

Books, Maps & Prints 2021

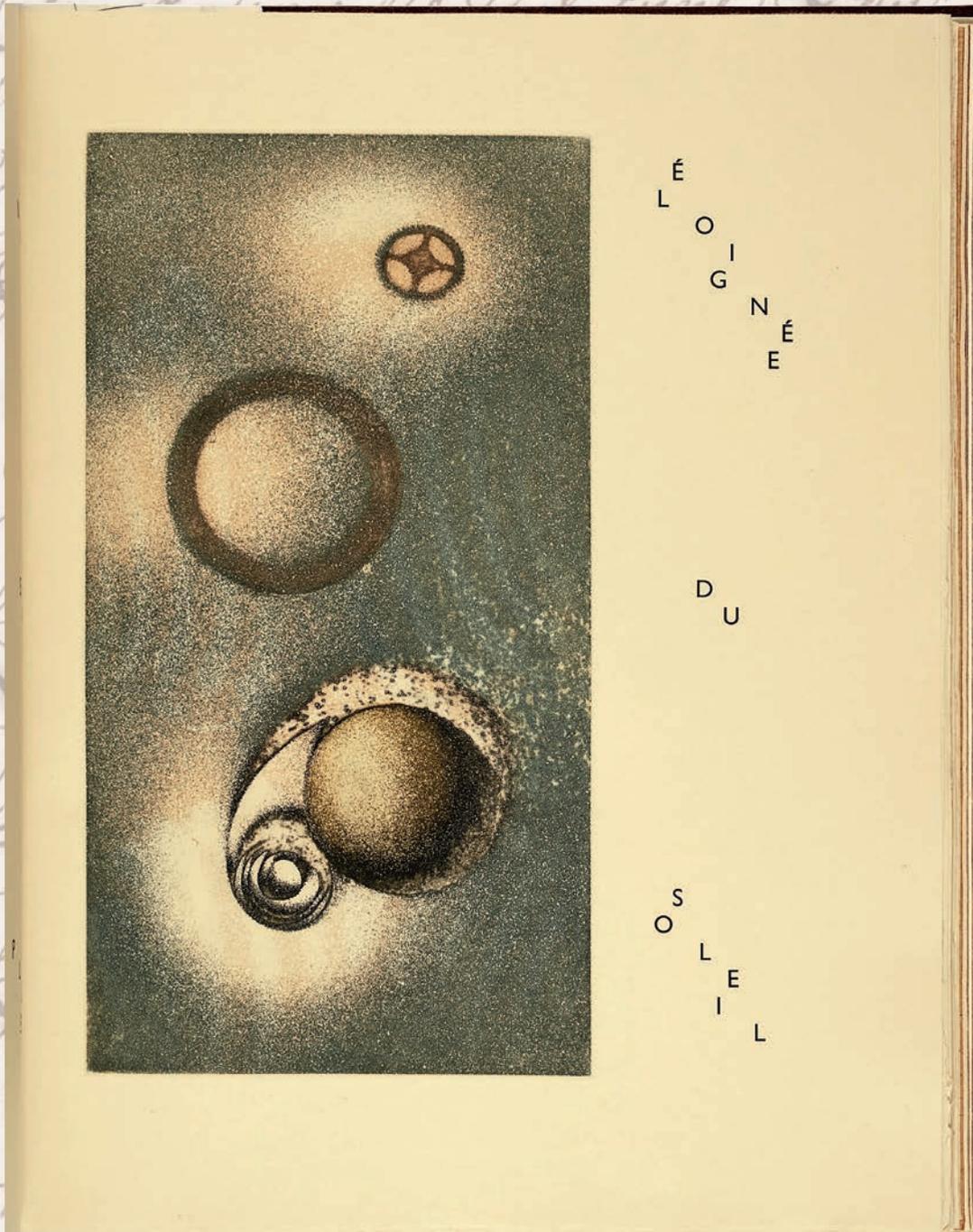


Photo: Christie's - Max Ernst's Maximiliana

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Onwards, upwards and new frontiers

Forum Auctions' Rupert Powell celebrates the easing of lockdown – and the firm's fifth anniversary

Welcome to the sixth annual supplement produced by Antiques Trade Gazette showcasing the world of rare books and works on paper.

These past 12 months have undoubtedly been the most challenging period in so many of our lives; indeed, it remains the case that the tragedy of Covid continues to blight so many regions of the world. However, and in the spirit of optimism, I look forward to the months ahead with a growing confidence that we in the UK appear to be emerging from the worst.

On the whole, the book world seems to have coped remarkably well with the difficulties imposed by lockdowns, social distancing and other necessary restrictions.

Nascent 'virtual' bookfairs alongside 'behind closed doors' and 'online only' auctions have thrived and expanded audiences. Certainly, we at Forum have observed a considerable increase in first-time buyers utilising some of their new-found spare time to discover the joys of book collecting.

I dare say another silver lining emerging from recent experiences has been the streamlining of client services and improvements in post-sale fulfilment. I can almost imagine a time when successful bidders are delivered purchases by a daily release of squadrons of carrier drones from our rooftop!

As I reflect on our trading highlights of the past five years, many of which feature in this supplement, it is striking how much the market has changed. The efficiency and apparent ease with which my colleagues plough through the cataloguing and illustration of our near-weekly online sales disguises the detailed attention that ensures our presentation of lots is consistent, regardless of whether a £100 mixed lot or a £100,000 masterpiece.

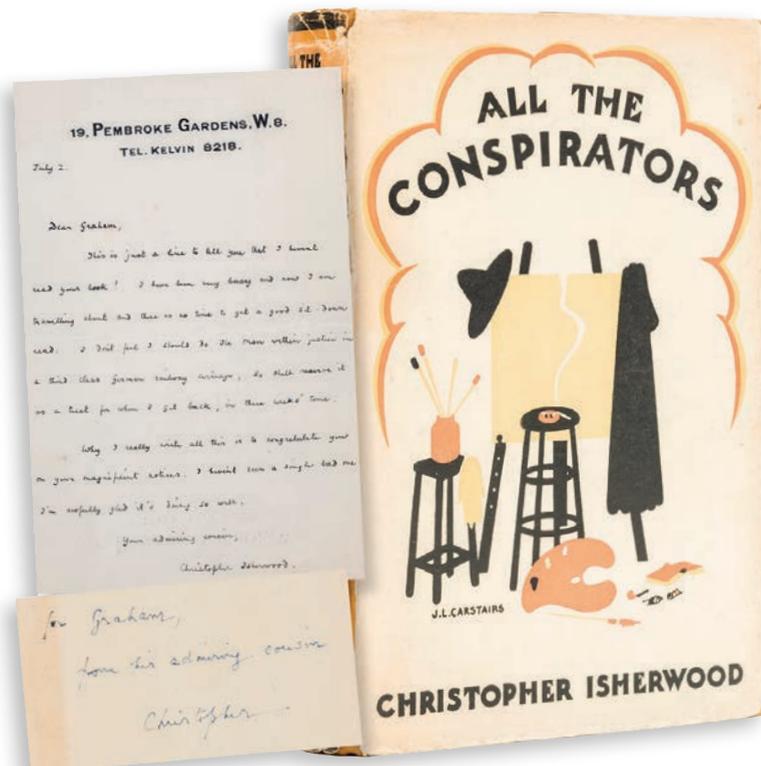
With selling rates in excess of 90% and realisations always exceeding mid-estimates, the 'timed online' sale format pioneered by Forum in 2016 is now the work horse of our sales calendar.

Looking ahead to the summer I am equally struck by the diversity of properties we are preparing for auction. Alongside the mixed disciplines of our weekly timed auctions are single-owner entries



Above: only Apollo 17, the final Apollo mission, saw the Earth fully illuminated and largely free of cloud. This photo, known as *The Blue Marble*, has become one of the most reproduced in history. The dye-transfer print, number 18 from an edition of 250 made from the original transparency at Johnson Space Center in 1992, has a guide of **£2000-3000** as part of the Stephen White Space Collection that will be sold online on June 10.

Below: this exceptional first edition of Christopher Isherwood's *All the Conspirators* (1928) is a signed presentation copy from the author to Graham Greene and comes with two autograph letters. It forms part of a sale titled Signed and Inscribed: A Gentleman's Library of Modern Literature at Forum Auctions on July 7. Estimate **£6000-8000**.



“

With selling rates in excess of 90%, the 'timed online' sale format pioneered by Forum in 2016 is now the work horse of our sales calendar

ranging from the David Beazley Collection of Angling Prints to a fascinating selection of space photography from the renowned Stephen White Space Collection.

I am equally excited at the expectation that our landmark 'traditional' live sales will be emerging from behind closed doors and returning to The Westbury Hotel from July, and it is fitting that our 250th auction falls on the fifth anniversary of our first such event in July 2016.

A highlight amidst our rich calendar of forthcoming sales is an immaculate single-owner collection of inscribed and association copies of modern literary treasures.

I, for one, cannot wait to be raising my gavel again to an audience of room bidders in preference to the impersonality of the video camera transmitting into the ether.

I feel it is fair to observe that the pandemic has not compromised our enduring aim to offer buyers and sellers alike the optimum platform, service and experience for handling the sale at auction of books and all other works on paper. As ever, we warmly welcome hearing from our established clients, and I enthusiastically offer my assurance to those readers who have not yet dealt with us of our unfailing focus on fulfilling any requests made of us to the very best standards.

I end by making the cheery observation that the seemingly universal consensus among economic commentators predicting a post-lockdown consumer-spending spree will benefit our niche world as much as the wider economy over the coming months.

Very best wishes for the summer.

Rupert Powell, deputy chairman and head of books, Forum Auctions

Spitting image: Napoleon mocked

London gallery devotes catalogue to items from the era to mark bicentenary of his death

by Gabriel Berner

May 5, 2021, marked the 200th anniversary of the death of Napoleon, who breathed his last on the remote British-held island of St Helena in the South Atlantic Ocean.

To mark the bicentenary, Grosvenor Prints, London specialist in antique prints from the 17th-early 20th centuries, has dedicated its latest catalogue to Napoleonic items.

Broadsides, posters, and of course prints, including satirical works, portraits of Napoleon and battle scenes, are among the 420 items for sale.

French feast

Priced at £360, this coloured British satirical cartoon etching shown here depicts Napoleon on a spit rotated by a Westphalian bear, while the Russian General Levin August von Bennigsen (a German) bastes him with a ladle.

Captioned *Polish Diet with French Desert*, it was created by William Elmes (active 1804-16) after the Russian defeat of Joachim Murat's French at the Battle of Tarutino on October 18, 1812 and the French retreat from Moscow. ■

➔ grosvenorprints.com



This coloured British satirical cartoon depicts Napoleon on a spit

Above: British satirical cartoon, *Polish Diet with French Desert*, by William Elmes – priced £360 at Grosvenor Prints.

Three booksellers' associations open new digital chapter

The antiquarian booksellers' associations of Switzerland, Austria and Germany have joined forces to launch a new online rare book fair.

The three German-speaking associations say the online initiative, called *Folium Digital*, allows them to “bundle their resources and reach out to collectors and the trade in a new format”.

The fair platform, which is bilingual in German and English, also offers exhibitors and visitors from non-German-speaking regions and countries the opportunity to participate.

The event has already received registrations from dealers in the UK – including **Shapero Rare Books**,

Daniel Crouch Rare Books and **Peter Harrington Rare Books** – and in the US, Netherlands, Belgium and Israel, as well as dealers from Germany, Austria and Switzerland.

Fresh approach

“This response shows that our approach of offering digital fairs and thus providing dealers and above all collectors and institutions with their own trading platforms has been well received,” said Sibylle Wieduwilt, president of the German antiquarian booksellers' association, VDA.

Michael Steinbach, president of the Austrian association VDAÖ, added: “Virtual fairs have dominated the international antiquarian book



trade since the beginning of the Covid pandemic. Collectors and dealers find each other and the books at virtual fairs.

“We want to remain positive and set new impulses in these difficult times and try in this way to open up the world of beautiful and rare books to an even larger audience.”

The badges of the antiquarian booksellers' associations of Switzerland (below left), Austria (right) and Germany.

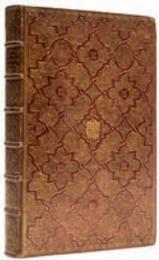


Twenty vision

The first *Folium Digital* fair starts on June 10 and runs online until June 12.

All participating antiquarian bookshops and galleries can display up to 20 objects each and illustrate them with up to 10 photos – see the website below.

➔ folium.digital



Binding.- Bible, Greek.-
Tes Kaines Diathekes Apanta; Nouum... Testamentum, magnificent early 17th century red morocco fanfare binding for Sir Kenelm Digby, Paris, Robert Estienne, 1550.
Est. £4,000-6,000*



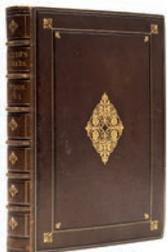
Privateers in the Caribbean & Bristol merchants.-
An outstanding archive of printed and manuscript material of the 18th and early 19th centuries relating to Privateers, Bristol merchants and shipping, and shipping insurance, c.1750-1830.
Est. £25,000-35,000*



Arabic manuscript.-
Qu'ran Scroll, purported to have once been displayed above Shah Jahan's Peacock Throne, extending to over 16 metres, India [probably Delhi], [first quarter 17th century].
Est. £3,000-5,000*



Darwin (Charles)
Autograph Letter signed to William Lonsdale, [1839].
Est. £4,000-6,000*



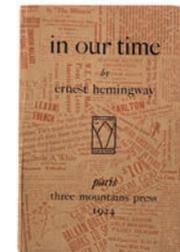
Chaucer (Geoffrey)
The Woorkes, fifth collected edition, by Jhon Kyngston, for Jhon Wight, 1561.
Est. £6,000-8,000*



Italy.- Neapolitan School
Napoli, [Bird's-eye panoramic view of the Port of Naples], tempera on canvas, [c. 1714-1735].
Est. £30,000-40,000*



Kelmscott Press.- Morris (William)
The Story of Sigurd the Volsung, 1898.
Est. £5,000-7,000*



Hemingway (Ernest)
In Our Time, number 90 of 170 copies, Paris, Three Mountains Press, 1924.
Est. £15,000-20,000*



Kieffer (René, binder).- Louys (Pierre)
Aphrodite. Moeurs Antiques, one of 4 copies, original watercolours by Malassis & Giraldon, magnificent mosaic binding, 1910.
Est. £15,000-20,000*



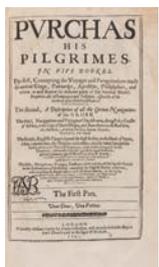
Shakespeare Head Press.- Shakespeare (William)
The Works..., 10 vol., one of 12 sets on vellum, Stratford-on-Avon, 1904-06.
Est. £20,000-30,000*



American Revolution.- Faden (William)
Battle of Brandywine in which the Rebels were defeated, engraving, 1778.
Est. £3,000-5,000*



New South Wales convict artist.- Browne (Richard)
Memora, watercolour, [c. 1817-1820].
Est. £25,000-35,000*



Purchas (Samuel)
Purchas his Pilgrimes, 5 vol. first edition, Narcissus Luttrell's copy, 1625-26.
Est. £30,000-40,000*



Ford (Richard).-
A fine collection of Autograph Letters signed, correspondence and printed books, a sketchbook of watercolours, most relating to Ford's Spanish and art interests, many bound in Spanish calf, 1821-66.
*** To be offered for sale as 1 lot, and if reserve not met, to be offered for sale in 27 subsequent lots.
Est. £30,000-40,000*



Franco (Pierre)
Petit traité, contenant une des parties principales de chirurgie, first edition, Lyon, Antoine Vincent, [1556].
Est. £20,000-30,000*



DNA.- Watson (James D.)
Superb collection of autograph and signed material relating to the discovery of the double Helix structure of DNA, 1953-2004.
Est. £10,000-15,000*

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*Buyer's premium (plus VAT if applicable) applies to all lots at 25% of the hammer price.



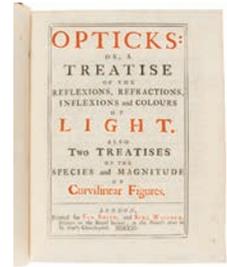
The Rothamsted Collection: Rarities from the Lawes Agricultural Library, 817 lots
Total hammer: £1,750,000, July 2018
(White Glove Sale)



The Birmingham Assay Office Library, 457 lots
Total hammer: £750,000, March 2020
(White Glove Sale)



Selected Books from Rugby School Library, 299 lots
Total hammer: £620,000, November 2020
(White Glove Sale)



Newton (Sir Isaac)
Opticks: or, A Treatise of the Reflexions, Refractions, Inflections and Colours of Light, first edition, presentation copy to Nicolas Fatio de Duillier and with his ink and pencil annotations, 1704.
Hammer: £155,000, June 2020



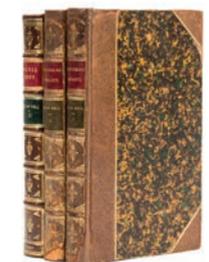
Hamilton (Alexander) Madison (James) and John Jay.
The Federalist; a Collection of Essays written in favour of the new Constitution, 2 vol., first edition, printed on thick paper, New York, 1788.
Hammer: £130,000, March 2021



Virgilius Maro (Publius)
[Opera], Aldus Manutius, Venice, 1501.
Hammer: £90,000, September 2016



The Edge Hall Library, 311 lots
[Opera],
Aldus Manutius, Venice, 1501.
Total hammer: £560,000, October 2017
(White Glove Sale)



[Brontë (Emily and Anne)].
Wuthering Heights; Agnes Grey, together 3 vol., first editions, 1847.
Hammer: £65,000, July 2017



Catlin (George, 1796-1872)
Wah-ro-née-sah, The Surrounder, Chief of the Tribe, watercolour, [circa 1832].
Hammer: £89,000, March 2019



Bouchette (Lt.-Col. Joseph, Canadian Surveyor-General of British North America, 1774-1841)
A Plan of the Province of Upper Canada, manuscript map with decorative title cartouche, [circa 1790-1795].
Hammer: £34,000, May 2019



Tetley (Joseph Swabey), attributed to.
An Album of 12 drawings of Australian Aborigines, [c. 1806].
Hammer: £72,000, June 2020



Selected 16th and 17th century English books from the Fox Pointe Manor Library, Parts I & II, 567 lots
Total hammer: £1,030,000, July 2019 & September 2020



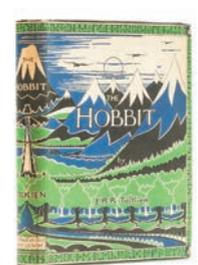
Ptolomaeus (Claudius)
Cosmographia, first edition, Vicenza, Hermann Liechtenstein, 13 September 1475.
Hammer: £185,000, July 2020



Pasternak (Boris)
Doktor Zhivago, 2 vol., original typescript with manuscript corrections and insertions by the author, the George Katkov copy, [c.1956].
Hammer: £110,000, May 2018



Book of Hours.- Use of Rouen, manuscript on vellum, in Latin and French, illuminated with 14 full-page miniatures by the workshop or follower of the Maitre de l'Echevinage, Rouen, [1480s].
Hammer: £70,000, November 2019



Tolkien (J.R.R.)
The Hobbit, first edition, first impression, 1937.
Hammer: £35,000, May 2018

Five Years of Highlights at Forum Auctions

Just a few of the many highlights from our 250 auctions and 50,000 sold lots of the past 5 years. If you have anything to consign, from individual books to entire libraries, we would be delighted to hear from you.

Please contact Rupert Powell r.powell@forumauctions.co.uk for a complimentary auction valuation.

‘There are more book buyers out there than we realised’

An interview with new Antiquarian Booksellers’ Association president Pom Harrington

by Roland Arkell

The Antiquarian Booksellers’ Association appointed a new council following its AGM in March. Deborah Coltham (Deborah Coltham Rare Books) will serve as vice-president and Daniel Crouch (Daniel Crouch Rare Books) will continue as treasurer, while taking over from Roger Treglown as the association’s president is Pom Harrington of Peter Harrington Rare Books. ATG sat down in a socially distanced manner and asked him some questions.

ATG: How difficult has trading been since the onset of the pandemic?

Pom Harrington: Following a strong end to 2019 and an optimistic new year in January 2020, the world markets began to be unnerved by the emergence of Covid-19 in February 2020. The first few weeks affected business and, of course, this continued into March. However, by spring we had adjusted to our work-from-home schedule, with mail and web orders running smoothly and subsequently we started to pick up pace once again. May was in fact a normal trading month and since then business has been excellent.

The book trade was transformed by the internet search engine. Has Covid accentuated this?

I believe Covid has provided collectors new-found time to spend with their collections, re-evaluate what they felt was missing and subsequently buy new items to fill in lacking areas. Furthermore, with time on their hands, new collectors have hit the web and as a business we have seen an increase in this sort of activity. Lastly, collectors who had previously been shy about buying online have been forced to use it. There is little doubt in my mind that this period has moved the market forward.

What one thing has the Covid era taught you – and other booksellers – about the trade that you didn’t previously know?

I think there are more book buyers and collectors out there than we realised.

Should we fear the decline of the face-to-face transaction?

I do not think so. Book collectors and dealers for the most part enjoy the social interaction with their fellow bibliophiles. In addition to physical events and bookstores, we have now learnt how to conduct video conferencing with new clients. This opens the world up quite a bit.



Zoom interviews with books being the background wallpaper show that they are still in fashion

What is the role of the ABA and how will you seek to influence the direction of travel at the association?

There are several purposes of the Antiquarian Booksellers’ Association: to uphold and maintain good practices for the trade; to promote the interests of the trade; to maintain good communications and links with other associations worldwide and organise book fairs and events.

There are two challenges we as an association will face during the coming year:

1. To reflect on the changing nature of book fairs. *Firsts London*, the ABA’s annual premier rare book fair, will be held at a new venue in October, Saatchi Gallery, and we are continuing to develop our online fairs as they have been a great platform to keep our members and the trade engaging during the pandemic.

2. Security. The improvement of registering missing books and encouraging the trade into the practice of checking if books have been reported missing. ILAB (International League of Antiquarian

Booksellers) is launching a new Missing Books Register this summer. We are switching to this system.

What single change would you like to make to the association?

Expand the membership, to encourage all professional rare book dealers to join. We are adding a new trade-only book fair this summer, improved online book fairs and other initiatives that are helping the association diversify its offerings. There are more reasons to be a member these days.

As chairman of the Firsts fair you championed some notable (sometimes controversial) initiatives: the move from Olympia, the renaming of the fair and the bringing together of four events into a single week. As president of the ABA, what bold idea would you like the association to discuss?

While I continue to hold the position of chairman for *Firsts*, I believe now I am president I want to see through these ideas that have been started.

The move to Saatchi Gallery is a bold one. The museum-quality space with three floors will produce a different style of book fair as opposed to one large room.

Secondly, the introduction of online fairs. This was a new idea we began working on a year ago and it continues to prove its worth. We have since had four online fairs, each one getting bigger. The *Firsts Online* platform, which we developed and own, is popular enough that we have licensed the platform to other rare book associations in Canada and Italy, as well as the Dutch Antique Association. Now that the platform has established itself, I have asked others to keep developing it.

The trick will be how do we combine physical and online fairs so they work together even after the pandemic.

Are there discussions to be held around the idea of a single trade association?

This question has come up over the years and it continues to draw debate. The PBFA is an excellent association that organises very good

fairs, but there is a large gap in what is required to gain entry to each association. It will be a very hard issue to overcome.

Antiquarian books, manuscripts, maps and prints are constantly traded across international borders. Is Brexit making this more difficult?

Certainly. Customs has become increasingly complicated with imports. Far too many books are being wrongly hit with VAT charges. For export to the EU, now most books will be charged the VAT of the country they are being exported to. Certainly not helpful; however, the processes are starting to get easier.

You have said before that “millennials will be the saviours of the book trade”. What did you mean by that?

Millennials are being brought up with the screen, whether it is reading social media on their phones or doing their work on their laptops. They simply have less handling of books. The upside is a large number of them think books are cool and unusual. You just have to watch the numerous Zoom interviews on TV with books being the background wallpaper to see that books are still in fashion.

The proportion of women in the book trade can surely never have been higher. Is this changing the type of merchandise that is being sold?

Certainly, we are clearly seeing more interest in books written by and or published by women.

Can you arrest the gradual decline in attendance at book fairs?

I hope so! But it is up to us as booksellers to make ourselves as accessible as possible. The move to Saatchi Gallery with its location and broad reach of visitors is part of the effort to address the decline.

How is the ABA helping members become more green – for example more sustainable packaging?

Our previous president Roger Treglown had this matter very high on his agenda and proposed

Pom Harrington started in the rare book trade after leaving school in 1994, working for the firm his father and uncle started in 1969. He took over the running of Peter Harrington Antiquarian Books in 2000 and became owner and partner in 2003. He is currently chairman of the *Firsts* fair and the new president of the Antiquarian Booksellers' Association.



it to all international colleagues at the AGM of the International League of Antiquarian Booksellers (ILAB) in 2019. Covid interrupted this initiative slightly but it will be brought back on the table. In the meantime, there are several initiatives by individual booksellers to help this.

We at Peter Harrington, for example, have now finally found postage bags that are 100% recyclable and biodegradable. There is a plan to coordinate information and share among members to encourage participation.

In the wake of more high-profile book thefts, issues of provenance and title are regularly discussed. What

changes in protocol would you like to see – either within the trade or among institutions that own rare books – that might improve the situation?

The formation of an international Missing Books Register by ILAB is one part of the solution. The ABA is then looking to work with IFLA and the UK libraries to register their missing books on that same register.

Publicising the recovery of stolen rare books is another great deterrent. The reality is that to trade stolen books is now a very difficult thing to do, and as long as thieves know this, they will be disinclined to target them. The Heathrow robbery recovery is a great example of that. It was made

public very quickly that the theft had taken place, the list of stolen books was circulated and that made selling them on an impossible task. This turned out to be very helpful in the capture of the thieves and the recovery of the books.

Actively taking steps to firm up provenance is a key role of any 21st century bookseller. But are the histories of prior ownership now requested by some institutions becoming unrealistic?

As books are not unique, in most cases it is very difficult to be sure of their historical ownership. A desire to know the provenance is understandable, and if possible, it should be recorded, but as we know

it is quite often not possible.

How close are we to a single, comprehensive publicly accessible database of missing or stolen books?

We are very close and aiming for this year. Anyone will have free access to most of the information ILAB holds. We cannot always release everything, in case we prejudice an ongoing investigation, for instance, or when reporting institutions have asked not to be publicly identified. In these cases we have decided it's better to have some details than none at all.

But ILAB will always answer individual enquiries and help establish whether a suspected stolen book is the missing copy or another one altogether. ■

The mapping of geopolitics

A brief history of maps designed to communicate ideas over geographical accuracy

by Richard Carroll

Cartographic representations of the world have always been in flux.

And, from Babylonian clay tablets, through Mercator's revolutionary projection of the earth, to British naval hydrography and the modern-day global positioning system, most have typically followed a trajectory of geographic accuracy.

However, maps have served other purposes too. Some were designed simply to communicate ideologies or shine a light on geopolitics.

The possibilities of pictorial maps were first explored in the medieval period with the allegorical and symbolic *mappa mundi*, which chose meaning above mathematics. Not intended as geographic aids, instead they were created to express truths, falsehoods and contemporary fears about the world they lived in.

By 1537 Johannes Putsch had expanded on the genre to project a Habsburgian political reading of 16th century Europe with the first anthropomorphic map. Reprinted by the German theologian Heinrich Bunting (1545-1606) as *In Itinerarium Sacrae Scripturae* (1581), this famous image depicts Europe as a queen with Habsburg Spain shown pre-eminent as the head and crown and Bohemia at its heart.

Leo Belgicus

The riposte from the Cologne engraver Michael von Aitzing in 1583 was a zoomorphic map that showed the 17 provinces of the Netherlands in the form of a lion. He cleverly used the contours of the North Sea coastline to create the spine of the lion – a symbol included in the heraldry of the provinces of the Dutch Republic and one that stood as a representation of the resistance to the imperial rule of the Hapsburgs.

The *Leo Belgicus* maps, published up to the 19th century, pioneered the introduction of national symbols and stereotypes into cartography. And this concept, when taken up by the brightest British minds, quickly led to satire.

In the 1790s the caricature artist Robert Dighton (1752-1814) produced his famous maps of the British Isles titled *Geography Bewitched!*

The set portrays England and



Left: Pieter Van Den Keere's *Leo Belgicus... Arrifíciosa & Geographica tabula sub Leonis figura a 17 inferioris Germaniae Provincias...*, engraving, 1617. Sold by Sotheby's for \$10,080 in December 2020.

Above right: Johnson Riddle & Co, *Hark! Hark! The Dogs Do Bark!* with note by Walter Emanuel, chromolithograph, 1914. Priced at £2400 by Altea Gallery.



The possibilities of pictorial maps were first explored in the medieval period with the allegorical and symbolic *mappa mundi*

Wales as a jauntily dressed man, pint of ale in hand and riding a monstrous fish; Scotland as a merry hump-backed jester; and Ireland as a woman in traditional dress playing the Irish harp.

Most copies sell for around £500 but in June 2020 Forum Auctions offered one of the original drawings – that titled *Geography Bewitched! or, a droll Caricature Map of Scotland*. It sold together with an engraving c.1796 for £4550.

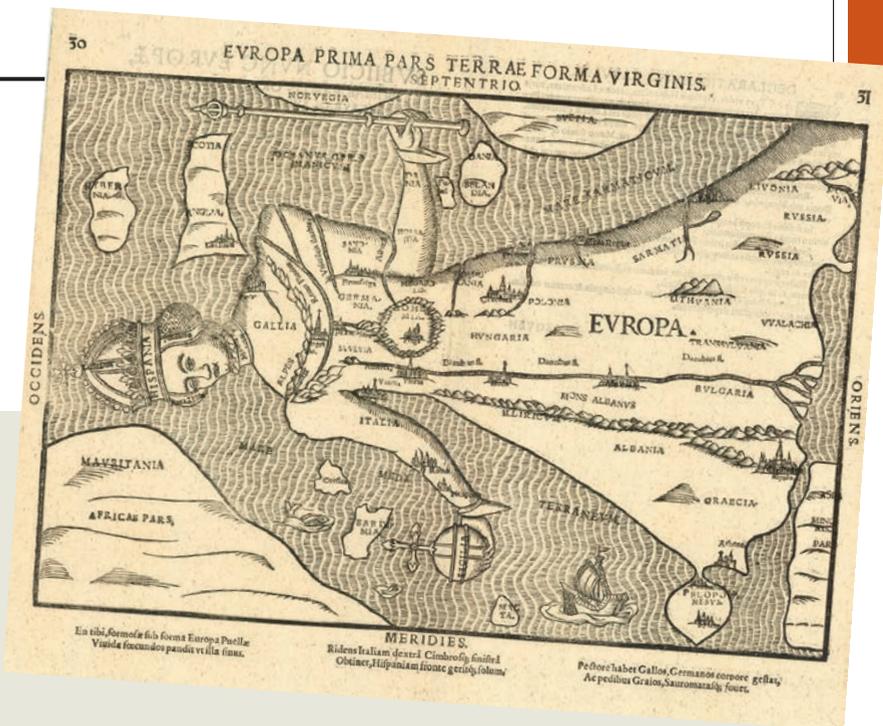
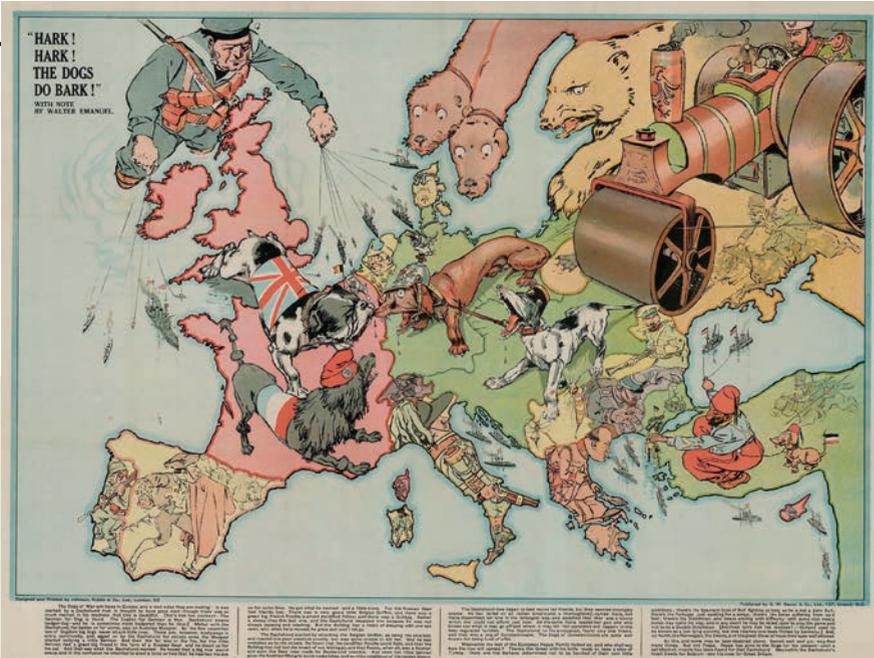
While Dighton's manipulation was relatively light-hearted – and well-received by both his public and future



generations of collectors – it hinted at the arrival in the 19th century of the best-known examples of 'serious-comical' or serio-comic mapping used to express nationalist sentiment and as a tool for propaganda.

They proved the perfect vehicle for explaining the often complex system of treaties and rivalries which maintained the balance of power in Europe and Asia.

Above: Kishahuro Ohara, *Serio Comic Map of Europe, or Octopus Map of Europe and Asia*, colour lithograph, 1904. Priced at £6000 by Daniel Crouch Rare Books.



It was in the wake of the Crimean War that Parisian artist Paul Hadol (1835-75) created *A New Map Designed for 1870* – the defining template for the European serio-comic map. The English edition satirises the tensions that would shortly erupt into the Franco-Prussian War. It shows Britain as an old woman hiding her face from the rest of Europe, with Ireland, her rebellious lapdog, turning to snarl at her.

However, more dominant than the other satirical representations of European powers is the caricature of Russia, depicted as a monstrous

rag collector whose coat is made up of captured pieces of territory. The latest addition, Crimea, has just been sewn on; behind his cloak looms an army of wolves.

In a slightly later Italian map published in Bologna, the anonymous cartographer takes the much the same approach, depicting national stereotypes running amok across the page. Russia is shown as a rabid moustached man baring his teeth and wielding a bloodied dagger.

Some of the most familiar and popular serio-comic maps of the period were produced by Fred Rose

(1849-1915), who took the attack on Russian expansionism to a new level in the late 1870s with his *Octopus Map of Europe*.

Created by Rose (a 27-year-old junior clerk at the Inland Revenue) just two months after the outbreak of the Russo-Turkish War of 1877-78, it proved so popular (and the political situation changed so much) that it was produced in at least five variants into the 20th century.

A version was printed in Farsi, another was created for a Japanese

Top right: Heinrich Bunting, *Europa Prima Pars Terrae in Forma Virginis*, woodcut c.1581. Priced at **£3250** from **Altea Gallery**.

Above left and right: Robert Dighton the Elder, an original drawing for *Geography Bewitched! or, a droll Caricature Map of Scotland*, with engraving c.1796. Part of a lot sold by Forum Auctions for **£4550** in June 2020.

Continued on page 10

Books, Maps & Prints 2021

Serio-comic and metamorphic maps



The serio-comic map proved fertile ground for political commentators deep into the 20th century

Continued from page 9

audience by Kishahuro Ohara in 1904. All depict Russia as a giant black octopus, with tentacles going in all directions and seizing everything it can.

The shift in European power that arrived with world war in 1914 was met by Walter Emanuel with *Hark! The Dogs Do Bark!*

The Great War is depicted as a dogfight with the British bulldog, French poodle and Belgian griffon on one side and the German dachshund and 'Austrian mongrel' on the other. The Russian bear is accompanied by Tsar Nicholas behind the wheel of a steamroller that is crushing the Austrian's tail. London map dealer Altea Gallery has one in stock priced at £2400.

The serio-comic map proved fertile ground for political commentators deep into the 20th century – an effective way to communicate the rise of Bolshevism, Nazi aggression or Cold-War politics. And if many of the motifs used in these centuries-old images are familiar, that is because they continue to be recycled by today's political cartoonists.

From the Blair-Bush alliance to the Trump-Putin era, the serio-comic



Above: anonymous, *L'Europa Geografico-Politica, Veduta A Volo D'Oca*, engraving c.1871. Sold by Forum Auctions for £9750 in January 2021.

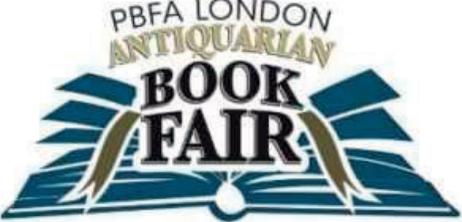
map remains relevant today.

For a more detailed discussion of the topic, see Philip Curtis and Jakob Søndergård Pedersen's *War Map. Pictorial Conflict Maps 1900-1950* (2016) and Ashley Baynton-Williams' *The Curious Map Book* (2015). ■

Richard Carroll is 16th to 19th century works on paper specialist at Forum Auctions.

Below: Paul Hadol, *A New Map Designed for 1870*, engraving, c.1870 from The Map House.





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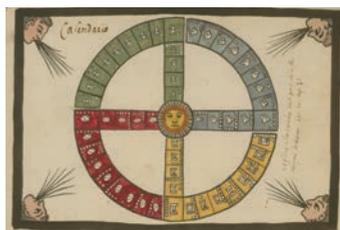
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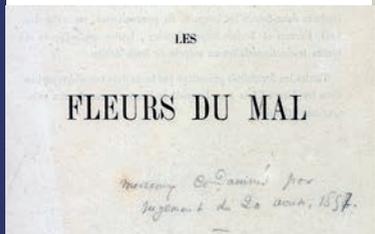
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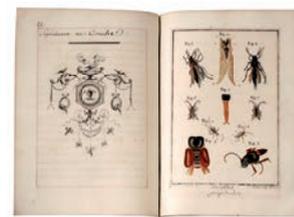
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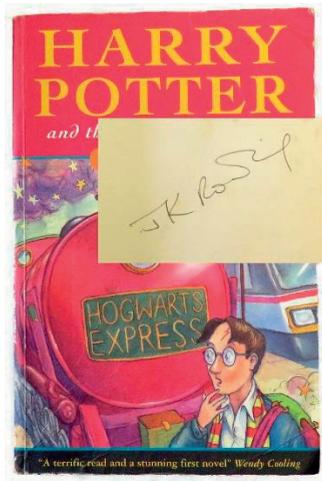
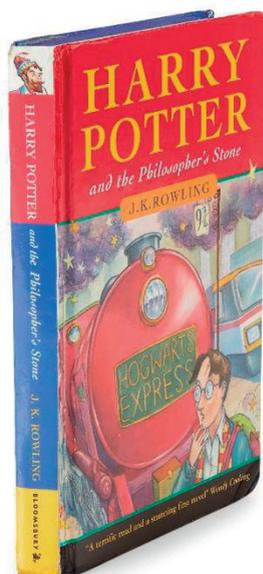
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Collecting the book as art

How the livre d'artiste can combine words and images beautifully – and be highly desirable

by Roland Arkell

When in 1900 the art dealer Ambroise Vollard published his first book it caused a sensation.

He'd commissioned a young Pierre Bonnard to provide the 109 sanguine chalk illustrations encircling the pages of Paul Verlaine's *Parallèlement*, a series of poems that juxtaposed religious life with debauchery. It was not, as an outraged printer quickly discovered, a treatise on geometry.

The 230 copies of *Parallèlement* were not just considered licentious. Lithography was not deemed an appropriate medium for book illustration and an upstart avant garde artist an unsuitable choice for a professional illustrator. Today Vollard's experiment is often dubbed the first modern artist's book – or (the term first used in *The Studio* magazine in 1960), the *livre d'artiste*.

Drawing a start line isn't easy. Books have contained art, and artists have made books, for generations. In France itself Delacroix had illustrated *Faust* as early as 1828 while Manet had provided lithographs for a translation of Edgar Allan Poe's *The Raven* in 1875. Important too was the work of William Morris at the Kelmscott Press and that of the visionary artist and poet William Blake.

However, in *Parallèlement* the genre as it developed in the 20th century began.

Championed by an art dealer interested in publishing rather than by a publisher interested in art, it contained original works of art produced for the project, it used traditional printing techniques, it was envisaged as a deluxe product, it was created in a signed and numbered limited edition and the artist was given freedom of creativity to interpret the text.

In this in particular the artist's book differed from the tradition of professional book illustration when – for example in the work of Hablot Knight Browne (Phiz) in Charles Dickens novels – the job of the engraver was simply to follow the story with visuals of the narrative.

When creating an edition of Éluard's *À toute épreuve*, Miró, wrote: "I have made some trials which have allowed me to see what it was to make a book and not merely to



Above: one of the 109 original pink lithographs by Pierre Bonnard that appear in Paul Verlaine's *Parallèlement* published by Ambroise Vollard in 1900. When the director of the Imprimerie Nationale, the printers of *Parallèlement*, realised the content of the book, he ordered the 230 copies returned and a printer's mark be replaced by an effigy of the French Republic.

This well-preserved copy, with the title page surviving in both states, sold for **€30,000 (£27,200)** as part of the library of Marc Litzler offered by **Christie's** Paris in February 2019.

Right: leading Part I of the Destribats collection sold in July 2019 at **Christie's** in Paris was this 1936 first-edition copy of *La Barre d'appui*, a volume of poems by Paul Eluard. This copy is one of small number that include an extra engraving – an aquatint of Picasso's right hand. The work soared past its high estimate of €150,000 to realise **€532,000 (£425,000)**.



The important thing is that a book must have all the dignity of a sculpture carved in marble

illustrate it. Illustration is always a secondary matter. The important thing is that a book must have all the dignity of a sculpture carved in marble."

The avant garde

From the beginning, livres d'artistes were tied to the avant garde. As the genre took hold in the creative milieu of early 20th century Paris, texts by the city's writers and poets were matched with images by its artists and sculptors.

It was shaped too by radicalism and in particular the explosive potential of images and text witnessed in the pamphlets, posters and manifestos that emerged across

the continent and in Russia as Europe plunged headlong into war.

As much as any medium, artist books mark key moments in the Modern movement, from the Fauves' unleashing of colour, the Cubists' dismantling of form, the Futurists' celebration of dynamism, Dada's rejection of logic and reason and the Surrealists turning inward. The mixing of words and pictures were central to Dada and Surrealism in particular.

Virtually every major painter and sculptor of the 20th century – Rodin, Braque, Ernst, Matisse, Maillol, Kandinsky, Dalí and Giacometti, to name a few – collaborated in the creation of one or more such works



Left: Edgar Allan Poe's *Le Corbeau* (The Raven) was translated by Stéphane Mallarmé in 1875 with his close friend Edouard Manet providing half a dozen lithographs for an edition of 240. Both Mallarmé and Manet signed the edition with this presentation copy, sold for **£25,000** at **Bonhams** in March 2020, inscribed for Charles and Dinah Seignobos. They had met the poet when he was a schoolteacher in Tournon in the Ardèche in the 1860s and worked to give him a pay rise and paid leave.

Le Corbeau was a commercial failure and the venture, a full 25 years ahead of its time in concept and design, was not repeated by the publisher.

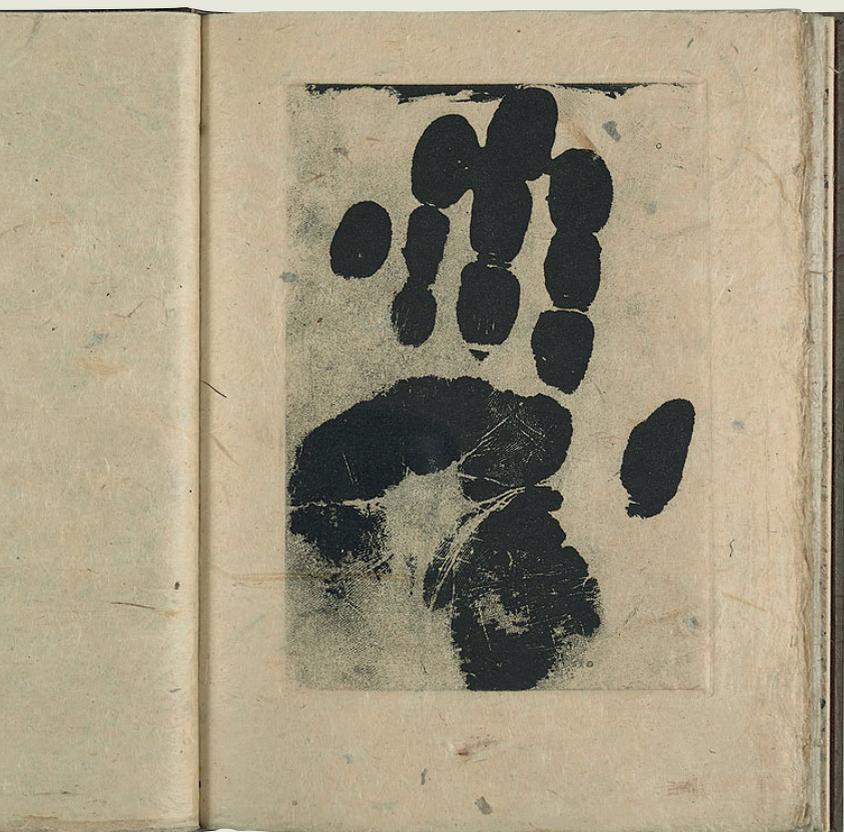
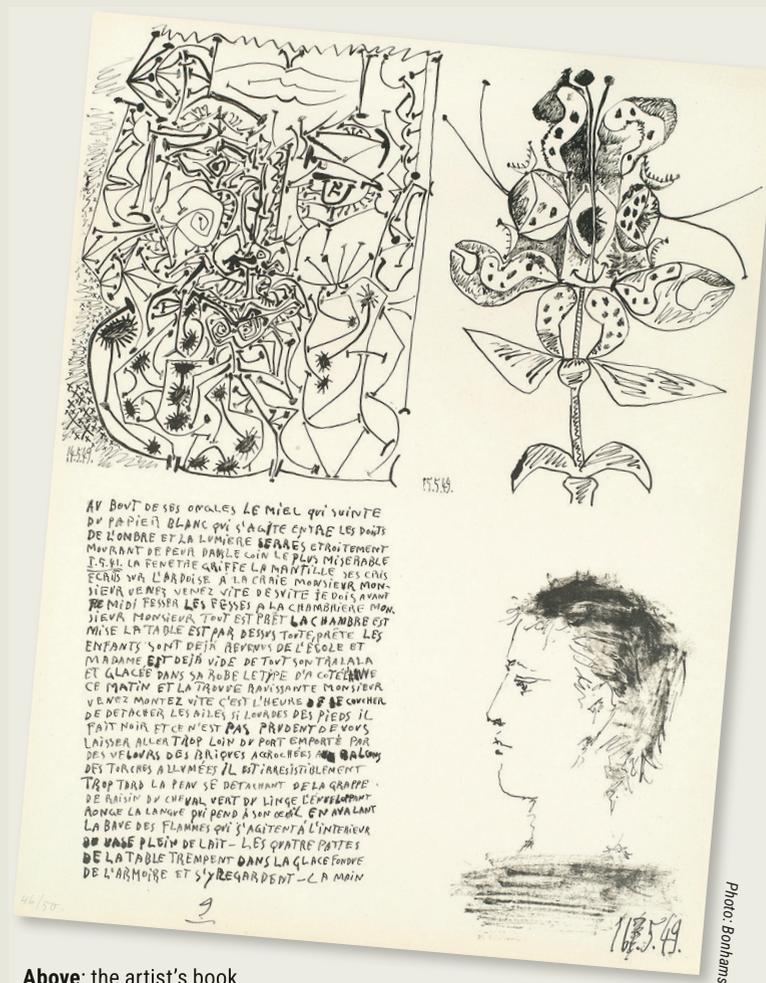


Photo: Bonhams



Above: the artist's book created entirely by one person became common in the later 20th century. For *Poèmes et Lithographies* (1954) published by the Galerie Louise Leiris, Pablo Picasso was responsible for all the book's components: the 'handwritten' text, images and the layout. This copy, number 46 from an edition of 52 signed by Picasso to the justification leaf sold for **£9000** at **Bonhams** in Knightsbridge in December 2019.

Photo: Bonhams

and some, such as Picasso, would become prolific in the genre.

From the beginning, livres d'artistes were designed as collectors' items that might enhance their status.

Prints were frequently offered in two forms: stitched within the codex as decoration, and as an extra appended unbound and untrimmed set.

Occasionally there could be variations in the plates or colours, different grades of paper and bindings while – most desirable of all – were those copies dubbed *hors commerce* (not for sale) that, often set aside for presentation to family and friends, included original drawings, sketches or manuscript material.

All conspired to make the edition more desirable in the marketplace.

Representing the intersection of art and literature, the livre d'artiste lies somewhere between the book and the artwork.

And initially they proved of more interest to private collectors than to institutions – a reflection of the common refrain that art museums hesitate to purchase books, and few libraries can afford to acquire art. Typically artist's books will form part of wider studies devoted to a particular artistic movement or painter.

It was not until the 1960s, by which time artists such as Dieter Roth and Ed Ruscha had moved the

concept into the territory of the *livre d'objet*, that scholarship recognised the emergence of a distinct genre.

Two US exhibitions were key: *The Artist and the Book: 1860-1960 in Western Europe and the United States* held at the Boston Museum of Fine Arts in 1961 and *Beyond Illustration: The Livre D'Artiste in the Twentieth Century* at the Lilly Library in Indianapolis in 1976. The accompanying catalogues (by Philip Hofer/Eleanor Garvey and Breon Mitchell) remain standard reference works on the subject.

Another important early study was *The Artist and the Book in France* (1969) by Walter John Strachan.

A teacher of modern languages in Bishop's Stortford, Strachan had

a parallel career as a poet, French translator, critic and connoisseur. His collection, amassed in repeated visits to collectors, printers, and artists over several decades, is now part of the Taylor Institution Library, Oxford.

It features several classics of the genre including *Parallèlement* and Balzac's *Le Chef d'Oeuvre Inconnu* illustrated by Picasso (1931).

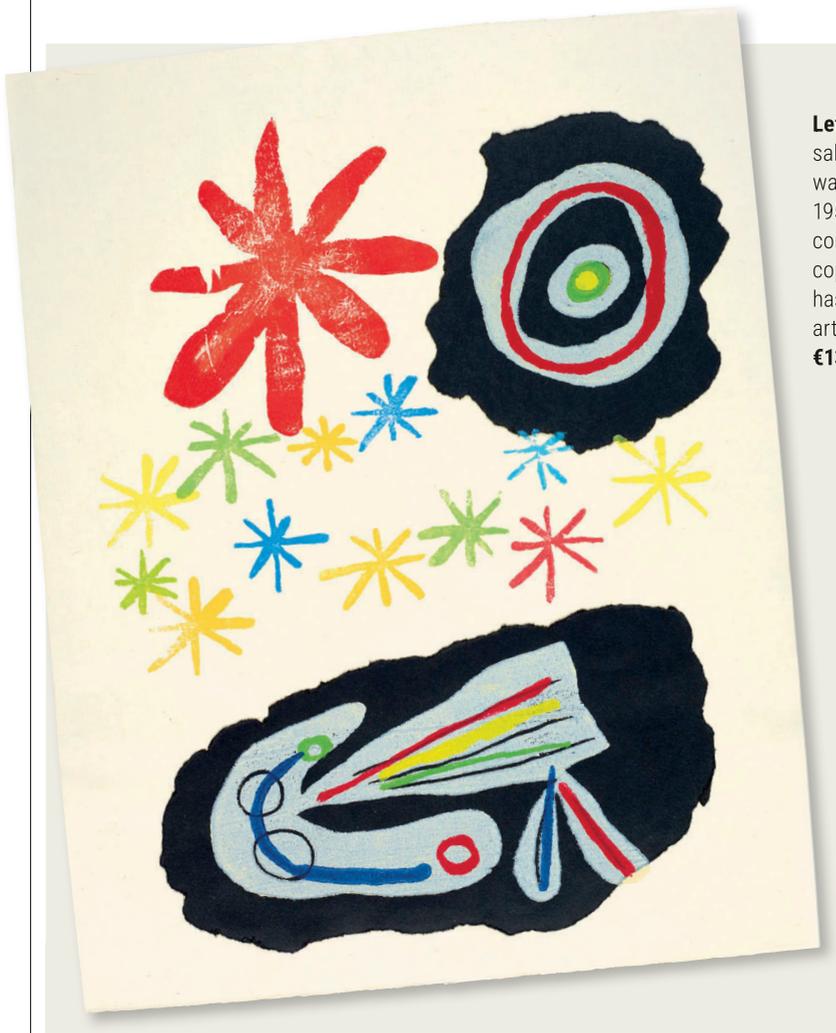
The collecting base

Are today's buyers typically art collectors or book collectors? "I would say that many art collectors will have one or two livres d'artistes,

Continued on page 14

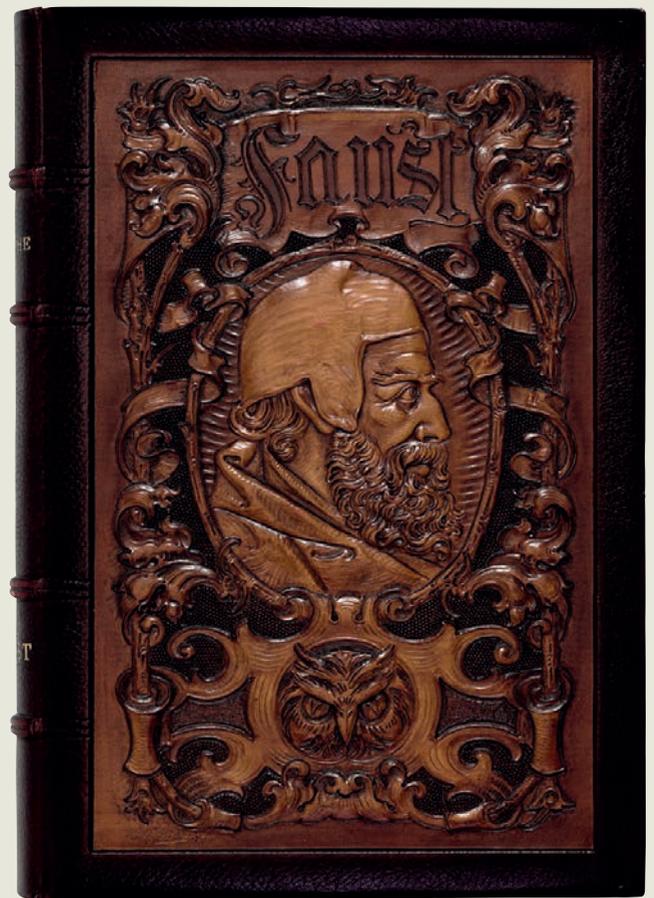
Books, Maps & Prints 2021

The livre d'artiste



Left: topping the final tranche of the Destribats sale (February 2021) at **Christie's** in Paris was Joan Miró's *A toute épreuve* published in 1958. The edition (one of just 20 copies made) consisted of 80 original woodcuts, with this copy including an additional woodcut that has been hand-coloured with gouache by the artist. Estimated at €50,000-70,000, it sold at **€135,000 (£122,700)**.

Right: the 1946 edition of a French translation of Pushkin's *La Dame de Pique* (The Queen of Spades) includes a set of separate sepia lithographs by the Catalan artist Antoni Clave (1913-2005). From an edition of 300, it is priced at **\$1250** by New York dealer **James Cummins Bookseller**.



Right: the translation of Goethe's *Faust* illustrated by the French Romantic artist Eugène Delacroix (published in 1828 in Paris) is sometimes cited as the first livre d'artiste. It contained a frontispiece portrait of Goethe and 17 lithographed plates drawn on stone.

Delacroix was inspired to illustrate the work by a performance of the play he attended in London in 1825. Although criticised at the time, one early viewer who did appreciate their greatness was Goethe himself, who on first seeing them in 1826 wrote: "One must acknowledge that this M Delacroix has a great talent, which in *Faust* has found its true nourishment ... I have to agree that M Delacroix has surpassed the scenes of my writing."

This copy in a fine cuir-ciselé binding by Charles Meunier, dated 1920, sold for **\$23,000 (£17,700)** in a **Christie's** online sale in June 2018.

Continued from page 13

but more extensive collections are usually the preserve of bibliophiles," says Bonhams specialist Matthew Haley. "There are certainly livre d'artiste collectors, but very often these books form part of a wider 'books as objects' library which might also include a medieval Book of Hours, a volume of Piranesi, a Blake and designer bindings."

Traditional collecting variables of rarity, condition and provenance apply but as a general rule, the higher the status of the artist, the more desirable the artist's book.

A book that fits well into a painter's oeuvre (such as Matisse's *Jazz*) carries extra gravitas as does the collaboration that brings a good synergy of art and text.

Bindings were sometimes integral

(Marcel Duchamp's famous foam rubber breast is the most memorable element of *Le Surréalisme en 1947*) but others, added at a later date, are very much the stuff of personal preference.

"Some collectors want their books in their purest form, as issued and fresh off the press," says Vincent Belloy, specialist at Christie's Paris. "Others do appreciate them bound, adding the touch of another artist to what is already a collaborative work at heart."

Paul Destribats

The most recent market barometer in the field has been the three-part dispersal of the Paul Destribats (1926-2017) collection held between July 2019 and February 2021 by Christie's Paris, in association with book dealer Jean-Baptiste de Proyart and specialist Claude Oterelo.

Destribats was one of the great avant-garde book collectors of his generation, his encyclopaedic library of more than 6000 volumes, manuscripts and printed documents centred on the work of André Breton, the leader and principal theorist of Surrealism.

He has been an active buyer when several major collections were dispersed at the turn of the millennium: those of Renaud Gillet (Sotheby's London 1999), Pierre Leroy (Sotheby's Paris 2002), Daniel Filipacchi (Christie's Paris 2004) and Fred Feinsilber (Sotheby's Paris, 2006).

Some of the livres d'artistes in the Destribats collection were special copies that included original artists' illustrations.

These included the sale-topping 1936 first-edition copy of *La Barre*

d'appui, a volume of poems by Paul Eluard, illustrated by Picasso. His pre-war works are more desirable than those made in the 1960s and 70s. This was number one of the first six copies with proofs printed in blue, green and red that included an extra aquatint of Picasso's right hand produced in a moment of spontaneity as the volume was printed at the end of May or the beginning of June 1936. The work soared past its high estimate of €150,000 to realise €425,000 (£386,400)

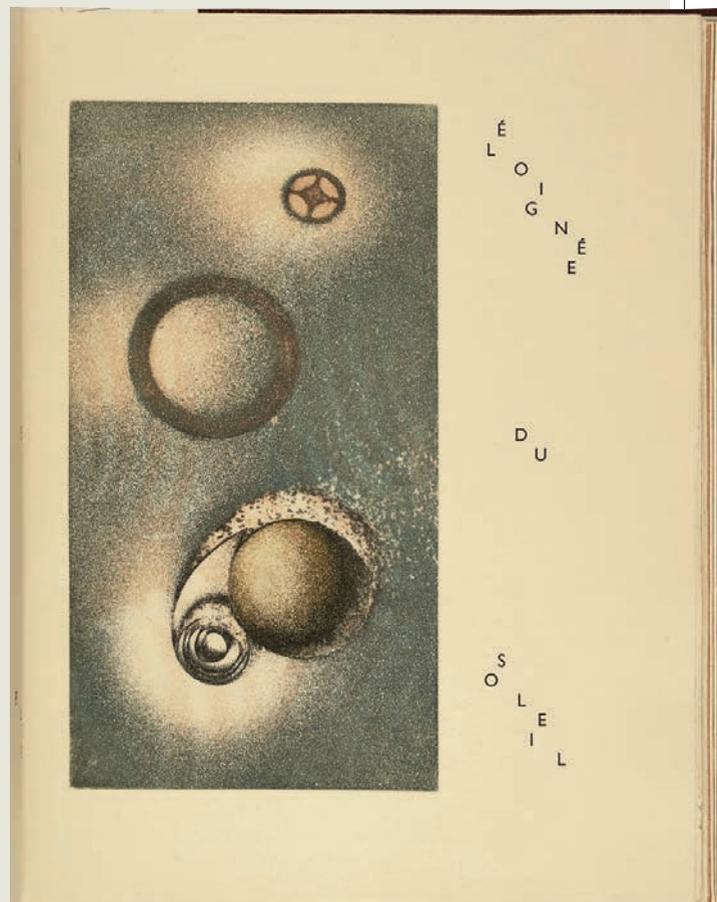
Proyart summed up the appeal of the artist book as he celebrated a €13.5m sale: "What is exciting is the fact that many of these artists created new images [for these works] that nobody had ever seen before. They invented a new way of combining paintings, books and engravings, which was something unique." ■



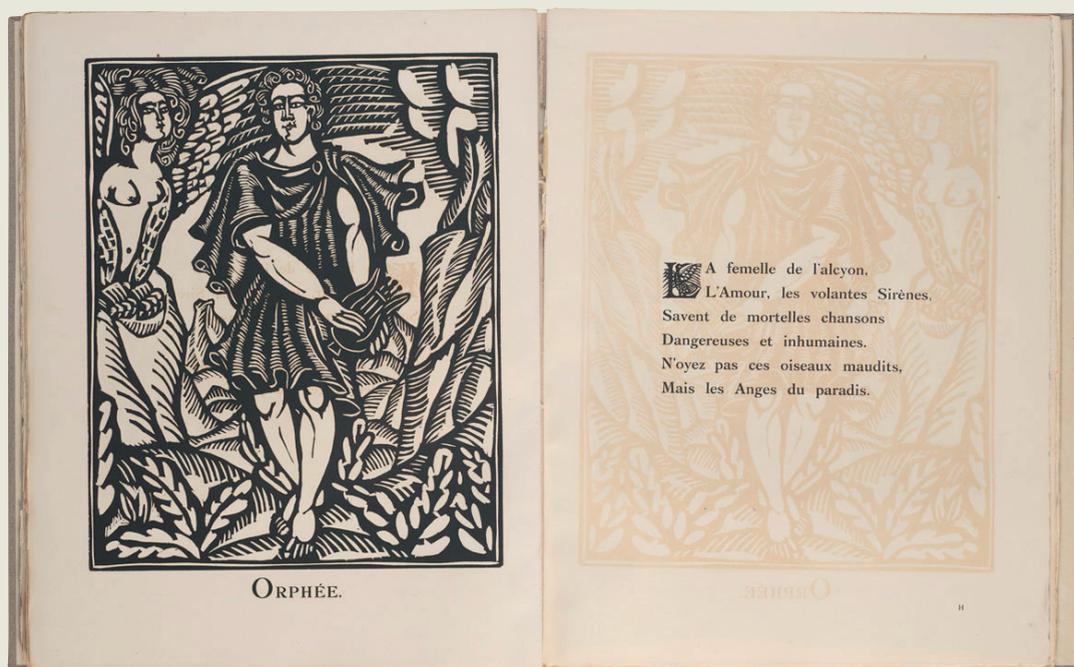
Photo: James Cummins Bookseller

Right: in 1921 the Georgia-born artist, critic, poet and proponent of Russian Futurism Ilya Zdanevich (also known as Iliazd) moved to France, where he continued his publishing activity. A highlight of Part II of the Destribats sale at **Christie's** in Paris was Max Ernst's *Maximiliana, ou l'exercice illégal de l'astronomie* (1964), which sold for **€95,000 (£86,400)**.

This Dada movement collaboration between Iliazd and Ernst takes its title from the tale of an asteroid discovered in 1861 by the German philosopher Ernst Wilhelm Tempel. Ernst's text and aquatints pay homage to Tempel's mission to explore domains beyond ordinary human perception.



Left: Bonhams sold a special copy of *Le Peseur d'âmes* by André Marois and Francis Picabia on March 25. One of the 'standard' 294 copies of this 1931 book on Arches paper might fetch £500-1000 at auction and more would be expected for one of eight copies on Japon imperial paper. However, this was one of the six *hors commerce* copies that included an original watercolour by Picabia and a typed letter signed by the publisher Antoine Roche. Presented to the artist's wife Germaine Everling, the watercolour, pictured here, is a scene of several soldiers sharing a bottle of wine around a table. This copy fetched **£10,200**.



Left: the first monumental French livre d'artiste of the 20th century was the product of a friendship between poet Guillaume Apollinaire and artist Raul Dufy. *Le Bestiaire ou Cortège d'Orphée* illustrated with woodcuts by Dufy in the Fauve style was published by Deplanche in 1911 in an edition of 120 copies.

Dufy watched the printing from the first to the last sheet. This copy, signed and numbered 114/200 with original wrappers but later boards and slipcase, sold for **\$5300 (£4300)** at a **Christie's** online sale in November 2020.

Only managing to sell about 20 copies, Deplanche donated the remainder to the antique bookseller Chevrel.

Unique piece of the action

How letters related to wars bring a connection that history books cannot match

by Tom Derbyshire

The added value of diaries, journals and logbooks to militaria lots such as medal groups is well known – but letters on a wartime theme can carry great appeal on their own.

While big names in the field such as Napoleon and Wellington are guaranteed to create interest, it is not always the most obvious figures at the heart of the action that grab the attention. Politicians, diplomats and even a spymaster feature in this selection of hammer highlights.

As Hugh Bett, a specialist at book and manuscript dealership Maggs Bros of London, says: “The importance of soldiers’ letters and diaries lies in their immediacy to the action that’s being described – not just the battles, but also life in the field. Many of them remain unpublished and the good ones provide a sort of unofficial history of that campaign. It can be fascinating.”

Bett added: “Collectors come in all sorts of shape and sizes, frequently they’re descendants of those who fought, but there are others – historians and hobbyists – who want to dig a little deeper than what appears in the printed accounts.”

Private collection

A Napoleonic letters section offered at Gloucestershire auction house **Dominic Winter (20% buyer’s premium)** is a good example. These letters are all from the same

After the disaster of the Charge of the Light Brigade in 1854 the blame game began.

This 1857 letter **right** is from the man who led the charge – Cardigan (James Brudenell, 7th Earl 1797-1868) – to an unidentified correspondent and reflects that post-war arguing.

It recommends Dr [EH] Nolan, author of the *History of the War with Russia*, who had listened to Cardigan’s assertion that he had received “erroneous information with regard to some details of the conduct of the Cavalry”. Safeguarding the reputation of the cavalry was of paramount importance to Cardigan. Bitter accusations had flown between him and his brother-in-law Lord Lucan over the responsibility for the charge. Cardigan was later to challenge Lucan to a duel for supporting a writer who cast aspersions on his courage; the duel never took place due to a series of misunderstandings and missed encounters.

This letter is priced **£675** by Maggs Bros, which notes: “Other writers on the Crimean War endured numerous letters in Cardigan’s very difficult hand. Doctor Nolan was evidently fortunate to have, eventually, earned Cardigan’s approbation.”



(photo: Wikipedia)

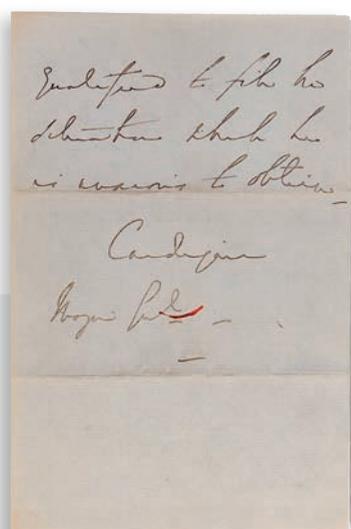
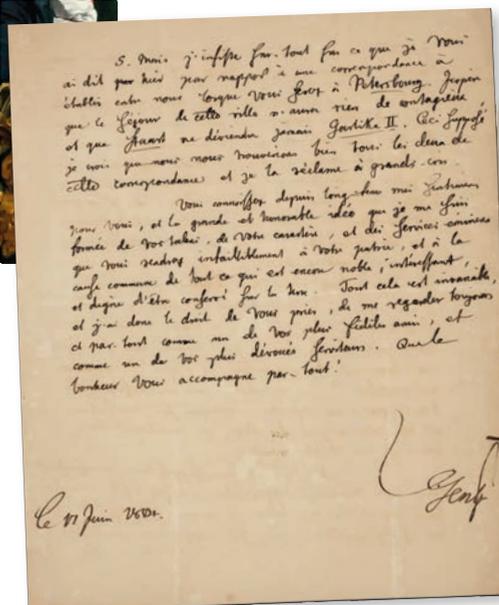


(photo: Wikipedia)

Above: Charles Stuart, later Baron Stuart de Rothesay.

Above right: Friedrich von Gentz.

Right: a example from an archive of letters from von Gentz to Stuart – **£4200** at Dominic Winter.



private UK collection of Napoleonic and East India Company letters and manuscripts which the South Cerney saleroom has been selling in instalments since 2019.

The latest slice on March 10 included the Charles Stuart (1779-1845) papers, relating to the British diplomatist par excellence of the Napoleonic era. Among these, the best-seller was an extensive archive illuminating the close personal relationship between Stuart and the Austrian political thinker and statesman Friedrich von Gentz (1764-1832). Neither are familiar names as such but played important roles in their own ways.

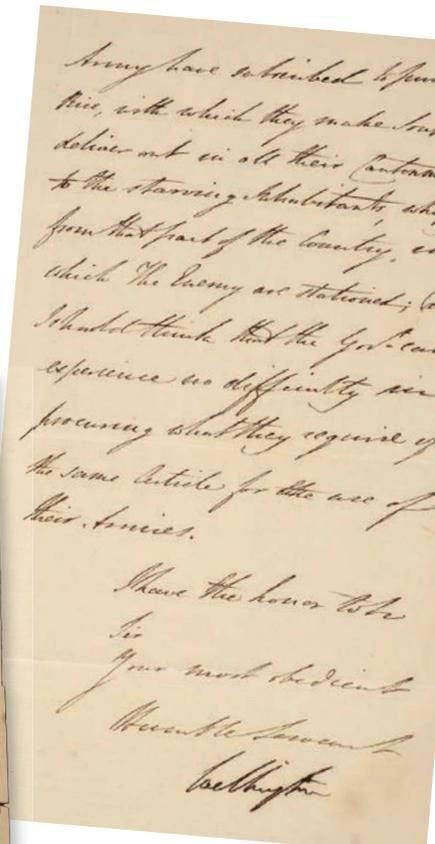
Stuart (later Baron Stuart de Rothesay) entered the diplomatic service in 1801, serving first in Vienna (1801-04) and then in St Petersburg (1804-08). He subsequently undertook intelligence gathering with the provincial juntas in French-occupied Spain (1808-10) and made himself indispensable to Wellington as minister at Lisbon (1810-14). He was minister at the courts of

both the king of the Netherlands and the exiled Louis XVIII during the ‘Hundred Days’, in Paris from 1815-24, and in 1825 helped negotiate the treaty by which Brazil became independent from Portugal.

Von Gentz studied under Immanuel Kant in Königsberg, but soon renounced his teacher’s favourable view of the French Revolution and devoted his career to the defence of civil liberties and the equilibrium of powers in Europe against Napoleon’s imperial project. Initially in Prussian service, he relocated to Vienna in 1802, becoming propagandist and confidential adviser to Klemens von Metternich (1773-1859).

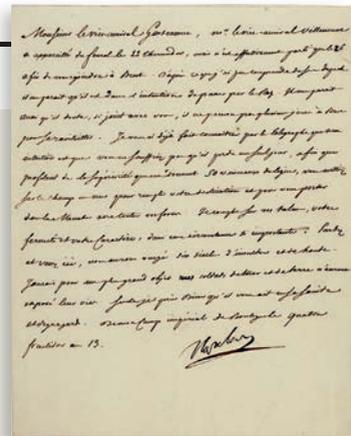
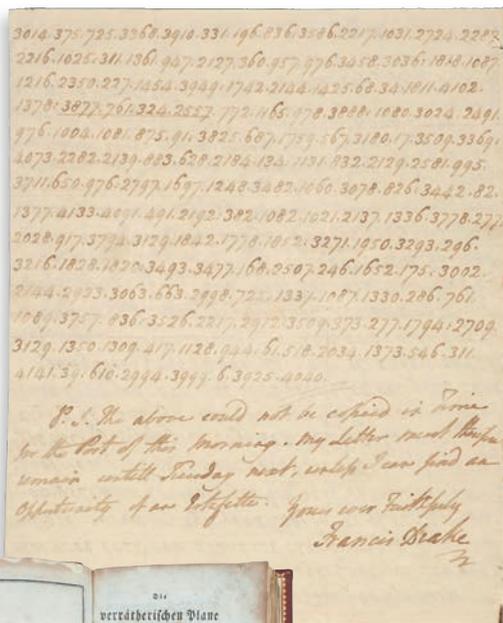
As secretary-general in the great peace congresses of the 1810s he then played a central role in the formation of the post-Napoleonic order in Europe.

The letters between the two on offer at Dominic Winter have their serious side. Gentz provided important intelligence from Berlin and elsewhere on the movements of



Right: a letter from spymaster Francis Drake to Charles Stuart, partly encrypted – **£2400** at Dominic Winter.

Left: a letter from the Duke of Wellington to Charles Stuart – from a group sold for **£2400** at Dominic Winter.



Napoleon's plans foiled

In the bicentenary year of his death, relics connected to Napoleon will inevitably catch the eye.

On April 27 **Sotheby's (26/21/14.9%**

buyer's premium) offered a second selection from a "remarkable collection of letters and documents, which was assembled by a discerning connoisseur over a period of some 20 years", comprising "entirely fresh material, covering four centuries of European history, from Philip II of Spain to the end of the Cold War, but once again with a particular focus on the Napoleonic period".

Several important letters by Napoleon were included, from his crucial command in Italy in 1797 to preparations for the defence of France following the disastrous March on Moscow.

One letter in this collection, estimated at £10,000-15,000 and sold for £60,000 signed 'Napoleon', to Vice-Admiral Ganteaume, August 22, 1805, gives orders for the invasion of England.

Napoleon commands him to rendezvous with Admiral Villeneuve at Brest, put to sea immediately and make their way into the English Channel. He praises Ganteaume's talent, steadfastness and character and urges him to come to Boulogne and avenge 'six centuries of insult and shame, a cause greater than any other for which his military forces have ever risked their lives'.

England in their grasp

A companion letter to Vice-Admiral Villeneuve on the same day, guided at £8000-12,000 and sold for £35,000, expresses the hope that he reached the port at Brest, and requests he gather his squadron and join him in the English Channel within the next 24 hours. He closes by declaring that England is within their grasp.

What Napoleon did not know was that, far from the Channel, Villeneuve was trapped at Cadiz by the blockade of Vice Admiral Cuthbert Collingwood. When Napoleon discovered this the following day after sending the letter, he realised that all hope of a successful invasion had evaporated. He turned instead to the German campaign which was to culminate in the great victory of Austerlitz.

Two months after both these letters were sent, the Franco-Spanish fleet under Villeneuve was thrashed at the Battle of Trafalgar. Villeneuve was taken prisoner and on his return to France in April 1806 he committed suicide rather than face Napoleon.

Left: a caricature of Francis Drake fleeing Munich after having been exposed, from a German book sold by dealer Simon Beattie.



The importance lies in their immediacy to the action that's being described

Bonaparte and his generals ('Vous savez que Bonaparte a quitté Paris le 30... je m'apprends de grandes nouvelles'), and provided Stuart with potential informants.

However, they also reveal the human bonds often unseen beneath the transactions of high diplomacy.

Written in an elegant French and leavened with faux rebukes ('Je vous trouve cruel de ne me rien communiquer'), they show Gentz and Stuart constantly exchanging and discussing books, pamphlets and newspapers, dining and attending soirées, and gossiping confidentially about Viennese society.

The archive sold for £4200 against an estimate of £2000-3000.

Spymaster unmasked

Another intriguing set of five letters, all but one signed, came to Stuart from spymaster Francis Drake (1764-1821), the British minister to the court of the Elector of Bavaria at Munich from 1799-1804.

They concern matters such as an intercepted letter to Napoleon and

Franco-Russian relations.

To add to the intrigue, three of the bifolium letters are partly in cipher, while included in the lot was an intelligence report from Alexander Horn (1762-1820), Scottish Benedictine monk and political agent.

The Drake letters made £2400, three times the top estimate.

Drake was minister to the court of the Elector of Bavaria at Munich from 1799-1804, having previously served in Genoa. He was expelled after his intelligence activities were exposed by a French sting operation, described in a published account by the responsible French agent Jean-Claude-Hippolyte Méhée de la Touche (1762-1826) titled *Alliance des Jacobins de France avec le Ministère anglais* (1804). Drake was also lampooned in a caricature, *Sir Francis Drake fuyant de Munich et retournant à Londres avec ses cartons, sa correspondance, ses encres sympathiques et ses clefs*.

In 2013 bookseller Simon Beattie wrote on his blog (simonbeattie.co.uk) about a German translation of the Méhée de la Touche book he had bought (*Die verrätherischen Plane*

Englands und der Jakobiner wider das Leben des Kaysers, und die Freyheit des franz. Volks). The German version was furnished with this "wonderful, large caricature of Drake, fleeing from Munich after the affair broke clutching books, papers, and phials of invisible ink".

De la Touche kept tabs on French émigrés who opposed Napoleon.

Beattie wrote: "Posing as a sympathiser, Méhée inveigled himself into their circle, and was recommended to the British Foreign Office, which sent him to Francis Drake, ambassador to Bavaria and head of the British East European spy network, who provided him with codes and names of agents. In 1804, Drake was embarrassed when some letters, revealing plans of a French uprising against Napoleon, were intercepted and passed on to ministers in Paris, and duly published."

Eye on admin

Wellington did feature in this Dominic Winter collection in three lots. Sold for a double-top-

estimate £2400 was a group of seven Peninsular War autograph letters written to Stuart from headquarters in Cartaxo in 1810-11.

Such letters tend to support the emphasis placed by modern historians on Wellington's extraordinary organisational and administrative capabilities as much as his command in the field. Both were key to defeating Napoleon in the Peninsular campaign.

For example, he sent a letter on February 26, 1811, commenting on a report by Sir William Erskine on the insufficient provision of bread to the Portuguese infantry.

Diplomacy and music

Still to come from the same private UK collection (to be offered later this year) are the papers of John Fane, 11th Earl of Westmorland (1784-1859), best known as Lord Burghersh. He served with distinction under Wellington before embarking on a successful diplomatic career with a sideline as a noted amateur violinist and composer. ■

Books, Maps & Prints 2021

Letters on a military theme

First-hand horror of Dunkirk

The great British tradition of celebrating last stands and heroic defeats includes the evacuation of Dunkirk in 1940. An autograph letter, pictured **below**, offered at **Bonhams (27.5/25/20/14.5% buyer's premium)** in London on March 31 sums up the courage shown by so many during Operation Dynamo.

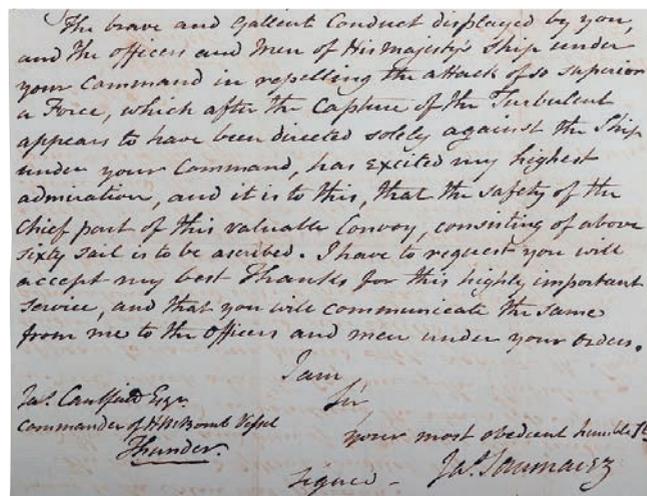
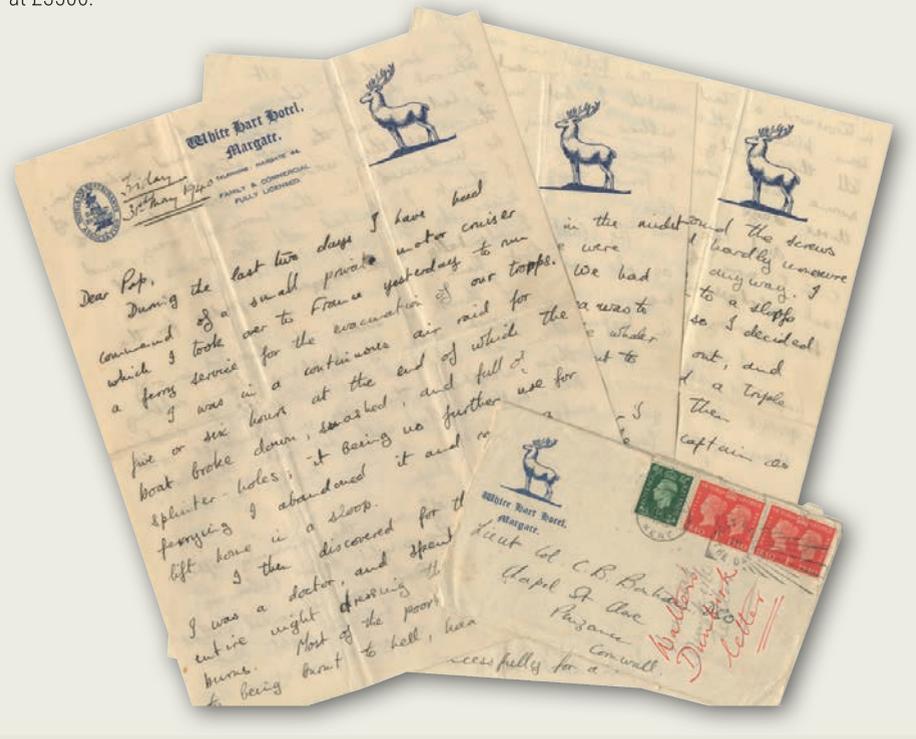
Written from the White Hart Hotel, Margate, May 31, 1940, on hotel headed notepaper, the six-page letter was penned by Lt Walter George Hugh Testoferatta Bonham (c.1920-43) to his father Lt Col Charles Barnard Bonham (1871-1943), DSO, of the Royal Engineers. Beginning 'Dear Pop', it gives a detailed and sometimes harrowing account of Bonham's experience of Dynamo as the commander of a small private motor cruiser.

He describes men who were '...in addition to being burnt to hell... almost dead from exposure and exhaustion. I had to cut the wet clothing off most of them, stripping them, rubbing them all over till I sweated blood, and then wrapping them up in blankets with beer-bottles filled with hot water as hot water bottles...'

Just five months earlier, in December 1939, at the age of 19, Lt Bonham had served on HMS *Exeter*, one of the three British cruisers that scuttled the German pocket battleship the *Graf Spee* at the Battle of the River Plate. *Exeter* was severely damaged and had to go in for repairs, allowing Bonham to return home to a hero's welcome in Penzance.

Sadly he was killed in action in 1943, following his brother Harry who had died of wounds received in action aboard HMS *Fleetwood* shortly after this letter was sent, in June 1940.

This powerful letter, with an estimate of £800-1200, sold together with his service record books at £3500.



Above: a letter by Captain James Caulfield describing HMS *Thunder's* role in protecting a Baltic convoy – **£660** at C&T.

Captain who saved the bacon in Danish attack

Convoys to protect merchant vessels have a long history in naval conflict. A letter sold at Kent saleroom **C&T (22% buyer's premium)** in a timed Military Books, Ephemera & Photographs Auction ending on December 27 reveals Royal Navy ships in action back in 1808.

A year earlier, after Napoleon's defeat of Russia and Prussia, Britain had laid siege to Copenhagen to tackle the Danish navy allied with the French. The Danish fleet surrendered when their capital was captured and more than 60 ships taken.

However, Britain and Denmark remained at war for more than six years and Britain had to convoy and escort its Baltic trade.

The C&T letter, estimated at £200-300, was an account of HMS *Thunder's* action against the Danes in June 1808. Launched in 1800, and previously a slave ship, HMS *Thunder* was purchased by the RN in 1803 and saw plenty of action. On June 9, 1808, she drove off a considerable force of Danish-Norwegian ships and prevented a convoy from being successfully attacked. The three-page letter written by her captain, James Caulfield, describes this successful action in detail. Also included was the reply from the Admiralty praising his deeds.

Caulfield was the recipient of a £100 prize from the merchants at Lloyds involved in the Baltic trade, as a token of appreciation. Typically the prize was a silver vase.

Both letters sold for £660.

Admiral came to grief four years later

After a long and illustrious naval career, it is a pity that Admiral Sir Cloudesley Shovell is best known for the circumstances of his death.

In 1707, during the War of the Spanish Succession, he had been supporting Prince Eugene's campaign against Toulon in southern France. The action succeeded in scuttling the French fleet at the port but Toulon was not captured.

That October, Shovell sailed for England with 21 ships of the Mediterranean Fleet in his flagship, the *Association*. However, strong westerly winds drove his fleet onto rocks off the Isles of Scilly. *Association* and three other ships were sunk and 1500-2000 men died, including Shovell. Despite being an experienced and high-ranking commander, he had believed the

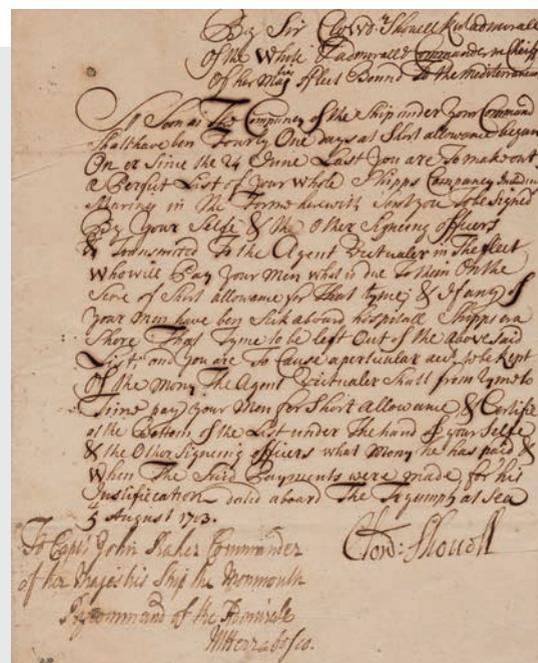
ships were further east than they were.

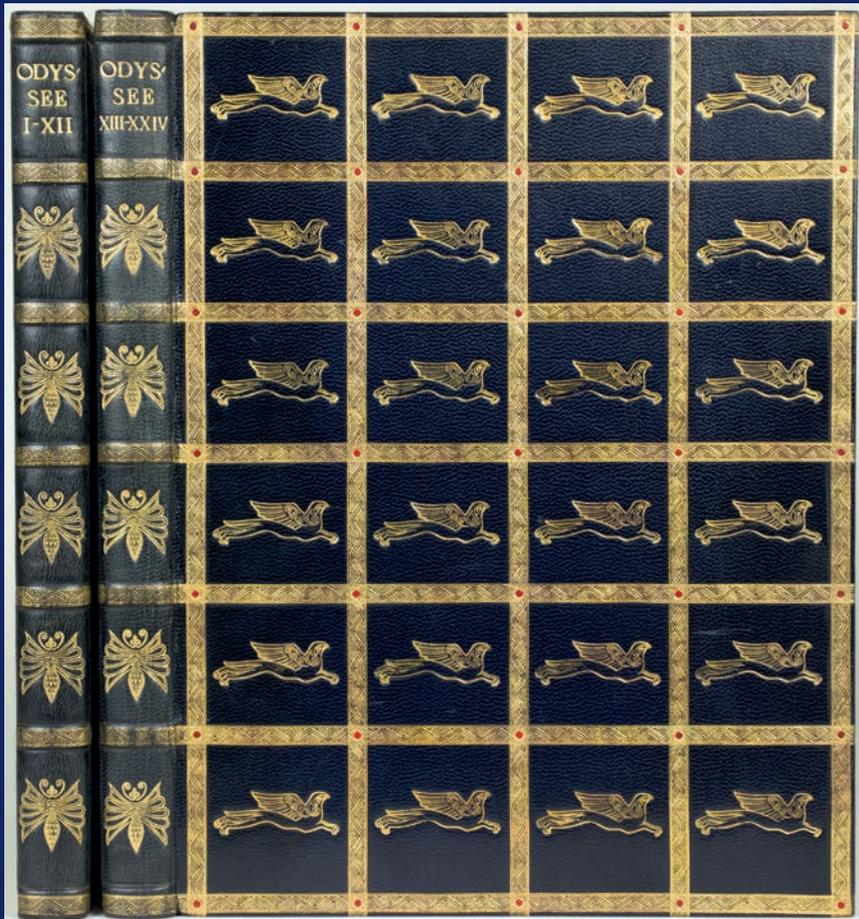
A letter written by Shovell four years before his untimely end, dating from August 5, 1703, was offered at London auction house **Forum (30/24% buyer's premium inc VAT)** on January 28.

Signed to Captain John Baker, commander of HMS *Monmouth*, it orders: 'You are to make a Perfect List of your whole Shipp's Company Including Marines... & Transmitted To the Agent Victualer in The fleet Who will Pay your Men what is due To them On the Sine of Short allowance...'

Estimated at £300-400, it did rather better in selling at £1500.

Right: Sir Cloudesley Shovell's letter from 1703 – **£1500** at Forum.





SPRING AUCTION 29/30 MAY 2021

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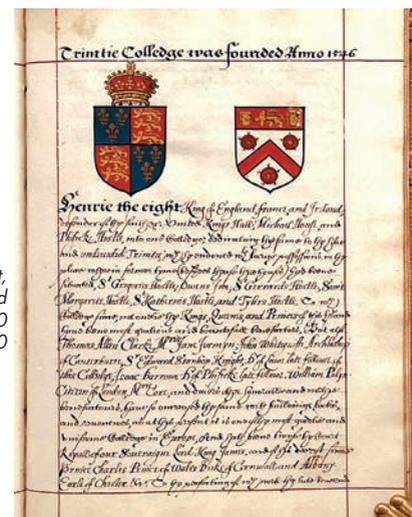
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LATIN CHORAL MANUSCRIPT On vellum. France around 1500. Estimate: € 25,000

A fair to make Brighton rock

Organiser tells us why the south-coast city is a great place for a new PBFA event

by Matt Ball

The Provincial Booksellers Fairs Association (PBFA) is holding a new book fair at the Brighton Racecourse on October 30. Here ATG asks dealer and fair organiser Jeremy Carson about his plans for the event.

ATG: Why Brighton?

Jeremy Carson: The PBFA has long wanted to re-establish its fairs in the south of England and Brighton was an obvious choice. It's an hour from London and there are almost a quarter of a million people living in the BN postcode.

There's also a strong tradition of culture, arts and education in the city. The PBFA led the way with our virtual fairs and we're all anxious to get back to the real thing. It's worth remembering that we exist to 'bring books to the people' via physical fairs and we look forward to bringing that ethos to Brighton.

Why you?

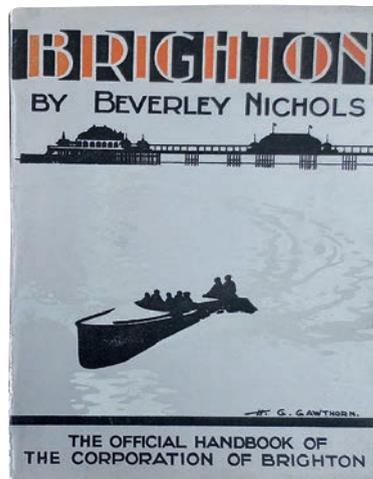
I can see the racecourse from my house! I'm honoured to be manager but organising a large fair at a new venue is a formidable task. Snippy comments about health 'n' safety are funny in the pub – less so when you're legally responsible for the lives of thousands.

The small print makes ominous reading. 'Have I personally approved the safety-certificates for any portable lighting?' Well, no – but then again it's 2021 and I'm not expecting any fizzing bakelite or hairy wires. Happily, there's a 32-page book from PBFA head office to guide me through the labyrinth of preparation.

Why the racecourse?

It's huge, modern, flat and you can park a car there which is something you cannot do easily or cheaply in central Brighton. For dealers it's great; loading is a cinch.

Encouragingly, similar fairs at the racecourse have proved very successful for trade and visitors alike. I spoke to Donny Mann, organiser of the popular Love Antiques Fairs, who told me: "The racecourse has been the home of our *Brighton*



Above: in the 1930s Brighton Council hired big names to talk up the town. Sharp copies of these deco classics are hard to find and rarely come in at under £20.

Below left: priced from £15 to £150 from **The Antiquarian Book Company**, local maps are a good lure for new collectors as they're colourful, interesting and affordable.

Below right: *Brighton Book Fair* is on Facebook (facebook.com/groups/125561389563062).



Antiques and Vintage Fair since 2016 and has turned out to be the perfect venue. There's plenty of exhibition space, lots of customer parking and a fantastic events team that are always prepared to go the extra mile to help."

On the hand, it is not, I'll admit, as easily accessible on public transport as some other venues but there are buses from the city centre. In fact, other big events at the racecourse have used a dedicated shuttle bus from the station; a tried and tested solution but another expense. I'll look into it and try to gauge whether the increased attendance will cover the costs.

Will dealers be ready with stock given recent lockdowns?

Absolutely. Well-established members have scoured their store rooms and there's only so much you can sell online.

I'm a general dealer but I want to sell exclusively Sussex items at this fair. I'm building up a good collection of books, maps and ephemera. Local auction houses such as Gorrings and Toovey's are open again and that's great timing as mixed lots of books are best examined before a bid.

I'm also adapting my website for a more local focus. Buying is picking up after the lockdown and our fairs begin again in July, with

Northampton, so there are plenty of opportunities.

How do you cope with the uncertainty over Covid?

We have to have faith. October is five months away and we may be in the middle of lockdown number nine by then; on the other hand the worst of the virus could be well behind us by then. I'm pressing on regardless which is all one can do at the moment.

Our last big fair at York way back in January 2020 boosted attendance with a dedicated Facebook page and I'll be doing the same. There's a lot of interest in local history here and we can capitalise on that.

What next?

There's a lot at stake because October is not the whole story. We're planning a fair at the same venue in May 2022 which could turn into one of the biggest on in the PBFA calendar. It's right in the middle of the *Brighton Festival*, the second largest in the country (after Edinburgh) and a magnet for 150,000 visitors.

What's the plan?

A themed PBFA culture fair would be a perfect match and very popular with festivalgoers. For example, this year's festival features performances of Wilde's *De Profundis* and HG Wells' classic *War of The Worlds*; our members offer all sorts of works by authors like these from first editions to theatre programmes and film posters.

The Royal Philharmonic Orchestra string section will be playing Tchaikovsky at The Dome Theatre – I can offer Henry J Wood's marked-up score for the first UK performance of *Eugen Onegin*, back in 1892. Tie-ins like that are effortless for us.

Our May 2022 fair will take place regardless of whether it becomes an officially sanctioned festival event – right now it isn't but we'll see what happens. That status depends on the festival organisers for support and that is not a given, especially in a venue to the east of the city. In the meantime, I'm focused on making a success of October. ■

Jeremy Carson runs books dealership
The Antiquarian Book Company.
antiquarianbookcompany.com
pbfa.org

Fairs calendar

Key events in the UK and overseas

The return of fairs as lockdown restrictions have eased has been a welcome boost for dealers, event organisers and buyers.

This calendar lists a selection of forthcoming specialist fairs and markets in the UK and around the world.

During lockdown, fairs organisers held virtual events and some of these are continuing alongside in-person fairs. In the UK, the PBFA (Provincial Booksellers Fairs Association) is holding its monthly online fairs as its physical fairs come back onto the calendar and the ABA (Antiquarian Booksellers' Association) is holding a

virtual *Firsts Online* in late May a few months ahead of its *Firsts London* in-person fair on October 21-24 at its new location of the Saatchi Gallery.

Reminder: lockdown rules differ both around the world and within devolved nations of the UK. Local authorities may also be involved in approving events. Lockdown dates are subject to change based on government criteria and therefore the dates listed here are also subject to change. Readers are advised to check with the fair or event concerned before travelling any distance, in case of last-minute cancellations or alterations.

22 August

Wilton Book Fair

The Michael Herbert Hall, South Street, Wilton, Wiltshire, SP2 0JS
Tel: +44 (0)1963 250280 / +44 (0)1258 473561

pbfa.org

28 August

Tenterden Book Fair

Highbury Hall, Highbury Lane, Tenterden, Kent, TN30 6LE
Tel: +44 (0)1580 764395

29 August

Online Book Fair

Tel: +44 (0)1763 248400

pbfa.org

Bloomsbury Ephemera Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

5 September

Missing Book Fair

Highgate Hall, Overend, Elton, Peterborough, Cambridgeshire, PE8 6RU

Tel: +44 (0)1245 361609

missingbookfairs.co.uk

9-12 September

Photo London

Somerset House, Strand, London, WC2R 1LA

Tel: +44 (0)20 7759 1169

photolondon.org

10-11 September

York National

The Knavesmire Suite, York Racecourse, York, Yorkshire, YO23 1EX

Tel: +44 (0)1904 624414

pbfa.org

11 September

Leeds Record & Book Fair

Kirkgate Indoor Market, Vicar Lane, Leeds, Yorkshire, LS2 7HY
Tel: +44 (0)7896 713988

leedsrecordandbookfair.com

Faversham Book Fair

Alexander Centre, Preston Street, Faversham, Kent, ME13 8NZ
Tel: +44 (0)1795 474957

facebook.com/favershambookfair

12 September

Bloomsbury Book Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

UK BOOK FAIRS

20-25 May

Firsts Online

Tel: +44 (0)20 8004 9512

firsts-online.com

12 June

Leeds Record & Book Fair

Kirkgate Indoor Market, Vicar Lane, Leeds, Yorkshire, LS2 7HY

Tel: +44 (0)7896 713988

leedsrecordandbookfair.com

Faversham Book Fair

Alexander Centre, Preston Street, Faversham, Kent, ME13 8NZ

Tel: +44 (0)1795 474957

facebook.com/favershambookfair

26 June

Tenterden Book Fair

Highbury Hall, Highbury Lane, Tenterden, Kent, TN30 6LE

Tel: +44 (0)1580 764395

29 June

Online Book Fair

Tel: +44 (0)1763 248400

pbfa.org

29-30 June – 1 July

The London Book Fair

Tel: +44 (0)20 8271 2124

londonbookfair.co.uk

3 July

Abergavenny Book Fair

The Priory Centre, St Mary's Priory, Abergavenny, NP7 5ND

Tel: +44 (0)1454 218036

pbfa.org

10 July

Leeds Record & Book Fair

Kirkgate Indoor Market, Vicar Lane, Leeds, Yorkshire, YLS2 7HY

Tel: +44 (0)7896 713988

leedsrecordandbookfair.com

11 July

Bloomsbury Book Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT

Tel: +44 (0)1707 872140

etcfairs.com

Northampton Book Fair

The Park Inn by Radisson, Silver Street, Northampton, Northamptonshire, NN1 2TA

Tel: +44 (0)7909 901078

pbfa.org

17 July

Lyndhurst Book Fair

Community Centre, Lyndhurst, Hampshire, SO43 7NY

Tel: +44 (0)7967 643579

25 July

Bloomsbury Ephemera Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT

Tel: +44 (0)1707 872140

etcfairs.com

Missing Book Fair

Highgate Hall, Overend, Elton, Peterborough, Cambridgeshire, PE8 6RU

Tel: +44 (0)1245 361609

missingbookfairs.co.uk

29 July

Online Book Fair

Tel: +44 (0)1763 248400

pbfa.org

30-31 July

Ilkley Book Fair

The Kings Hall & Winter Gardens, Station Road, Ilkley, Yorkshire, LS29 8HB

Tel: +44 (0)1943 830095

pbfa.org

18 September

Edinburgh Book Fair

Augustine Church Hall, 41 George IV Bridge, Edinburgh, EH1 1EL
Tel: +44 (0)1968 678175

pbfa.org

Stamford Book Fair

Stamford Arts Centre, 27 St Mary's Street, Stamford, Lincolnshire, PE9 2DL

Tel: +44 (0)1778 343175

pbfa.org

24-25 September

St Ives Book Fair

Porthmeor Studios, Back Road West, St Ives, Cornwall, TR26 1NG

Tel: +44 (0)1736 365955

pbfa.org

25 September

Lyndhurst Book Fair

Community Centre, Lyndhurst, Hampshire, SO43 7NY
Tel: +44 (0)7967 643579

26 September

Bloomsbury Ephemera Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

29 September

Online Book Fair

Tel: +44 (0)1763 248400

pbfa.org

2 October

Missing Book Fair

Village Memorial Hall, off Hall Street, Long Melford, Suffolk, CO10 9JQ
Tel: +44 (0)1245 361609

missingbookfairs.co.uk

2-3 October

Dublin Book Fair

Royal Marine Hotel, Marine Road, Dun Laoghaire, Dublin, A96 K063
Tel: +44 (0)20 7493 7160

pbfa.org

9 October

Bath Book Fair

The Assembly Rooms, Bath, Somerset, BA1 2QH
Tel: +44 (0)1225 420683

pbfa.org

Leeds Record & Book Fair

Kirkgate Indoor Market, Vicar Lane, Leeds, Yorkshire, LS2 7HY
Tel: +44 (0)7896 713988

leedsrecordandbookfair.com

10 October

Bloomsbury Book Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

16 October

Bury St. Edmunds Book Fair

Athenaeum Hall, Angel Hill, Bury St. Edmunds, Suffolk, IP33 1LU
Tel: +44 (0)1245 361609

pbfa.org

Haydock Book Fair

Haydock Park Racecourse, Haydock, Merseyside, WA12 0HQ
Tel: +44 (0)1706 370244

pbfa.org

Sherborne Book Fair

Digby Memorial Church Hall, Digby Road, Sherborne, Dorset, DT9 3NL

Tel: +44 (0)1935 816262 /

+44 (0)1963 250280

Lewes Book Fair

The Town Hall, Lewes, East Sussex, BN7 2QS
Tel: +44 (0)1273 477555

pawsandclaws-ars.org.uk/bookfair.php

21-24 October

Firsts, London's Rare Book Fair

Saatchi Gallery, Duke of York's HQ, King's Road, London, SW3 4RY
Tel: +44 (0)20 8004 9512

firstslondon.com

23 October

Uppingham Book Fair

Town Hall, High Street East, Uppingham, Rutland, LE15 9PY
Tel: +44 (0)116 2701856

pbfa.org

Tenterden Book Fair

Highbury Hall, Highbury Lane, Tenterden, Kent, TN30 6LE
Tel: +44 (0)1580 764395

29 October

Online Book Fair

Tel: +44 (0)1763 248400

pbfa.org

30 October

Durham Book Fair

New College Durham, Framwellgate Moor Campus, Durham, DH1 5ES
Tel: +44 (0)1325 469449

pbfa.org

Brighton Book Fair

Brighton Racecourse, Freshfield Road, Brighton, East Sussex, BN2 9XZ
Tel: +44 (0)7769 318895

pbfa.org

31 October

Bloomsbury Ephemera Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

6 November

Devizes Book Fair

The Corn Exchange, Market Place, Devizes, Wiltshire, SN10 1HS
Tel: +44 (0)1225 742296

pbfa.org

13 November

Edinburgh Book Fair

Augustine Church Hall, 41 George IV Bridge, Edinburgh, EH1 1EL
Tel: +44 (0)1968 678175

pbfa.org

Northern Illustrated, Children's & Detective Fiction

Pavilions of Harrogate, Yorkshire Event Centre, HG2 8NZ
Tel: +44 (0)1943 830095

pbfa.org

Leeds Record & Book Fair

Kirkgate Indoor Market, Vicar Lane, Leeds, Yorkshire, LS2 7HY
Tel: +44 (0)7896 713988

leedsrecordandbookfair.com

Faversham Book Fair

Alexander Centre, Preston Street, Faversham, Kent, ME13 8NZ
Tel: +44 (0)1795 474957

facebook.com/favershambookfair

14 November

Bloomsbury Book Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

Missing Book Fair

Highgate Hall, Overend, Elton, Peterborough, Cambridgeshire, PE8 6RU

Tel: +44 (0)1245 361609

missingbookfairs.co.uk

20 November

Edbaston Book Fair

Mac Birmingham, Cannon Hill Park, Birmingham, West Midlands, B12 9QH
Tel: +44 (0)1562 745060

pbfa.org

20-21 November

UK Fine Press

Oxford University, Examination Schools, 75-81 High Street, Oxford, Oxfordshire, OX1 4BG
Tel: +44 (0)1865 333555

fpba.com

27 November

Missing Book Fair

Village Memorial Hall, off Hall Street, Long Melford, Suffolk, CO10 9JQ
Tel: +44 (0)1245 361609

missingbookfairs.co.uk

Surrey Postcard Club Fair

St Peter's School, Horseshoe Lane East, Merrow, Guildford, Surrey, GU1 2TN

Tel: +44 (0)1483 274599

surreypostcardclub.co.uk

Lyndhurst Book Fair

Community Centre, Lyndhurst, Hampshire, SO43 7NY
Tel: +44 (0)7967 643579

28 November

Bloomsbury Ephemera Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

Topsham Book Fair

Matthews Hall, Town Hall Square, Topsham, Exeter, EX3 0HF
Tel: +44 (0)1404 41727

pbfa.org

29 November

Online Book Fair

Tel: +44 (0)1763 248400

pbfa.org

2-7 December

Firsts Online – Chelsea & Edinburgh Edition

Tel: +44 (0)20 8004 9512

firsts-online.com

4 December

London Christmas Book Fair

Holiday Inn London, Bloomsbury, Coram Street, London, WC1N 1HT
Tel: +44 (0)7701 034472 /

+44 (0)7730 892206

pbfa.org

11 December

Winter Market Harborough

Congregational Church Centre, High Street, Market Harborough, Leicestershire, LE16 7JD

Tel: +44 (0)7850 795207

pbfa.org

Leeds Record & Book Fair

Kirkgate Indoor Market, Vicar Lane, Leeds, Yorkshire, LS2 7HY
Tel: +44 (0)7896 713988

leedsrecordandbookfair.com

12 December

Bloomsbury Book Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

19 December

Bloomsbury Ephemera Fair

Holiday Inn, Coram Street, Bloomsbury, London, WC1N 1HT
Tel: +44 (0)1707 872140

etcfairs.com

29 December

Online Book Fair

Tel: +44 (0)1763 248400

pbfa.org

INTERNATIONAL BOOK FAIRS**AUSTRIA****10-14 November****Buch Wien**Vienna Exhibition Centre,
Messengelände, Vienna, A-1021buchwien.at**FINLAND****28-31 October****Helsinki Book Fair**Messukeskus Helsinki, Expo &
Convention Centre, Messuaukio 1,
Helsinki, 00520kirjamessut.messukeskus.com**FRANCE****11-13 June****Salon des Avant-Gardes du XX**Refectory of the Cordeliers, 15 rue de
l'École de Médecine, Paris, 75006salon-des-avant-gardes.fr**24-26 September****Salon: Rare Book Fair**Grand Palais Éphémère, 3 avenue du
General Eisenhower, Paris, 75008salondulivrerare.paris**6 November****Maps, Globes & Scientific
Instruments Fair**Hôtel Ambassador, 16 Boulevard
Haussmann, Paris, 75009map-fair.com**11-14 November****Paris Photo**Grand Palais Éphémère, 3 avenue du
General Eisenhower, Paris, 75008parisphoto.com**GERMANY****20-24 October****Frankfurter Buchmesse**Ludwig-Erhard-Anlage 1,
Frankfurt am Main, 60327buchmesse.de**ITALY****24-25 September****Rome Map Fair**Piazza Santi Apostoli 80,
Rome, 00187romamapfair.com**20-21 November****Salone della Cultura**Superstudio Maxi, via Moncucco 35,
Milan, 20142salonedellacultura.it**NETHERLANDS****1-3 October****Amsterdam International
Antiquarian Book Fair**Marriot Hotel, Stadhouderskade 12,
Amsterdam, NL-1054 ES.amsterdambookfair.wordpress.com**SPAIN****10-19 September****Catalan Book Week**

Moll de la Fusta, Barcelona, 08002

lasetmana.cat**10-26 September****Madrid Book Fair**Plaza de la Independencia 7,
Madrid, 28014ferialibromadrid.com**13-15 October****Liber International Book Fair**Ifema, Avenida del Parthenó 5,
Madrid, 28042ifema.es/liber**24-28 November****XII International Antiquarian
Book Fair**Glass Living Room, Madrid City
Council, Plaza de Cibeles, Madrid,
28014ailaasociacion.com**SWITZERLAND****21-26 September****Photo Basel**Volkshaus Basel, Rebgasse 12-14,
Basel, 4058photo-basel.com**5-7 November****Zurich Antiquarian Book Fair**Kunsthaus Zurich, Heimplatz 1,
Zurich 8001bookfair.ch**UNITED STATES OF
AMERICA****May 21-22****Albuquerque Antiquarian
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Museum Road, Albuquerque,
NM 87113abqbookfair.com**9-10 July****Twin Cities Antiquarian & Rare
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Thomas, 2115 Summit Avenue, St.
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Street, Detroit, MI 48207detroitbookfest.com**6-7 August****Rocky Mountain Book & Paper
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PA 15219pulpfest.com**28 August****Papermania Plus**XL Center, 1 Civic Center Plaza,
Hartford, CT 06103papermaniaplus.com**4 September****Sacramento Antiquarian Book
Fair**Scottish Rite Temple, 6151 H Street,
Sacramento, CA 95819sacbookfair.com**9-12 September****New York International
Antiquarian Book Fair**Park Avenue Armory, 643 Park
Avenue, New York, NY 10065abaa.org**11-12 September****Printers Row Lit Fest**

Dearborn Street, Chicago, IL 60605

printersrowlitfest.org**3 October****Antiquarian Book & Paper Show**Causeway Bay Hotel, 6820 South
Cedar Street, Lansing, MI 48911curiousbooks.com**17 October****Ann Arbor Antiquarian Book Fair**Ballroom of the Michigan Union,
530 S. State Street, Ann Arbor,
MI 48109annarborbookfair.com**12-14 November****Boston International Antiquarian
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Fair**getmansvirtual.com**3-5 June****SLAM e-Rendez-vous**amorlibrorum.fr**10-12 June****Folium**folium.digital**3-5 July****SLAM e-Rendez-vous**amorlibrorum.fr**22-27 July****The Transatlantic Virtual Book
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Calendar Controller

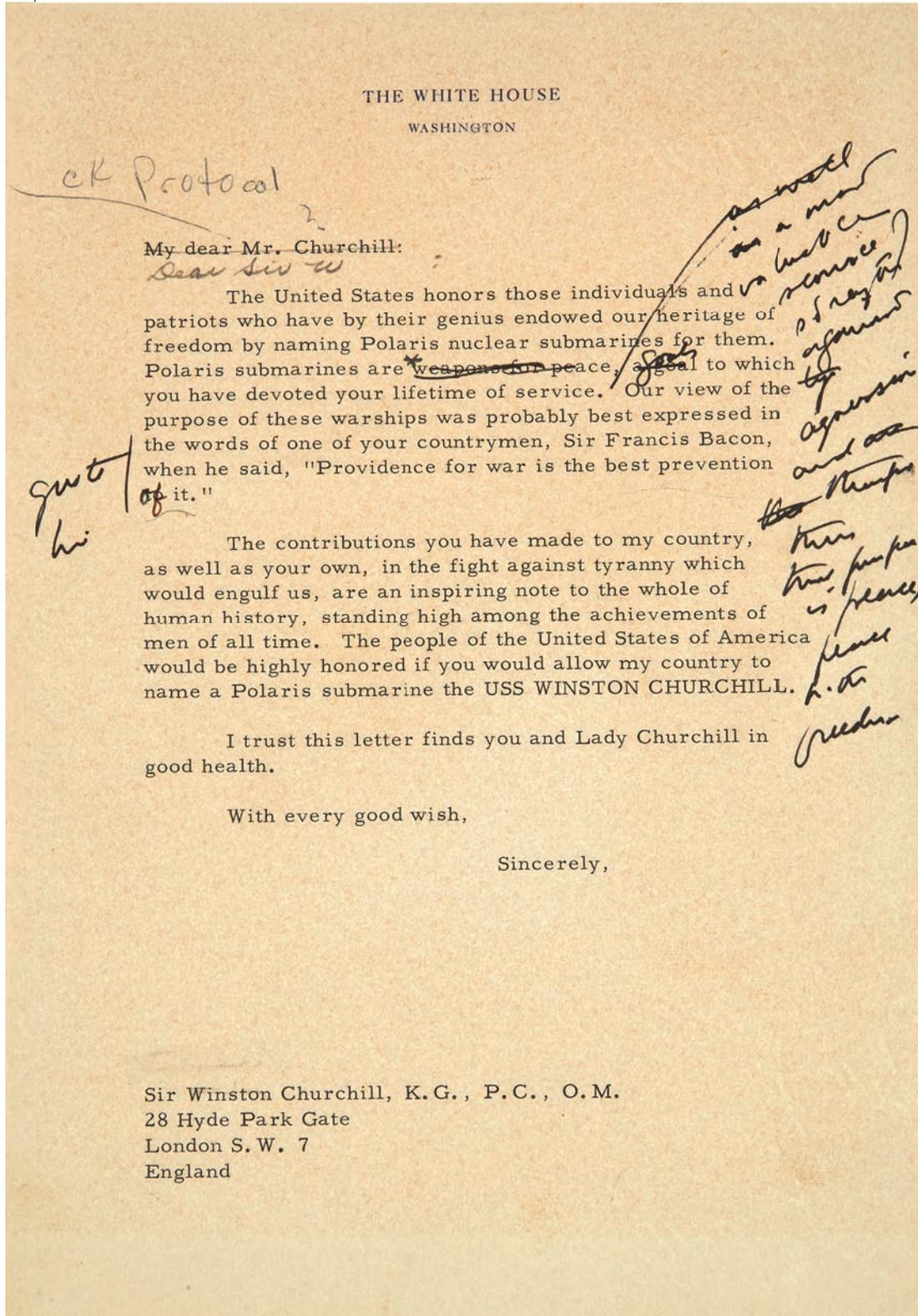
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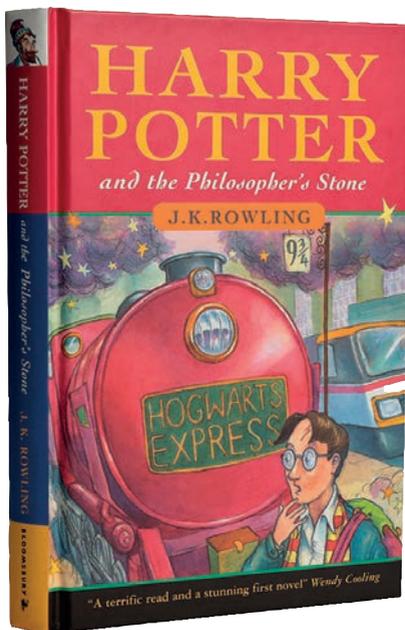
FREEMAN'S

freemansauction.com

Books, Maps & Prints 2021

Auction previews

The first of Harry Potter



A first edition, first impression of JK Rowling's *Harry Potter and the Philosopher's Stone* is to be sold in Tennants' Books, Maps and Ephemera sale in Leyburn on July 28.

This sought-after volume in exceptional condition has an estimate of **£20,000-30,000**.

The book is one of 500 case-bound copies printed in the first run, and it demonstrates all the requisite points of identification: the copyright page is dated 1997, with the author credited as Joanne Rowling; page 53 has the error '1 wand' repeated; and the rear cover features the misprint 'Wizardry and Witchcraft' (for 'Witchcraft and Wizardry') and the typo 'Philosopher's Stone'.

► tennants.co.uk



Catching prints online

Forum Auctions conducts a May 20 online sale titled Images of Angling: the David Beazley Collection of Angling Prints. Among the earlier works are three engravings (one shown **above**) after Francis Barlow published by Wenceslaus Hollar c.1671.

Estimate **£500-700**.

► forumauctions.co.uk

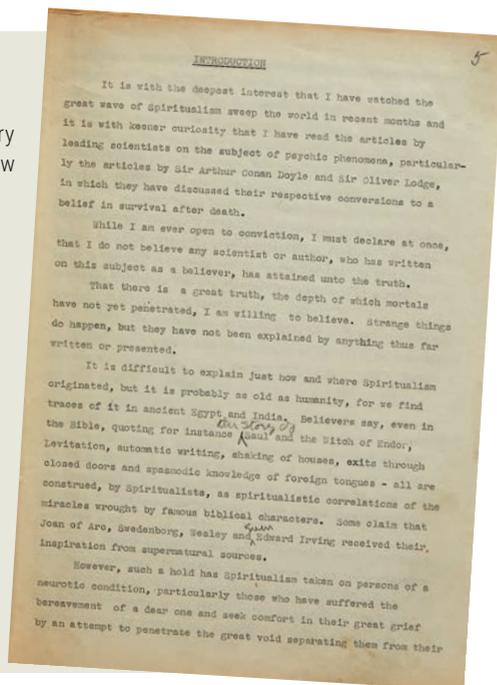
And for my next trick

This is the heavily annotated typescript for Harry Houdini's last literary work: an exposé of the new spiritualism titled *Magician Among the Spirits*.

The 408 leaves and 175,000 words, complete with Houdini's corrections and those of his assistant Oscar Teale, restores a great deal of material that was edited out when the finished version (running to just 75,000 words) was published by Harpers in 1924. An additional typed letter from Teale to Houdini declares: "It seems a pity, that your labor should be minimized for commercial ends..."

Last sold at Swann Galleries in 1997 as part of the Milbourne Christopher sale (his bookplate appears to the binding), it comes for sale at Bonhams New York on June 17 with hopes of **\$20,000-30,000**.

► bonhams.com



Debunking The Turk

Bellmans' sale of Printed Books and Manuscripts in Wisborough Green, West Sussex, on July 15 includes this 1821 first edition copy of Robert Willis' exposé on Wolfgang von Kempelen's celebrated Automaton Chess Player.

Many who saw it had been convinced that, through its mechanism alone, the chess-playing 'Mechanical Turk' was able to hold its own against human opponents, including, reputedly, Napoleon Bonaparte and Benjamin Franklin. In this work, however, Willis, a Cambridge professor and mechanical engineer, explained what some had already suspected: that the mechanism could conceal a hidden human operator.

The full title of the publication is *An Attempt to Analyse the Automaton Chess Player of Mr. de Kempelen. With an Easy Method of Imitating the Movements of that Celebrated Figure. Illustrated by Original Drawings. To which is Added, a Copious Collection of the Knight's Moves over the Chess Board.*

Estimate **£500-800**.

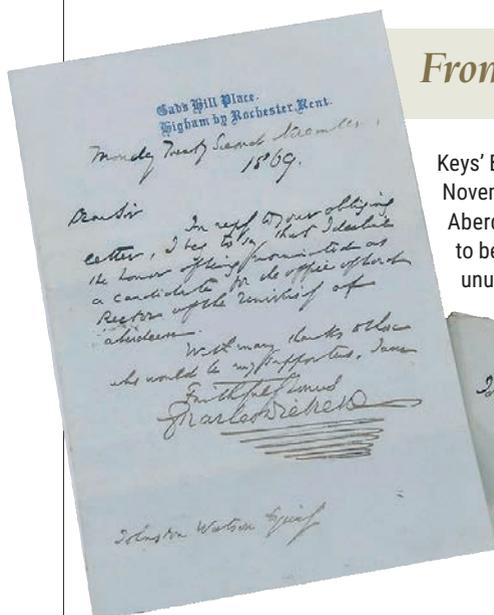
► bellmans.co.uk

From Gads Hill to Aberdeen

Keys' Books & Ephemera sale in Aylsham on June 9-10 includes this November 27, 1869, letter from Charles Dickens at Gads Hill Place to Aberdeen University. In it the author declines the invitation for his name to be put forward for the post of Lord Rector of the university. The lot – unusual, as much of Dickens' correspondence from this late period in

his life was created with the help of secretaries – includes the envelope addressed in Dickens' hand with a 'Penny Red' stamp and a CD seal. Estimate **£1500-2000**.

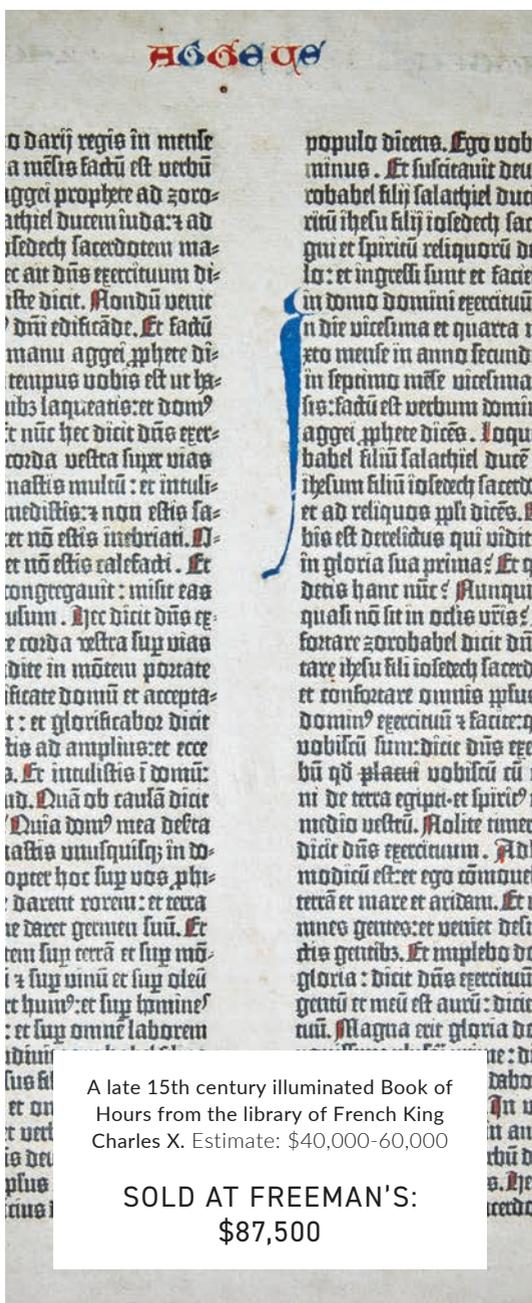
► keysauctions.co.uk



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BOOKS and MANUSCRIPTS



A late 15th century illuminated Book of Hours from the library of French King Charles X. Estimate: \$40,000-60,000

SOLD AT FREEMAN'S:
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First edition of Samuel de Champlain's *Les Voyages du Sieur de Champlain*, Paris, 1613
Estimate: \$40,000-60,000

SOLD AT FREEMAN'S:
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Leaf From the Gutenberg Bible, circa 1450-55. Estimate: \$40,000-60,000

SOLD AT FREEMAN'S:
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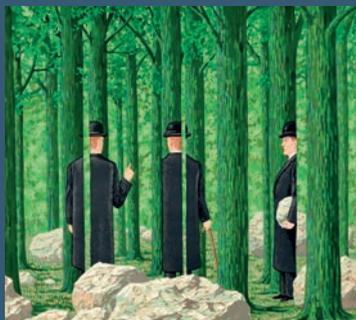
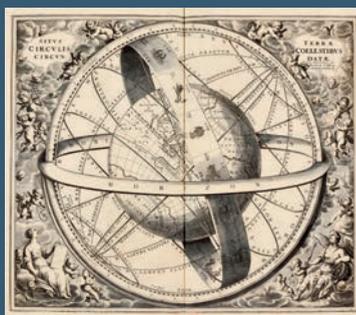
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Books, Maps & Prints 2021

Auction previews

Roald Dahl: 'Never shelter children from the world'

The Library Auction at Hansons (Bishton Hall, Staffordshire) on June 15 includes this autograph letter by Roald Dahl.

Written on Gipsy House, Grest Missenden notepaper and dated August 2, 1989, it was the unexpected reply to a university student who was writing a dissertation focusing on controversial elements (particularly violence) of Dahl's books for children.

Its central passage reads: "Never shelter children from the world. Basically 'the content' of any children's book is of no importance other than that it entrals the child – and thus it teaches or seduces him or her to 'like' books and to become a fit reader – which is vital if that child is going to amount to anything in later life. The book-reading child will always outstrip the non-book-reading child in later life.

"There are very few messages in these books of mine. They are there simply to turn the child into a reader of books. Damn it all, they are mostly pure fantasy. Have you read the latest one, 'Matilda'? It seems to have broken every sales record in the history of hardback publishing. Now do send back to me the enclosed. Roald Dahl."

It comes for sale from the recipient with a guide of £500-800.

hansonsauctioneers.co.uk

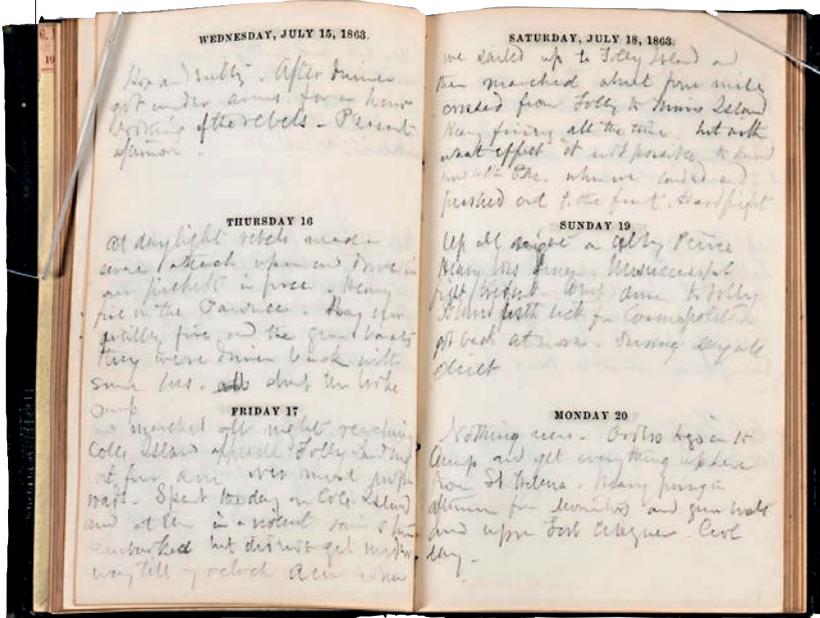
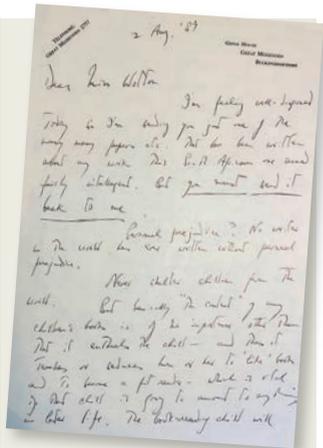


Image Courtesy of Skinner, Inc.

Remembering the 54th Massachusetts

Skinner in Massachusetts is holding an online sale of historic manuscripts and books running from May 13-25.

It includes this 1863 American Civil War diary by Lincoln Ripley Stone, surgeon to the 54th Massachusetts Volunteer Infantry Regiment.

The regiment was composed of free black soldiers and achieved fame through the bravery its men exhibited at the attack on Battery Wagner on the night of July 18, 1863, suffering casualties of over 40% of the men in the process.

The leather-bound diary records daily activities, movements and observations of the regiment, including the Battery Wagner action, during the 1863 campaign season, beginning in late May and continuing to the end of the year.

It is offered with two drafts of Lincoln Ripley Stone's recollections of the 1861 and 1862 campaigns and an albumen photograph of Stone seated on a porch surrounded by several people including African-American women.

The lot has a provenance to the Charles Foster Batchelder III estate, upstate New York, formerly of Natick, Massachusetts.

Estimate \$5000-7000.

skinnerinc.com

antiquetrade gazette.com

Aubrey Beardsley

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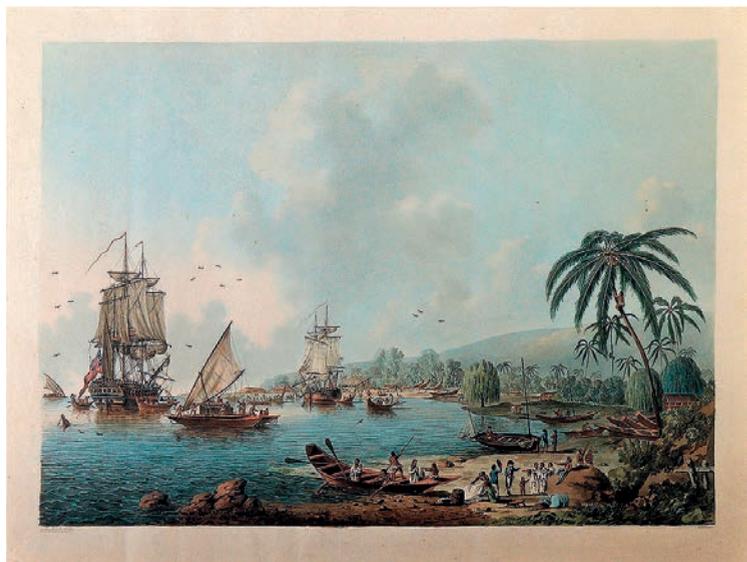
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Books, Maps & Prints 2021

Auction previews



Clevey on Cook's third voyage

Chiswick Auctions' sale of Books & Works on Paper on June 30 includes this original hand-coloured engraving from 1797 titled *View of Charlotte Sound in New Zealand* showing the *Resolution* and *Discovery* at anchor in what is actually Matavai Bay, Tahiti. This is one of four plates from John Cleveley's well-known series depicting Captain James Cook's third voyage to the Pacific based on drawings made during the voyage by his brother James, who was a carpenter aboard *Resolution*.

Estimate **£2000-3000**.

► chiswickauctions.co.uk

Churchill's dilemma over JFK offer

This typewritten draft of a letter from President Kennedy to Winston Churchill, with annotated amendments by JFK, will feature in the auction of Books and Manuscripts to be held by Freeman's in Philadelphia on May 20.

The letter written in March 1962 concerns the naming of an American Polaris nuclear submarine in Churchill's honour.

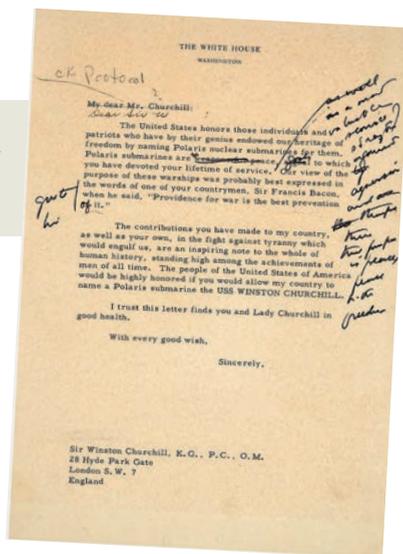
The question of whether to accept the offer weighed heavily on the former British prime minister. Churchill immediately wrote to Harold Macmillan, seeking his counsel, expressing his willingness to accept but saying: "I am much complimented by this suggestion, but the implications are obviously wider than the naming of a different type of ship." To accept would make him the first living person to have a United States naval vessel named for him; to refuse could lead to diplomatic embarrassment.

Macmillan voiced support for declining, and Lady Churchill also strongly opposed the idea, writing to Macmillan on April 4, 1962: "I should hate to feel that his name should be so closely associated with a weapon whose purpose is mass destruction. You yourself know what a humane man Winston is, and it seems to me utterly inappropriate."

It was ultimately decided that the idea would not be pursued any further. Thirty-three years later, President Bill Clinton announced that a new ship would be named after Churchill, the first destroyer (and the fourth ship) named after a British citizen.

This original draft letter from Kennedy to Churchill was typed for the president on White House stationery by chief warrant officer, Jack E Cutcomb, who kept it for posterity. The finished letter, dated March 27, 1962, is presumed to still be in the Churchill family's possession, and a copy of it is preserved in the British National Archives. Estimate **\$35,000-50,000**.

► freemansauktion.com

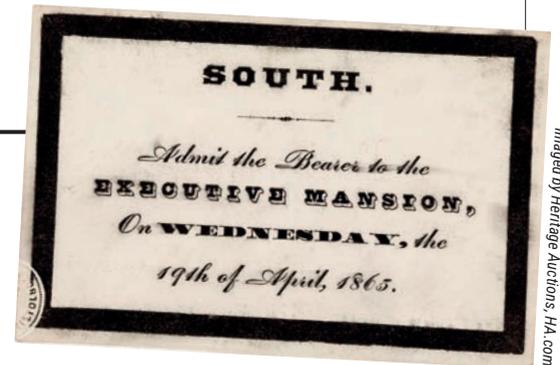


April 19, 1865: an 'executive' pass to Lincoln's funeral

A selection of Americana & Political items from the collection of Tom Huston, who has been collecting for more than 60 years, will go under the hammer at Heritage in Dallas on May 15.

The 438-lot sale includes 37 lots relating to Abraham Lincoln, among them this Executive Mansion pass to his funeral inscribed *South Admit the Bearer to the Executive Mansion On Wednesday, the 19th of April, 1865*. As funeral observances were limited to officials and dignitaries, such passes are very rare (it is said that fewer than 600 were issued to enter the Executive Mansion from various points). The pass, printed on thick paper measuring 3¼ x 5in (8 x 13cm), has an estimate of **\$2000**.

► ha.com



Imaged by Heritage Auctions, HA.com

Aristotle in the 13th century

A 13th century vellum manuscript compilation of Aristotelian texts on logic will be one of the highlights of a sale to be held by Ketterer Kunst in Hamburg on May 31.

The *Logica Vetus* (Old Logic) was made in France c.1250 and contains the primary texts for logical education throughout the entire medieval era. It features a script with explanatory diagrams as well as marginal annotations. The manuscript was most likely used at the Paris University, one of the first medieval institutes of higher education and acknowledged for its Aristotelian studies.

It has a provenance to the Jesuits of Millstatt, Austria (an erased inscription appears at the top of the first leaf) and to the Count Oswald Seilern collection, sold by Christie's London in March 2003. Estimate **€60,000**.

► kettererkunst.com



Looking down on Central Park

This hand-finished, colour-tinted lithograph of 1874 by George Schlegel, New York, taken from Central Park is an unusual bird's eye view of Manhattan.

The perspective is set from Belvedere Castle and it is possible to see many recognisable features of Central Park such as The Ramble, Bethesda Terrace and Fountain and Bow Bridge as well as buildings and architectural elements which no longer stand.

The rare lithograph is one of the lots in Swann Galleries' June 3 sale of Maps and Atlases, Natural History & Color Plate Books in New York, where it has an estimate of **\$4000-6000**.

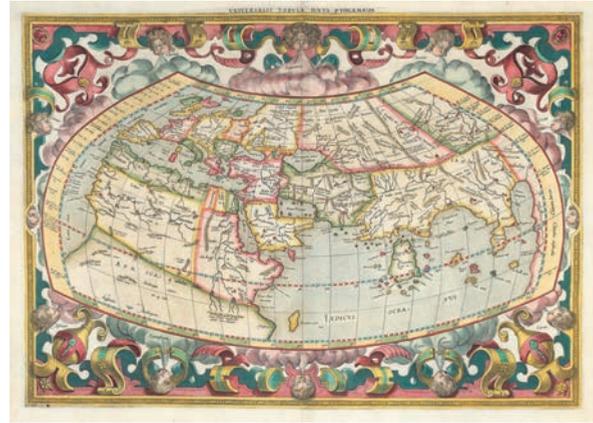
► swannalleries.com

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This is to stop 'sniping' – a practice used by bidders on some other websites whereby they rush to place bids in the last few seconds to prevent other bidders being able to respond before the auction closes.

thesaleroom.com

Printing money: wall power and connoisseurship on a budget

by Alex Capon

Modern prints can offer the chance to own interesting and eye-catching works, including those by well-known artists, without needing to invest large sums of money. This makes prints a viable option for collectors on a smaller budget as well as those just starting out.

Modern and Contemporary prints appeal on many levels.

For some buyers it is about visual qualities and wall power. For others it is about the close connection to an artist – the subject matter, the way of working or the thought process.

Others will focus primarily on technical aspects – the minutiae of printmaking methods from woodcuts and etchings to stencils and screenprints – and the sometimes vexing question of states and proofs.

As they are typically produced in multiples, prints are well suited to online transactions: purchasing decisions can be made based on a few key pieces of information and some knowledge of current prices. Indeed, the greater levels of internet bidding during the various lockdowns over the last year has meant prints are one of the areas that, to some extent, has witnessed an uplift in values – especially for the most desirable material. ■

Among the recent auctions demonstrating the range of the Modern prints sector was **Sworders' (25% buyer's premium)** sale of Modern British & 20th Century art on April 20.

The 136 prints on offer included both financial highlights and more affordable options. A good example of both at the Essex saleroom came among the 12 **Edward Bawden (1903-89)** prints. At the centre of the Great Bardfield artists' group for almost 40 years, he was a versatile printmaker who made lithographs, linocuts, stencils and poster designs.

Impressions which were made with the artist's direct involvement are significantly more desirable than those printed towards the end of his life. Here, at the lower end of the Bawden prints market, were two colour lithographs from 1985 based on earlier watercolours created by the artist in the 1940s.

One was *Dunkirk*, a 22in x 2ft 6in (55 x 76cm) print commissioned by the Hurtwood Press for an unrealised book *Edward Bawden: War Artist*. The original watercolour was made by Bawden when, as an Official War Artist, he was evacuated from Dunkirk with the British Expeditionary Force in 1940. The print here sold on low estimate at £400.

A bid of £300 was required to secure *British Empire Map*, one of the prints commissioned by the Wolfsonian Collection in Miami in

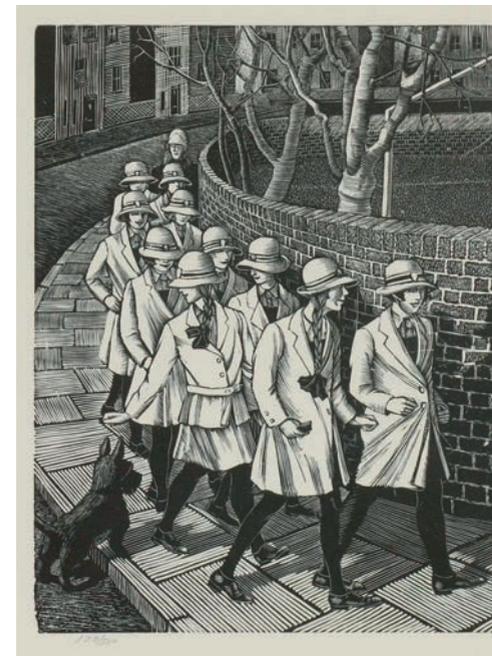


1985 as a gift to approximately 400 guests at the opening of its *Style of Empire – 1877-1947* exhibition.

Further up the spectrum was a copy of one of Bawden's best-known prints issued mid-career. The signed linocut from 1965 showing Floral Hall in Covent Garden

Above: *Floral Hall, Covent Garden*, a linocut by Edward Bawden – **£2200** at Sworders.

Below: *Crocodile*, a woodcut by Tirzah Garwood – **£3600**.



The specialist's view

Amy Scanlon, head of Modern & Contemporary Art at Sworders

“There has been a lockdown lustre for prints! With all of us in lockdown, our focus has been on our surroundings and prints are an easy way to brighten up an interior with something to suit all ages and pockets.

The star lots at our recent sale, two *Fragments* by Bridget Riley, have the bold design that creates impact. At over £30,000 this may not suit everyone's budget, but the beauty of the print market is that clients are also able to buy works by recognisable names for affordable prices – for just £300 hammer you could secure a work by Augustus John or Keith Haring.

“I was thrilled we were able to open up again and it was great to see the saleroom buzzing, but many

bidders still chose to rely on digital images and condition reports. Our ‘new normal’ includes a change in how people purchase art, and they seem far more confident to buy prints without seeing them themselves.

“This is fantastic for us as it opens the market up worldwide, an example being our Andy Warhol *After the Party* (a screenprint that made £11,000) which was sold to an American buyer.

“Provenance is also key. Our fantastic set of eight *Nursery Rhyme* prints by Paula Rego far exceeded their estimates (ranging in price from £1300-3800), which was due in part to the interest in their previous owner – Germaine Greer.”



Left: *Dunkirk*, an Edward Bawden lithograph printed in 1985 – **£400** at Sworders.



Below left: *Fragment 5*, a screenprint on Perspex by Bridget Riley – **£30,000**.



Below right: *Waterloo Bridge from a Savoy Window* by CRW Nevinson – **£9000**.



measures 18in x 2ft (46 x 61cm) and was printed in an edition of 75. It would be the artist's only linocut of this subject: his series of *Six London Markets* made two years later were prepared as linocuts but later transferred to plates and printed as offset lithographs instead.

Estimated at £1000-1500, it sold to a London private buyer at £2200 – a sum that exceeded the £1450 fetched by another copy sold in the same rooms in January 2014. Indeed, without some water damage to the edges it may well have equalled the £3000 achieved by a copy at Lyon & Turnbull in January 2020.

A London view by **Christopher Richard Wynne Nevinson (1889-1946)** achieved £9000. *Waterloo Bridge from a Savoy Window*, an 11 x 14in (28 x 35cm) signed drypoint etching from 1924-26, is a familiar image to Nevinson collectors.

It was based on an oil on canvas showing smoking chimneys across London's Embankment that the artist first exhibited at the Leicester Galleries in London in March 1924. The brownish ink tones are typical



One artist who has gained much more attention in the last few years is Eileen Lucy 'Tirzah' Garwood, wife of Eric Ravilious

of the artist's 1920s prints.

The price, which was within estimate, was a good one. Other than a copy that made £9500 at Christie's in March 2019, this was the highest price for *Waterloo Bridge* in the last seven years (source: Artprice by Artmarket). It sold to a London private buyer.

Riley's signature style

Three trademark Op Art screenprints by **Bridget Riley (b.1931)** also drew good competition, selling to three different bidders. They included two pieces made in 1965 not long after Riley had arrived at her signature

black and white style. Both are from the *Fragments* series – seven works printed on a clear Perspex sheet with brilliant white backgrounds that were published by the Robert Fraser Gallery in editions of 75. Embodying the artist's fluid style and use of modern materials, these works are highly sought after.

First up, *Fragment 3* was estimated at £15,000-20,000 and took £24,500, selling to a private bidder in The Netherlands. *Fragment 5* was slightly larger at 2ft x 2ft 7in (60 x 79cm) but offered with the same guide. Selling at £30,000 to the London trade, it made the highest price at auction for the edition.

Riley began further experiments in colour in 1967, the year in which she produced her first stripe painting. The third Riley print was a signed screenprint from 1972 titled *Coloured Greys I*. From an edition of 125, it surpassed a £3000-5000 estimate, selling at £12,500 to a private buyer from Surrey on thesaleroom.com.

Newer names continue to emerge on the market. One artist who has gained much more attention in

the last few years is **Eileen Lucy 'Tirzah' Garwood (1908-51)**, wife of the better known Eric Ravilious.

She shot to prominence in May 2017 when a painting made £24,000 at Cheffins' sale of works from the collection of Cambridge County Council. Since then her works, including the distinctive prints, have gained increasing recognition in their own right.

Previously her woodcuts would make under £500 at auction but one made a record £2100 at Sworders in June last year. This price was exceeded at the current sale when the woodcut *Crocodile* dramatically overshot a £200-300 estimate to bring £3600. From an edition of 500, the diminutive but finely detailed 6½ x 5in (17 x 13cm) impression was knocked down to the same London buyer who purchased the Nevinson print (reported above).

Harwood's work is rare but the auction house will no doubt be hoping that these buoyant price levels will encourage further consignments.

Books, Maps & Prints 2021

20th century prints



Above: *Cricket*, a linocut by Edith Lawrence – £4000 at Tennants.



Above: *France*, a linocut by Edith Lawrence – £2400 at Tennants.

Learning the market for Grosvenor School

The linocuts produced by artists from the Grosvenor School in London, which ran from 1925-40, have been one of the liveliest areas of the Modern British prints market in the last 15-20 years.

But while the futuristic impressions by the likes of Claude Flight, Cyril Edward Power and Sybil Andrews have become scarcer, a few other names have now emerged and have become a more attainable option for those on a budget.

One such artist is **Edith Lawrence (1890-1973)**, whose prints tend to sell in the low thousands rather than the £10,000-plus levels for the majority of prints by Flight, for example. Her life and work is closely tied in with Flight's – the two artists became lifelong partners after she studied under him at the Grosvenor School and they set up an interior decoration studio together in 1927.

The style of her linocuts is vintage Grosvenor – bright colours, stark

backgrounds and angular shapes – although her subject matter was at times removed from the depictions of the mechanised world favoured by other members of the group. Indeed, many of her linocuts were produced from watercolours she made during her travels in Britain and Europe, and so retain a slightly different but more individual feel.

In July 2016, a group of 80 Grosvenor School works came to **Tennants (20% buyer's premium)** having remained as part of Lawrence's estate. Consigned to the North Yorkshire auction house by her great-nephew, the sale helped to give her more exposure on the secondary market and raise her profile in general.

"Very few artworks by Edith Lawrence had appeared on the market before we started to sell the estate," said Tennants' picture specialist Francesca Young. "They are certainly very popular and collectable among Grosvenor School

and Modern British collectors and her name is rightly beginning to achieve the recognition it deserves."

More recently, a further nine works from the same source appeared at the Leyburn saleroom on March 6, all of which sold for a combined hammer total of just over £11,000. The top sums were fetched by the five linocuts on offer.

Sporting scenes

Leading the pack was a copy of *Cricket*, a linocut from 1929 that is Lawrence's best-known print. Signed and measuring 12 x 14½in (30 x 37cm), it was from an edition of 25. Estimated at £3000-5000, it sold at £4000 to a UK private buyer – a sum below the £6200 made by a copy in the July 2016 sale, perhaps due a larger number of examples emerging on the market in the last five years.

A copy of *France* from c.1931, a 10½ x 14in (26.5cm by 35cm) signed linocut from an edition of 50, drew good interest too against a guide of

£1200-1800. It sold at £2400 to a private buyer – a sum that was above the £1900 for another copy sold at Tennants in February 2020 but below the £5200 for the copy sold in the 2016 sale.

Another rustic subject was *Houses and Trees*, which was a slightly smaller linocut from an edition of 50. It sold within estimate at £1800, again being knocked down privately.

Elsewhere at the sale, another print on offer was a **William Scott (1913-89)** lithograph.

As with other artists, Scott's prints followed his main themes which, in his case, was the representation of simple objects in flattened form. While his paintings can easily fetch six-figure sums, plenty of printed material can be picked up for under £5000.

Pears, a 20in x 2ft 4in (50 x 65cm) signed print from 1979 (edition of 150) was a typical example. Against a £2000-3000 estimate, it sold at £2400.

The specialist's view

Francesca Young, picture specialist at Tennants

"Buying prints is a great entry level into collecting. They are wonderful artworks in their own right and a fantastic way to own an iconic image by a leading artist such as Banksy, Lowry, Francis Bacon or William Scott, to name a few we have recently sold.

"We've certainly seen a rise in the popularity of Modern and Contemporary prints in recent years. Perhaps this is due to changing attitudes to Modern art and printmaking and the nature of how people are furnishing their homes.

"The market is very buoyant. Prices have been exceptionally strong in lockdown across the board."



Left: *Pears*, a lithograph by William Scott (1913-89) – £2400 at Tennants.

A Polish printmaker in a Welsh mining village

Most prints are closely connected with an artist's wider oeuvre. A few good Welsh examples were on offer at **Rogers Jones (22% buyer's premium)** in Cardiff on April 17.

Five lithographs by **Josef Herman (1911-2000)** came to auction from a private collection in north Wales and were offered as a single lot with an estimate of £750-850.

The artist was born in Warsaw, the son of a Jewish cobbler, and studied at the Warsaw School of Art but later moved to Brussels, Glasgow and then London before settling in the Welsh mining village of Ystradgynlais in 1944.

He became particularly known for sombre pictures of coal miners – he was fondly referred to as 'Joe Bach' by the local mining community – but also documented the lives of rural workers he had seen on his travels around Europe.

This quintet, each from an edition of 25, depicted agricultural workers including grape pickers in Burgundy.

They drew bids from a number of different parties before they were knocked down at £1500 to a private collector in Swansea.

Copies of this set have emerged before, most recently at Cambridge saleroom Cheffins in September last year where one took £950, but this was the highest price so far at auction (source: Artprice by Artmarket).

Camarthenshire scenes

Also on offer were two prints by **John Elwyn (1916-97)**, another artist with a strong following in Wales.

He was born in south Cardiganshire where his father ran a wool mill.

Buyers of his paintings look for the most evocative interpretations of the Welsh landscape and its people, and this is also true of his prints.



First up at Rogers Jones was a 16½ x 23½in (42 x 60cm) signed lithograph of Laugharne estuary in Camarthenshire. A semi-abstract work, it shows the estuary looking out from where Dylan Thomas' boathouse stands.

Estimated at £100-150, it sold at £440 to a collector in the west of England – a sum that appears to be the highest at auction for a print by Elwyn.

The other Elwyn print was a 17¾in (45cm) signed lithograph of a

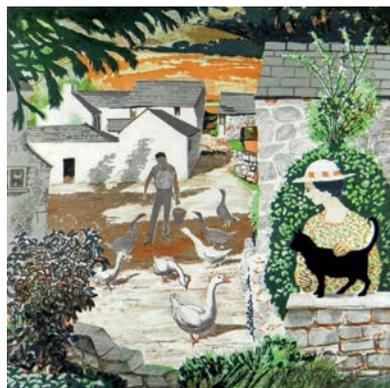
farmyard with two figures, a cat and geese being fed.

From an edition of 260, it came from a north Wales private vendor and was pitched at £150-200. It sold at £360, another strong sum but one that underlines the value for money prints can provide.

Above left and right: two of five limited edition prints by Josef Herman that sold as a single lot for **£1500** at Rogers Jones.

Below left: a lithograph of a farmyard scene by John Elwyn – **£360**.

Bottom left: *Laugharne estuary* from Dylan Thomas' *Boathouse*, a lithograph by Elwyn – **£440**.



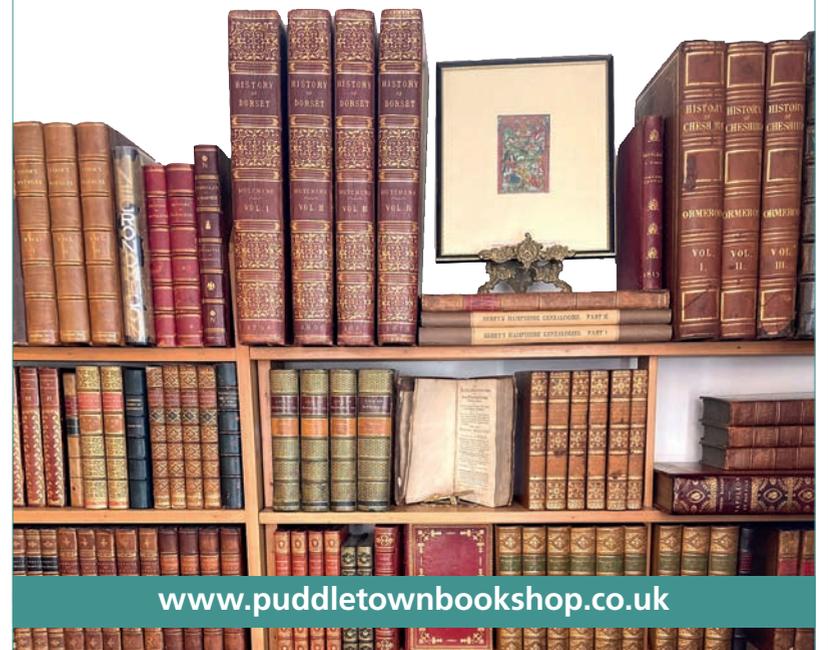
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Curwen family archive dispersed

Among the publishing houses that helped put Modern British prints on the map was The Curwen Studio.

Founded by the Rev John Curwen in 1863, originally as a sheet music publisher, it evolved from its base in Plaistow in London to become one of the first institutions to produce prints by pioneering graphic artists in the early 20th century.

The studio remained at the cutting edge under the direction of master printmakers Kip Gresham and Stanley Jones and, in 1977, an exhibition of the Curwen archives was held at the Tate.

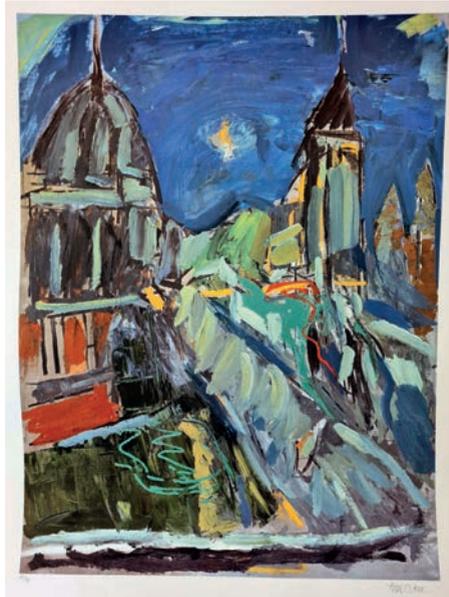
Having moved to Cambridgeshire in 1989, the business was bought by the caravan manufacturer Sam Alper.

Following his death in 2002, the studio eventually moved back to London in 2014 after it was bought by a new owner.

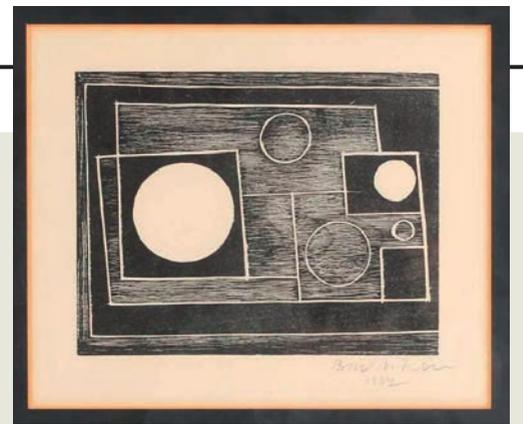
Many works from the Curwen archive, however, remained with Alper's family and his widow consigned a large group of prints to Cambridge saleroom **Cheffins (24.5% buyer's premium)** last year. Initially a 116-lot offering was held in August, while a second tranche was sold in a timed online sale that closed on March 21.

The top lot across the two sales came at the latter event: two signed and numbered lithographs of Paris by **Peter Coker (1926-2004)** which were estimated at £150-250 and sold at £550.

A keen printmaker as well as painter, he produced many views of France over a long period and in different styles, dating from his first trip to Paris in 1950 until the final years of his life. From editions of 95 printed in 2004, these two works were based on paintings Coker completed in 2002 and were among the final prints released in his lifetime.



Above: *Pont au Change at Night*, a 3ft 1in x 2ft 4in (93 x 72cm) lithograph by Peter Coker that sold together with another lithograph, *Pont Neuf from Hotel Chatelet*, for **£550** at Cheffins.



A prime period Nicholson print

Five Circles first appeared as part of **Ben Nicholson's (1894-1982)** publication *23 Gravures* in 1934 and was then released as a limited-edition print. The initial run of approximately 30 signed copies was followed by various reprintings.

This example, **above**, of the 6 x 8in (16 x 20cm) signed and dated 1934 woodcut appeared at **Dawsons (23% buyer's premium)** in Maidenhead, Berkshire, on March 25. It came from a private London vendor having been in the family for some years and was in good condition apart from some yellowing to the paper.

Estimated at £500-800, it drew good interest and after decent bidding on the day was knocked down at **£3300** to a private collector.

Patrick Pollak

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Auction calendar

Forthcoming buying opportunities in the UK and overseas

This is a selection of specialist auctions. Dates are subject to change as are the conditions under which the auction may be held. Readers should check with the auction house for further details.

UK & IRISH BOOK AUCTIONS

19 May

Dominic Winter Auctions

Mallard House, Broadway Lane, South Cerney, **Cirencester**, Gloucestershire, GL7 5UQ
+44 (0)1285 860006
19th & 20th Century Photography, Cameras & Accessories
dominicwinter.co.uk

Forum Auctions

220 Queenstown Road, **London**, SW8 4LP
Tel: +44 (0)20 7871 2640
Books, Manuscripts & Works on Paper
forumauctions.co.uk

Purcell Auctioneers

Green Street, **Birr**, Co. Offaly, R42 KA49
+353 (0)57 9120270
Irish Books & Ephemera
purcellauctioneers.ie

Thomson Roddick Auctioneers

The Auction Centre, Burgh Road Estate, Marconi Road, **Carlisle**, Cumbria, CA2 7NA
+44 (0)1228 528939
Antiquarian & Collectable Books
thomsonroddick.com

20 May

Forum Auctions

220 Queenstown Road, **London**, SW8 4LP
Tel: +44 (0)20 7871 2640
Images of Angling: the David Beazley Collection of Angling Prints
forumauctions.co.uk

Phillips

30 Berkeley Square, **London**, W1J 6EX
+44 (0)20 7318 4010
Photographs
phillips.com

Reeman Dansie

8 Wyncolls Road, Severalls Business Park, **Colchester**, Essex, CO4 9HU
Tel: +44 (0)1206 754754
Cigarette Cards, Postcards & Ephemera
reemandansie.com

25 May

Lawrences

The Linen Yard, South Street, **Crewkerne**, Somerset, TA18 8AB
Tel: +44 (0)1460 73041
Motoring books
lawrences.co.uk

26 May

Forum Auctions

220 Queenstown Road, **London**, SW8 4LP
Tel: +44 (0)20 7871 2640
Prints & Editions
forumauctions.co.uk

27 May

Forum Auctions

220 Queenstown Road, **London**, SW8 4LP
Tel: +44 (0)20 7871 2640
Books, Manuscripts & Works on Paper
forumauctions.co.uk

28 May

Chiswick Auctions

1 Colville Road, **London**, W3 8BL
Tel: +44 (0)20 8992 4442
Photographs
chiswickauctions.co.uk

Onslow Auctions

The Coach House, Manor Road, **Stourpaine**, Dorset, DT11 8TQ
Tel: +44 (0)1258 488838
Classic Posters
onslows.co.uk

9 June

Forum Auctions

220 Queenstown Road, **London**, SW8 4LP
Tel: +44 (0)20 7871 2640
Books, Manuscripts & Works on Paper
forumauctions.co.uk

Plymouth Auction Rooms

Faraday Mill Trade Park, Cattewater Road, **Plymouth**, Devon, PL4 0SE
Tel: +44 (0)1752 254740
James Bond Movie Posters & Smiths Rock Band Memorabilia
plymouthauctions.co.uk

15 June

Bearnes Hampton & Littlewood

St. Edmund's Court, Okehampton, **Exeter**, Devon, EX4 1DU
Tel: +44 (0)1392 413100
Books
bhandl.co.uk

Capes Dunn

The Auction Galleries, 40 Station Road, **Heaton Mersey**, Cheshire, SK4 3QT
Tel: +44 (0)1614 321911
Antiquarian & Collectable Books, Maps, Prints & Art
capedunn.com



The auction on May 20 at Reeman Dansie in Colchester includes a complete set of 20 unissued Taddy cigarette cards known as 'Clowns & Circus Artistes'.

These are some of the most sought-after cards among collectors and carry an estimate of **£5000-£8000**.

Established in 1740, Taddy & Co had become a major British tobacco firm by the end of the 19th century but abruptly ceased trading two decades later.

In the 1920s the cigarette industry went on strike and the Taddy factory workers joined in even though they were already being paid more than the unions were demanding. Company owner Gilliat Edward Hatfeild threatened to shut down the company if his staff failed to return to work. The Taddy workers did not back down so Hatfeild carried out his threat.

reemandansie.com

Hansons

Country House Auction Showroom, Bishton Hall, **Wolesey Bridge**, Staffordshire, ST17 0XN
Tel: +44 (0)1889 882397
Books, Manuscripts, Maps & Prints
hansonsauctioneers.co.uk

Special Auction Services

Plenty Close, off Hambridge Lane, **Newbury**, Berkshire, RG14 5RL
Tel: +44 (0)1635 580595
Photography
specialauctionservices.com

16 June

Purcell Auctioneers

Green Street, **Birr**, Co. Offaly, R42 KA49
+353 (0)57 9120270
Books & Ephemera
purcellauctioneers.ie

17 June

Keys Fine Art Auctioneers

Aylsham Salerooms, off Palmers Lane, **Aylsham**, Norfolk, NR11 6JA
Tel: +44 (0)1263 733195
Books
keysauctions.co.uk

18 June

Keys Fine Art Auctioneers

Aylsham Salerooms, off Palmers Lane, Aylsham, **Norwich**, Norfolk, NR11 6JA
Tel: +44 (0)1263 733195
Books
keysauctions.co.uk

23 June

Bonhams

101 New Bond Street, **London**, W1S 1SR
Tel: +44 (0)20 7447 7447
Prints & Multiples
bonhams.com

Mullock's

The Clive Pavilion, Ludlow Racecourse, **Bromfield**, Ludlow, Shropshire, SY8 2BT
Tel: +44 (0)1694 771771
Historical Documents & Indian Ephemera
mullocksuctions.co.uk

24 June

Anderson & Garland

Anderson House, Crispin Court, Newbiggen Lane, **Newcastle-upon-Tyne**, Tyne & Wear, NE5 1BF
Tel: +44 (0)1914 303000
Comics
andersonandgarland.com

UK & IRISH AUCTION CALENDAR



The sale of Autographs & Memorabilia at Chiswick Auctions on July 7 includes this lot relating to the production of the first Star Wars movie in 1976-77. Entered for sale by a vendor whose father was a sound technician at Elstree Studios, it includes a typed fourth draft of the original Star Wars script featuring the original working title 'The Adventures of Luke Starkiller as taken from the Journal of the Whills'. The 148 page script is dated January 1976 and will be sold with an autograph book featuring the signatures of cast members and an invitation from 20th Century Fox to a special screening of Star Wars at the Dominion Cinema on Tottenham Court Road.

Estimate **£1500-£2000**

[chiswickauctions.co.uk](https://www.chiswickauctions.co.uk)

Bonhams

Montpelier Galleries, Montpelier Street,
London, SW7 1HH
Tel: +44 (0)20 7393 3900
Books & Manuscripts
[bonhams.com](https://www.bonhams.com)

Forum Auctions

220 Queenstown Road, **London**,
SW8 4LP
Tel: +44 (0)20 7871 2640
Books, Manuscripts & Works on Paper
[forumauctions.co.uk](https://www.forumauctions.co.uk)

Mullock's

The Clive Pavilion, Ludlow Racecourse,
Bromfield, Ludlow, Shropshire,
SY8 2BT
Tel: +44 (0)1694 771771
Historical Documents & Indian
Ephemera
[mullocksauctions.co.uk](https://www.mullocksauctions.co.uk)

Stride & Son

Southdown House, St. John's Street,
Chichester, West Sussex, PO19 1XQ
Tel: +44 (0)1243 780207
Books, Documents & Ephemera
[stridesauctions.co.uk](https://www.stridesauctions.co.uk)

26 June

Antikbar

404 King's Road, **London**, SW10 0LJ
Tel: +44 (0)20 7352 9309
Original Vintage Posters
[antikbar.co.uk](https://www.antikbar.co.uk)

30 June

C & T Auctioneers

Unit 4, High House Business Park,
Kenardington, **Ashford**, Kent,
TN26 2LF
Tel: +44 (0)1233 510050
Military Books, Ephemera &
Photographs
[candtauctions.co.uk](https://www.candtauctions.co.uk)

Chiswick Auctions

1 Colville Road, **London**, W3 8BL
Tel: +44 (0)20 8992 4442
Books & Works on Paper
[chiswickauctions.co.uk](https://www.chiswickauctions.co.uk)

3 July

Excalibur Auctions

Unit 16, Abbots Business Park,
Primrose Hill, **Kings Langford**,
Hertfordshire, WD4 8FR
Tel: +44 (0)20 3633 0913
Films, Posters & Autographs
[excaliburauctions.com](https://www.excaliburauctions.com)

5 July

Forum Auctions

220 Queenstown Road, **London**,
SW8 4LP
Tel: +44 (0)20 7871 2640
Prints & Editions
[forumauctions.co.uk](https://www.forumauctions.co.uk)

7 July

Chiswick Auctions

1 Colville Road, **London**, W3 8BL
Tel: +44 (0)20 8992 4442
Autographs & Memorabilia
[chiswickauctions.co.uk](https://www.chiswickauctions.co.uk)

Forum Auctions

220 Queenstown Road, **London**,
SW8 4LP
Tel: +44 (0)20 7871 2640
Modern Literature
[forumauctions.co.uk](https://www.forumauctions.co.uk)

Roseberys London

70-76 Knights Hill, **London**, SE27 0JD
Tel: +44 (0)20 8761 2522
Prints & Multiples
[roseberys.co.uk](https://www.roseberys.co.uk)

8 July

Forum Auctions

220 Queenstown Road, **London**,
SW8 4LP
Tel: +44 (0)20 7871 2640
Books, Manuscripts & Works on Paper
[forumauctions.co.uk](https://www.forumauctions.co.uk)

14 July

Christie's

8 King Street, **London**, SW1Y 6QT.
Tel: +44 (0)20 7839 9060
Books & Manuscripts
[christies.com](https://www.christies.com)

Keys Fine Art Auctioneers

Aylsham Salerooms, off Palmers Lane,
Aylsham, Norfolk, NR11 6JA
Tel: +44 (0)1263 733195
Books
[keysauctions.co.uk](https://www.keysauctions.co.uk)

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[purcellauctioneers.ie](https://www.purcellauctioneers.ie)

15 July

Bellmans

New Pound, Wisborough Green,
Billingshurst, West Sussex,
RH14 0AZ
Tel: +44 (0)1403 700858
Printed Books, Maps & Manuscripts
[bellmans.co.uk](https://www.bellmans.co.uk)

Forum Auctions

220 Queenstown Road, **London**,
SW8 4LP
Tel: +44 (0)20 7871 2640
Books, Manuscripts & Works on Paper
[forumauctions.co.uk](https://www.forumauctions.co.uk)

20 July

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Newbury, Berkshire, RG14 5RL
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Photography
[specialauctionservices.com](https://www.specialauctionservices.com)

21 July

Toovey's

Spring Gardens, Washington,
Pulborough, West Sussex, RH20 3BS
Tel: +44 (0)1903 891955
Books & Paper Collectables
[tooveys.com](https://www.tooveys.com)

28 July

Cavendish Philatelic Auctions

153-157 London Road, **Derby**,
DE1 2SY
Tel: +44 (0)1332 250970
Philatelic Literature
[cavendish-auctions.com](https://www.cavendish-auctions.com)

Tennants

The Auction Centre, Harmby Road,
Leyburn, North Yorkshire, DL8 5SG
Tel: +44 (0)1969 623780
Books, Maps & Ephemera
[tennants.co.uk](https://www.tennants.co.uk)

29 July

Forum Auctions

220 Queenstown Road, **London**,
SW8 4LP
Tel: +44 (0)20 7871 2640
Books, Manuscripts & Works on Paper
[forumauctions.co.uk](https://www.forumauctions.co.uk)

5 August

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Aylsham, Norfolk, NR11 6JA
Tel: +44 (0)1263 733195
Books
[keysauctions.co.uk](https://www.keysauctions.co.uk)

6 August

Keys Fine Art Auctioneers

Aylsham Salerooms, off Palmers Lane,
Aylsham, Norfolk, NR11 6JA
Tel: +44 (0)1263 733195
Books
[keysauctions.co.uk](https://www.keysauctions.co.uk)

25 August

Ewbank's

The Burnt Common Auction Rooms,
London Road, **Woking**, Surrey,
GU23 7LN
Tel: +44 (0)1483 223101
Stamps, Postcards & Photography
[ewbanksauctions.co.uk](https://www.ewbanksauctions.co.uk)

**INTERNATIONAL
BOOK AUCTIONS****AUSTRIA****Vienna****6 June****Dorotheum**

Palais Dorotheum, Dorotheergasse
17, 1010
+43 1515600
Autographs
dorotheum.com

28 June**Dorotheum**

Palais Dorotheum, Dorotheergasse
17, 1010
+43 1515600
Books & Graphics
dorotheum.com

BELGIUM**Antwerp****17 June****Bernaerts**

Verlatstraat 16-20, 2000
+32 32481921
Works on Paper
bernaerts.be

Brussels**23 May****Millon**

Avenue des Casernes 39 B, 1040
+32 26469138
Comics
millon.com

31 May**Cornette de Saint Cyr**

Chaussée de Charleroi 89B, 1060
+33 147271124
Prints & Multiples
cornettedesaintcyr.fr

17 June**Arenberg Auctions**

Wolstraat 19/2, 1000
+32 25441057
Prints & Drawings
arenbergauctions.com

19 June**Arenberg Auctions**

Wolstraat 19/2, 1000
+32 25441057
Prints & Drawings
arenbergauctions.com

FRANCE**Charleville-Mézières****22 May****Hôtel des Ventes de Charleville-Mézières**

30 rue de la Gravière, 08000
+33 324574266
Books

Lyon**17 June****De Baecque**

70 rue Vendôme, 69006
+33 472162944
Autographs & Documents
debaecque.auction.fr

18 June**De Baecque**

70 rue Vendôme, 69006
+33 472162944
Books
debaecque.auction.fr

Neuilly-sur-Seine**7 June****Aguttes**

164 bis, avenue Charles de Gaulle,
92200
+33 147455555
Ancient & Modern Books
aguttes.com

Paris**25 May****Artcurial**

7 Rond-Point des Champs-Élysées,
75008
+33 142992020
Gaston Saffroy Library
artcurial.com

26 May**Ader Nordmann**

9 rue Drouot, 75009
+33 153407710
Ancient & Modern Books
ader-paris.fr

Alde

1 rue Fleurs, 75006
+33 145490924
Jean-Pierre Lemanissier Cynegetic
Library
alde.fr

27 May**Alde**

1 rue Fleurs, 75006
+33 145490924
Modern Illustrated Books & Bindings
alde.fr

3 June**Alde**

1 rue Fleurs, 75006
+33 145490924
Letters & Autographed Manuscripts
alde.fr

7 June**Millon**

9 rue Drouot, 75009
+33 147279534
Magic & Alchemy in Raphael
Pachiadi's Library
millon.com

10 June**Alde**

1 rue Fleurs, 75006
+33 145490924
Books
alde.fr

15 June**Millon**

9 rue Drouot, 75009
+33 147279534
Mr S.'s Library
millon.com

16 June**Ader Nordmann**

3 rue Favart, 75002
+33 153407710
Ancient & Modern Prints
ader-paris.fr

17 June**Ader Nordmann**

3 rue Favart, 75002
+33 153407710
Ancient & Modern Prints
ader-paris.fr

18 June**Pierre Bergé**

9 rue Drouot, 75009
+33 149499000
Library of Geneviève & Jean
Paul Kahn
pba-auctions.com

19 June**Artcurial**

7 Rond-Point des Champs-Élysées,
75008
+33 142992020
Comics
artcurial.com

Tessier & Sarrou

9 rue Drouot, 75009
+33 140130779
Comics
tessier-sarrou.com

23 June**Ader Nordmann**

3 rue Favart, 75002
+33 153407710
Photographs
ader-paris.fr

25 June**Sotheby's**

Galérie Charpentier, 75384
+33 153055305
Books & Manuscripts
sothebys.com

29 June**Christie's**

9 avenue Maignon, 75008
+33 140768585
Photographies
christies.com

Mirabaud Mercier

174 rue du Faubourg Saint Honoré,
75008
+33 681330116
Hunting Books
mirabaud-mercier.com

30 June**PIASA**

118 rue du Faubourg Saint-Honoré,
75008
+33 153341010
Prints, Multiples & Illustrated Books
piasa.fr

8 July**Tajan**

37 rue des Mathurins, 75008
+33 153303030
Comics
tajan.com

GERMANY**Berlin****9 June****Grisebach**

Fasanenstrasse 25, 10719
+49 308859150
19th-21st Century Art & Photography
grisebach.com

11 June**Grisebach**

Fasanenstrasse 25, 10719
+49 308859150
19th-21st Century Art & Photography
grisebach.com

16 June**Bassenge**

Erdenerstrasse 5a, 14193
19th & 20th Century Photographs
bassenge.com

Braunschweig**24 June****Antiquariat Klittich-Pfankuch**

Theaterwall 17, 38100
+49 531242880
Art, Antiques, Coins & Books
klittich-pfankuch.de

26 June**Antiquariat Klittich-Pfankuch**

Theaterwall 17, 38100
+49 531242880
Art, Antiques, Coins & Books
klittich-pfankuch.de

Cologne**17 June****Lempertz**

Neumarkt 3, 50667
+49 2219257290
Photography
lempertz.com

Hamburg**29 May****Christian Hesse Auktionen**

Osterbekstrasse 86A, Hamburg,
22083
+49 4069454266
Art, Books & Autographs
hesse-auktionen.de

INTERNATIONAL AUCTION CALENDAR

30 May

Christian Hesse Auktionen
Osterbekstrasse 86A, Hamburg,
22083
+49 4069454266
Art, Books & Autographs
hesse-auktionen.de

31 May

Ketterer Kunst
Holstenwall 5, 20355
+49 403749610
Rare Books
kettererkunst.com

Kiel

29 May

Auktionshaus Schramm
Dänische Strasse 26, 24103
+49 43194367
Books & Fine Art
antiquariat-schramm.de

ITALY

Milan

22 June

Cambi Casa d'Aste
via S. Marco 22, 20121
+39 236590462
Photography
cambiaste.com

Turin

18 May

Aste Bolaffi
Via Cavour 17, Turin, 10123
+39 0110199101
Photography
astebolaffi.it

9 June

Aste Bolaffi
Via Cavour 17, Turin, 10123
+39 0110199101
Books & Autographs
astebolaffi.it

16 June

Aste Bolaffi
Via Cavour 17, Turin, 10123
+39 0110199101
Posters
astebolaffi.it

NETHERLANDS

Haarlem

18 May

Bubb Kuyper
Kenaupark 30
+31 235323986
Books & Works on Paper
bubbkuyper.com

21 May

Bubb Kuyper
Kenaupark 30
+31 235323986
Books & Works on Paper
bubbkuyper.com

SOUTH AFRICA

Cape Town

27 May

Antiquarian Auctions
P.O. Box 186, Constantia, 7848
+27 217940600
Books, Maps & Manuscripts
antiquarianauctions.com

3 June

Antiquarian Auctions
P.O. Box 186, Constantia, 7848
+27 217940600
Books, Maps & Manuscripts
antiquarianauctions.com

SWEDEN

Stockholm

16 June

Stockholm's Auktionsverk
Nybrogatan 32, 102 39
+46 84536750
Books, Maps & Manuscripts
auktionsverket.com

SWITZERLAND

Zurich

1 July

Koller
Hardturmstrasse 102, 8031
+41 444456363
Prints & Multiples
kollerauctions.com

UNITED STATES

California

26 May

Bonhams
7601 Sunset Boulevard, Los Angeles,
90046
+1 3238507500
Prints & Multiples
bonhams.com

9 June

Bonhams
7601 Sunset Boulevard, Los Angeles,
90046
+1 3238507500
Prints & Multiples
bonhams.com

30 June

Bonhams
7601 Sunset Boulevard, Los Angeles,
90046
+1 3238507500
Important Photographs & Ephemera
from a Distinguished Private
Collection
bonhams.com

Illinois

17 June

Hindman
1338 West Lake Street, Chicago,
60607
Tel: +1 3122801212
Photography
hindmanauctions.com

Maryland

28 May

Therault's
2148 Renard Court, Annapolis,
21404
+1 4102243655
Vintage Doll & Toy Reference Books
theraults.com

New York

27 May

Swann Auction Galleries
104 East 25th Street, New York,
10010
+1 2122544710
Photographs
swanngalleries.com

3 June

Swann Auction Galleries
104 East 25th Street, New York,
10010
+1 2122544710
Maps, Atlases & Books
swanngalleries.com

17 June

Bonhams
580 Madison Avenue, New York,
10022
+1 2126449001
Fine Books & Manuscripts
bonhams.com

Swann Auction Galleries

104 East 25th Street, New York,
10010
+1 2122544710
Fine Books & Autographs
swanngalleries.com

30 June

Bonhams
580 Madison Avenue, New York,
10022
+1 2126449001
Medical Library of James Tait
Goodrich (timed sale)
bonhams.com

Ohio

10 June

Hindman
6270 Este Avenue, Cincinnati, 45232
+1 5138711670
American Historical Photography
hindmanauctions.com

12 June

Rachel Davis Fine Art
1301 West 79th Street, 44102
+1 2169391190
Prints & Drawings
racheldavisfinearts.com

25 June

Hindman
6270 Este Avenue, Cincinnati, 45232
+1 5138711670
American Historical Photography
hindmanauctions.com

Pennsylvania

20 May

Freeman's
2400 Market Street, Philadelphia,
19103
+1 2155639275
Books & Manuscripts
freemansauction.com

Texas

Heritage Auctions

2801 West Airport Freeway, Dallas,
75261
+1 2145283500

19 May

Manuscripts
Prints & Multiples

20 May

Rare Pulp & Collectables

9 June

Photographs
Rare Books

10 June

Rare Books

16 June

Prints & Multiples

17 June

Comics & Animation Art

18 June

Comics & Animation Art

19 June

Comics & Animation Art

25 June

The Art of Anime & Everything Cool

26 June

Signature X-Men Collection
The Art of Anime & Everything Cool

27 June

The Art of Anime & Everything Cool
ha.com

Virginia

2 June

Old World Auctions

4325 Cox Road, Glen Allen, 23060
+1 8042908090
Antique Maps, Globes, Charts,
Atlases & Works on Paper
oldworldauctions.com

9 June

Old World Auctions

4325 Cox Road, Glen Allen, 23060
+1 8042908090
Antique Maps, Globes, Charts,
Atlases & Works on Paper
oldworldauctions.com