbled boards; pp: I: xxxvi, [2], 261, [3], II: [2], 321, [1], III: [2], 288, [22]; frontis in all vols, 17 plates (five folding) [all present as called for, but sadly lacking moveable horse head and bridle in II]; provenance: The Cavalry Club library (bookplates to upper pastedowns). Fi</p> <p>Adams, JohnAn Analysis of Horsemanship; Teaching the Whole Art of Riding, in the Manege, Military, Hunting, Racing, and Travelling System. Albion Press for James Cundee, 1805. 8vo (3 vols). Half blue calf over marbled boards; pp: I: xxxvi, [2], 261, [3], II: [2], 321, [1], III: [2], 288, [22]; frontis in all vols, 17 plates (five folding) [all present as called for, but sadly lacking moveable horse head and bridle in II]; provenance: The Cavalry Club library (bookplates to upper pastedowns). First ed. Est. 100 - 150</p>
126	<p>Butler, Arthur Birds of Great Britain and Ireland. Order Passeres. Brumby and Clarke. [1907-8]. 4to (2 vols). Org. cloth-backed boards, t.e.g.; Vol I: 4 coloured egg plates, 56 coloured bird plates; Vol II: 4 coloured egg plates, 51 coloured bird plates (all as called for). Second edition.</p> <p>Butler, ArthurBirds of Great Britain and Ireland. Order Passeres. Brumby and Clarke. [1907-8]. 4to (2 vols). Org. cloth-backed boards, t.e.g.; Vol I: 4 coloured egg plates, 56 coloured bird plates; Vol II: 4 coloured egg plates, 51 coloured bird plates (all as called for). Second edition. Est. 80 - 100</p>
127	<p>Cooper, William T.; Forshaw, Joseph M. The Birds of Paradise and Bower Birds. Collins, 1977. Folio, org. cloth in dj in slipcase; full page colour illus and b/w maps and illus to text. First ed.</p> <p>Cooper, William T.; Forshaw, Joseph M.The Birds of Paradise and Bower Birds. Collins, 1977. Folio, org. cloth in dj in slipcase; full page colour illus and b/w maps and illus to text. First ed. Est. 80 - 100</p>
128	<p>County History Comprising: North Riding Records (1884-92, 9 vols) and The New Series (1894-7, 4 vols); Translations of the Cumberland and Westmorland Antiquarian and Archaeological Society (1980-91, 7 vols); York Civic Records (1939-42, 3 vols); and Archaeologia Aeliana 1930-72, 16 vols and 2 duplicates. [41]</p> <p>County HistoryComprising: North Riding Records (1884-92, 9 vols) and The New Series (1894-7, 4 vols); Translations of the Cumberland and Westmorland Antiquarian and Archaeological Society (1980-91, 7 vols); York Civic Records (1939-42, 3 vols); and Archaeologia Aeliana 1930-72, 16 vols and 2 duplicates. [41] Est. 60 - 80</p>
129	<p>British Topographical Poetry Bird, James. The Value of Slaughden. Halesworth: T.Tippell, 1819. 8vo, ?org. boards. Booker, Luke. Malvern. Dudley: J. Rann, 1798. 8vo, cloth-backed marbled boards, upper board almost detached, no half-tit, with advert leaf. [Greswell, William]. The Monastery of St Werburgh. H. Smith, 1823. 8vo, later boards. Giffard, James. Thornton Abbey. J.G. and F. Rivington, 1838. 8vo, wrappers. Polwhele, Mr. The Influence of Local Attachment, with Respect to Home. Truro: N. Mic</p> <p>British Topographical PoetryBird, James. The Value of Slaughden. Halesworth: T.Tippell, 1819. 8vo, ?org. boards.Booker, Luke. Malvern. Dudley: J. Rann, 1798. 8vo, cloth-backed marbled boards, upper board almost detached, no half-tit, with advert leaf.[Greswell, William]. The Monastery of St Werburgh. H. Smith, 1823. 8vo, later boards.Giffard, James. Thornton Abbey. J.G. and F. Rivington, 1838. 8vo, wrappers.Polwhele, Mr. The Influence of Local Attachment, with Respect to Home. Truro: N. Michell for Cradoc and Joy, 1810. 8vo, text block only. [5] Est. 100 - 200</p>

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Lot	Title/Description
130	<p>Shepherd, Thomas H. London and its Environs in the Nineteenth Century. Jones &amp; Co., 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. Various engravers. Graphic Illustrations of Warwickshire. Birmingham: Beilby, Knott and Beilby, 1829. Folio, leather-backed boards, upper board detached but present;</p> <p>Shepherd, Thomas H. London and its Environs in the Nineteenth Century. Jones &amp; Co., 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. 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 &amp; Co., 1853-4 &amp; 1854-5. Folio (2 vols). Org. cloth; 26 and 24 plates. Roscoe, Thomas. Wanderings in North Wales together with South Wales. Tilt, Simpkin &amp; Co., 1836. 8vo (2 vols). Half plum morocco over marbled boards; 51 and 48 plates. [6] Est. 200 - 300</p>
131	<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 De Salis' Bradshaw's Canals (1904, possibly later map at rear), George Westall's Inland Cruising (1908), pleasant reflections, such as Austin Neal's Canals,</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 De Salis' Bradshaw's Canals (1904, possibly later map at rear), 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] Est. 100 - 200</p>
132	<p>Wentworth Woodhouse Copper engraved plate for "Yorkshire the seat of the Rt. Honble. Thos. Lord Malton Baron Malton", showing front view of house. This view formed the central section of a larger panorama of the house "The Design of the Principal Front of Wentworth House in Yorkshire, the seat of the Rt. Hon. Thomas Lord Malton, Baron Malton". Together with ten other prints of views of the house, various mediums and dates, and three other items relating to the family. [14]</p> <p>Wentworth Woodhouse Copper engraved plate for "Yorkshire the seat of the Rt. Honble. Thos. Lord Malton Baron Malton", showing front view of house. This view formed the central section of a larger panorama of the house "The Design of the Principal Front of Wentworth House in Yorkshire, the seat of the Rt. Hon. Thomas Lord Malton, Baron Malton". Together with ten other prints of views of the house, various mediums and dates, and three other items relating to the family. [14] Est. 80 - 120</p>
133	<p>Cornish Literature Pendennis, Launcelot. Cornish Carelessness. Plymouth: Rowe, 1830. 8vo, half cloth. Woodley, George. Cornubia. Printed by Mitchell &amp; Co., Truro for Longman, Hurst et al, 1819. 8vo, wrappers, upper wrapper and first pages detached but present. Kessell, Andrew. The Two Adams. Truro: Printed by W. Harry, 1799. 8vo, unbound pamphlet. Hogg, Thomas. St Michael's Mount. Truro: Printed by Joseph Tregoning for F.C. and J. Rivington, 1811. 4to, org. boards. [4]</p> <p>Cornish Literature Pendennis, Launcelot. Cornish Carelessness. Plymouth: Rowe, 1830. 8vo, half cloth. Woodley, George. Cornubia. Printed by Mitchell &amp; Co., Truro for Longman, Hurst et al, 1819. 8vo, wrappers, upper wrapper and first pages detached but present. Kessell, Andrew. The Two Adams. Truro: Printed by W. Harry, 1799. 8vo, unbound pamphlet. Hogg, Thomas. St Michael's Mount. Truro: Printed by Joseph Tregoning for F.C. and J. Rivington, 1811. 4to, org. boards. [4] Est. 80 - 100</p>

Lot	Title/Description
134	<p>Page, William (ed.). The Victoria County History of Durham. Archibald Constable, 1905-7 and St Catherine Press, 28. 4to (3 vols). Org. red cloth; b/w plates. Subscribers' ed. of Constable vols, first of St Catherine's. Ornsby, Rev. George. Sketches of Durham. Durham, George Andrews, 1846. 8vo, org. cloth, spine lost; four lith. plates, illus to text; pp. vi, 226, Addenda leaf; unsigned authorial gift inscription on ffe. Hutchinson, William. The History and Antiquities of the County Palatine. S.</p> <p>Page, William (ed.). The Victoria County History of Durham. Archibald Constable, 1905-7 and St Catherine Press, 28. 4to (3 vols). Org. red cloth; b/w plates. Subscribers' ed. of Constable vols, first of St Catherine's. Ornsby, Rev. George. Sketches of Durham. Durham, George Andrews, 1846. 8vo, org. cloth, spine lost; four lith. plates, illus to text; pp. vi, 226, Addenda leaf; unsigned authorial gift inscription on ffe. Hutchinson, William. The History and Antiquities of the County Palatine. S. Hodgson and Messrs Robinson, 1785-93. 4to (3 vols). Full calf, joints cracking; plates. With Longstaffe's Richmondshire (1852) [8] Est. 100 - 200</p>
135	<p>Whitaker, Rev. Thomas. The History and Antiquities of Craven. Printed by J. Nichols and Son...For W. Edwards and Son..., 1805. 4to, half calf, upper joint cracked, board still attached; plates and pedigrees as called for (bar Clitheroe Castle), some hand-coloured, some restoration to plates. First ed. Miall, L.C. The Geology, Natural History and Pre-Historic Antiquities of Craven in Yorkshire. Leeds: Joseph Dodgson, 1878. 4to, org. cloth, upper hinge broken, board still attached; 2 coloured plat</p> <p>Whitaker, Rev. Thomas. The History and Antiquities of Craven. Printed by J. Nichols and Son...For W. Edwards and Son..., 1805. 4to, half calf, upper joint cracked, board still attached; plates and pedigrees as called for (bar Clitheroe Castle), some hand-coloured, some restoration to plates. First ed. Miall, L.C. The Geology, Natural History and Pre-Historic Antiquities of Craven in Yorkshire. Leeds: Joseph Dodgson, 1878. 4to, org. cloth, upper hinge broken, board still attached; 2 coloured plates. Extract from 3rd ed. of Whitaker's Craven. A Native of Craven. The Dialect of Craven. William Crofts, 1828. 8vo (2 vols). Cloth-backed boards, spines cracking with loss. Second ed., with enlargement. [4] Est. 80 - 100</p>
136	<p>Gibson, F. The Poetical Remains, with other Detached Pieces. Whitby: Printed and Sold by R. Rogers, 1807. 8vo, half leather over marbled boards, pp. half-tit., verso blank, xiv, 134, ffe loose but present, loss to lower corner of pp. 67-8 not affecting text; bound with I.A.M. The Hermit of Eskdaleside. Whitby: Printed and Published by R. Kirby, 1833. pp. tit. verso blank, 30. Idem Streanshall Abbey: or, the Danish Invasion. Whitby: Printed by Thomas Webster, 1800. 8vo, text block only; frontis., Gibson, F. The Poetical Remains, with other Detached Pieces. Whitby: Printed and Sold by R. Rogers, 1807. 8vo, half leather over marbled boards, pp. half-tit., verso blank, xiv, 134, ffe loose but present, loss to lower corner of pp. 67-8 not affecting text; bound with I.A.M. The Hermit of Eskdaleside. Whitby: Printed and Published by R. Kirby, 1833. pp. tit. verso blank, 30. Idem Streanshall Abbey: or, the Danish Invasion. Whitby: Printed by Thomas Webster, 1800. 8vo, text block only; frontis., vignette to tit.; pp. [i-iv], v, [6-9], 10-101, blank. [2] Est. 100 - 150</p>
137	<p>Atkin, Michael Beggars Bridge. Scarborough: Bracken Press, 1977. Folio, eighteen plates on 10 loose leaves, in a leather-backed folder with marbled boards, signed and numbered on tit., other leaves initialled and numbered. Limited ed., no. 24 of 75.</p> <p>Atkin, Michael Beggars Bridge. Scarborough: Bracken Press, 1977. Folio, eighteen plates on 10 loose leaves, in a leather-backed folder with marbled boards, signed and numbered on tit., other leaves initialled and numbered. Limited ed., no. 24 of 75. Est. 350 - 450</p>
138	<p>Benson, Robert; Hatcher, Henry Old and New Sarum or Salisbury. John Bowyer Nicholls and Son, 1843. Folio, half leather; port. frontis., 23 plates, plans and vignettes to text. First ed., produced to continue Sir Richard Hoare's History of Modern Wiltshire.</p> <p>Benson, Robert; Hatcher, Henry Old and New Sarum or Salisbury. John Bowyer Nicholls and Son, 1843. Folio, half leather; port. frontis., 23 plates, plans and vignettes to text. First ed., produced to continue Sir Richard Hoare's History of Modern Wiltshire. Est. 80 - 120</p>
139	<p>Derbyshire, George. Dunstable. Printed for the Author, c.1830. 8vo, green cloth. First ed. An enthusiastic homage to Dunstable by a local historian, featuring an account of Dun the Robber. This notorious highwayman was said to have so infuriated Henry I that the king ordered the area cleared and the town founded there.</p> <p>Derbyshire, George. Dunstable. Printed for the Author, c.1830. 8vo, green cloth. First ed. An enthusiastic homage to Dunstable by a local historian, featuring an account of Dun the Robber. This notorious highwayman was said to have so infuriated Henry I that the king ordered the area cleared and the town founded there. Est. 80 - 100</p>

## Auction - Books, Maps &amp; Ephemera 04/12/2019 10:30 AM GMT

Lot	Title/Description
140	Farren, Robert Drawn and Etched. 4to, half calf; 30 plates (25 signed by Farren), dated variously c.1879-1886. idem 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. [2] Farren, Robert Drawn and Etched. 4to, half calf; 30 plates (25 signed by Farren), dated variously c.1879-1886. idem 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. [2] Est. 100 - 200
141	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. 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. Foster, Birket. Pictures of English Landscape. 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. 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. 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. [3] Est. 200 - 300
142	M[ary] D. B[ethuen] The River Mole, or Emlyn Stream. Privately Printed, in Aid of the Fund for Building National Schools at Lethrede, 1839. 8vo, full leather, boards with blind borders, upper board and spine lettered directly in gilt, a.e.g.; frontis, add. eng. tit., 6 engravings as called for. M[ary] D. B[ethuen] The River Mole, or Emlyn Stream. Privately Printed, in Aid of the Fund for Building National Schools at Lethrede, 1839. 8vo, full leather, boards with blind borders, upper board and spine lettered directly in gilt, a.e.g.; frontis, add. eng. tit., 6 engravings as called for. Est. 60 - 80
143	Improving Reading The Cheap Magazine. Haddington: Printed and Published by George Miller and Son, 1813-4. 8vo (2 vols). half calf over marbled boards; woodcut vignettes to text; provenance: Compton Mackenzie (his bookplate to upper pastedowns). A curious thing, being published for the stated aim of "Prevention of Crimes", apparently "By alluring the Young and Thoughtless to a taste for reading subjects of real utility". Evidently the publishers had been affected by the shocking scenes on the Improving Reading The Cheap Magazine. Haddington: Printed and Published by George Miller and Son, 1813-4. 8vo (2 vols). half calf over marbled boards; woodcut vignettes to text; provenance: Compton Mackenzie (his bookplate to upper pastedowns). A curious thing, being published for the stated aim of "Prevention of Crimes", apparently "By alluring the Young and Thoughtless to a taste for reading subjects of real utility". Evidently the publishers had been affected by the shocking scenes on the Edinburgh streets the previous year and hoped to help avoid such in future. In a refreshing turn, they blame the parents for neither demonstrating a proper interest in reading, nor encouraging the early development of literacy in their children, such that those children could take to reading instead of rampaging around the Tron Kirk mugging passers-by over Hogmanay. Mackenzie was an ardent Scottish nationalist, and as such this Lothian produced curio would seem entirely suited to his library. Est. 80 - 100

Lot	Title/Description
144	[Maude, Thomas] Viator, a Poem: or A Journey from London to Scarborough, by way of York. Published by B. White, T. Becket, and J. Walter, 1782. 8vo, text block only (retaining a previous leather spine). A poem from the 18th-century tradition of topographical journeys, inspired by Gay's Journey to Exeter. In it's departure from London it makes a common play of comparing the noisy and noisome town with the classical rural scenes. Interestingly though, he does admit that the frequent carts, past wh [Maude, Thomas] Viator, a Poem: or A Journey from London to Scarborough, by way of York. Published by B. White, T. Becket, and J. Walter, 1782. 8vo, text block only (retaining a previous leather spine). A poem from the 18th-century tradition of topographical journeys, inspired by Gay's Journey to Exeter. In it's departure from London it makes a common play of comparing the noisy and noisome town with the classical rural scenes. Interestingly though, he does admit that the frequent carts, past which the traveller must squeeze, give a good sense of the health of British business, a level-headed view at odds with similar Romantic pastoral offerings. Est. 60 - 80
145	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. [2] 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. [2] Est. 200 - 300
146	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. 400 - 600
147	Saxton, Christopher; Kip, William Northamptoniae Comitatus. c.1637. Jansson, J. Norfolkiae Descriptio. Amsterdam, c.1636. and Suffolciae. c.1644. Gardner, J. Greenock. c.1832. All framed and glazed and hand-coloured. [4] Saxton, Christopher; Kip, William Northamptoniae Comitatus. c.1637. Jansson, J. Norfolkiae Descriptio. Amsterdam, c.1636. and Suffolciae. c.1644. Gardner, J. Greenock. c.1832. All framed and glazed and hand-coloured. [4] Est. 100 - 150
148	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. [2] 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. [2] Est. 150 - 250
149	Morden, Robert Buckinghamshire; Sussex; and Warwickshire. Swale and Churchill, unknown editions. Hand-coloured, framed and glazed. [3] Morden, Robert Buckinghamshire; Sussex; and Warwickshire. Swale and Churchill, unknown editions. Hand-coloured, framed and glazed. [3] Est. 80 - 120
150	Kitchin, Thomas A Plan of the River Tees from Portrack to Yarm with the Adjacent Roads. 18th century. Framed and glazed. Kitchin, Thomas A Plan of the River Tees from Portrack to Yarm with the Adjacent Roads. 18th century. Framed and glazed. Est. 80 - 120

## Auction - Books, Maps &amp; Ephemera 04/12/2019 10:30 AM GMT

Lot	Title/Description	Lot	Title/Description
151	Bell, I.T.W. Lambert's Map of the River Tyne Between Hedwin Streams, above Newcastle on Tyne, and the place called Spar Hawke in the Sea. Newcastle: M & M.W. Lambert, [c.1860]. Folding map, dissected and laid down on linen, hand-coloured, with later pencil annotations, to fold between leather boards (upper board detached and clasp lost). The map shows "Docks, Towns, Villages, Manufactories, Collieries & Coal Staiths". It has been dated via annotations which records that Mitchell's Iron Shop on Bell, I.T.W. Lambert's Map of the River Tyne Between Hedwin Streams, above Newcastle on Tyne, and the place called Spar Hawke in the Sea. Newcastle: M & M.W. Lambert, [c.1860]. Folding map, dissected and laid down on linen, hand-coloured, with later pencil annotations, to fold between leather boards (upper board detached and clasp lost). The map shows "Docks, Towns, Villages, Manufactories, Collieries & Coal Staiths". It has been dated via annotations which records that Mitchell's Iron Shop only started in 1852 and Jarrow Dock was commenced in 1853 and opened in 1859. Est. 60 - 80	155	Decker, Coenraet De Stadt Coylang and l'Casteel Goelegoele 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 Decker, Coenraet De Stadt Coylang and l'Casteel Goelegoele 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. [2] Est. 60 - 80
151A	Collins, Capt. Greenville A New & Exact Survey of the River Dee or Chester-Water. 1689 [1693]. Uncoloured, mounted. Collins, Capt. Greenville A New & Exact Survey of the River Dee or Chester-Water. 1689 [1693]. Uncoloured, mounted. Est. 80 - 100	156	Stevenson, Robert Louis Travels with a Donkey in the Cevennes. C. Kegan Paul & Co., 1879. 8vo, org. decorative cloth, cloth splitting at joints but boards attached; frontis. (ink mark to upper corner). First ed. Stevenson, Robert Louis Travels with a Donkey in the Cevennes. C. Kegan Paul & Co., 1879. 8vo, org. decorative cloth, cloth splitting at joints but boards attached; frontis. (ink mark to upper corner). First ed. Est. 100 - 200
152	Warwickshire Saxton and Kip, Warwici comitatus, c.1610. Hand-coloured, framed and glazed. Owen and Bowen, two strip road maps (plates 30 and 184, Britannia Depicta), c.1750. Hand-coloured, framed and glazed. With one other by Thomas Moule. [4] Warwickshire Saxton and Kip, Warwici comitatus, c.1610. Hand-coloured, framed and glazed. Owen and Bowen, two strip road maps (plates 30 and 184, Britannia Depicta), c.1750. Hand-coloured, framed and glazed. With one other by Thomas Moule. [4] Est. 80 - 120	157	Londonderry, Frances Anne Vane, Marchioness A Journal of a Three Months' Tour in Portugal, Spain, Africa &c. Printed for the Author by J. Mitchell & Co., 1843. 8vo, pink cloth; port. frontis., three plates. Subscribers ed., the proceeds were to go to the erection of an Infirmary at Seaham Harbour. Londonderry, Frances Anne Vane, Marchioness A Journal of a Three Months' Tour in Portugal, Spain, Africa &c. Printed for the Author by J. Mitchell & Co., 1843. 8vo, pink cloth; port. frontis., three plates. Subscribers ed., the proceeds were to go to the erection of an Infirmary at Seaham Harbour. Est. 60 - 80
153	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">http://www.orteliusmaps.com/book/or</a> ) 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/ort81.html">http://www.orteliusmaps.com/book/ort81.html</a> ) suggesting 300 copies of this edition of the map were printed. Est. 80 - 120	158	C.P. Switzerland 1890. Folio, half leather, upper board loose but attached; approx. 100 pages, of which 20 are MSS, the rest featuring photographs and photographic prints, travel brochures, maps and similar ephemera. A heady and excitable journal of a child from Abbeylex's first trip abroad with family, through the Alps from Switzerland to Italy. The journal records the tourist's journey through delightful views and travel stories. The account includes a description of a trip on the Rigibahn ra C.P. Switzerland 1890. Folio, half leather, upper board loose but attached; approx. 100 pages, of which 20 are MSS, the rest featuring photographs and photographic prints, travel brochures, maps and similar ephemera. A heady and excitable journal of a child from Abbeylex's first trip abroad with family, through the Alps from Switzerland to Italy. The journal records the tourist's journey through delightful views and travel stories. The account includes a description of a trip on the Rigibahn rack railway, with two accompanying photographs of the railway in action, which appears to have been more interesting than the English church service in Lucerne. Other towns mentioned include Bale, Bellagio, and Pontresina. Together with another photo album, dated in MSS 1880 on the first page, of European tourist scenes and landscapes, folio, decorative cloth, c. 35 leaves with varying numbers of images on recto only, including the Rigi-bahn, the baths of Pfeffers, and the old streets of San remo. [2] Est. 100 - 200
154	Cook, Capt. James Captain Cook's Voyages Round the World...Including Capt. Furneaux's Journal Of His Proceedings during the Separation of the Ships With a Narrative of Commodore Phipps's Voyage to the North Pole, and An Abridgement of Foster's Introduction to his History of Northern Discoveries on the progress of navigation. To which is added, Governor Phillip's Voyage to Botany-Bay; With an Account of the Establishment of the Colonies of Port Jackson and Norfolk Island. Newcastle: Printed by M. Cook, Capt. James Captain Cook's Voyages Round the World...Including Capt. Furneaux's Journal Of His Proceedings during the Separation of the Ships With a Narrative of Commodore Phipps's Voyage to the North Pole, and An Abridgement of Foster's Introduction to his History of Northern Discoveries on the progress of navigation. To which is added, Governor Phillip's Voyage to Botany-Bay; With an Account of the Establishment of the Colonies of Port Jackson and Norfolk Island. Newcastle: Printed by M. Brown at the Bible, in the Flesh-Market, 1790. 8vo (3 vols of 4 (of 2 bound in 4). Contemporary half calf over marbled boards; pp. I: i-xxvi, 27-564; II: 565-692 [end of First Voyage], [693-694], 695-1004 [Second Voyage], [1005], 1006-1022 [Rules for preserving the health of seamen]; IV: 499-779 [Third Voyage], [780-2], 783-863 [North Pole], [864]-870 [Foster's Shipbuilding], [871-2], 873-953 [Governor Phillip], [954]-796 [(i.e. 976 [2 (Directions to Binder)], Animals]; I: port. frontis., map (torn with loss of folding half), 6 plates; II: one plate (of 3); IV: 15 plates (Death of Cook folding). Later, seemingly rare, provincial edition. This edition appears to have been issued first in parts (as there are various signatures in parts at foot of some pages). The additional material was added to draw in the reading public. Forbes, Hawaiian Nat. Bib. Vol. 1, 190. ESTC N26645 Est. 200 - 300	159	[Ellis, George] Memoir of a Map of the Countries comprehended between the Black Sea and the Caspian; with an account of the Caucasian Nations and Vocabularies of their Languages. Printed for J. Edwards, 1788. 4to, reversed calf, upper board loose but still attached, gilt roll-tooled turn-ins, marbled endpapers; pp. 80; large folding map by S.J. Neele, hand-coloured in outline (tear to inner margin entering plate but not affecting image). An uncommon work, generally attributed to George Ellis (ba [Ellis, George] Memoir of a Map of the Countries comprehended between the Black Sea and the Caspian; with an account of the Caucasian Nations and Vocabularies of their Languages. Printed for J. Edwards, 1788. 4to, reversed calf, upper board loose but still attached, gilt roll-tooled turn-ins, marbled endpapers; pp. 80; large folding map by S.J. Neele, hand-coloured in outline (tear to inner margin entering plate but not affecting image). An uncommon work, generally attributed to George Ellis (based on a note with the BL copy). Ellis produced this cultural, historical, linguistic and topographical account after two years in Russia with the British Legation. Lowndes (1834), p.659 Est. 500 - 700

Auction - Books, Maps & Ephemera 04/12/2019 10:30 AM GMT

Lot	Title/Description
160	Staehtlin [Jacob von] Original Anecdotes of Peter the Great, collected from the conversation of Several Persons of Distinction at Petersburg and Moscow. J. Murray, J. Sewell, and W. Creech, 1788. 8vo, full contemporary calf, contrasting morocco lettering-piece to spine. First ed. Von Staehtlin was a teacher, author, poet and master of fireworks to the Russian court. This work is perhaps his most famous, effectively an oral history, collecting and presenting anecdotes to draw a picture of his sub Staehtlin [Jacob von]Original Anecdotes of Peter the Great, collected from the conversation of Several Persons of Distinction at Petersburg and Moscow. J. Murray, J. Sewell, and W. Creech, 1788. 8vo, full contemporary calf, contrasting morocco lettering-piece to spine. First ed. Von Staehtlin was a teacher, author, poet and master of fireworks to the Russian court. This work is perhaps his most famous, effectively an oral history, collecting and presenting anecdotes to draw a picture of his subject, rather than present a traditional history. Est. 150 - 250
161	Voltaire Histoire de L'Empire de Russie sous Pierre le Grand. [Geneva: Cramer], 1759 [1760]-63. 8vo (2 vols). Full mottled calf, boards ruled in gilt, spine gilt in compartments, contrasting morocco lettering-piece in one, lettered directly in one, others with gilt floral panel, gilt roll-tooled board edges, marbled endpapers, a.e.g.; vignettes to titles, title in I printed in red and black, decorative head- and tail-pieces, two folding maps, hand-coloured in outline, in I (short tear to inner m Voltaire Histoire de L'Empire de Russie sous Pierre le Grand. [Geneva: Cramer], 1759 [1760]-63. 8vo (2 vols). Full mottled calf, boards ruled in gilt, spine gilt in compartments, contrasting morocco lettering-piece in one, lettered directly in one, others with gilt floral panel, gilt roll-tooled board edges, marbled endpapers, a.e.g.; vignettes to titles, title in I printed in red and black, decorative head- and tail-pieces, two folding maps, hand-coloured in outline, in I (short tear to inner margin on first, affecting plate). First ed. Bonneval Claude Alexandre count de [Humbaracht Ahmet Pacha] [spurious]Memoirs of the Bashaw Count Bonneval, from his Birth to his Death: shewing, the motives which induced him to quit the Service and Dominions of France; his Entrance into and sudden Rise in the Imperial Armies; his Exploits in Italy, Hungary, &c. his Quarrel with the Marquis de Prie, and its Consequences; the true Cause of his Disgrace at the Court of Vienna; and the Reasons which occasioned him to seek an Aylum amongst the Turks; with his various Fortunes, while in the Service of the Porte. E. Withers et al, 1750. 8vo, full calf; port. frontis. First ed. Est. 100 - 200
162	Nolan, Edward The History of the British Empire in India and the East. James S. Virtue, [1857-9]. 8vo (2 vols bound in 8 parts). Org. red decorative cloth; eng. titles, 63 steel engraved plates, 8 double-page maps, with publisher's advertisements, volume titles, contents and plate lists in rear of VIII; provenance: The Chartered Bank of India, Australia, and China (bookplates to upper pastedowns, small white ink numbers to spines). [8] Nolan, Edward The History of the British Empire in India and the East. James S. Virtue, [1857-9]. 8vo (2 vols bound in 8 parts). Org. red decorative cloth; eng. titles, 63 steel engraved plates, 8 double-page maps, with publisher's advertisements, volume titles, contents and plate lists in rear of VIII; provenance: The Chartered Bank of India, Australia, and China (bookplates to upper pastedowns, small white ink numbers to spines). [8] Est. 80 - 100
163	Newbolt, Sir Henry Autograph letter signed 'Henry Newbolt', St Giles Mount, Winchester, 21 Dec. 1907, to 'My Dear Fry', sending him unpublished works of Mary Coleridge and mentioning that Robert Bridges had not seen all of these when writing his article in the Cornhill that year. Newbolt was a close friend of Coleridge's and after her death edited a volume of her works - the first to officially name her, rather than her pseudonym 'Anodos'. With a copy of This Island Race, 1899. Fortescue, Hon. J Newbolt, Sir Henry Autograph letter signed 'Henry Newbolt', St Giles Mount, Winchester, 21 Dec. 1907, to 'My Dear Fry', sending him unpublished works of Mary Coleridge and mentioning that Robert Bridges had not seen all of these when writing his article in the Cornhill that year. Newbolt was a close friend of Coleridge's and after her death edited a volume of her works - the first to officially name her, rather than her pseudonym 'Anodos'. With a copy of This Island Race, 1899. Fortescue, Hon. John The Royal Visit to India 1911-1912. Macmillan & Co., 1912. 8vo, org. decorative cloth; b/w photos, folding plan at rear. From the library of Sir H. George Fordham, with an ALS from the author to Sir George on Windsor Castle paper, thanking him for writing favourably about the book. With Curzon of Kedleston, British Government in India (2 vols, Third Imp.), India A Record and Review of Indian Affairs, Jan. to Dec. 1896, and Scott, In a Scarlet Coat and The Onlooker Book of Verse (published in Bombay). [7] Est. 60 - 80

Lot	Title/Description
164	British Army in India and Afghanistan Vetch, Maj. George The Gong: or, Reminiscences in India. Edinburgh: James Hogg, 1852. 8vo, org. blind decorated cloth; 4 plates. Hobday, Maj. E.A.P. Sketches on Service during the Indian Frontier Campaigns of 1897. 8vo, org. cloth; 71 plates after drawings and photographs. First ed. Army HQ India The Third Afghan War 1919 Official Account. Calcutta: Govt. of India Central Publications Branch. 1925. 8vo, org. boards; lacking first map, all others as called for, British Army in India and Afghanistan Vetch, Maj. George The Gong: or, Reminiscences in India. Edinburgh: James Hogg, 1852. 8vo, org. blind decorated cloth; 4 plates. Hobday, Maj. E.A.P. Sketches on Service during the Indian Frontier Campaigns of 1897. 8vo, org. cloth; 71 plates after drawings and photographs. First ed. Army HQ India The Third Afghan War 1919 Official Account. Calcutta: Govt. of India Central Publications Branch. 1925. 8vo, org. boards; lacking first map, all others as called for, w.a.f. Turner, W. A Soldier's Guide to India. Karachi: the Educational Publishing Company, 1942. 12mo, org. wrappers; b/w photo illus. With three others. [7] Est. 100 - 200
165	India, Pakistan, and the North-West Frontier A varied collection of ephemera and other works relating to India, Pakistan, and Afghanistan, both during and after the Raj. It includes linguistic, cultural, and historical detail, and is both academic and popular in nature. The items cover from the 19th into the 21st centuries, with plates and illustrations from 19th-century sources such as The Graphic and The Illustrated London News along with modern photocopies and news cuttings. There are also ma India, Pakistan, and the North-West Frontier A varied collection of ephemera and other works relating to India, Pakistan, and Afghanistan, both during and after the Raj. It includes linguistic, cultural, and historical detail, and is both academic and popular in nature. The items cover from the 19th into the 21st centuries, with plates and illustrations from 19th-century sources such as The Graphic and The Illustrated London News along with modern photocopies and news cuttings. There are also maps (such as two Government of Pakistan surveys c.1960s) and academic pamphlets from the Royal Asiatic Society. The works cover a wide spread of issues including religious tensions, with three 1948 Lahore publications studying the violent conflict between the AKAL FAUJ and RSSS in the Punjab and Kashmir. Along with this are various books (some published in the area) including a Baedeker guide (1914); a Report of the Indian Statutory Commission (1930); Kanu Desai's study of Mahatma Gandhi (1932) and Parkash Singh's Temple of Bread (signed by the author, 1964). Est. 80 - 120
166	Sale, Lady Florentia A Journal of the Disasters in Affghanistan 1841-2. John Murray, 1843. 12mo, blue half calf; folding map, plan. First ed. A huge popular success, this book by "the Grenadier in Petticoats", laid bare the terrible failures of organisation and discipline surrounding the British retreat from Kabul, laying the blame squarely at General Elphinstone's feet. She spent some time in captivity after the fall and the book describes the experiences of the hostages, as well as the event Sale, Lady Florentia A Journal of the Disasters in Affghanistan 1841-2. John Murray, 1843. 12mo, blue half calf; folding map, plan. First ed. A huge popular success, this book by "the Grenadier in Petticoats", laid bare the terrible failures of organisation and discipline surrounding the British retreat from Kabul, laying the blame squarely at General Elphinstone's feet. She spent some time in captivity after the fall and the book describes the experiences of the hostages, as well as the events which led to their taking. With Eyre, Lieut. Vincent The Military Operations at Cabul... With a Journal of Imprisonment in Affghanistan. John Murray, 1843. 8vo, half blue calf; folding map. Fourth ed. Another account of the events of the fall of Cabul from an eye-witness and subsequent prisoner. Est. 150 - 250

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Lot	Title/Description
167	<p>[Maurice, Thomas] An Elegiac and Historical Poem, sacred to the Memory and Virtues of the Honourable Sir William Jones containing a Retrospective Survey of the Progress of Science, and the Mohammedan Conquests in Asia. Printed for the Author, and Sold by Himself, 1795. 4to, modern half cloth over marbled boards; pp. 39, blank, [4 (notes)], [4 (Proposals for a new work for subscription)]. Although dated as the first edition of the poem (1795), an advertisement makes reference to the call for a se</p> <p>[Maurice, Thomas]An Elegiac and Historical Poem, sacred to the Memory and Virtues of the Honourable Sir William Jones containing a Retrospective Survey of the Progress of Science, and the Mohammedan Conquests in Asia. Printed for the Author, and Sold by Himself, 1795. 4to, modern half cloth over marbled boards; pp. 39, blank, [4 (notes)], [4 (Proposals for a new work for subscription)].Although dated as the first edition of the poem (1795), an advertisement makes reference to the call for a second edition which has allowed the author to correct errors and make amendments as needed. The poem begins as a homage to Gray and moves through a dramatic history of the wars and conquests of India, coming naturally to the eulogised arrival of the British, all within a poetical day-night, and finishing with a study of Jones. Est. 100 - 200</p>
168	<p>Chughtai, Abdur Rehman (illus); Mirza Asadullah Baig Khan [Mirza Ghalib] (poet) Murraqqa-e-Chughtai. Lahore: Jahangir Book Club, [1928]. 4to, decorative cloth gilt; illustrated by Chughtai (lacking last two illustrations (poss. on one plate)). Chughtai was an artist from Lahore. He had a distinctive style (combining calligraphic design with Mughal styles) and drew inspiration from Abanindranath Tagore's wash technique. His striking visual style here illustrates the poetry of Mirza Ghalib. Born in</p> <p>Chughtai, Abdur Rehman (illus); Mirza Asadullah Baig Khan [Mirza Ghalib] (poet)Murraqqa-e-Chughtai. Lahore: Jahangir Book Club, [1928]. 4to, decorative cloth gilt; illustrated by Chughtai (lacking last two illustrations (poss. on one plate)).Chughtai was an artist from Lahore. He had a distinctive style (combining calligraphic design with Mughal styles) and drew inspiration from Abanindranath Tagore's wash technique. His striking visual style here illustrates the poetry of Mirza Ghalib. Born in 1796 in Agra, Ghalib began writing poetry in Persian, Urdu and Turkish whilst only 11 years old. He became one of the greatest poets of these languages, though his fame only reached its height after his death. This production may have been partially funded by the Maharani of Cooh as a dedication to the Nizam of Hyderabad and features forewords by Dr James Cousins and Dr Sir Mohammed Iqbal. A beautiful combination of words and imagery and one of the great productions of this period of pre-Partition India. Est. 100 - 200</p>
169	<p>Buck, Edward J. Simla Past and Present. Calcutta: Thacker, Spink, &amp; Co., 1904. 8vo, org. green decorative cloth; folding map, 51 plates as called for. First edition. A rare account of the British Raj's favourite summer retreat. Hardinge of Penshurst, Lord On Hill and Plain. John Murray, 1933. 8vo, org. cloth in dj; 16 photographic plates as called for; provenance: authorial gift inscription on ffep. First ed. With The British in India, a pamphlet published in conjunction with the opening of the</p> <p>Buck, Edward J. Simla Past and Present. Calcutta: Thacker, Spink, &amp; Co., 1904. 8vo, org. green decorative cloth; folding map, 51 plates as called for. First edition. A rare account of the British Raj's favourite summer retreat.Hardinge of Penshurst, Lord On Hill and Plain. John Murray, 1933. 8vo, org. cloth in dj; 16 photographic plates as called for; provenance: authorial gift inscription on ffep. First ed.With The British in India, a pamphlet published in conjunction with the opening of the British in India Museum in Colne, 1971, pp.38, 9 b/w illus after photos. [3] Est. 60 - 80</p>
170	<p>Raja Udaji Rao Puar of Dhar Driving in India. Bombay: Printed at the Times Press, 1911. 8vo, org. red cloth, upper board and spine lettered in gilt, upper board decorated with gilt whip; port. frontis., 14 photographic plates; provenance: authorial Christmass gift to "the Hon Miss Trollope" (gift inscription on the frontis. verso). First ed. A scarce book on coaching and driving horse-drawn vehicles in India, we have only been able to trace one auction record in 2002.</p> <p>Raja Udaji Rao Puar of DharDriving in India. Bombay: Printed at the Times Press, 1911. 8vo, org. red cloth, upper board and spine lettered in gilt, upper board decorated with gilt whip; port. frontis., 14 photographic plates; provenance: authorial Christmass gift to "the Hon Miss Trollope" (gift inscription on the frontis. verso). First ed.A scarce book on coaching and driving horse-drawn vehicles in India, we have only been able to trace one auction record in 2002. Est. 150 - 250</p>

Lot	Title/Description
171	<p>Younghusband, Capt. F.E. The Heart of a Continent: A Narrative of Travels in Manchuria, across the Gobi Desert, through the Himalayas, the Pamirs, and Chitral, 1884-1894. John Murray, 1896. 8vo, green cloth; 18 plates, 4 folding maps (one loose in rear pocket). First ed. idem India and Tibet. John Murray, 1910. 8vo (in 2 vols). Cloth-backed boards; 26 plates, 2 coloured maps folded to throw clear. First ed. idem; Molyneux, Maj. E. (illus.) Kashmir. A &amp; C Black, 1911. 8vo, org. decorative cloth;</p> <p>Younghusband, Capt. F.E.The Heart of a Continent: A Narrative of Travels in Manchuria, across the Gobi Desert, through the Himalayas, the Pamirs, and Chitral, 1884-1894. John Murray, 1896. 8vo, green cloth; 18 plates, 4 folding maps (one loose in rear pocket). First ed.idem India and Tibet. John Murray, 1910. 8vo (in 2 vols). Cloth-backed boards; 26 plates, 2 coloured maps folded to throw clear. First ed.idem; Molyneux, Maj. E. (illus.)Kashmir. A &amp; C Black, 1911. 8vo, org. decorative cloth; 70 colour plates, map and loosely inserted advert for Menpes India. Reprint.With The Queen's Commission (1891, 2nd ed.); Wonders of the Himalaya (1924, 1st ed.); and The Light of Experience (1927, 1st ed.) [7] Est. 200 - 300</p>
172	<p>Schomberg, R.C.F. Unknown Karakoram. Martin Hopkinson, 1936. 8vo, org. blue cloth; all plates as called for; provenance: Royal Central Asian Society Library (bookplate on upper pastedown, 'duplicate dispose' in pencil on ffep). First ed. idem Between the Oxus and the Indus. Martin Hopkinson, 1935. 8vo, org. blue cloth; all plates as called for. First ed. [2]</p> <p>Schomberg, R.C.F.Unknown Karakoram. Martin Hopkinson, 1936. 8vo, org. blue cloth; all plates as called for; provenance: Royal Central Asian Society Library (bookplate on upper pastedown, 'duplicate dispose' in pencil on ffep). First ed.idem Between the Oxus and the Indus. Martin Hopkinson, 1935. 8vo, org. blue cloth; all plates as called for. First ed. [2] Est. 50 - 60</p>
173	<p>British Colonies Four albums of photographs, 1910s-20s, includes views of Jamaica, (Newcastle), Malta, Egypt (Khartoum) and the Raj (Karachi). The photographs show military and associated civilian life, with earthworks, Naval vessels, and parades, alongside group photos on the beach, tourist scenes and local people. The pictures capture colonial life, with its fashions, uniforms and 'Surrey in the Tropics' transplanting of English rural life to foreign climes, as well as something of the globetr British ColoniesFour albums of photographs, 1910s-20s, includes views of Jamaica, (Newcastle), Malta, Egypt (Khartoum) and the Raj (Karachi). The photographs show military and associated civilian life, with earthworks, Naval vessels, and parades, alongside group photos on the beach, tourist scenes and local people. The pictures capture colonial life, with its fashions, uniforms and 'Surrey in the Tropics' transplanting of English rural life to foreign climes, as well as something of the globetroting life British military service implied at the time. With an album relating to St Paul's Girls School and a number of loose, similar photographs and two letters from Field Marshall Montgomery and Maurice Macmillan MP. Est. 150 - 250</p>
174	<p>Cape Town Photographic panorama of Cape Town (unknown photographer), looking towards Lion's Head, Table Mountain and Devil's Peak, comprising four photographs, framed and glazed, c.1902 (pre the Boer War POW camp on Green Point Common).</p> <p>Cape TownPhotographic panorama of Cape Town (unknown photographer), looking towards Lion's Head, Table Mountain and Devil's Peak, comprising four photographs, framed and glazed, c.1902 (pre the Boer War POW camp on Green Point Common). Est. 300 - 400</p>
175	<p>Mutwa, Vusamazulu Credo. Indaba My Children. Blue Crane Press, [1964]. 8vo, publisher's green half leather; full-colour frontis., illus to text; signed by author to title, and Editor and Sponsor to their forewords. Deluxe ed. Tracey, Hugh. Lalela Zulu. African Music Society, [1948]. 8vo, org. cloth in clipped jacket; authorial gift inscription to ffep. First ed. Tyrrell, Barbara. Tribal Peoples. Cape Town: Books of Africa, 1968. 4to, org. cloth in dj; illus. First ed. [3]</p> <p>Mutwa, Vusamazulu Credo. Indaba My Children. Blue Crane Press, [1964]. 8vo, publisher's green half leather; full-colour frontis., illus to text; signed by author to title, and Editor and Sponsor to their forewords. Deluxe ed.Tracey, Hugh. Lalela Zulu. African Music Society, [1948]. 8vo, org. cloth in clipped jacket; authorial gift inscription to ffep. First ed.Tyrrell, Barbara. Tribal Peoples. Cape Town: Books of Africa, 1968. 4to, org. cloth in dj; illus. First ed. [3] Est. 60 - 80</p>

## Auction - Books, Maps &amp; Ephemera 04/12/2019 10:30 AM GMT

Lot	Title/Description
176	Rossouw, Fransie; Vockerodt, Elizabeth A South African Bibliography to the Year 1925 (4 vols) with The Supplement and Indexes (2 vols). Mansell, 1979 and Cape Town: South African Library, 1991-97. 4to (6 vols). Red cloth, upper boards and spines lettered in gilt. Rossouw, Fransie; Vockerodt, Elizabeth A South African Bibliography to the Year 1925 (4 vols) with The Supplement and Indexes (2 vols). Mansell, 1979 and Cape Town: South African Library, 1991-97. 4to (6 vols). Red cloth, upper boards and spines lettered in gilt. Est. 100 - 150
177	Roberts, Dr Austin. The Birds of South Africa. H.F. & G. Witherby, 1940. 8vo, org. cloth in clipped jacket; coloured plates; gift inscription on ftep. First ed. Fairbridge, Dorothea; Ussher, Lancelot (illus.). The Pilgrim's Way in South Africa. Humphrey Milford, 1928. 4to, org. cloth in clipped dj; coloured frontis., b/w plates; gift inscription from Ussher on ftep. First ed. Warner, Brian; Rourke, John. Flora Herscheliana. Houghton: The Brehurth Press, 1996. 4to, org. boards in dj; illus. Lim Roberts, Dr Austin. The Birds of South Africa. H.F. & G. Witherby, 1940. 8vo, org. cloth in clipped jacket; coloured plates; gift inscription on ftep. First ed. Fairbridge, Dorothea; Ussher, Lancelot (illus.). The Pilgrim's Way in South Africa. Humphrey Milford, 1928. 4to, org. cloth in clipped dj; coloured frontis., b/w plates; gift inscription from Ussher on ftep. First ed. Warner, Brian; Rourke, John. Flora Herscheliana. Houghton: The Brehurth Press, 1996. 4to, org. boards in dj; illus. Limited ed. of 850 standard copies. With three others on the natural history of South Africa. [6] Est. 80 - 100
178	The Brehurth Series. The Jameson Raid. Brehurth Press, 1996. 4to, org. boards in dj. Limited ed. of 850 standard copies. With The Siege of Mafeking vols 1+2. Houghton: Brehurth Press, 2001. 4to (2 vols). Org. boards in dj. Limited ed. of 850 standard copies. With Boyden, Guy & Harding, Ashes and Blood (1999); Hackett, South African War Books (1994); and two others. [7] The Brehurth Series. The Jameson Raid. Brehurth Press, 1996. 4to, org. boards in dj. Limited ed. of 850 standard copies. With The Siege of Mafeking vols 1+2. Houghton: Brehurth Press, 2001. 4to (2 vols). Org. boards in dj. Limited ed. of 850 standard copies. With Boyden, Guy & Harding, Ashes and Blood (1999); Hackett, South African War Books (1994); and two others. [7] Est. 80 - 100
179	South Africa Picard, H.W.J. Grand Parade. Cape Town: C. Struik, 1969. 4to, publisher's full green leather; photos and illus. Signed limited ed., no. 20 of 75. Bradlow, Edna and Frank. Thomas Bowler of the Cape of Good Hope. Cape Town: A.A. Balkema, 1967. 4to, org. cloth in damaged jacket; colour frontis. loose but present, b/w and colour plates. Limited ed., no 533 of 1100 (1000 standard), signed by both authors. Gerard, R. Flags Over South Africa. Pretoria: Pretoria Technical College, 1952. 8vo South Africa Picard, H.W.J. Grand Parade. Cape Town: C. Struik, 1969. 4to, publisher's full green leather; photos and illus. Signed limited ed., no. 20 of 75. Bradlow, Edna and Frank. Thomas Bowler of the Cape of Good Hope. Cape Town: A.A. Balkema, 1967. 4to, org. cloth in damaged jacket; colour frontis. loose but present, b/w and colour plates. Limited ed., no 533 of 1100 (1000 standard), signed by both authors. Gerard, R. Flags Over South Africa. Pretoria: Pretoria Technical College, 1952. 8vo, half leather in glassine wrapper; colour illus. Limited ed., no. 29E of 300, signed by Gerard. With loosely inserted essay by Gerard, signed by author. Along with seven others including the South African Who's Who (1908) and The Illustrated Long Walk to Freedom (1996). [10] Est. 80 - 100
180	Cape Town Panorama. Valentine & Sons, c.1900, likely from their Souvenir Album. Cape Town Panorama. Valentine & Sons, c.1900, likely from their Souvenir Album. Est. 60 - 100

Lot	Title/Description
181	Catlin, George Letters and Notes on the Manners, Customs, and Condition of the North American Indians. Published by the Author at the Egyptian Hall, Piccadilly, 1841. 8vo, half calf over marbled boards, spines with contrasting morocco lettering-pieces, marbled endpapers and edges; I: errata slip, b/w plates after Catlin's sketches numbered 3-114 [no 2 + 23, but with 100 1/2, 113+114 present], with add. unnumbered frontis., map, and three plates between pp.148-54; II: numbered plates 115-312 [lac Catlin, George Letters and Notes on the Manners, Customs, and Condition of the North American Indians. Published by the Author at the Egyptian Hall, Piccadilly, 1841. 8vo, half calf over marbled boards, spines with contrasting morocco lettering-pieces, marbled endpapers and edges; I: errata slip, b/w plates after Catlin's sketches numbered 3-114 [no 2 + 23, but with 100 1/2, 113+114 present], with add. unnumbered frontis., map, and three plates between pp.148-54; II: numbered plates 115-312 [lacking 137, 142, 149, 159, 246, 247, 271, 272], unnumbered map and chart. First ed., first issue of I (with 'Frederick' on p.104), second ed. (from title-page) of II. A hugely important first-hand account of the lives of Native American tribes with a wealth of anthropological and cultural information as well as detailed and exciting pictures. Est. 200 - 300
182	Hawley, Frank Miscellanea Japonica: being Occasional Contributions to Japanese Studies. Kyoto: Privately Printed for the Author, 1954-58. 4to (2 vols). Org. boards in djs, hand-made paper; I: facsimile journal page, II: one plate; provenance: a gift from Hawley to his mother (his card on upper pastedowns with MSS note). First and only edition, vol. I limited edition of 100. Volume 1 is an extract from the journal of John T. Comerford, an English surgeon who was in Japan 1864-65. Volume II appear Hawley, Frank Miscellanea Japonica: being Occasional Contributions to Japanese Studies. Kyoto: Privately Printed for the Author, 1954-58. 4to (2 vols). Org. boards in djs, hand-made paper; I: facsimile journal page, II: one plate; provenance: a gift from Hawley to his mother (his card on upper pastedowns with MSS note). First and only edition, vol. I limited edition of 100. Volume 1 is an extract from the journal of John T. Comerford, an English surgeon who was in Japan 1864-65. Volume II appears to be an extract from a larger work on Japanese whaling (pp. 51-102), which was also limited. Hawley intended the whaling work to be three volumes, but it seems only the first was completed. There is a loosely inserted prospectus (also limited to 300 copies) which explains the genesis of the whaling book. Whilst the main book can be traced, the origin of this offprint is not as clear. It does not appear to have been intended as the prospectus (given the inclusion of one here) but is clearly labelled as an offprint. It has been possible to trace a few other copies of this separate volume in addition to the completed work, but we remain unclear as to why this offprint exists. A rare thing with an excellent provenance. Est. 200 - 400
183	Peary, R.E. Nearest the Pole. Hutchinson, 1907. 8vo, org. black cloth; numerous photographic plates. First UK ed. Chapman, F. Spencer Northern Lights. The Official Account of the British Arctic Air-Route Expedition. 1930-31. Chatto & Windus, 1932. 8vo, org. cloth; numerous photographic plates. First ed. Lyon, Capt. G.F. The Private Journal of Capt. G.F. Lyon. Barre: Imprint Society, 1970. 4to, org. cloth-backed boards, in slip-case; illus. by James Houston. Limited edition, numbered 836 of 1950, Peary, R.E. Nearest the Pole. Hutchinson, 1907. 8vo, org. black cloth; numerous photographic plates. First UK ed. Chapman, F. Spencer Northern Lights. The Official Account of the British Arctic Air-Route Expedition. 1930-31. Chatto & Windus, 1932. 8vo, org. cloth; numerous photographic plates. First ed. Lyon, Capt. G.F. The Private Journal of Capt. G.F. Lyon. Barre: Imprint Society, 1970. 4to, org. cloth-backed boards, in slip-case; illus. by James Houston. Limited edition, numbered 836 of 1950, signed by artist. with three others [6] Est. 80 - 120

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Lot	Title/Description
184	<p>Mountaineering and Polar A collection of books inc.: Nansen, Farthest North (1897, English 1st, 2 vols, cloth; Scott, Voyage of the Discovery (1905, 1st, 2 vols, org. cloth, w.a.f.); Youngusband, Everest: The Challenge (1936, 2nd revised ed, cloth); Lewis, Arthur, The Life and Work of E.J. Peck Among the Eskimos (1905, 1st, cloth); Peaks, Passes &amp; Glaciers 3rd Series (1932, cloth); Smythe, Mountaineering Holiday (1941, 2nd ed (1st in this form), clipped dj); Lunn, Arnold, Mountain Jubilee (1944</p> <p>Mountaineering and PolarA collection of books inc.:Nansen, Farthest North (1897, English 1st, 2 vols, cloth; Scott, Voyage of the Discovery (1905, 1st, 2 vols, org. cloth, w.a.f.); Youngusband, Everest: The Challenge (1936, 2nd revised ed, cloth); Lewis, Arthur, The Life and Work of E.J. Peck Among the Eskimos (1905, 1st, cloth); Peaks, Passes &amp; Glaciers 3rd Series (1932, cloth); Smythe, Mountaineering Holiday (1941, 2nd ed (1st in this form), clipped dj); Lunn, Arnold, Mountain Jubilee (1944 reprint, dj) with twelve others. [21]</p> <p>Est. 80 - 100</p>
185	<p>Nansen, Fridtjof Farthest North. Archibald Constable, 1897. 8vo (2 vols). Org. green cloth gilt; illus. with full-page plates and charts and to text. First English edition.</p> <p>Nansen, FridtjofFarthest North. Archibald Constable, 1897. 8vo (2 vols). Org. green cloth gilt; illus. with full-page plates and charts and to text. First English edition.</p> <p>Est. 60 - 80</p>
186	<p>Shackleton, Ernest The Heart of the Antarctic. William Heinemann, 1909. 8vo (2 vols). Org. blue cloth; all maps, plans, and plates as called for inc. three loose maps and panorama in pocket at rear and errata slip. First ed.</p> <p>Shackleton, ErnestThe Heart of the Antarctic. William Heinemann, 1909. 8vo (2 vols). Org. blue cloth; all maps, plans, and plates as called for inc. three loose maps and panorama in pocket at rear and errata slip. First ed.</p> <p>Est. 200 - 300</p>
187	<p>Theology Law, William. A Serious Call to a Devout and Holy Life. William Innys, 1732. 8vo, full leather, later rebacked, boards with gilt panelling, gilt roll-tooled board edges and turn-ins, marbled endpapers, a.e.g. Second ed. Patrick, Simon. The Christian Sacrifice. R. Royston, 1676. 8vo, later leather; add. hand-coloured title, hand-coloured frontis. Fourth ed., corrected. Russian Orthodox Church. Service Book. New York: Association Press, 1922. 8vo, org leather, upper board with gilt Orthod</p> <p>TheologyLaw, William. A Serious Call to a Devout and Holy Life. William Innys, 1732. 8vo, full leather, later rebacked, boards with gilt panelling, gilt roll-tooled board edges and turn-ins, marbled endpapers, a.e.g. Second ed.Patrick, Simon. The Christian Sacrifice. R. Royston, 1676. 8vo, later leather; add. hand-coloured title, hand-coloured frontis. Fourth ed., corrected.Russian Orthodox Church. Service Book. New York: Association Press, 1922. 8vo, org leather, upper board with gilt Orthodox Cross, spine lettered in gilt, all edges gilt over red. Limited ed. bound for presentation purposes, no. 38 of 50, with gift inscription to the Archbishop of York. Archbishop Garbett Library bookplate stamped 'Withdrawn' to upper pastedown.With six others including Robert Lowth on Isaiah and an 1846 ed. of Foxe's Martyrs. [9]</p> <p>Est. 80 - 120</p>

Lot	Title/Description
188	<p>Catholic Liturgy Breviarium Romanum ex Decreto Sacrosancti Concilii Tridenti restitutum. Venice: Apud Cieras, 1674. 4to (in 8s), full early tree calf, sometime sympathetically rebacked retaining original spine, spine decorated in gilt, contrasting morocco lettering-piece, two metal clasps (one detached but present), a.e.g.; printed in red and black, 11 full page eng. illus; provenance: Nashdom Abbey, Burnham (blind stamp to ffp). Occasional signs of restoration with slight affect to text. Bound</p> <p>Catholic LiturgyBreviarium Romanumex Decreto Sacrosancti Concilii Tridenti restitutum. Venice: Apud Cieras, 1674. 4to (in 8s), full early tree calf, sometime sympathetically rebacked retaining original spine, spine decorated in gilt, contrasting morocco lettering-piece, two metal clasps (one detached but present), a.e.g.; printed in red and black, 11 full page eng. illus; provenance: Nashdom Abbey, Burnham (blind stamp to ffp). Occasional signs of restoration with slight affect to text. Bound with Officium de Septem Doloribus B. Mariae Virginis and Officium S. Caietani Confessoris (both same imprint) and with Officia Propria Sanctorum (seemingly from an unknown smaller work, mounted on larger paper to fit the binding).Horae DiurnaeBreviarii Romani ex Decreto Sacrosancti Concilii Tridenti restituti...Venice: Sumptibus Pauli Balleonii, 1707. 8vo, full black leather,sometime rebacked, boards ruled in gilt with two metal clasps, marbled endpapers, a.e.g.; printed in red and black, eng. vignette to title, 4 eng. plates. Bound with a 54-page MSS Festa Sanctorum, dated 1709 at head of p.1.Missale RomanumEx Decreto Sacro-Sancti Concilii Tridentini Restitutum. Lugduni: Petrus Valfray, 1730. 4to, full later leather, later fabric place holders to margins; printed in red and black, vignette to title, 3 full-page engravings, decorative woodcut tailpieces in red, plainsong to text. Bound with Supplementum Speciale ad Missale Romanum. J. Booker, 1811 and Missae Propriae Sanctorum Ordinis S. Benedicti. James Marmaduke, 1758. Some signs of restoration throughout.The Liturgy of the HoursNew York: Catholic Book Publishing Corporation, 1975. 8vo (4 vols). Full limp leather (different colour for each vol), upper boards with central cross in blind, spines lettered directly in gilt, coloured markers, with loosely inserted bookmarks in each, also with Supplement in org. wrappers, all in black slipcase decorated with gilt cross as boards.Ordinis Fratrum Servorum Beatae Mariae VirginisProprium Missarum. Curia Generalis O.S.M., 1965. 4to, red cloth, place markers to page edges, three coloured markers; printed in red and black. [5]</p> <p>Est. 100 - 200</p>
189	<p>Bagshaw, Edward Two Arguments in Parliament. The First concerning the Cannons, the Second concerning the Premunire upon those Cannons. George Miller, 1641, 8vo, calf-backed marbled boards. Bagshaw was a Puritan Royalist, who incurred Laud's displeasure for suggesting Parliament could be held without Bishops. He sat in the Long Parliament and joined the King at Oxford, as a result he was later imprisoned by Parliamentary forces. It was during this imprisonment that completed much of his writing.</p> <p>Bagshaw, EdwardTwo Arguments in Parliament. The First concerning the Cannons, the Second concerning the Premunire upon those Cannons. George Miller, 1641, 8vo, calf-backed marbled boards.Bagshaw was a Puritan Royalist, who incurred Laud's displeasure for suggesting Parliament could be held without Bishops. He sat in the Long Parliament and joined the King at Oxford, as a result he was later imprisoned by Parliamentary forces. It was during this imprisonment that completed much of his writing.</p> <p>Est. 80 - 100</p>

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Lot	Title/Description
190	Faithfull Fleet, Emily (illus.); St. Nicetas, Bishop of Remesiana (text) Te Deum laudamus. London: Emily Faithfull at the Victoria Press, 1868. 8vo, org. blue cloth over beveled boards (corners restored with tape), boards with gilt fillet borders enclosing central crowned titles, in gilt on upper and blind on lower, a.e.g.; 29 chromolithograph plates and 9 pages of explanatory text. Second ed. Esther Faithfull Fleet was a book illustrator whose children included John Faithfull Fleet, a historian Faithfull Fleet, Emily (illus.); St. Nicetas, Bishop of Remesiana (text)Te Deum laudamus. London: Emily Faithfull at the Victoria Press, 1868. 8vo, org. blue cloth over beveled boards (corners restored with tape), boards with gilt fillet borders enclosing central crowned titles, in gilt on upper and blind on lower, a.e.g.; 29 chromolithograph plates and 9 pages of explanatory text. Second ed. Esther Faithfull Fleet was a book illustrator whose children included John Faithfull Fleet, a historian and Indologist; George Rutland Fleet, a successful actor; and Herbert Cecil Fleet, a Vice-Admiral. Her sister Emily was a driven advocate for women's advancement. She founded the Society for Promoting the Employment of Women in 1859 and followed this by setting up the Victoria Press in 1860. The Press only employed women as compositors (though with men to teach the process and carry out manual labour). Surprisingly, this did not sit well with the print union, who engaged in sabotage. The Press flourished, however, and its success led to Faithfull being appointed Printer-in-Ordinary to Queen Victoria. Te Deum Laudamus was dedicated to Victoria, with her permission. This is one of two books published by the Press that used chromolithography. Both were illuminated by Fleet, the other being 38 Texts. M. & N. Hanhart printed 38 Texts as well and were known early on for their chromolithography, having done the plates for Pugin's Glossary of Ecclesiastical Ornament. The book is a masterpiece of Victorian design, comparable to that of Jones and Humphreys. As with other 19th century arts, it sees art history as a broad palette, a visual dictionary to use as the text inspired. The result is a swirl of colours and symbols, merging Egyptian, Flemish, Celtic, Spanish and English medieval styles with contemporary ideas about colour. The book is simultaneously a proto-Arts and Crafts expression of Victorian Christian celebration and a potent symbol of women's struggle for elevation against Victorian society - ultimately recognised by the highest woman in the country. Est. 60 - 80
191	[Oldham, John] Garnets Ghosts, Addressing to the Jesuits, met in private Caball, just after the MURTHUR of Sir Edmund-Bury Godfrey. [London, 1679]. Folio, later leather-backed marbled boards; pp. 4 (last with tape restoration). First printing, later published in Four Satyrs upon the Jesuits. The work plays upon contemporary fears of a Popish plot, as fuelled by the self-described informer Titus Oates. Godfrey was the magistrate chosen by Oates to take possession of his papers, supposedly describi [Oldham, John]Garnets Ghosts, Addressing to the Jesuits, met in private Caball, just after the MURTHUR of Sir Edmund-Bury Godfrey. [London, 1679]. Folio, later leather-backed marbled boards; pp. 4 (last with tape restoration). First printing, later published in Four Satyrs upon the Jesuits. The work plays upon contemporary fears of a Popish plot, as fuelled by the self-described informer Titus Oates. Godfrey was the magistrate chosen by Oates to take possession of his papers, supposedly describing a Catholic plot to kill Charles II. After taking Oates and Israel Tonge's depositions Godfrey became erratic and paranoid. He became convinced he would be assassinated. Unlike other paranoids, he was indeed killed in one of England's most enduring unsolved crimes. Godfrey would be found dead in a ditch on 17th October 1678. He had been strangled, and his neck broken, before his dead body was impaled with Godfrey's own sword. He had died 4-5 days before he was found. Oates used the murder to further his own anti-Catholic agenda - three men would be executed on the dubious confession of a Catholic servant of the Queen - but its generally believed the three were innocent. Whatever the cause of his death, his ghost was a convenient dramatic figure, appearing to various Catholic figures (including the Earl of Danby and the Pope) in service of the anti-Catholic hysteria which Godfrey's murder engendered. ESTC R32248, Wing O235 With The True Protestant Lettany, [1680]. An anti-Catholic poem inspired by the same fervour which surrounded Godfrey's death. [2] Est. 100 - 200

Lot	Title/Description
192	[Mawer, John] Letters in Answer to Some Queries Sent to the Author, concerning the genuine Reading of the Greek Text, I Tim. iii. 16. York: Printed by C. Ward, in Coney-Street, 1758. 8vo, unbound pamphlet; pp. 42, [2 (advert, verso blank)]. This work was produced in response to the publication of two letters of Sir Isaac Newton to Mr. Le Clerc. Newton was involved in the debate about the Truth of the Trinity versus Arian beliefs. Newton believed that certain critical Biblical verses were corrupt [Mawer, John]Letters in Answer to Some Queries Sent to the Author, concerning the genuine Reading of the Greek Text, I Tim. iii. 16. York: Printed by C. Ward, in Coney-Street, 1758. 8vo, unbound pamphlet; pp. 42, [2 (advert, verso blank)]. This work was produced in response to the publication of two letters of Sir Isaac Newton to Mr. Le Clerc. Newton was involved in the debate about the Truth of the Trinity versus Arian beliefs. Newton believed that certain critical Biblical verses were corrupted, and as such, cast doubt on the authenticity of the Trinity. Newton refused to ever directly and publicly assault the foundation of the Church, and as such his views were more commonly revealed in the answers of his opposite numbers such as Mawer. Est. 60 - 80
193	Pack, Richardson, Major Religion and Philosophy: A Tale with Five other Pieces. Printed for E. Curll in Fleetstreet, 1720. 8vo, later marbled wrappers. Pack was a professional soldier and writer who produced miscellaneous verse and essays on the classics, in the manner of the time. Edmund Curll appears to have published all his work. Curll, by contrast, was a bookseller, pornographer, literary pirate, writer of possibly libellous hack biographies of the newly departed, and inveterate publisher o Pack, Richardson, Major Religion and Philosophy: A Tale with Five other Pieces. Printed for E. Curll in Fleetstreet, 1720. 8vo, later marbled wrappers. Pack was a professional soldier and writer who produced miscellaneous verse and essays on the classics, in the manner of the time. Edmund Curll appears to have published all his work. Curll, by contrast, was a bookseller, pornographer, literary pirate, writer of possibly libellous hack biographies of the newly departed, and inveterate publisher of anything he could get hold of, no matter of what sort, as long as it sold. Est. 60 - 80
194	Whitaker, Rev. E.W. A Dissertation on the Prophecies relating to the Final Restoration of the Jews. Canterbury: Printed and sold by Simmons and Kirkby, 1784. 8vo, wrappers; pp. viii, 91, [1]. Part of a wider debate about the meaning of Ezekiel 25-48, this work deployed archaeological, historical, linguistic and even astronomical learning to attempt to contextualise the language of Ezekiel with Protestant ideological desires. Whitaker, Rev. E.W. A Dissertation on the Prophecies relating to the Final Restoration of the Jews. Canterbury: Printed and sold by Simmons and Kirkby, 1784. 8vo, wrappers; pp. viii, 91, [1]. Part of a wider debate about the meaning of Ezekiel 25-48, this work deployed archaeological, historical, linguistic and even astronomical learning to attempt to contextualise the language of Ezekiel with Protestant ideological desires. Est. 60 - 80
195	Biblia Sacra Testamenti Veteris Biblia Sacra, sive Libri Canonici Priscaae Judaeorum Ecclesiae a Deo Traditi. Hanover: Typis Wecheliani, apud Claudium Marnium, & haeredes Joannis Aubrii, 1602. 8vo, full vellum, sometime rebounded in same, boards with central gilt block; pp. [8], 1063, blank, 456 [321-336 'XX1-8 misbound at p.: 208, all present']. [8]; vignettes on OT and NT titles, floriated initials. Features Apocrypha. The New Testament uses the de Beza translation in parallel with Tremellius, Biblia Sacra Testamenti Veteris Biblia Sacra, sive Libri Canonici Priscaae Judaeorum Ecclesiae a Deo Traditi. Hanover: Typis Wecheliani, apud Claudium Marnium, & haeredes Joannis Aubrii, 1602. 8vo, full vellum, sometime rebounded in same, boards with central gilt block; pp. [8], 1063, blank, 456 [321-336 'XX1-8 misbound at p.: 208, all present']. [8]; vignettes on OT and NT titles, floriated initials. Features Apocrypha. The New Testament uses the de Beza translation in parallel with Tremellius, the marginalia supplied by Junius. With two later versions. [3] Est. 150 - 250

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Lot	Title/Description
196	<p>Wycliffe, John (trans.) A Smaller Biblia Pauperum. Imprynted atte the sign off The Grasshopper, bye Unwin Brothers, 1884. 8vo, org. parchment gilt, two metal clasps; title printed in red and black, 38 woodcuts. The woodcuts which form this work had been previously unknown, possibly never having been published since their first production, likely c.1450. The blocks were first used to produce a limited edition for the 1877 Caxton Exhibition. After which, this reduced size edition was published. In</p> <p>Wycliffe, John (trans.)A Smaller Biblia Pauperum. Imprynted atte the sign off The Grasshopper, bye Unwin Brothers, 1884. 8vo, org. parchment gilt, two metal clasps; title printed in red and black, 38 woodcuts.The woodcuts which form this work had been previously unknown, possibly never having been published since their first production, likely c.1450. The blocks were first used to produce a limited edition for the 1877 Caxton Exhibition. After which, this reduced size edition was published. In order to best present the blocks the paper was hand-made in a 15th century style in Holland; the binding was executed after a contemporary book in the British Library; and the English text was that of the so-called "Wycliffe Bible", being the best known English text of the period (even if it had been banned by the Church authorities at the time). Est. 60 - 80</p>
197	<p>Breeches Bible [Geneva Translation] 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</p> <p>Breeches Bible [Geneva Translation]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. Est. 150 - 250</p>
198	<p>The Holy Bible [KJV] KJV bound before Sternhold and Hopkins. KJV: Imprinted at London by Bonham Norton and John Bill, 1628 [Lacking OT title, dated from NT]; Sternhold: Printed for the Company of Stationers, 1629. 8vo, full contemporary paneled calf; unpaginated, signed: A8 [lacking A1 and 8], A8-3R8 [lacking B7, N8, 2S3+6, 3D2]; Sternhold: A8-F8 [lacking D8 and G1-end (?G8)]. Herbert 411 [but no Geanealogies and map]</p> <p>The Holy Bible [KJV]KJV bound before Sternhold and Hopkins. KJV: Imprinted at London by Bonham Norton and John Bill, 1628 [Lacking OT title, dated from NT]; Sternhold: Printed for the Company of Stationers, 1629. 8vo, full contemporary paneled calf; unpaginated, signed: A8 [lacking A1 and 8], A8-3R8 [lacking B7, N8, 2S3+6, 3D2]; Sternhold: A8-F8 [lacking D8 and G1-end (?G8)].Herbert 411 [but no Geanealogies and map] Est. 100 - 200</p>

Lot	Title/Description
199	<p>The Holy Bible [KJV] Bound after The Book of Common Prayer and before the Index Biblicus and Sternhold and Hopkins. BCP: Cambridge: Printed by John Field, Printer to the University of Cambridge, 1666; OT: As before, 1668; NT: As before, 1666; Index: As before, 1668; Sternhold: As before, 1666. 4to, full calf, sometime heavily rebacked; unpaginated, signed BCP: A4-H4, I1 [Finis]; OT: [1 (title before BCP)], B4-2Q4; Apocrypha: A4-I4; NT: A4-M4; Index: [1], B2-3B2, 3C1 [Finis]; Sternhold: A4-D4, E1</p> <p>The Holy Bible [KJV]Bound after The Book of Common Prayer and before the Index Biblicus and Sternhold and Hopkins. BCP: Cambridge: Printed by John Field, Printer to the University of Cambridge, 1666; OT: As before, 1668; NT: As before, 1666; Index: As before, 1668; Sternhold: As before, 1666. 4to, full calf, sometime heavily rebacked; unpaginated, signed BCP: A4-H4, I1 [Finis]; OT: [1 (title before BCP)], B4-2Q4; Apocrypha: A4-I4; NT: A4-M4; Index: [1], B2-3B2, 3C1 [Finis]; Sternhold: A4-D4, E1-2 [Finis].Sometimes known as the 'Preaching Bible' because of its convenient size, whilst still maintaining a large and legible page.Herbert 697 Est. 150 - 250</p>
200	<p>The Holy Bible [KJV] Bound after the Book of Common Prayer and before Sternhold and Hopkins. BCP: Printed by Charles Bill, and the Executrix of Thomas Newcomb, deceas'd, 1706; OT: As before, 1706; NT: As before, 1706; Sternhold: Printed by W.B. for the Company of Stationers, 1706. Folio, contemporary full paneled calf, boards with central silver medallions engraved 'J[oseph].B[aylis]'. 1709', metal corner-pieces and clasps; pp. unpaginated, signed BCP: A6-K6; OT: A2, A6-3K6, 3L2; Apoc.: 3M6-4A6;</p> <p>The Holy Bible [KJV]Bound after the Book of Common Prayer and before Sternhold and Hopkins. BCP: Printed by Charles Bill, and the Executrix of Thomas Newcomb, deceas'd, 1706; OT: As before, 1706; NT: As before, 1706; Sternhold: Printed by W.B. for the Company of Stationers, 1706. Folio, contemporary full paneled calf, boards with central silver medallions engraved 'J[oseph].B[aylis]'. 1709', metal corner-pieces and clasps; pp. unpaginated, signed BCP: A6-K6; OT: A2, A6-3K6, 3L2; Apoc.: 3M6-4A6; NT: 4B6-4S6, 4T4, 4U6-4X6; Sternhold: A2-L2 [restoration to pre-lims with later fep retaining family details from old]; add. eng. tit. by I. Sturt, inhabited initials; provenance: Joseph Baylis his Bible 1724 (printed on fly leaf and rfeep) with MSS note 'Given by his Grandfather Richard Handcock' and with additional family details on fep and upper pastedown.Herbert 889 Est. 100 - 200</p>
201	<p>The Holy Bible [KJV] Bound after the Book of Common Prayer and before John Downname, A Brief Concordance. BCP: Oxford: Printed by John Baskett, 1726 [but with additional eng. title for Richard Ware]; OT: no main title [?Baskett, 1726, but with add. titles for J. Cole's series of engravings and eng. tit. by J. Sturt for Richard Ware]; NT: Oxford: Printed by John Baskett, 1725 [no add. title]; Downname Concordance: Printed by D. Leach for R. Ware, 1726. 4to, full green calf, boards with gilt panelli</p> <p>The Holy Bible [KJV]Bound after the Book of Common Prayer and before John Downname, A Brief Concordance. BCP: Oxford: Printed by John Baskett, 1726 [but with additional eng. title for Richard Ware]; OT: no main title [?Baskett, 1726, but with add. titles for J. Cole's series of engravings and eng. tit. by J. Sturt for Richard Ware]; NT: Oxford: Printed by John Baskett, 1725 [no add. title]; Downname Concordance: Printed by D. Leach for R. Ware, 1726. 4to, full green calf, boards with gilt panelling, spine ruled in gilt with contrasting morocco lettering-piece, marbled endpapers; unpaginated, signed: BCP: A8-F8, G4, H2; OT: A2-8 [lacking A1], B8-2T8, 2U4; Apocrypha: A8-K8; NT: A8-N8, O4; Index: A4-E4; Concordance: A4-H4, I3 [?lacking final blank]; eng. tit. and 51 eng. plates (bearing four scenes) by J. Cole; provenance: James Digby Firth, F.L.S. (bookplate on upper pastedown) -- C.G. Kay Sharp, M.D. (booklabel upper pastedown).Herbert 974 [presumed, lacking main title, though agreeing else]; ESTC N472925 [ESTC without BCP or Concordance, agreeing with 1725 NT and add. Ware titles]KJV. Bound after the Book of Common Prayer and before Sternhold and Hopkins. BCP and OT: Oxford: John Baskett, 1733; NT: As before but London; Sternhold: A. Wilde for the Company of Stationers, 1733. 4to, full calf, later rebacked; Apocrypha and Index present, separately signed. Herbert 1019 [without Cole engravings]KJV. Bound after The Book of Common Prayer and before Sternhold and Hopkins. BCP: Oxford: Printed by T. Wright and W. Gill, Printers to the University, 1770; KJV: As before, 1770; Sternhold: Printed by Richard Hett, for the Company of Stationers, 1768. 4to (in 8s), full later leather (last leaf of Psalms restored, last page supplied in facsimile). [3] Est. 150 - 250</p>

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Lot	Title/Description
202	<p>19th Century Bibles KJV bound with The Psalms of David in Metre. KJV: Cambridge: Stereotyped and Printed by R. Watts for the British and Foreign Bible Society, n.d. but ?1806; Psalms: Edinburgh: Sir D. Hunter Blair and J. Bruce, 1809. 8vo, later leather. Cambridge Stereotype Edition. The 1806 edition was likely the first English Bible to bear the Society's name on its title. Agrees generally with Herbert 1488 KJV bound after BCP and before Brady and Tate Psalms. All: Oxford: Printed at the Unive</p> <p>19th Century BiblesKJV bound with The Psalms of David in Metre. KJV: Cambridge: Stereotyped and Printed by R. Watts for the British and Foreign Bible Society, n.d. but ?1806; Psalms: Edinburgh: Sir D. Hunter Blair and J. Bruce, 1809. 8vo, later leather. Cambridge Stereotype Edition. The 1806 edition was likely the first English Bible to bear the Society's name on its title. Agrees generally with Herbert 1488KJV bound after BCP and before Brady and Tate Psalms. All: Oxford: Printed at the University Press, 1853. 8vo, contemporary leather, sometime rebacked, gift details in blind and gilt, two metal clasps. A gift of the Lord Wharton Trust.Wycliffe, John (trans); Tyndale, William (trans)The Gothic and Anglo-Saxon Gospels in Parallel Columns. John Russell Smith, 1874. 8vo, later leather.KJV with Henry &amp; Scott commentaries. Birmingham: Eld &amp; Blackham, [c.1899]. Folio, full leather, sometime rebacked, boards decorated in blind, upper board with gilt titles, metal corner-pieces and clasps; illus with chromolithograph plates.KJV. Glasgow: Printed by William Collins for The Scottish Bible Society Edinburgh, [c.1906]. 8vo, later leather; 96 coloured plates and 17 coloured maps. Emerald Teacher's Bible. [5] Est. 100 - 200</p>
203	<p>The New Testament Five examples of the New Testament, being: Beza, Theodoro (ed.). Novum Testamentum, Amsterdam: Apud Iohannem Ianssonium, 1650. 16mo, full vellum; eng title. Greek New Testament. Samuel Bagster, nd. 8vo, full crushed morocco, boards elaborately panelled in blind, spine likewise, gilt roll-tooled turn-ins, marbled endpapers, gauffered edges. Latin New Testament. Lipsiae: Avenarius et Mendelssohn, 1850. 4to, later brown-leather backed red leather boards. Shaw, Henry (designer). Th</p> <p>The New TestamentFive examples of the New Testament, being:Beza, Theodoro (ed.). Novum Testamentum, Amsterdam: Apud Iohannem Ianssonium, 1650. 16mo, full vellum; eng title.Greek New Testament. Samuel Bagster, nd. 8vo, full crushed morocco, boards elaborately panelled in blind, spine likewise, gilt roll-tooled turn-ins, marbled endpapers, gauffered edges.Latin New Testament. Lipsiae: Avenarius et Mendelssohn, 1850. 4to, later brown-leather backed red leather boards.Shaw, Henry (designer). The New Testament...with engravings on wodd from designs of Fra Angelico, Pietro Perugino...and others. Longman, Green, Longman, Roberts, and Green, 1865. 4to, full red leather by Riviere, boards ruled in gilt with gilt foliate borders enclosing central blind panel with gilt roundel, spine gilt in compartments, lettered directly in gilt in one, board edges and turn-ins ruled in gilt, a.e.g.; lavishly illustrated with borders to text, vignettes, full-page illustrations and devices. With another identical copy in black leather by Riviere. Herbert 1951 [Herbert is 1864] [5] Est. 150 - 250</p>
204	<p>The Bible A collection of books on the Bible in production, illumination, interpretation, translation and publication. The collection includes books produced by the British Library and scholars such as Christopher de Hamel; books on specific Bibles (such as the Gutenberg Bible and the Macclesfield Psalter); dictionaries and encyclopaedias of the Bible; more general books on illuminated manuscripts and bookbindings; and even Rosnin's The Bible Code. Also included is the Turner published Bible</p> <p>The BibleA collection of books on the Bible in production, illumination, interpretation, translation and publication. The collection includes books produced by the British Library and scholars such as Christopher de Hamel; books on specific Bibles (such as the Gutenberg Bible and the Macclesfield Psalter); dictionaries and encyclopaedias of the Bible; more general books on illuminated manuscripts and bookbindings; and even Rosnin's The Bible Code. Also included is the Turner published Bible using illustrations from the Vatican Library. A broad overview both of the Bible as a text and as an object, capturing the ways people reacted to the beauty of its words with beauty of art and design. [39] Est. 80 - 120</p>

Lot	Title/Description
205	<p>Book of Common Prayer [BCP] Queen Elizabeth's Prayer Book. William Pickering [and the Chiswick Press], 1853. 8vo, full plum morocco, boards with blind panelling, upper board lettered directly in gilt, spine lettered directly in gilt and panelled in blind in compartments, chocolate endpapers, all edges gilt over red; title printed in red and black, port. frontis., decorative borders by Mary Byfield after Durer, Holbein, Tory and others. Byfield was a life-long employee of the Chiswick Press and Book of Common Prayer [BCP]Queen Elizabeth's Prayer Book. William Pickering [and the Chiswick Press], 1853. 8vo, full plum morocco, boards with blind panelling, upper board lettered directly in gilt, spine lettered directly in gilt and panelled in blind in compartments, chocolate endpapers, all edges gilt over red; title printed in red and black, port. frontis., decorative borders by Mary Byfield after Durer, Holbein, Tory and others. Byfield was a life-long employee of the Chiswick Press and this Pickering edition of Elizabeth's prayer book is widely considered her masterpiece. It weaves old and new designs into a harmonious and attractive setting for the Caslon type, which simultaneously illuminates and contextualises the words it encloses.With the Folio Society edition of the same (2013 reprint of the 2004 first Folio edition). 8vo, quarter bound in green leather gilt over marbled boards, green endpapers, top edges gilt, others green, green marker, in slipcase decorated in gilt; illustrated after the Pickering edition. [2] Est. 60 - 80</p>
206	<p>Book of Common Prayer [BCP] Oxford: Printed at the Theater at Oxford, and are to be sold by William Leake at the Crown between the two Templegates in Fleet-Street, 16?8(?) [vide infra]. 4to, later red leatherette; unpaginated, signed: A4, B2, A4-L4, M2 [lacking K3-4]. Although the date on the title has an MSS correction to 1688, the prayer for the King's Majesty names Charles as monarch. The prayer for the Royal Family uses the form "Queen Catherine, James Duke of York". As such the text at lea</p> <p>Book of Common Prayer [BCP]Oxford: Printed at the Theater at Oxford, and are to be sold by William Leake at the Crown between the two Templegates in Fleet-Street, 16?8(?) [vide infra]. 4to, later red leatherette; unpaginated, signed: A4, B2, A4-L4, M2 [lacking K3-4].Although the date on the title has an MSS correction to 1688, the prayer for the King's Majesty names Charles as monarch. The prayer for the Royal Family uses the form "Queen Catherine, James Duke of York". As such the text at least must date from between 1669 (when Queen Mary died) and 1685 (when James ascended the throne). Unfortunately, the book is closely shaved at the bottom edge, so it is difficult to be sure of the final digit in the date, however it would seem to be 168?. This does not fit the seller's name in the imprint however. According to Plomer's Dictionaries, William Leake died in 1681 and his name last appears in the Term Catalogue in 1679 (whilst in partnership with his son John, who set up as a printer between 1681 and 1693). It is possible that the final digit is a '0', which would make the date 1680, or the '8' may be a misprint.With Book of Common Prayer bound before Sternhold and Hopkins. BCP: Printed by Charles Bill, and the Executrix of Thomas Newcomb, decaes'd, 1707; Sternhold: Printed by W.B., for the Company of Stationers, 1706. 8vo, full calf, later sturdily rebacked with leather, boards ruled in gilt and panelled in blind; unpaginated, signed: a8-b8, c2, A4, B8-Y8, Z4; Sternhold: A4-G4. [2] Est. 100 - 200</p>

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Lot	Title/Description
207	<p>Book of Common Prayer [BCP] Printed by John Baskett...And the Assigns of Thomas Newcomb, and Henry Hills, deceas'd, 1713. Bound with A Companion to the Altar. Printed for John Beercroft, 1751; and N. Brady A New Version of the Psalms of David. Edinburgh: Printed by Sands, Murray, and Cochran, 1754. 8vo, full crimson straight-grain morocco, sometime rebacked retaining original spine, boards with inlaid green morocco borders ruled in gilt enclosing gilt ruled panel with floral cornerpieces, red e</p> <p>Book of Common Prayer [BCP]Printed by John Baskett...And the Assigns of Thomas Newcomb, and Henry Hills, deceas'd, 1713. Bound with A Companion to the Altar. Printed for John Beercroft, 1751; and N. Brady A New Version of the Psalms of David. Edinburgh: Printed by Sands, Murray, and Cochran, 1754. 8vo, full crimson straight-grain morocco, sometime rebacked retaining original spine, boards with inlaid green morocco borders ruled in gilt enclosing gilt ruled panel with floral cornerpieces, red endpapers with red morocco borders decorated with gilt dentelles enclosing gilt borders with floral cornerpieces, a.e.g.; unpaginated, signed BCP: A12, B3, B2-8, C8-2B8, 2C4; Companion: pp. 46; A4-E4, F3 [?lacking F4]; Brady: pp. viii, 232, 4; [4], A4-2F4, 2G2; interspersed with Historical Cuts by P. La Vergne and M. Ven Der Gucht from the series sold by Robert Whitledge, frontis. and 51 (of 52) plates. Book of Common Prayer [BCP]. Oxford: Printed by John Baskett [at the University], 1716. Bound with Stenhold and Hopkins. Printed by Stephen Gilbert, for the Company of Stationers, 1716. 8vo, later red straight-grain morocco, boards with roll-tooled floral borders, spine gilt in compartments, lettered directly in gilt in one, others with floral motif, gilt roll-tooled board corners and turn-ins, green watered silk endpapers, a.e.g.; illustrated with 15 of the Whitledge series of Historical cuts (lacking some pages). [2] Est. 80 - 120</p>
208	<p>Howard, Rev. Leonard The Book of Common Prayer...Illustrated and Explained By a Full and Comprehensive Paraphrase at the Bottom of each Page. Printed for I. Pottinger, at the Royal Bible, Pater-Noster Row, 1761. 4to, full calf, sometime rebacked in leather; pp. [2], vi, iv, 578, [2]; port. frontis., 29 eng. plates. Howard was a contradictory sort. From his beginnings as a post office clerk, he took orders and achieved his D.D. in 1745, by which time he was a curate of two parishes in London and</p> <p>Howard, Rev. Leonard The Book of Common Prayer...Illustrated and Explained By a Full and Comprehensive Paraphrase at the Bottom of each Page. Printed for I. Pottinger, at the Royal Bible, Pater-Noster Row, 1761. 4to, full calf, sometime rebacked in leather; pp. [2], vi, iv, 578, [2]; port. frontis., 29 eng. plates. Howard was a contradictory sort. From his beginnings as a post office clerk, he took orders and achieved his D.D. in 1745, by which time he was a curate of two parishes in London and chaplain to the Prince of Wales. He would be appointed to further benefices by the Crown and became chaplain to the Princess Dowager of Wales. Despite all this, he was frequently in pecuniary distress and imprisoned for debt. To raise money, he offered fraudulent subscriptions to books he might have been writing. He did publish several works, including this unofficial BCP, but his literary liftings added to his dubious reputation. ESTC T134404 Est. 60 - 80</p>
209	<p>Book of Common Prayer [BCP] Cambridge: Printed by John Baskerville, Printer to the University, 1762. 8vo, contemporary full red calf, gilt foliate borders to boards, spine gilt in compartments, gilt roll-tooled board edges and turn-ins, marbled endpapers, a.e.g.; unpaginated, signed: a8-b8, 4, B8-2S8, 2T4; provenance: Mary Courtown 1795 (owner's inscription fly leaf and bookplate with Courtown arms to upper pastedown). Mary Courtown is likely Lady Mary, daughter of Henry Scott, 3rd Duke of Buccleuch</p> <p>Book of Common Prayer [BCP]Cambridge: Printed by John Baskerville, Printer to the University, 1762. 8vo, contemporary full red calf, gilt foliate borders to boards, spine gilt in compartments, gilt roll-tooled board edges and turn-ins, marbled endpapers, a.e.g.; unpaginated, signed: a8-b8, 4, B8-2S8, 2T4; provenance: Mary Courtown 1795 (owner's inscription fly leaf and bookplate with Courtown arms to upper pastedown). Mary Courtown is likely Lady Mary, daughter of Henry Scott, 3rd Duke of Buccleuch, who married James George Stopford, 3rd Earl of Courtown. The versos of both endpapers have, on separate pages laid down, additional prayers in her hand. The front bearing the Prayer at Our First Entrance into the Church and the rear the text to All Praise to Thee, My God, This Night (though with Glory to Thee, My God as variant opening line). John Baskerville was one of the most important English typographers, printers and publishers, whose typefaces inspired the computer font named for him. His Cambridge editions of the BCP had several variants, this one is single-columned and does not have the lozenge borders. Est. 60 - 80</p>

Lot	Title/Description
210	<p>Jones, Owen The Psalms of David [The Victoria Psalter]. 1861-2. Folio, full Relievo binding, sometime rebacked retaining elements of original spine; 104 chromolithograph pages (with signs of later restoration with later facsimile print of work and other restoration). idem Book of Common Prayer. John Murray, 1845. 8vo, full vellum, boards with broad ecclesiastical borders enclosing central gilt cross, spine lettered and decorated in gilt, inner gilt dentelles, blue endpapers, a.e.g.; with illumin Jones, Owen The Psalms of David [The Victoria Psalter]. 1861-2. Folio, full Relievo binding, sometime rebacked retaining elements of original spine; 104 chromolithograph pages (with signs of later restoration with later facsimile print of work and other restoration). idem Book of Common Prayer. John Murray, 1845. 8vo, full vellum, boards with broad ecclesiastical borders enclosing central gilt cross, spine lettered and decorated in gilt, inner gilt dentelles, blue endpapers, a.e.g.; with illuminated chromolithograph section titles, borders, vignettes, initials and ornaments by Jones, other illustrations, printed in various colours. First Owen Jones edition for Murray. Jones was a hugely influential designer, architect, artist and book publisher, who was a guiding influence on the later Arts and Crafts movement. He was one of the earliest producers of chromolithographs in Britain and a leading light in the development of colour theory. He is also intrinsically linked with the brief history of the relievo binding process through his ecclesiastical works. This style of binding was intended to evoke the heavy carved wood tracery and decoration of English churches and his Psalms, immensely popular in its day, was one of the last of this style produced. The BCP was a sumptuous expression of John Murray's experiments with colour and a critical success for its striking design. Alas, in common with so many critical successes it was a commercial failure, but today is considered amongst the most important of Jones' commercial works. Est. 100 - 200</p>
211	<p>Book of Common Prayer [BCP] Liturgia Anglicana Polyglotta. The Book of Common Prayer...in Eight Languages. Samuel Bagster, 1822. 8vo, full vellum, boards with gilt dentelles bordering a central onlaid green morocco panel with floral borders with elaborate cornerpieces and onlaid blue and red morocco leaves, enclosing central gilt panel comprised of alternating ruled and pontille fillets, bevelled board edges spine richly gilt in compartments, contrasting morocco lettering-piece in one and letter Book of Common Prayer [BCP]Liturgia Anglicana Polyglotta. The Book of Common Prayer...in Eight Languages. Samuel Bagster, 1822. 8vo, full vellum, boards with gilt dentelles bordering a central onlaid green morocco panel with floral borders with elaborate cornerpieces and onlaid blue and red morocco leaves, enclosing central gilt panel comprised of alternating ruled and pontille fillets, bevelled board edges spine richly gilt in compartments, contrasting morocco lettering-piece in one and lettered directly at foot with publisher, others with floral panels each with two onlaid green morocco roundels with inner red morocco discs, inner dentelles, yellowed endpapers, all edges gilt and gauffered, four red silk markers; provenance: Canon Mowbray Trotter (Canon of Gloucester Cathedral) by bequest from Lady [Georgina] Bloomfield [nee Liddell]. With Jones, Owen Book of Common Prayer. John Murray, 1863. 8vo, full panelled calf, spine with contrasting morocco lettering-piece, marbled endpapers all edges red; with borders, initials and vignettes designed by Jones. A later, less elaborate, edition of Murray's famous BCP. Lee, Rev. Frederick George The Directorium Anglicanum. Thomas Bosworth, 1865. 4to, later rebound in full leather retaining original lettering-piece on spine; frontis., 14 plates at rear as called for. Second revised ed. A manual of directions for the right celebration of the Holy Communion - and also an admonishment to those who have strayed from strict liturgical practice. [3] Est. 60 - 80</p>
212	<p>Private Press Gill, Eric The Four Gospels. Folio Society, 2018. Folio, org. red cloth, upper board and spine lettered in gilt, upper board with central gilt angel after Gill, t.e.g., grey silk marker, in slipcase; floriated and inhabited initials and headers by Gill. Coverdale, Miles The Book of Psalms. The Haymarket Press, 1930. Folio, full parchment; 8 facsimile reproductions of folios from Queen Mary's Psalter, floriated initials (first ten initials later coloured). Limited ed. of 875 copies</p> <p>Private Press Gill, Eric The Four Gospels. Folio Society, 2018. Folio, org. red cloth, upper board and spine lettered in gilt, upper board with central gilt angel after Gill, t.e.g., grey silk marker, in slipcase; floriated and inhabited initials and headers by Gill. Coverdale, Miles The Book of Psalms. The Haymarket Press, 1930. Folio, full parchment; 8 facsimile reproductions of folios from Queen Mary's Psalter, floriated initials (first ten initials later coloured). Limited ed. of 875 copies, this one unnumbered. The Private Press movement of the early 20th-century found frequent inspiration in the Bible, few more so than Gill, whose sensuous and disturbing figures show a very personal inspiration. The Haymarket Psalter instead opts for a faux-medievalism, with decorative initials and rubrication, but still maintains the cleanliness of line which typifies the style of such presses. [2] Est. 50 - 70</p>

Lot	Title/Description	Lot	Title/Description
213	<p>Ecclesia Catholica Officium Beatae Mariae Virginis Nuper reformatum, &amp; S.Pii V. Pontificis Maximi jussu editum. Ad instar Breviarii Romani sub Urbano VIII. recogniti. Antwerp: Ex Architypographia Plantiniana, 1759. 4to (in 8s). full leather by Townsend, sometime rebacked, marbled endpapers, red edges; printed in red and black, eng. vignette on title, 57 full-page engravings, inhabited initials, decorative woodcut tailpieces (some in red), red printer's mark at colophon. Some marginal staining, I</p> <p>Ecclesia Catholica Officium Beatae Mariae Virginis Nuper reformatum, &amp; S.Pii V. Pontificis Maximi jussu editum. Ad instar Breviarii Romani sub Urbano VIII. recogniti. Antwerp: Ex Architypographia Plantiniana, 1759. 4to (in 8s). full leather by Townsend, sometime rebacked, marbled endpapers, red edges; printed in red and black, eng. vignette on title, 57 full-page engravings, inhabited initials, decorative woodcut tailpieces (some in red), red printer's mark at colophon. Some marginal staining, likely from damp, to final leaves. The Council of Trent ordered the revising and standardising of liturgical books for the final approval of the Pontiff. The Breviary came out in 1568, the Missal in 1570 and the Office of Our Lady in 1571. As was common in book production of the day, a monopoly was established for each, though the original holders had the right to enter into agreements with other printers. Thus, Christophe Plantin was able to print the Breviary in Flanders and Brabant, and later had approval to print the Office of the Virgin as well. The Officina Plantiniana began printing luxury editions of Catholic liturgy under the Archduke Albert of the Netherlands and the Infante Isabella and this led to their superb 1601 edition, with 41 plates. This further expanded in 1609 with additional plates to make the 57 used here. This edition is one of several 17th and 18th century reprints of the work. Est. 200 - 300</p>		