

The Roy Davids Collection Part III

Poetry: Poetical Manuscripts & Portraits of Poets Volume I: A - K

Wednesday 10 April 2013 at 1pm
New Bond Street, London





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Part III

Poetry: Poetical Manuscripts and Portraits of Poets

Volume I: A-K. Lots 1-263

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Binsey Poplars

My aspens dear, whose airy cages quelled,
Dashed, or quenched in leaves, the leaping
sun,
All felled, felled, are all felled;
Of a fresh and following folded rank
Spared, ^{no,} not one
That dandled the sandalled
Shadow that swam or sank
On meadow and river and wind-wandering weed-
-winding bank.

O if we but knew what we do
When we delve or hew—
Hack and rack the growing green!
Since Country is so tender
To touch, her being so slender,
That, like the sleek and seeing bull
That a mote will make no eye at all,
Where, we, even where we mean

**THE ROY DAVIDS COLLECTION
PART III**

**POETRY: POETICAL MANUSCRIPTS AND PORTRAITS
OF POETS**

VOLUME I

Dates and times of sales:

VOLUME I: A-K. LOTS 1-263

WEDNESDAY 10 APRIL 2013 AT 11 AM

VOLUME II: L-Y. LOTS 264-526

WEDNESDAY 8 MAY 2013 AT 1.00 PM

**THIS CATALOGUE IS DEDICATED TO JULIE DONAGHY NÉE ARMSTRONG,
1958-2012, ASSISTANT TO ROY DAVIDS FOR TWELVE AND A HALF YEARS
AND FRIEND FOR THIRTY-TWO**

I reached out and touched your side
As you passed me that last time,
Carried, it seemed to me, in glory,
Under a bright November sky.
My simple gesture meant so much:
A brief salute, a small caress of love,
A secret touch, a little press of sorrow.
They carried you high to your last ride,
Swept gracefully off in your limousine.
You went in state and in brilliant light;
Turned to the sun in our inner lives.

R.L.D.

Why poetical manuscripts?

by Roy Davids

When I grew up, anything but a verbal culture was scarcely an option (not that I resisted it). Music and Art were not mainstream subjects at school -- Music was only available through an extra-curricular society, and neither it nor Art was muscular enough for most boys' schools in those days. Also, the availability of anything but the printed word was generally very limited. Reflecting recently on my schooldays, when English Literature was among my main subjects, I realised that while Shakespeare was the sole obligatory author, my teachers chose just one work in prose (*Gulliver's Travels*) for our study, otherwise only poetry (and for us everything ended at Wordsworth). So there has always been a subliminal predisposition towards poetry 'imposed' on me. Once History became the main study for me, I convinced myself, with all the grand certainty of youth, that fiction was a distraction with the danger of confusing fact and invention.

Deeper than this 'environmental imposition', however, I was instinctively moved by the musicality in poems, and had a fondness for words and their sounds, enhanced, I rather think, by a predilection for saying them 'aloud' in my head (or actually out loud when on my own) rather than developing the ability, later acquired, to take in chunks of prose at a glance. Prose was also, of course, the work-horse in our lives - what we used for essays; anything I did for myself, so much as there then was, tended to be in verse. As time went on poetry loosened its grip, my own practice of it being only occasionally revived, and when I came back to it it was perhaps partly through working on manuscripts, including drafts, in my job, influenced no doubt by the special interest in poetry and poetical manuscripts of Peter Croft, one mentor (though both of us were somewhat resistant of the role). Renewed interest also came through the many poets I have been fortunate to meet, some of whom became close friends. In their company, poetry (with drinks) was the swirl of conversation in which I frequently found myself. My friend Ted Hughes's death hurt me back into poetry - the writing of it again - and it has since become my prime medium of personal expression.

Fundamentally, though, I have never doubted that poetry is, as Somerset Maugham said, 'the Crown of Literature,' adding: 'It is its end and aim. It is the sublimist activity of the human mind...The writer of prose can only step aside when the poet passes.' Housman, observed, more prosaically, that it is 'generally esteemed the highest form of literature.' Poetry truly represents for me 'the most physical embodiment of the language' (Edward Lucie-Smith).

Until relatively recently post-mediaeval manuscripts as a whole have been pretty much the poor relation to printed books in the antiquarian world. I bought my first poetical manuscripts in the early 1970s partly through being so shocked that they were very much cheaper than ordinary first editions, and, almost more incomprehensibly to me, than books inscribed by their authors with four or five words in prose, a situation which time and supply and demand have done less to reverse than some observers might think. An early lesson in collecting I have never forgotten was given to me by another of my mentors in the trade, Arthur Freeman, of the scholar booksellers [Ted] Hofmann and Freeman, who passed on the light-headed wisdom: 'Never buy anything that you can afford'.

In the introduction to the catalogue of Part II of my collection in 2011, I sought to explain the attractions and the importance of manuscripts in general, and why they are worthy of collection. I will not repeat here all that I said, but limit myself rather to poetical ones alone.

Of all the post-mediaeval manuscripts that are (or were) reasonably available to individual not only institutional collectors, poetical manuscripts are the ones that in themselves are 'the works of art', the desired products of artistic endeavour, in literature. For this reason alone, they are also, for me, the most magical. Printing may disseminate the work, but it already exists in the manuscript. As Philip Larkin said: 'This is the paper he wrote on, these are the words as he wrote them, emerging for the first time in this particular miraculous combination.' Larkin was writing of all literary manuscripts, but it is most perfectly true of poetical ones.

Manuscripts of novels and plays are generally too bulky for the lone collector and only rarely do manuscripts of any real literary significance in imaginative prose become available at all: most are already in libraries. The relative brevity of poetical manuscripts in itself makes them more collectable, and manageable. Anyway, a few leaves of a novel (which do occasionally turn up) make an unsatisfactory amputated thing.

Letters are, in the main, means of communication, though sometimes they can aspire to be or attain an art form in their own terms. But they are only rarely of the imagination and, at their very best, like some letters of Keats, achieve their greatness by disguising that they are in effect written in the same cadences and with the artifice of the poet. A collection of letters as an art form would be very subjective and difficult to achieve.

Besides being 'works of art' in themselves, poetical manuscripts very often preserve reconsidered readings in the cancellations, deletions, corrections, rewritings, interlinear interpolations and the like at various stages of drafting. These can catch the poet in the workshop, at the anvil; pause the sparks, so to speak, as in a photograph. They can reveal the creative processes of the artist, transfix inspiration or reflection as they occur, in many ways like preliminary drawings and sketches ('Le dessin est la probité de l'art' -- Ingres). The nature of poetry itself, with its precision, concentration and fastidiousness, its demands of appropriateness, its subtleties and nuances, and its honour of the truth, lends a degree of significance to any alterations, within its modest frame, that can rarely be matched in imaginative prose works. The proper placing of a comma in a poem can have a volcanic impact on meaning, music and rhythm; its misplacing can smother the whole enterprise.

Being able to observe these creative processes in progress put poetical drafts among the unclaimed wonders of the world -- perhaps because they capture exceptional human beings in their most noble, most godlike, role -- they are for me (given my interest in poetry) the greatest of them all. If man and his achievements are likewise at the centre of your cosmic drama, this needs no further explanation. Such drafts are relics, sacred, holy in their way. To observe Keats (lot 254), for example, in the process of composition, watching the cut and thrust of artistic choices and the revelations of his unconscious mind at play, or experience sheer wonder at the times when the autopilot seemed to take over and changes were not needed at all, is to have a window into his soul. It is, as I said in the introduction to Part II, 'a numinous experience. In some degree, it is an act of worship.' Each is a living record in the creative life of its writer. Keats, who also wrote (in *The Fall of Hyperion*) of 'this warm scribe my hand', doesn't need me to make his, or our, point(s):

This living hand, now warm and capable
Of earnest grasping, would, if it were cold
And in the icy silence of the tomb,
So haunt thy days and chill thy dreaming nights
That thou wouldst wish thine own heart dry of blood
So in my veins red life might stream again,
And thou be conscience-calm'd - see here it is -
I hold it towards you.

Speaking again of all literary manuscripts, but it is most true of poetical ones, Philip Larkin noted that they 'have two kinds of value: what might be called the magical value and the meaningful value.' Poetical drafts can be vital to a full understanding of the poet's real meaning. In the extrapolation of such remarkable qualities of drafts, Ted Hughes has been more perceptive and eloquent than any, having as he did the finest example to work on: the manuscripts of Sylvia Plath's poem 'Sheep in Fog' (see lots 372-273 for these manuscripts and for the drafts of his essay). 'What these drafts reveal is more than the working out of a famous poem,' he said, 'They reveal what is essentially a parallel body of poetry. They are a transparent exposure of the poetic operations to which the finished work is -- well what is it? In one sense, that final version conceals all these operations. It exploits them. But having seen these drafts, we do not respect the poem less. We understand it far better, because we have learned the peculiar meanings of the hieroglyphs. These drafts are not an accidental adjunct to the poem, they are a complementary revelation, a log-book of its real meanings.' Dana Gioia added, succinctly: 'Seeing what a poet cut out often helps clarify what was left in.'

Poems create pleasing patterns on the page; they are the visual as well as the musical works of the art of literature. They add, therefore, to the existential and tactile qualities that I enumerated in my earlier introduction (Part II). Gioia notes that 'a fair copy usually displays the author's finest hand', often an art form in itself, many chosen for illustration in 'English Handwriting' (*S.P.E. Tract XIII*) and the like. For those steeped in the visual attributes of cursive scripts, an author's handwriting is a pictograph of the man. It seems to bear -- as well as to be -- his mark. Final versions present him sallying forth, putting his best foot forward; they are the finished pictures in oils, so to speak. And, of course, as will be seen in examples in the present collection, what seem to be final or fair versions can turn out to be merely earlier (resting) stages in the journey (Morris, Auden, Elizabeth Barrett Browning for instance), and some poets continue the compositional process even beyond the poem in print. Not checking the text of your poetical manuscript against the printed version might mean a revelation of wonder missed.

Finally (a characteristic they of course share with all manuscripts), poetical ones usually take pole position as the ultimate authority in the chain of evidence for a text, and, whatever their status in the evolution of the work, are always worthy of consideration in all aspects of textual scholarship. Also, for reasons already suggested, the role of manuscripts tends to be significantly more important and telling for poetry than for prose.

POETICAL MANUSCRIPTS ARE NOW RARE ON THE MARKET AND IN PRIVATE HANDS. Looking at this collection it would perhaps be possible to think that poetical manuscripts are abundantly available for collectors. But I have been collecting them for forty years and have swept up all that I could at any time afford (often even when,

sensibly, I should not have). Also, through friendships, I have often acquired modern pieces at source. Checking, as I have done for this catalogue against *American Book Prices Current*, valiantly maintained and developed over the years by Kathy Leab, reveals how scarce poetical manuscripts in English actually are on the market. It should also be remembered that while I had competitors for individual poets, I believe that I have been the only private person collecting them across the board after Edward Spencer (and they were just an element in his collection, based on his conception of general quality and what he inherited). It would now be impossible for the present collection to be even approximately replicated, though I hope that people will take the present opportunity to build collections of manuscripts that include them or to collect them on bases different from that of universal inclusion of poets writing in the English language which has informed my search. Let it not be forgotten, too, that every time a writer's archive or papers enter an institution (*en bloc* or singly), as most do, the main sources of supply are staunches for the collector. As will be seen from notes in the catalogue a great number of British authors' manuscripts are in America, particularly of the Romantics and modern poets, and most known poetical manuscripts that survive are already in institutional holdings. This is evidenced in the monumental listings of the *Index of English Literary Manuscripts* produced by Mansell Publishing Limited in the 1980s and 1990s: only a relatively few items listed in those volumes remain in private hands or noted as location unknown. For the twentieth century see *Location Register of Twentieth Century Literary Manuscripts and Letters*, 2 volumes, 1988 (which only records institutional holdings).

On the other hand, I am pleased to say, that there are only a few much regretted gaps in the present collection I ever thought I might have had any expectation or hope of filling. They are Elizabeth Bishop (but nothing of hers has ever come on the market), Wilfred Owen (only one in all the years since the Siegfried Sassoon Sale in 1975 and then beyond my means when Lew David Feldman ['LDF'] was sweeping all before him), and Shelley (always beyond my means). I am also sorry not to have secured a manuscript by Matthew Arnold. My wish for a serious poem by Housman was only realised last year (lot 228) - two drafts that I had missed three times before -- through an auctioneer (elsewhere) reopening the lot after it had been knocked down to me and my number announced; through my own illness that took my eye off any other concerns; and through the death of my appointed agent as he was travelling to the sale to bid on my behalf. But I got it in the end.

Anything before the eighteenth century is virtually unobtainable. Of some like Shakespeare (unless you are prepared to take an imaginative, unscientific, leap in the case of 'The Boke of Sir Thomas More' in the British Library), Spenser, Drayton, Marlowe, Cotton, Vaughan and Marvell nothing exists at all. Of a good number, only one poetical manuscript in English remains (for instance Sidney, Herbert, Herrick, Donne, Dryden and Carew). For them and almost all the rest of the same period, virtually everything has long been incarcerated in institutions and nothing at all has appeared on the market. Such rarities, if they ever appear, are resolutely corralled by institutions backed by government grants and alumnal gifts or bought by very rich collectors and therefore never realistically possible. Some even in the eighteenth and nineteenth centuries are exceptionally scarce: thus Dr Johnson (only one four-line fragment in English in forty years at auction), Goldsmith (only one or perhaps two poetical manuscripts in the same period, bought by a Rothschild), Swift (nothing at all, and had there been another Rothschild would have denied it to me), Shelley (only five in forty years, in the 1970s and 1980s -- always to Pforzheimer I believe), and a few others.

I take it as some measure of my real achievement that, while I have autograph manuscripts for only seven of the last sixteen of the poets (beginning with Allan Ramsey) represented in the first volume of Peter Croft's *Autograph Poetry in the English Language*, I do have them for almost three-quarters of the poets represented in volume two (beginning with Bloomfield). Except for Poe, Shelley, Emily Brontë, Arnold and Owen, I have pieces by all the important poets he included and of many more than he had; for some odd reason, he finished with Dylan Thomas. He had no Rosenberg, Charlotte Brontë, Larkin, Robert Lowell, Elizabeth Bishop, Hughes, Plath or Heaney for instance. Of eighteenth-century poets that I have, but Croft did not represent, are Garrick, Mason, Sheridan, Horace Walpole, Edward Young, and a few lesser poets.

It should be remembered, too, that the manuscripts in Peter Croft's book were almost exclusively from institutional holdings; his was not a personal collection. Also, Croft accepted a few whose only real qualification for inclusion seemed to be that manuscripts by them existed (thus Thomas Sackville, John Lilliat, William Cavendish, William Strode, Thomas Stanley, Nathaniel Wanley, and William Walsh).

For those who would like to read further on matters in this introduction, four works are essential: A.E. Housman, 'The Name and Nature of Poetry' in *A.E. Housman: Collected Poems & Selected Prose*, edited by Christopher Ricks, 1988; Ted Hughes, 'Sylvia Plath: The Evolution of "Sheep in Fog"' in *Winter Pollen*, 1994; Dana Gioia, 'The Magical Value of Manuscripts' in *The Hand of the Poet*, edited by Rodney Phillips, 1997; and Peter Croft, *Autograph Poetry in the English Language*, 2 volumes, 1973. Otherwise, the observations on poetry in the following extracts will, it is hoped, stimulate reflection on these remarkable works of art, and increase affection for them -- that is, for these miracles, poetical manuscripts.

Observations about Poetry and Poets.

... every phrase
And sentence that is right (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious,
An easy commerce of the old and the new,
The common word exact without vulgarity,
The formal word precise but not pedantic,
The complete consort dancing together)
Every phrase and every sentence is an end and a beginning,
Every poem an epitaph.... (T.S. Eliot)

I have two or three times in my life composed from the wish rather than the impulse, but I never succeeded to any purpose. (Robert Burns)

The real work is done by some unseen collaborator. (Robert Louis Stevenson)

The best lines come from the management. (John Betjeman)

Auditory imagination...the feeling for syllable and rhythm, penetrating far below the conscious levels of thought and feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back...fusing the most ancient and most civilized mentalities. (T.S. Eliot)

All poetry is to me a matter of sound...It is the tune I am interested in. (Robert Frost)

A poem is a little journey of discovery. (Robert Frost)

[A great poem] goes beyond its [own] geography. (Andrew Motion)

Poetry is a way of taking life by the throat. (Robert Frost)

Poetry is tears on the shoulders of the world. (Boris Pasternak)

Poetry is the voice and spirit of imagination. (Ted Hughes)

Poetry is language in orbit. (Seamus Heaney)

The first task of the poet...is to learn how to entwine his or her hands so that the whistle comes out right. (Seamus Heaney)

Poetry is saying ordinary things in an extraordinary way. (Louis MacNeice)

Poetry is not an assertion of truth but the making of that truth more fully real to us. (T S Eliot)

A poem begins as a lump in the throat. (Robert Frost)

Poetry is memorable speech. (W.H. Auden)

No tears in the writer, no tears in the reader. No surprise in the writer, no surprise in the reader. (Robert Frost)

Speech delighted with its own music. (Edward Thomas)

Poetry: the best words in the best order. (S.T. Coleridge)

A poet must leave traces of his passage, not proof. (Rene Char)

There is no competition between poems. (T S Eliot)

All poetry is a reproduction of the tones of actual speech. (Robert Frost)

To be a poet is a condition not a profession. (Robert Graves)

Public profile perverts poetry from passion to Profession. (Roy Davids)

A poet can survive everything but a misprint. (Oscar Wilde)

Imaginary gardens with real toads in them. (Marianne Moore)

Poetry is nobody's business except the poet's, and everybody else can fuck off. (Philip Larkin)

Poets are the unacknowledged legislators of the world. (Percy Bysshe Shelley)

I hate all Boets and Bainters. (George II)

Poetry is an echo, asking a shadow to dance. (Carl Sandburg)

Poetry is the only possible way of saying anything that is worth saying at all. (Arthur Machen)

Genuine poetry can communicate before it is understood. (T.S. Eliot)

Poetry is like reaching out, into yourself, and bringing back part of the Emperor's flaming pearl. (Roy Davids)

Poetry gives most pleasure when only generally and not perfectly understood. (S.T. Coleridge)

Meaning is of the intellect, poetry is not. (A.E. Housman)

It begins in delight and ends in wisdom. (Robert Frost)

Poetry is emotion put into measure. (Thomas Hardy)

A poem is never finished, only abandoned. (Paul Valery)

If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. (Emily Dickinson)

Poetry is the language in which man explores his own amazement. (Christopher Fry)

Poetry is the spontaneous outflow of powerful feelings: it takes its origins from emotion recollected in tranquillity. (William Wordsworth)

Experience has taught me, when I am shaving of a morning, to keep watch over my thoughts, because, if a line of poetry strays into my memory, my skin bristles so that the razor ceases to act. This particular symptom is accompanied by a shiver down the spine. (A.E. Housman)

Poetry is man's rebellion against being what he is. (James Branch Cabell)

Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things. (T. S. Eliot)

Poetry is a phantom script telling how rainbows are made and why they go away. (Carl Sandburg)

When the Lord rained bread from heaven so that man did eat angels' food, and the children of Israel saw upon the face of the wilderness a small round thing, as small as a hoar frost on the ground, they did not call it quails: they rose to the occasion and said to one another 'it is manna.' (A.E. Housman)

Poetry is a mirror which makes beautiful that which is distorted. (Percy Bysshe Shelley)

Poetry is thoughts that breathe, and words that burn. (Thomas Gray)

Poetry is the art of uniting pleasure with truth. (Samuel Johnson)

Like a piece of ice on a hot stove the poem must ride on its own melting. (Robert Frost)

Poetry is to prose like dancing is to walking. (John Wain)

Poetry should...strike the reader as a wording of his own highest thoughts, and appear almost a remembrance. (John Keats)

Poetry is like fish: if it's fresh, it's good; if it's stale, it's bad; if you're not certain, try it on the cat. (Osbert Sitwell)

Most people ignore most poetry because most poetry ignores most people. (Adrian Mitchell)

I think that to transfuse emotion -- not to transfuse thought but to set up in the reader's sense a vibration corresponding to what was felt by the writer -- is the peculiar function of poetry. (A.E. Housman)

If coal is the fuel of language and silver its best prose, poetry is its gold and diamonds. (Roy Davids)

I have never put a toothbrush in a poem. (Sylvia Plath).

Poetry is the synthesis of hyacinths and biscuits. (Carl Sandburg)

Most good poetry comes from the hurt side. (Ted Hughes in conversation)

A poem is a pheasant. (Wallace Stevens).

Poetry is a pheasant disappearing into a wood. (Wallace Stevens)

If it doesn't look easy, you aren't working hard enough. (Fred Astaire, on dancing)

Portraits

Portraits have become something of a trademark of mine, privately and in my former business. I sold nearly 300 in Part I and something like 200 in Part II, and in both catalogues I attempted to unravel their significance. I will repeat here only a few sentences of what I have previously said about portraiture. The prime focus of the portraits here is the sitters, chosen because they are poets. To me portraits have always seemed a vital adjunct, a form of visual biography, essential for a full comprehension of the personality and the work. Aquinas said that man cannot understand without images, and modern science has shown that about half the cortex of the brain is related to vision. The face is the prime mark of identity; without it our sense is fragmented, ill-defined, dehumanised. We need the human reference or the work remains something of an abstraction. Also, their presence in the collection makes for a more lively presentation.

Here, in this part, is the final group of portraits that I have amassed, mostly photographs, and largely acquired directly from the photographers themselves [SEE END OF CATALOGUE FOR THEM]. Few will, I am sure, disagree that they make a fine display. Perhaps it is true that if photographers bring out the best in poets, poets bring out the best in photographers. Walt Whitman, who was a great advocate of photography, and himself among the most photographed literary figures of his day, had some interesting *aperçus* about the medium: 'I find,' he wrote, 'I often like the photographs better than the oils -- they are perhaps mechanical, but they are honest. The artists add and deduct: the artists fool with nature...I think I like the best photographs best.' He would often comment about how photography was part of an emerging democratic art, how its commonness, cheapness, and ease were displacing the refined image of art implicit in portrait painting. 'I think the painter has much to do to go ahead of the best photographs', he thought, and that photographs have 'the knack of catching life on the run, in a flash, as it shifted, moved, evolved.' A gallery of photographs of the famous, he added, 'would be the best history, a history from which there could be no appeal.' Julian Barnes says that vintage photographs of authors give him the feeling of 'authentic context.'

The Sale

Of all the areas in which I have collected, none has maintained its fascination as long as poetical manuscripts. To part with it, with them, will seem incomprehensible to many. But having collected about everything that I could afford, as well as much that I should not have afforded, I feel I have achieved something so remarkable that I should share it with others and to register it in a catalogue. I shall take away my memories and the catalogue which once again Bonhams has allowed me to write myself, subject, of course, to their in-house scrutiny and approval. I have done for the collection what I can do for it. But, being man-made, it is not an entity that has any compelling cohesion in itself and nor would any institution be able to guarantee its regular or permanent display. Libraries will purchase what they want or need (and many of the best things will doubtless go to them), but much of what is here will, I hope, go to those fellow collectors for whom, as I once wrote, 'desire is purer than necessity'.

Acknowledgements

I should like to thank all of Bonhams for their hard work on my behalf, and for their enthusiasm and kindness, particularly Malcolm Barber, Robin Hereford, Julian Roup and Andrew Currie, and the Book Department (particularly Simon Roberts and Francesca Spickernell) and the Catalogue Production Department. Also thanks to my former colleague, and enduring friend, Tessa Milne, who read the proofs to very good effect, and to William and Patricia Oxley for giving me free run of their extensive poetry library. Thanks also to all those who have brought items to my attention and sold them to me; without the generosity of dealers, artists, photographers and private collectors and poets much of what has been brought together here would not have been possible. Friends and scholars have been very generous and helpful with their encouragement and information. Most of the modern frames are by Joseph James, The Oxford Framing Gallery, Headington, Oxford (01865 760066). He only uses acid-free materials and mounting board and Tru Vue conservation clear glass.

Technical Points

When a class of manuscripts, like poetical manuscripts, is presented in a large group some of the normal ways of describing them come to seem inadequate or inaccurate; things that matter less, and are less noticed when they appear only occasionally and randomly in sales. I have used some terms here other than the usual ones to address these issues. I don't recommend them necessarily for universal adoption, but they seemed right and important here.

Manuscript: here, this indicates that the item is not printed or typed nor is it in the hand of the author.

Typescript: in the world of autograph and handwritten manuscripts the necessity of continuing the distinction between manuscripts and typescripts remains vital, despite the wider world having elided the second into the first.

Autograph manuscript: is used to denote that the item is in the hand of the author, without revisions.

Autograph revised manuscript: is used here to indicate that the manuscript might have started out as a fresh, final or 'fair copy', but the author revisited it enough for his revisions and deletions to be notable and of interest.

Extensive: I have tried to use this word only when the amount of revision is truly extensive.

Draft: I have limited use of this to those occasions when one can truly say it is a draft, not a fair copy that was even extensively revised, though it may not be possible to indicate where it came in the order of them, first or later, especially when dealing with only one or two of them.

'In effect a draft': I have used when the amount of revision of what seems to have started as a some form of final or 'fair copy' is so much as to make it, in effect, a draft.

Unpublished: I have used 'unpublished' where one can be sure that is so; otherwise 'apparently', 'probably', 'possibly', 'publication of this poem has not been traced' and the like, depending on which seems most likely or appropriate.

‘Reconsidered readings’: This is perhaps the most controversial of my novel usages. Sometimes cataloguers will say that a manuscript preserves *earlier* or *variant* or *discarded* or *rejected* or *superseded* or *substituted* or *cancelled* readings (cancelled perhaps better reserved for something less than ‘scored through’). It seems to me that some of these descriptive words carry with them so much of a sense of disapproval, even vitriol, in the author that one might think that he or she would never consider them again in the context or indeed any other. Or they seem plain ugly, over-prescriptive, insensitive or actually not true or accurate enough. The word most normally used - ‘variant’ - is, perhaps, among the least satisfactory. While it is less ‘harsh’ than the others, it conveys the suggestion that the author replaced it casually, for no very good reason, and could as well put it back by turn, with little or no consideration. Descriptive words bristling with prejudgements and preconceptions as to what exactly the author is doing and why, are, to my mind, unhelpful and require much more time for reflection than cataloguers have, or mean they have strayed too far into editorial territory than they should. ‘Reconsidered’ seems to me to carry no such negative connotations and pretty much describes what authors do, almost in a visual way, going back into their minds.

RECONSIDERED READINGS ARE, MORE OFTEN THAN NOT, OTHERWISE UNRECORDED: VERY FEW POETS HAVE *VARIORUM* EDITIONS OF THEIR WORKS. Also, of course, such readings will not appear even when a *variorum* edition does exist if the manuscript was not available to the editors (as with Yeats herein, for example).

‘Vintage photograph’: this denotes that a photograph was printed near to the time when it was taken.

Roy Davids, 2013.

ROY DAVIDS, was educated at Seaford College and Queen Mary College, London University, where he specialised in Sicilian and Byzantine history. After teaching, historical research, working on the History of Parliament Trust writing short biographies of sixteenth-century Members of Parliament and for the scholar-booksellers [Ted] Hofmann and [Arthur] Freeman, he joined Sotheby’s in 1970 as a cataloguer of post-Mediaeval manuscripts, headed the Department from 1975 and also headed the Book Department from 1982 to 1994. He was chief auctioneer and negotiator for the departments 1975-1994. His personal assistant there for twelve and a half years was Julie Donaghy née Armstrong. He was additionally Marketing Director and Head of Publications, Director of Communications and Company Strategist at Sotheby’s. He ran his own dealership in manuscripts and portraits of writers, artists and musicians from 1994 to 2006. He catalogued and usually negotiated the sales by private treaty, mostly after leaving Sotheby’s, of the papers and archives of Sir Winston Churchill, Ted Hughes, Sylvia Plath, John Osborne, Edna O’Brien, George MacBeth, John Linnell, Siegfried Sassoon, Douglas Dunn, Peter Redgrove, the Strachey papers owned by the Strachey Trust, John Wyndham, Tom Paulin, Julian Barnes, Alan Sillitoe and a number of series of letters by Ted Hughes. He was the leading expert witness in the Washington trial concerning the papers of President Richard Nixon and provided opinions and arguments on the valuation and case relating to the Zapruder film of the assassination of President Kennedy. He has personally collected portraits (sold at Bonhams as *Creative Encounters* in 2005, prose manuscripts with portraits (sold at Bonhams in 2011), poetical manuscripts with portraits (the present collection), porcelain, English and European bronzes, the works of Christopher Dresser, as well as Arts and Crafts and Gothic Revival furniture, metalwork and porcelain. He is author (with Dominic Jellinek) of *Provenance: Collectors, Dealers and Scholars in the Field of Chinese Ceramics in Britain and America*, 2011 (c. 500 pages, 1,064 biographies with full introduction and appendices). He published a pamphlet of poems under the title *White Noise* in 2006 and two full poetical collections entitled *The Double-Ended Key* and *The Haseleys and Their Abouts*, both in 2011. He has also written a number of articles on Ted Hughes (see earth-moon a Ted Hughes website) and on manuscripts, portraits, the book world and related subjects. He is currently a retired member of the ABA and a Fellow of the Society of Antiquaries.

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Lots are sold with all faults, imperfections and errors of description. The manuscripts have fairly detailed notes of any imperfections; they are otherwise in excellent or more than acceptable condition. Unlike Books, Manuscripts and Maps, but following the general convention, descriptions of Photographs, Paintings and Prints do not contain any particular indicator of condition or faults. Where items are indicated in the catalogue as 'framed and glazed', 'size of image' measurements are those of the image-to-view. Illustrations in the catalogue are for the purposes of identification only. Bidders should be wary of using illustrations as indicators of tone or contrast. The term 'vintage photograph' denotes that a photograph was printed near to the time when it was taken. Also see 'Technical Points' on page 11 which apply to the present catalogue. As with all auctions, bidders should satisfy themselves on all matters of condition before bidding.

Illustrations of Manuscripts

In order to illustrate the handwriting of all poets whose manuscripts are being sold as individual lots, often only details of the manuscript have been shown. The full version of many images can be seen on the on-line version of the catalogue at www.bonhams.com/books

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THE ROY DAVIDS COLLECTION PART III
POETRY: POETICAL MANUSCRIPTS AND PORTRAITS OF POETS
VOLUME I: A-K. Lots 1-263

Wednesday 10 April 2013 at 1.00 pm

Please note that this sale is subject to the Conditions of Sale and other Notices at the beginning and end of this catalogue, and any saleroom notices that may be posted. Your attention is drawn to the Notices at the beginning of the catalogue regarding the removal of purchases.

1 AR
ABSE, DANNIE (b. 1923, Welsh poet)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, head and shoulders, facing the camera, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed, size of image 7 ½ x 9 ½ inches (19 x 24 cm), overall size 13 x 15 inches (33 x 38 cm)*, dated 1971
£300-400

This image of Dannie Abse is believed to be unpublished. No example is in the National Portrait Gallery.

PROVENANCE: Mark Gerson.

2
ABSE, DANNIE (b. 1923, Welsh poet)

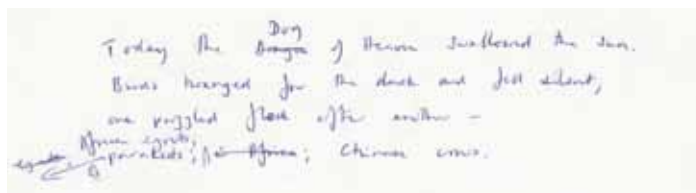
AUTOGRAPH DRAFT OF HIS POEM 'DOWN THE M4', c. 35 lines, in four-line stanzas, with autograph revisions, deletions and corrections preserving reconsidered readings, partly written at different angles on the page, 2 pages, *folio*, not dated
£400-500

One dutiful son going back to Cardiff I'm rather afraid
to hear my mother's news. Too often now her friends
and my aunts and uncles too go into the hole one by one
The beautiful face of my mother is in its 9th decade...

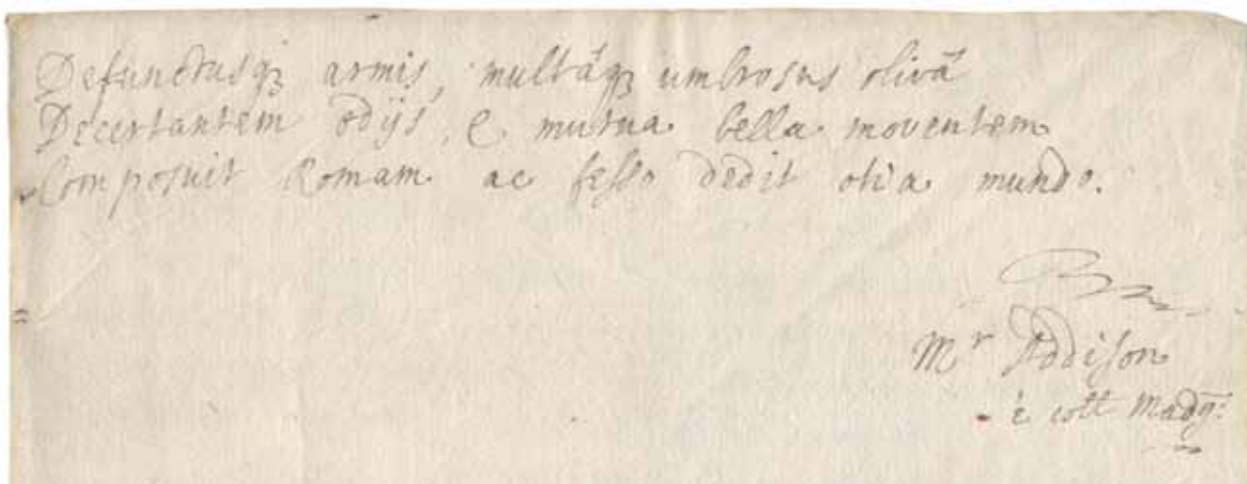
This poem has an added poignancy because it was on the M4 that Dannie's wife Joan was killed in a car crash in 2004. It was published in *Welsh Retrospective*, 1997. Only one poetical manuscript by Dannie Abse has been sold at auction in the last forty years at least, in 1983. Also see lot 331.

3
ADCOCK, FLEUR (b. 1934)

AUTOGRAPH WORKING PAPERS OF HER POEM 'ECLIPSE', c. 45 lines in three drafts and a final version in three twelve-line stanzas, one with personal memoranda on the verso, with revisions, deletions and corrections preserving reconsidered readings, 4 pages, *folio and quarto*, dated 22 and 13 February 1980
£400-500



No manuscripts by Fleur Adcock have been sold at auction. Publication of this poem has not been traced: not in *Selected Poems*, 1991.



4 (detail)

4

ADDISON, JOSEPH (1672-1719)

CONTEMPORARY MANUSCRIPT OF A NEW NEO-LATIN POEM BY ADDISON ENTITLED 'ARCUS TRIUMPHALIS', 57 lines, 'signed' at the end ('Mr Addison é coll Madg:'), formerly sewn with (now loose) two Latin poem by others, 'Adams' and 'Joy é Coll C[hrist] C[hurch]', evidently complete as a 'booklet' (a blank follows the third poem), the three poems written in the same neat seventeenth-century Italic hand, *Addison's poem 2 pages and three lines, Adams's 2 pages, Joy's 6 pages, small quarto*, [Oxford, c. 1696]

£1,500-2,000

Dum fusas acies et tardos sanguine rivos
 Armorumque gravis strepitus, cantusque tubarum
 Describunt aliis et pugnas in carmina miscent
 Me pompae fremitusque vocant, spectacula nostrum
 Alliciunt musqam Picturatique Triumphum...

Addison gained a considerable reputation for his Latin poetry, indeed Macaulay said of him as a Latin poet that he was 'the man who does best what multitudes do well.' In the late seventeenth century there was a highly developed school of Latin verse writing in Christ Church and Magdalen, of which Addison was a prominent member. Another known fellow Latin poet at Magdalen was William Adams.

Any addition to the small corpus of Addison's Latin poetry is a significant discovery. Addison was elected to a demyship at Magdalen College, Oxford, on 30 July 1696. The following year he was promoted to a probationer fellowship. The earliest known Latin poem published by him ('signed' in the same manner as the present poem), was 'Tityrus et Mopsus', his contribution to a volume of poetry produced by the University of Oxford in 1689 in celebration of the accession to the throne of William and Mary.

UNPUBLISHED: not in the definitive collection edited by Guthkelch, *The Miscellaneous Works*.

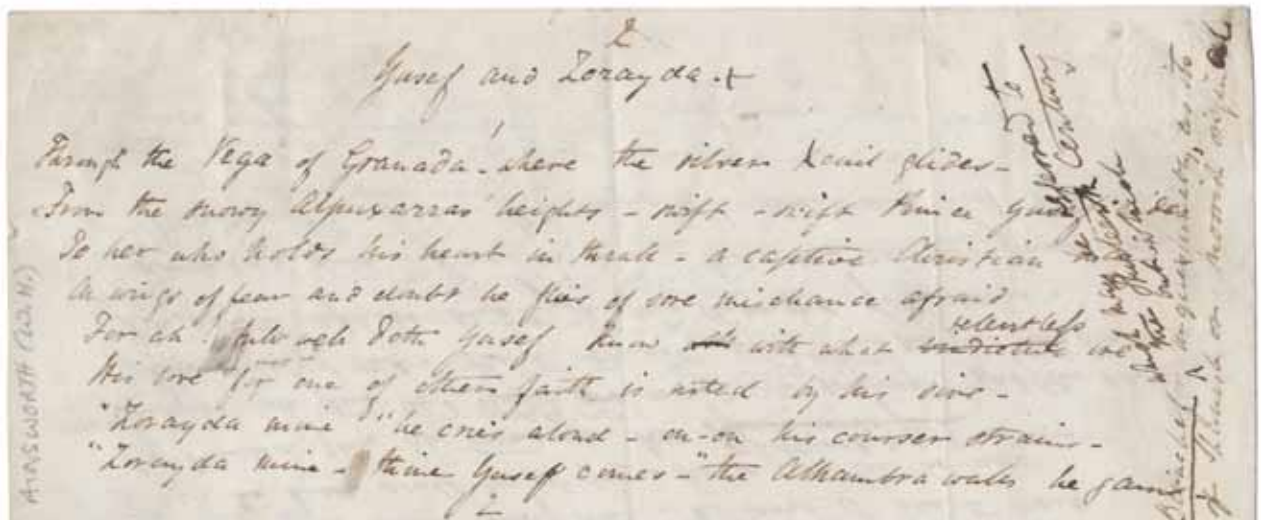
REFERENCES: A.C.L. Guthkelch, *The Miscellaneous Works of Joseph Addison*, 2 volumes, 1914; Estelle Haan, 'Vergilius Revivus: Studies in Joseph Addison's Latin Poetry', *American Philosophical Society*, 2005; Peter Smithers, *The Life of Joseph Addison*, 1968; Leicester Bradner, 'The Composition and Publication of Addison's Latin Poetry', *Modern Philology*, May 1938; Joseph Addison, *Poems on Several Occasions. With a Dissertation upon the Roman Poets*, [1718].

5

AINSWORTH, WILLIAM HARRISON (1805-1882)

(i) AUTOGRAPH REVISED MANUSCRIPT OF HIS BALLAD ENTITLED 'YUSEF AND ZORAYDA', 56 lines in seven eight-line stanzas, with autograph revisions, corrections and deletions preserving reconsidered readings, *4 pages, opened out quarto to form a tall folio, stanza numeration throughout, scored through date 29 November 1835*

£600-800



5 (detail)

Through the Vega of Granada - where the silver Xenil [Durro in the printed version] glides -
 From the snowy Alpuxarras' heights - swift - swift Prince Yusef rides
 To her who holds his heart in thrall - a Captive Christian maid
 On wings of fear and doubt he flies of sore mischance afraid...

Verse manuscripts by Ainsworth, who is known mainly as a novelist, are extremely rare. No other poetical manuscripts are recorded as sold at auction in the last forty years at least. The present ballad tells the tale of Yusef's love for one of another faith which nearly ends with his suicide ('this dagger sets me free.') but a voice that calls out saying Zorayda lives stops him ('...Uninterrupted bliss be ours whom death has fail'd to part.')

The ballad was printed in Ainsworth's *Ballads: Romantic, Fantastical and Humorous*, 1855, in a version with numerous details and words different from the present draft. The piece ends in this manuscript with a stanza that does not appear in the printed version in any form.

(ii) PORTRAIT, vintage photograph, Woodbury type, oval, head and shoulders, *framed and glazed*, size of image 5 ¾ x 4 ½ inches (14.5 x 12 cm), overall size 11 ½ x 9 ¾ inches (29 x 24.5 cm), not dated

6 ALCOTT, LOUISA MAY (1832-1888, American author)

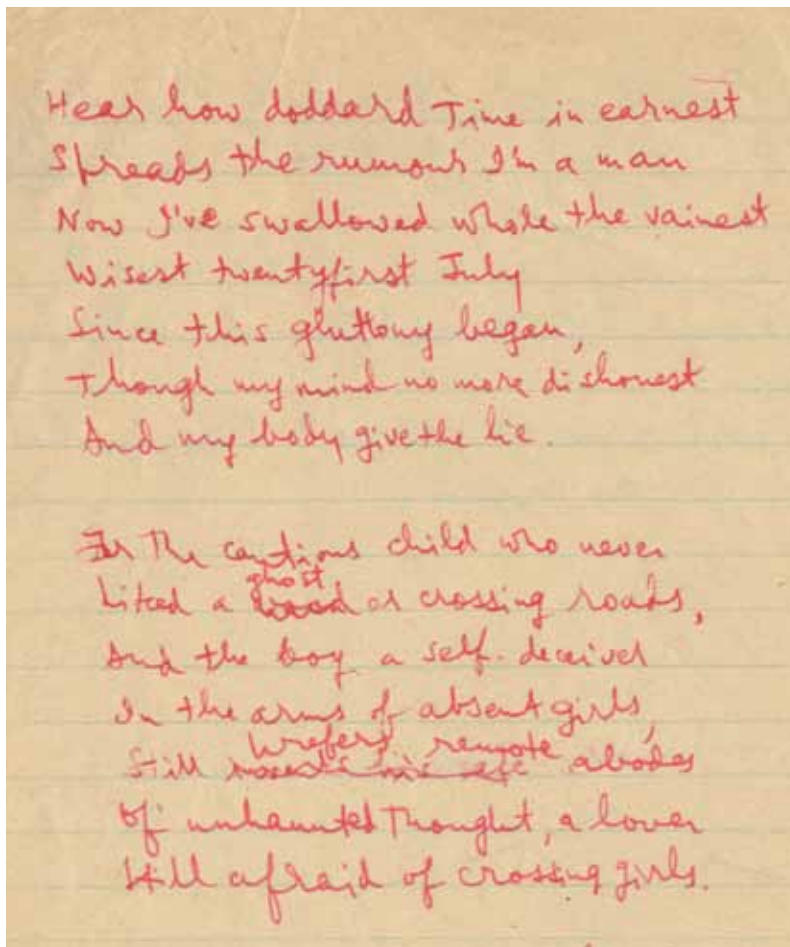
AUTOGRAPH MANUSCRIPT OF HER POEM 'TO THE FIRST ROBIN', signed ('Louisa May Alcott'), 8 lines, 'Written by a little girl eight years old named - Louisa May Alcott', addressed to the Dutch-American author and editor Edward W. Bok (1863-1930), 1 page, oblong 16mo, April 1881

£3,000-4,000

Welcome, welcome little stranger
 Fear no harm & fear no danger;
 We are glad to see you here
 For you sing sweet Spring is near,
 Now the white snow melts away.
 Now the flowers blossom gay,
 Come, dear bird, & build your nest,
 For we love robin best.

For thirty years, Bok was editor of the *Ladies Home Journal*, published by his father-in-law Cyrus Curtis. Under Bok's leadership it became the leading magazine of the day. He won a Pulitzer Prize in 1920 for *The Americanization of Edward Bok*. The present poem was published posthumously in 1889 in Ednah D. Cheney, *Louisa May Alcott: Her Life, Letters and Journals*. The main collections of Alcott's papers are at Harvard and the Alderman Library, University of Virginia.

PROVENANCE: David Lowenherz.



7 (detail)

7

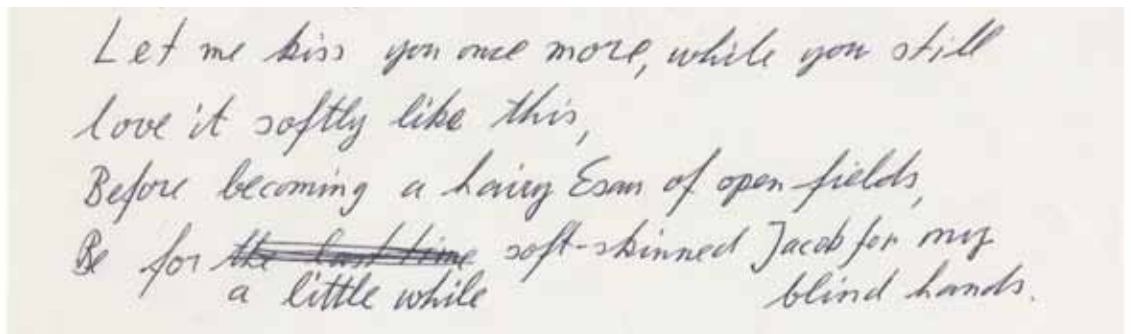
ALLISON, DRUMMOND (1921-1943)

AUTOGRAPH REVISED MANUSCRIPT OF HIS POEM BEGINNING 'HEAR HOW DODDARD TIME IN EARNEST...', 16 lines in two stanzas, written in red ink, with three autograph revisions preserving reconsidered readings, and with notes of a military nature in pencil on the verso, 1 page, octavo with conjoint blank, no date

£400-600

Hear how doddard Time in earnest
 Spreads the rumour I'm a man
 Now I've swallowed whole the vainest
 Wisest twenty-first July
 Since this gluttony began...

PROBABLY UNPUBLISHED: not in *The Yellow Night*, or listed in *Location Register of Twentieth-Century English Literary Manuscripts and Letters*, 2 volumes, 1988. No poetical manuscripts by the Second World War poet Drummond Allison are recorded as having been sold at auction. The very few manuscripts by Allison that are in public bodies are in the British Library and Reading University; no private accumulations are known.



8 (detail)

8

AMICHAÏ, YEHUDA (1924-2000, Israeli poet)

AUTOGRAPH MANUSCRIPTS AND REVISED TYPESCRIPTS OF SIX POEMS FROM HIS COLLECTION 'TIME', numbered here and in the printed version 65, 67, 68, 69, 70 and 72, the manuscripts with light revisions, the typescripts with substantive revisions in another hand, six of the typescripts marked up for the printer (WITH SOME 20 REVISIONS BY HIS FRIEND TED HUGHES in his print hand in blue biro), some revising stages between the autograph and typescript versions and also between the two typescript versions for each poem, preserving reconsidered readings, 18 pages, in all including 6 pages of autograph manuscripts, folio and quarto [1970s]

£2,500-3,000

In this valley which many waters
have carved out in endless years
so that the light breeze may now
pass through it to cool my forehead,
I think about you. From the hills I hear
voices of men and machines wrecking and building...

But this valley is a hope
to start anew without having first to die,
To love without forgetting the other love,
And to be like this breeze
which passes through it now,
without being destined for it.

The other poems are as follows:

- (i) 65: 'The house in which I had many thoughts / When I was young, fell to pieces...'
- (ii) 67: 'We walked together you and me / Like Abraham and his son Isaac [sic]...'
- (iii) 68: 'Small and fragile you stand in the rain, / A small target for rain drops in winter...'
- (iv) 69: 'My son, in whose face there already is a sign / of first eagle-like daring, prefix to your life...'
- (v) 72: 'My ex-pupil has become a police woman. / There she is standing at the crossroads in town:...'

Yehuda Amichai is rightly considered to be the foremost twentieth-century Israeli poet. This collection, *Time*, was translated by the author with Ted Hughes and published in 1979.

Ted Hughes wrote that Yehuda Amichai was 'the poet whose books I still open most often, most often take on a journey, most often return to when the whole business of writing anything natural, real and satisfying, seems impossible. The effect his poetry has on me is to give me my own life - to open it up somehow, to make it all available to me afresh, to uncover all kinds of riches in every moment of it, and to free me from my mental prisons...I see two main currents - the play of his metaphor or rather his worlds of experience and wisdom on the one hand and, on the other, oceanic feeling, the feeling he wields in the play of his metaphor and in the tone of his voice, the big music that accompanies his play.'

PROVENANCE: Yehuda Amichai through Ted Hughes.

REFERENCE: Yehuda Amichai, *Selected Poems*, edited by Ted Hughes and Daniel Weissbort, 2000.



9



10

9 AR
AMIS, KINGSLEY (1922-1995)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, half length, looking into the camera. cigarette in hand, signed by Mark Gerson on the mount and inscribed 'London', and with date and his stamp on the verso, *framed and glazed*, size of image 10 x 8 inches (25.5 x 20 cm), overall size 15 x 13 inches (39 x 32 cm), dated [June] 1957

£400-500

In *Literati, Photographs by Mark Gerson*, National Portrait Gallery, 1996, the image of Amis is dated to June 1957.

PROVENANCE: Mark Gerson.

10 AR
AMIS, KINGSLEY (1922-1995)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943) photograph, silver print, full length, seated turned slightly to the right, beneath a bust of Queen Victoria, signed by the photographer on the verso, and with his stamp, *framed and glazed*, size of image 16 x 12 inches (46 x 30 cm), overall size 23 x 18 inches (57 x 46 cm), 1986 (printed later)

£400-500

A photograph can't speak or move its face,
And so the ones we find in frames and books
Seem like the real faces of you and me
Now we no longer like each other's looks;
Self-regard cramps them to stupidity;
Their history of movement leaves no trace...

(Kingsley Amis, 'Album-Leaf')

This fine portrait was among the out-takes shot for Christopher Barker's *Portraits of Poets*, 1986, but was not used there and has remained unpublished; no example of it is in the National Portrait Gallery.

PROVENANCE: Christopher Barker.

11
AMIS, KINGSLEY (1922-1995)

AUTOGRAPH MANUSCRIPT BY AMIS OF RIBALD VERSES ENTITLED 'THE WAY WE LIVE NOW', PURPORTEDLY SENT BY PHILIP LARKIN IN A LOST LETTER TO AMIS, signed by Amis at the end 'Philip Larkin pp K. Amis', 10 lines in two five-line stanzas, with the instruction 'to be recited in a clear Welsh voice' and note at head 'In a letter to K.A. c. 1955', written out by Amis for Anthony Thwaite, Larkin's editor, 1 page, *oblong small octavo*, *somewhat stained*, no date [1987]

£500-600

I let a fart in the street and a woman looked round;
I pissed on the fire, and got myself covered in ash...

Amis offered the verses, later writing out the present manuscript for him, to Anthony Thwaite in a letter dated 19 November 1987, when Thwaite was preparing his edition of Larkin's *Poems* (1988) with the suggestion that it be included ('You are, I take it, including The Way We Live Now? The little poem beginning "I let a fart in the street and a woman looked round" that I surely mentioned to you? If I didn't, let me know at once'). Thwaite subsequently told Zachary Leader that he did not include it because it existed only as an 'oral memory' of Amis's. The verses were later published by Amis in his *Memoirs*, 1991, where he attributed it there to Larkin with the comment: 'I remember, from one of the lost letters of probably the Fifties, a poem that shows him to have had a talent for light verse comparable with Bob Conquest.'

In a letter to K.A.
c. 1955

The Way We Live Now
to be recited in a clear Webbsh voice

I let a fart in the street and a woman looked round;
 I pissed on the fire, and got myself covered in ash;
 I had half an hour with a whore, and came out in a
 So I let my sperm fall in the brim of an old hat I found.
 I vomited over my shoes in the bogs at The Pheasant;
 I slipped in the road, and came down with my hand
 Life is performing these actions time after time
 Till death makes our body smell worse than it does at
 Philip Larkin pp K Amis

11

The most natural interpretation of the 'signature' at the end is that Larkin's name was 'signed' *per procurationem* or 'on behalf of Amis', who might thus have been hinting at himself as the author and that the verses are a spoof Amis wickedly tried to foist posthumously onto Larkin, with whom he shared the same outrageous sense of humour. Such a possibility may well have occurred to Anthony Thwaite himself (and is perhaps partly the reason he did not publish it).

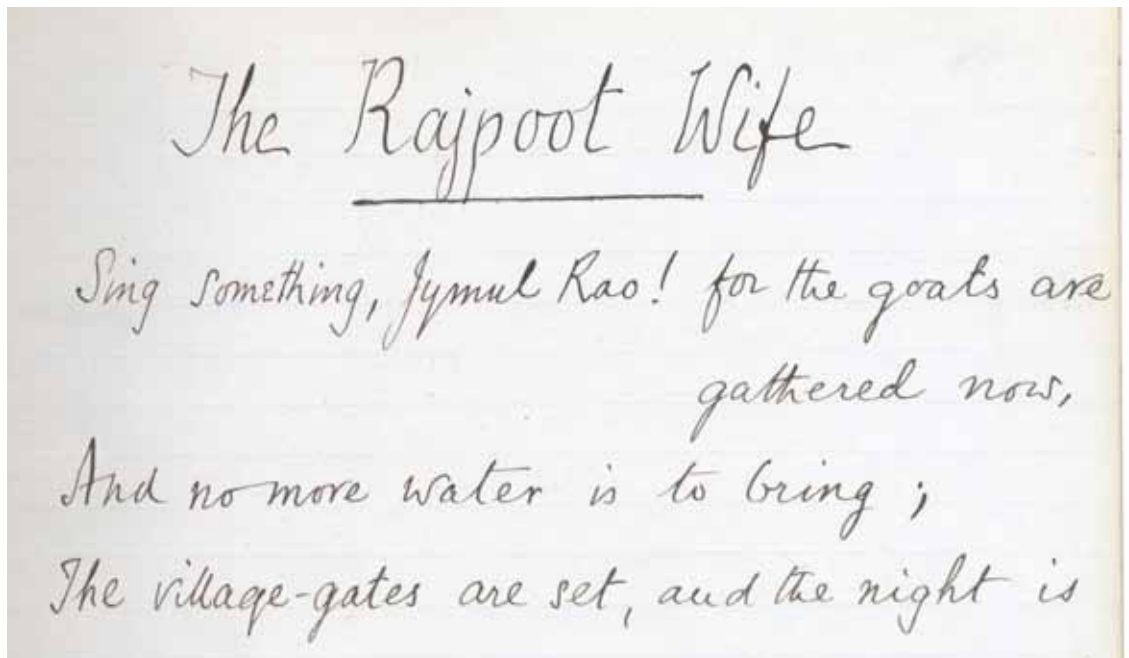
It was, however, the chance discovery of an extract of a letter from Larkin to Amis dated 20 March 1980 (not included by Thwaite in his edition of Larkin's letters) being quoted very recently by Richard Bradford (*The Odd Couple*, 2012), though Bradford himself evidently did not understand what the point of it was, and does not explain or expand Larkin's contraction, which revealed that Larkin was indeed the author: 'Don't recall half the things you mention. If TWWLN is "I left a fart" God, deviating into sense. Eyelet a fart. Anyway, if it is, keep it under hatches. I am obscurely ashamed of it. Corrupt without being charming...' Reference back to Amis's printed letters revealed the otherwise enigmatic reference (not explained by Amis's editor Zachary Leader): '... Don't worry, I'm mum on TWWLN...'

The poem is published in the most recent edition of Larkin's poems (edited by Archie Burnett), citing Amis's *Memoirs* as its source. This manuscript is the primary source for the poem.

That the two writers were life-long friends (with a break) and that Larkin was the dedicatee of *Lucky Jim* (for instance) gives the manuscript a significance it would otherwise not have. Why Amis felt freed by Larkin's death to insist on the poem's publication when Larkin had so emphatically asked in life for its suppression is something to reflect upon.

No poetical manuscripts by Amis, or in his handwriting, have been sold at auction; the *Location Register* notes: 'Kingsley Amis disposes of his literary papers through "an American agency"'.
 PROVENANCE: Anthony Thwaite; Bertram Rota.

REFERENCES: Kingsley Amis, *Memoirs*, 1991; *The Letters of Kingsley Amis*, edited by Zachary Leader, 2000; Zachary Leader, *The Life of Kingsley Amis*, 2006; Philip Larkin, *The Complete Poems*, edited by Archie Burnett, 2012; *Selected Letters of Philip Larkin 1940-1985*, edited by Anthony Thwaite, 1992; Richard Bradford, *The Odd Couple: The Curious Friendship between Kingsley Amis and Philip Larkin*, 2012.



12 (detail)

12 •

ARNOLD, EDWIN (1832-1904)

(i) AUTOGRAPH MANUSCRIPTS OF SOME OF HIS INDIAN POEMS, and others, thirteen in all, written out in a volume entitled 'Commonplace Book', comprising the following poems: 'The Rajpoot Wife', 'The Caliph's Draught', 'The Rajah's Ride', 'A Bihari Mill-Song', 'The Indian Judge', 'A Rajput Nurse', 'The Snake and the Baby', 'Basti Singh's Wife', 'The Cholera in Italy', 'He and She', 'The Knight's Tomb at Swanscombe Church', 'The Depths of the Sea' and 'Sohni, a tale of Indus', 97 pages, mostly written on one side only, folio, one section loose, half-pigskin, slip case, not dated, watermark date 1890

£800-1,200

Sing something, Jymul Rao!, for the goats are gathered now,
And no more water is to bring;
The village-gates are set, and the night is grey as yet,
God hath given wondrous fancies to thee: - sing!

Then Jymul's supple fingers, with a touch that doubts and lingers,
Set athrill the saddest wire of all the six;
And the girls sit in a tangle, and hush the tinkling bangle,
While the boys pile the flame with stores of sticks...

Arnold, a Knight Commander of the Indian Empire, was a Fellow of Bombay University and Principal of the Government Sanskrit College. 'The Rajpoot Wife' was first published in *Indian Poetry*, 1881, and 'The Snake and the Baby' in *Lotus and the Jewel*, 1887; both are reprinted in *Poetry of British India, 1780-1905*, 2011. Publication of the other poems has not been traced. Only two poetical manuscripts by Arnold have been sold at auction. The British Library owns a manuscript of two of these poems and two other items, otherwise Arnold's manuscripts appear to be at the Huntington Library, The Morgan Library and Duke University Library.

PROVENANCE: Maggs (clipped catalogue entry); Julian Browning; David Holmes.

(ii) AUTOGRAPH MANUSCRIPT OF HIS POEM 'THE QUEEN'S SONG' [FOR VICTORIA'S DIAMOND JUBILEE], signed (Edwin Arnold'), 24 lines in three stanzas, with three revisions, 'title-page', 4 pages, quarto, London, 1897

13 W

ARNOLD, MATTHEW (1822-1888)

PORTRAIT BUST BY WILLIAM TYLER R.A. (active 1878-1893), terracotta patinated plaster bust on integral socle, height 30 inches (76 cm), width 24 inches (61 cm) [c. 1889]

£5,000-6,000

LORD COLERIDGE, WHO FORMERLY OWNED THIS IMPRESSIVE BUST, WAS ARNOLD'S 'MOST LOYAL [AND] ENDURING OF ANY OF HIS FRIENDS' (Honan). HE UNVEILED THE BUST OF ARNOLD IN POETS' CORNER IN WESTMINSTER ABBEY, AND ALSO GAVE THE ORATION THEN. John Duke Coleridge (1820-1894), great-nephew of S.T. Coleridge, became Lord Chief Justice and first Baron Coleridge. He and Arnold first met as undergraduates at Balliol and remained lifelong friends, regularly seeing and corresponding with one another. It was Coleridge who led the subscription for and who unveiled the bust of Arnold by Bruce Joy in Westminster Abbey. Calling himself Arnold's 'oldest friend', Coleridge stated: 'No nobler nature, no purer mind, no loftier character has it been in a long life my good fortune to know...in combination of great qualities he stands alone in his generation.' In Arnold's letters, C.Y. Lang, the editor, noted that Coleridge's friendship with Arnold 'began earlier and lasted longer than any other person on record.' A poignant provenance.

William Tyler R.A. exhibited the finished marble bust of Arnold at the Royal Academy in 1889. Another plaster version is in the art collection of Arnold and Coleridge's old college, Balliol, Oxford, not known to be, but almost certainly the gift of Lord Coleridge.

PROVENANCE: Lord Coleridge (1820-1894), Arnold's friend; by descent Lord Coleridge and the Coleridge Trust; Sotheby's Chanter House sale, 24 October 2006; Ted Few.

REFERENCES: Park Honan, *Matthew Arnold: A Life*, 1981; *Matthew Arnold: The Critical Heritage*, edited by Carl Dawson, 1973; A.E. Housman: *Collected Poems & Selected Prose*, edited by Christopher Ricks, 1988; *The Times*, 2 November 1891; *The Letters of Matthew Arnold*, edited by C.Y. Lang, 6 volumes, 1991-2001.



13

14 AR**AUDEN, WYSTAN HUGH (1907-1973)**

PORTRAIT BY MARK GERSON (*b.* 1921), vintage photograph, silver print, half length, turning slightly to the left, hands held together in front, signed by Mark Gerson on the mount, and inscribed 'London', his stamp on the verso dated May 1951, *framed and glazed, size of image 9 ½ x 7 ½ inches (24.5 x 18.5 cm), overall size 16 ½ x 12 ½ inches (42 x 32 cm)*, dated May 1951

£500-600

No example of this fine photograph of Auden is in the National Portrait Gallery collection; it appears not to have been published.

PROVENANCE: Mark Gerson.

15 AR**AUDEN, WYSTAN HUGH (1907-1973)**

PORTRAIT BY MARK GERSON (*b.* 1921), vintage photograph, silver print, head and shoulders turned to the left, signed by Mark Gerson on the mount, and inscribed 'London', his stamp on the verso dated May 1951, *framed and glazed, size of image 9 ½ x 7 ½ inches (24.5 x 18.5 cm), overall size 16 ½ x 12 ½ inches (42 x 32 cm)*, dated May 1951

£400-600

An example of this fine photograph of Auden is in the National Portrait Gallery collection.

PROVENANCE: Mark Gerson.

16**AUDEN, WYSTAN HUGH (1907-1973) and CECIL DAY-LEWIS (1904-1972)**

AUTOGRAPH REVISED MANUSCRIPT OF AN IMPROMPTU VERSE IN THE ALBUM OF A PUPIL AT LARCHFIELD ACADEMY, signed ('W.H. Auden') and dated 8 November 1930, 16 lines, WITH TWO 'RHYMES FOR NORMAN WRIGHT' BY C. DAY LEWIS, signed ('Cecil Day Lewis'), 9 lines and a prose note, *each one page, other entries include a water colour of the school by the headmaster's wife Mrs Perkins, ownership inscription by Norman Wright, brown leather torn at spine, oblong octavo*, Larchfield Academy, Helensburgh, 8 November 1930

£800-1,200

Listen, Norman Wright
Do you want a fight
That you've just taken a bite
Out of my ear not slight...

Auden taught at Larchfield from April 1930 for about fifteen months where he said he was 'very very happy'. With the album is a typed note by Norman Wright who was at the school from 1928 to 1932: 'Auden was not a favourite master. He was rather uncouth, bit his fingernails to the quick, smoked heavily and spluttered when he spoke. He threw bits of chalk at us when need arose. To a young boy I thought his language was somewhat strong. He introduced a reading book for our English tutelage which, when I took it home, my father banned and as he was a Director of the school he had it withdrawn. I do not remember what it was - perhaps something like Dante's Inferno. He was a laughing-stock on the rugby field with long shorts and white knees and a bit breathless...' Day Lewis was also a teacher at the school. Auden's poem was first published from this manuscript by The W.H. Auden Society in April 1988. Publication of Day Lewis's poem has not been traced and it was presumably never intended to be.

Also see lot 331 for Auden and Day-Lewis. The best collection of Auden's manuscripts in Britain is in the Bodleian Library, but the vast majority of them are in America, particularly at the Berg Collection, New York.

PROVENANCE: John Wilson.

REFERENCE: Humphrey Carpenter, *W.H. Auden: A Biography*, 1981, quoting another account by Norman Wright ('He seemed rather aloof and not very companionable').



14



15

Listen, Marwan Wright
 Do you want a fight
 That you're just like a kite
 Out of my ear - not a fight
 But ~~listen~~ to you listen to fight
 With all your might,
 I'm in a terrible fight
 My ear looks like a kite
 Do you think it's right
 That a boy of your height
 Should be so slight
 For casting a fight?
 If I could go to fight
 I'll shoot at fight
 In your better late fight
 To the Isle of Fight.

8.11.70
W. H. Jones.

16

Blues.

Stop all the clocks, cut off the telephone;
Prevent the ~~gang~~ dog from barking with a juicy bone;
Silence the pianos, and with muffled drum
Bring out the coffin, let the mourners come.

Let aeroplanes circle a mourning overhead,
Scattering in the sky the message: 'He is dead'.
Put crepe bars round the white necks of the public doves;
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,
My working week, and my Sunday rest;
My noon, my midnight, my birth, my song;
I thought that love could last for ever: I was wrong.

The stars are not wanted now, put out every one;
Pack up the moon and dismantle the sun;
Pour away the ocean, and sweep up the woods;
For nothing we can ever come to any good.

G. K. Auden

AUTOGRAPH REVISED MANUSCRIPT OF HIS CELEBRATED POEM 'STOP ALL THE CLOCKS', signed ('W.H. Auden'), entitled here 'Blues', 16 lines in four four-line stanzas, with two *currente calamo* corrections, 1 page, folio, somewhat jagged left-hand edge where presumably removed from a ledger [?1937]

£6,000-8,000

Stop all the clocks, cut off the telephone;
Prevent the dog from barking with a juicy bone;
Silence the pianos, and with muffled drum
Bring out the coffin, let the mourners come...

He was my North, my South, and East and West,
My working week, and my Sunday rest;
My moon, my midnight, my talk, my song;
I thought that love would last for ever: I was wrong

'Stop all the clocks' is probably Auden's best known poem, following its use in the film 'Four Weddings and a Funeral'. The song was first composed as a burlesque dirge of five verses on the death of a secular saviour in *The Ascent of F6* (1936) where it ended with three verses that formed part of the plot of the play. The next time it appeared in print, in *Another Time* (1940), it was as a cabaret song of four verses with the title 'Funeral Blues'. It was then in its final state (although the title was to be dropped in *Collected Poems*) with the last three verses replaced by two new ones, as in this manuscript. [This is surely one occasion on which the critics would unite in not condemning Auden's customary practice of revising his work even after publication]. The two replacement verses would seem to owe something to that magnificent Irish lament 'Donal Og', of which Auden would have been aware from his reading of Yeats, and which ends in the translation by Lady Gregory:

You have taken the East from me; you have taken the West from me;
you have taken what is before me and what is behind me
you have taken the moon, you have taken the sun from me
and my fear is great that you have taken God from me!

It is clear from the accompanying letter mentioned below and bearing a tentative date of Spring 1937 in pencil in another hand that the present manuscript was submitted possibly for publication in an anthology for schools, a circumstance that no doubt accounts for its unusual legibility. Auden's normal handwriting has been described as the sort that 'an airborne daddy-longlegs might have managed with a dangling leg'. In its roughest form, particularly when in pencil, Auden's hand degenerates into a personal shorthand that almost defies interpretation, except through a combination of guesswork based on the context and rhyming scheme and the deployment of skills more commonly associated with one of his favoured pastimes, the crossword. He was habitually careless with punctuation marks, perhaps rightly regarding them as 'breathing indications', although much of his punctuation in the present manuscript is to be preferred over that in the final version. The use of the brief interim title 'Blues' may help to date this manuscript between the publication of *The Ascent of F6* and *Another Time*. The paper it is written on was evidently torn out of one of the tall notebooks for which Auden had a preference.

The present manuscript has the reading 'and' in line 9 which seems weaker than the repetition of 'my' for the third time as in the printed text, and 'could' in line 12 for 'would'. It is difficult to be sure quite what happened in line 2, but it may be that Auden began to misspell the word 'guard', crossed out 'ga', wrote the first letter again, but immediately deleted it on realising that he did not need any word at all to qualify 'dog'. The repetition of 'ocean' in the penultimate line of the poem is probably explained by his not having written the word clearly enough the first time. 'Woods' in the same line seems to have been just a mistake, given its rhyme with singular 'good'.

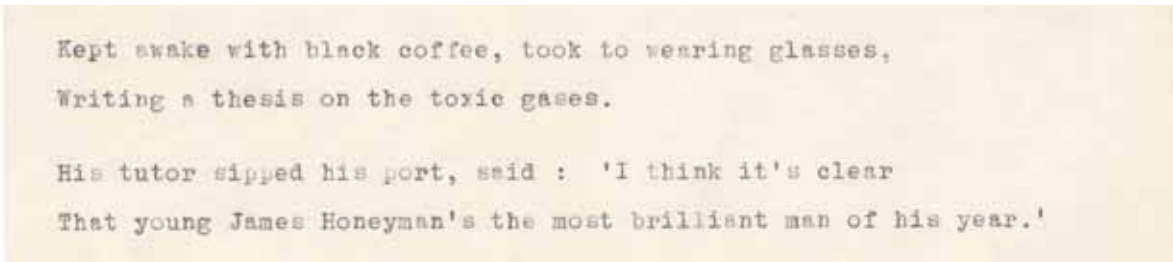
The poem shares with Auden's euphoric 'A Summer Night' an unselfconscious freedom in its association of images not often indulged in his work; and they both contain references to the four points of the compass ('Now North and South and East and West / Those I love lie down to rest...'). It was selected by Ted Hughes and Seamus Heaney for inclusion in their anthology *The Rattle Bag* (1982).

NO MANUSCRIPT OF THIS POEM HAS BEEN SOLD AT AUCTION. Only one other manuscript of the poem, in draft and final form, is known; it is in the Berg Collection in the New York Public Library (information supplied by Isaac Gewirtz).

The autograph letter signed mentioned (still present here) above was sent by Auden with this manuscript (and others) to a Miss Boyd ('I have lately been doing some experiments with Songs. I enclose them...'). In the remainder of the letter Auden elaborates on the difficulty of finding modern poetry suitable for children and lists only three pieces of his own in that category, noting that when he was a teacher he used to write verse specially for them 'but that has disappeared', *2 pages, octavo, rust stains from a paperclip, dated in pencil in another hand, on printed stationery* 42, Lordswood Road, Harborne, Birmingham [his grandfather's house] [Spring 1937]

PROVENANCE: Alan Hancox, Cheltenham.

REFERENCES: B.C. Bloomfield and Edward Mendelson, *W.H. Auden: A Bibliography 1924-1969*, second edition, 1972; Monroe Spears, *The Poetry of W.H. Auden*, 1963; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



18 (detail)

18 AUDEN, WYSTAN HUGH (1907-1973)

TYPESCRIPT OF HIS POEM 'JAMES HONEYMAN', 82 lines in forty-one two line stanzas, not revised but with two stanzas not in the printed version (which contains one stanza not in this typescript and with some 25 other verbal differences, all of them apparently otherwise unrecorded, also with the air to which the piece should be sung which is not given in print) arranged in stanzas of two- instead of four-line stanzas, *3 pages, folio* [1937]
£250-300

James Honeyman was a silent child; he didn't laugh or cry:
He looked at his mother with curiosity...

This is a good example of a clean typescript containing a text different from the published one. No manuscript of the poem is listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.

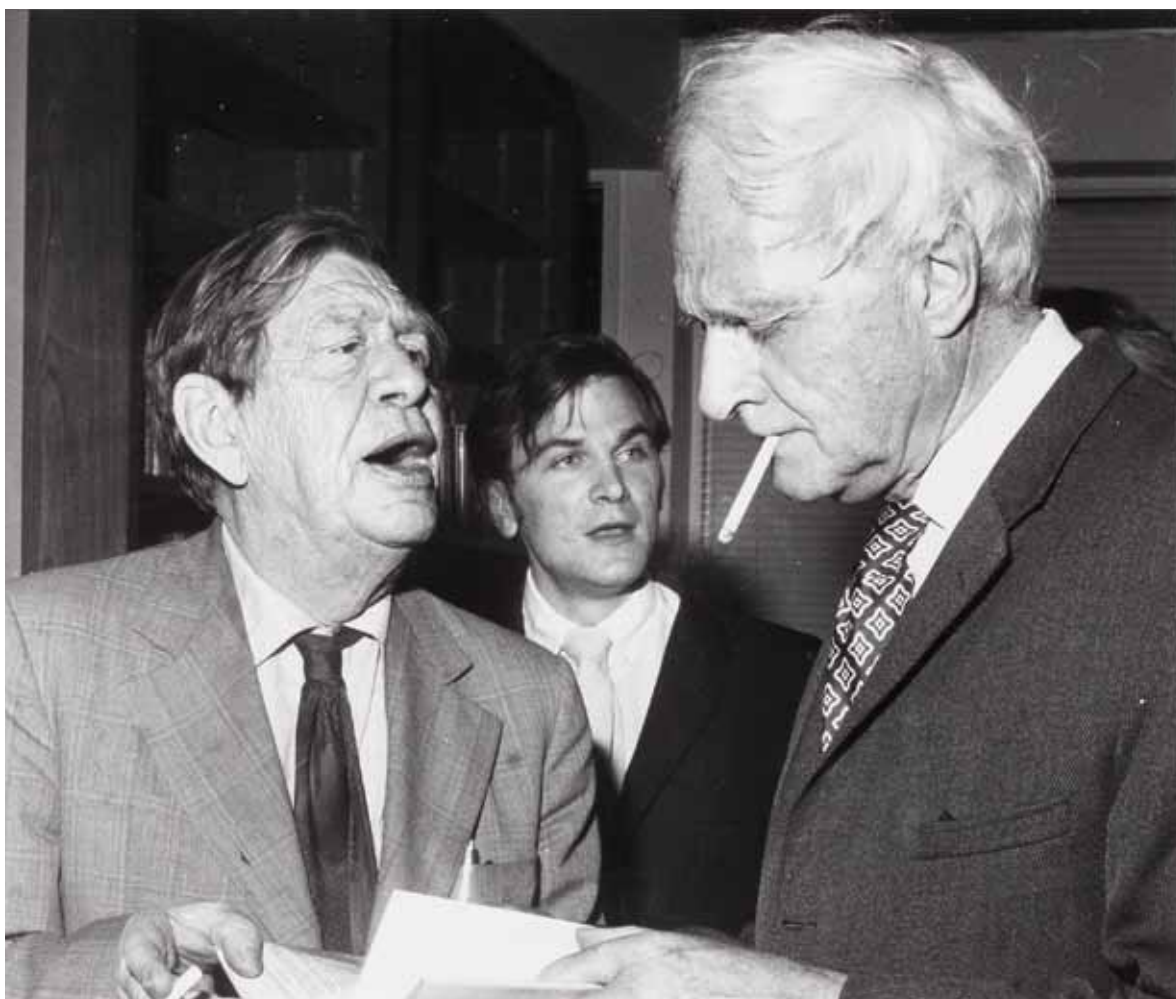
PROVENANCE: Alan Hancox, Cheltenham, purchased with 'Stop All The Clocks'.

19 AR AUDEN, WYSTAN HUGH (1907-1973) and SPENDER, STEPHEN (1909-1995)

PORTRAIT BY MARK GERSON (*b.* 1921), vintage photograph, silver print, heads and shoulders, depicting Auden barking at Spender whose head is down with a cigarette in his mouth, Spender's nephew, Philip (Auden's godson), stands between them profile facing left, signed by Mark Gerson on the mount and inscribed 'London', also inscribed and stamped on the verso, *framed and glazed, size of image 7 ½ x 8 ½ inches (18 x 21.5 cm), overall size 13 x 13 ½ inches (33 x 34 cm)*, Faber's, 1972
£500-600

No example of this image, which is believed to be unpublished, is in the National Portrait Gallery. Gerson was the 'official' photographer for Faber's.

PROVENANCE: Mark Gerson.



19

20 AR

AUDEN, WYSTAN HUGH (1907-1973) and JOHN BETJEMAN (1906-1984)

PORTRAIT BY MARK GERSON (b. 1921) OF BETJEMAN UNVEILING THE MEMORIAL STONE TO W.H. AUDEN IN POETS' CORNER IN WESTMINSTER ABBEY, vintage photograph, showing Betjeman withdrawing the veil and looking down at the memorial stone, TOGETHER WITH a separate vintage photograph of the stone with a wreath laid on it, signed by Mark Gerson on the mounts and inscribed 'London', his stamps on the versos, *on the versos of both are three of the photographer's stamps and notes of the date and occasion, framed together and glazed, size of each image 8 x 10 inches (20.2 x 25.3 cm), overall size 23 x 15 inches (59 x 38 cm), Westminster Abbey, 2 October 1974*

£500-600

The memorial stone for W.H. Auden was unveiled in Poets' Corner, South Transept, Westminster Abbey on 2 October 1974. It adjoins the grave of John Masefield and memorials to George Eliot and Gerard Manley Hopkins. The stone was unveiled by Sir John Betjeman, readings were given by Sir John Gielgud and the address was by Stephen Spender. The inscription reads: 'WYSTAN HUGH AUDEN 1907-1973. *In the prison of his days Teach the free man how to praise.* Buried at Kirchstetten Lower Austria' (from Auden's poem 'In time of war'). Mark Gerson was the only photographer present in the Abbey.

Richard Ellmann wrote of the occasion: 'The ceremonious unveiling of Auden's memorial stone in Poets' Corner of Westminster Abbey on October 2 mantled the poet in an atmosphere of propriety that befitted his age and reputation at death. It might have been the serene conclusion of a life spent endorsing English culture. But, as Stephen Spender intimated in his tribute on that occasion, Auden had lived rambunctiously enough. In the Abbey itself, some years ago, he delivered a sermon in which he edified the devout, for the first time in ecclesiastical history, by using the word "tightarsed." '



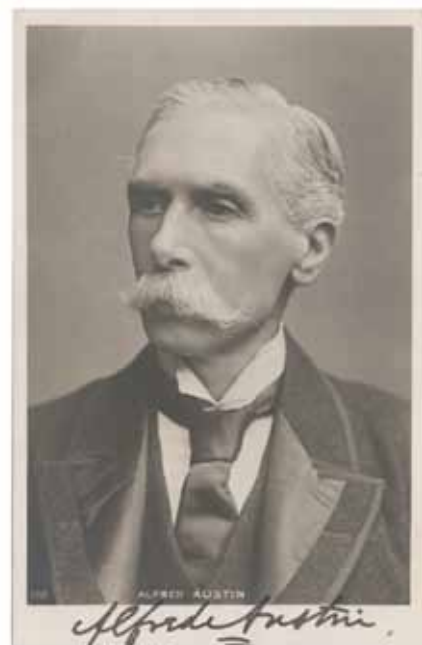
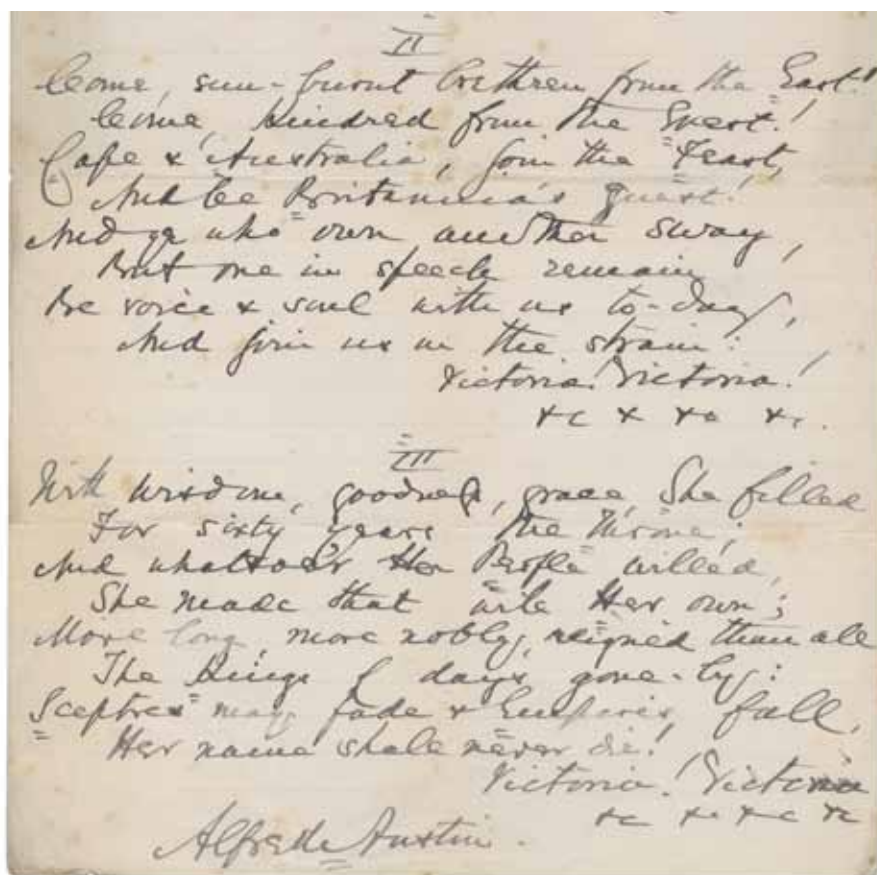
20

Auden and Betjeman were life-long friends, having met at university, Auden being an early admirer of Betjeman's poetry. A.N. Wilson repeats the story, first published by Charles Osborne but suppressed by Betjeman's injunction: 'The two were said to have had a fling, or perhaps a fumble, the legend being that Auden had to bribe his scout (college servant) £5 for keeping quiet when Betjeman was discovered in his bed. "It wasn't worth the £5", he is quoted by his brother, as saying. The incident might have happened', Wilson comments, 'but the joke seems too unkind for the essentially benign Auden, who always took sex (a matter that interested him far less than it did Betjeman) in his stride. Betjeman denied the story.'

No example of these photographs is viewable on the National Portrait Gallery web site (if there).

PROVENANCE: Mark Gerson.

REFERENCES: Richard Ellmann, *New York Review of Books*, 12 December 1974; A.N. Wilson, *Betjeman*, 1998.



21

21 (detail)

21

AUSTIN, ALFRED (1835-1913)

(i) AUTOGRAPH MANUSCRIPT OF HIS DIAMOND JUBILEE POEM FOR QUEEN VICTORIA signed ('Alfred Austin'), entitled 'Victoria! Victoria', 32 lines in three eight-line stanzas, the refrain only in full after the first stanza, 1 page, folio, light discoloration down left-hand side, not dated [but 1897]

Now ring the joybells loud & long!
And let the cannons roar!
Mid lusty cheer & loyal song
Resound from shore to shore...

Come, sun-burnt brethren from the East!
Come kindred from the East!
Cape & Australia, join the feast,
And be Britannia's guest!...

With wisdom, goodness, grace She filled
For sixty years the Throne...

The poem was presumably published at the time.

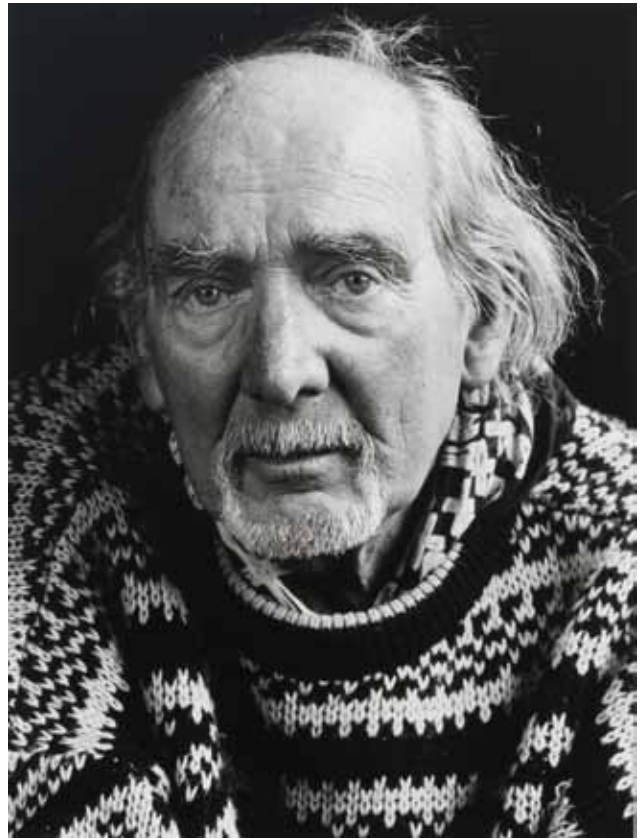
(ii) PORTRAIT FROM THE ROTARY PHOTOGRAPHIC SERIES, printed as a postcard, SIGNED AND INSCRIBED BY AUSTIN ('Alfred Austin' on the recto and 'Sent with much pleasure. AA') on the verso, unframed, 5 1/2 x 3 1/2 inches (14 x 9 cm), not dated

The Bodleian and British libraries have only six literary manuscripts by Austin; other collections are in the University of Iowa Library and the Beinecke Library.

£300-400



22



24

22 AR
BALDWIN, JAMES (1924-1987, American novelist and poet)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, full length, seated outside on steps, looking up into the camera, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed, size of image 10 x 8 inches (25 x 20 cm), overall size 15 ½ x 13 inches (39 x 32 cm)*, July 1971

£500-600

No example of this image, which is believed to be unpublished, is in the National Portrait Gallery; though another from the same shoot is.

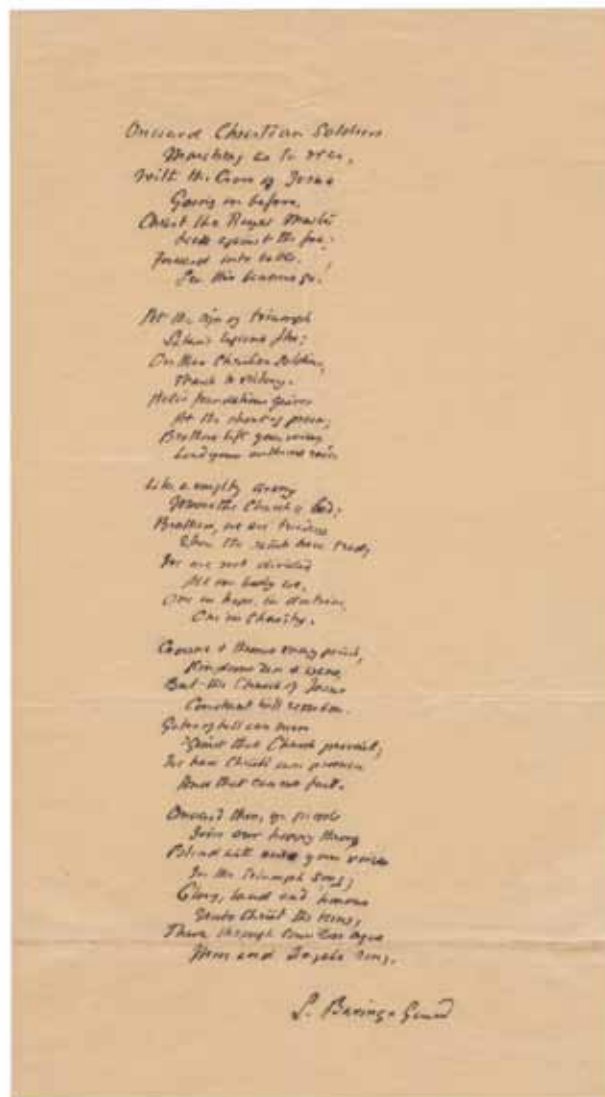
PROVENANCE: Mark Gerson.

23
BARING-GOULD, SABINE (1834-1924)

AUTOGRAPH MANUSCRIPT OF HIS FAMOUS HYMNAL POEM 'ONWARD CHRISTIAN SOLDIERS', signed at the end ('S. Baring-Gould'), 40 lines in five eight-line stanzas, *1 page, folio, some professional strengthening on verso*, not dated

£1,000-1,500

Onward Christian Soldiers
 Marching as to War,
 With the Cross of Jesus
 Going on before...



23

Baring-Gould wrote about his famous hymn: 'Whit-Monday is a great day for school festivals in Yorkshire. One Whit-Monday, thirty years ago, it was arranged that our school should join forces with that of a neighbouring village. I wanted the children to sing when marching from one village to another, but couldn't think of anything quite suitable; so I sat up at night, resolved that I would write something myself. "Onward, Christian Soldiers" was the result. It was written in great haste, and I am afraid some of the rhymes are faulty. Certainly nothing has surprised me more that its popularity. I don't remember how it got printed first, but I know that very soon it found its way into several collections.'

There does not appear to be a manuscript of 'Onward Christian Soldiers' in a public institution in Britain (Location Register).

24 AR BARKER, GEORGE (1913-1991)

PORTRAIT BY LUCINDA DOUGLAS-MENZIES (b. 1965), vintage photograph, silver print, head and shoulders, looking into the camera, photographer's label on verso with details of the shoot, *framed and glazed*, size of image 14 x 11 inches (37 x 27 cm), overall size 21 x 17 inches (54 x 43 cm), Norfolk, March 1990

£300-400

PROVENANCE: Lucinda Douglas-Menzies.

25

BARKER, GEORGE (1913-1991)

AUTOGRAPH REVISED MANUSCRIPT OF THE PENULTIMATE DRAFT OF HIS CELEBRATED POEM 'AT THE WAKE OF DYLAN THOMAS', 78 lines, with autograph revisions leading to the final version, preserving many reconsidered readings, and with circles round rhymes and half rhymes, in pencil, 6 pages, folio, with text on verso identified and a typed note by Barker that they are the opening pages of his father's autobiography [c. 1963]

£1,200-1,800

I cannot like, even for such a purpose
as to honour this death by act of passion
the word that wore the ring of his massed breath.

I will not, where she clasps that curly nothing
Darkly in tears apart and the Dragon mourning
vex his cold nurse with a fragmentation of heart...

This poem was George Barker's contribution to *A Garland for Dylan Thomas*, 1963. His reading of it is electrifying. It is also printed in *Collected Poems*, 1987.

T.S. Eliot considered George Barker to be a genius and Yeats compared his rhythmic invention to that of Gerard Manley Hopkins. The main collection of George Barker's literary manuscripts is in Austin, Texas. The only autograph manuscript sold at auction was a notebook in 1980.

26

BARKER, GEORGE (1913-1991)

AUTOGRAPH AND TYPESCRIPT HEAVILY REVISED PENULTIMATE DRAFT OF HIS POEM 'SUMMER LOVE' (published as 'Summer Song'), 37 lines, with extensive autograph revisions and additions (rewriting of one stanza and the addition of three others) preserving reconsidered readings, 2 pages, quarto, some professional repairs, small stain, some creasing, not dated

£800-1,200

I went into my heart to write
But found a desert there
And when I listened faintly heard
Howling outside every word
The hyena despair...

This poem, one of Barker's best known in its final form, is published in *Collected Poems*, 1987.

27 AR

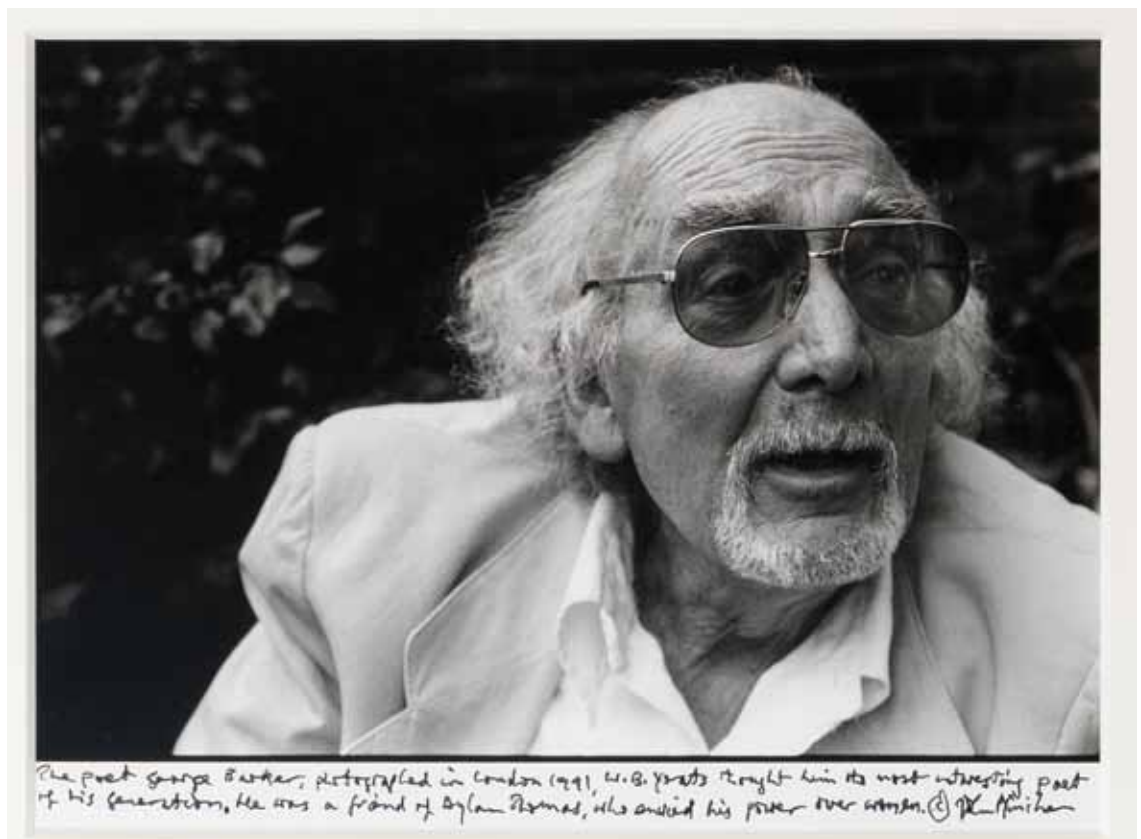
BARKER, GEORGE (1913-1991)

PORTRAIT BY JOHN MINIHAN (b. 1944), vintage photograph, silver print, head and shoulders, half turned to the right, wearing sun glasses, inscribed by John Minihan below the image 'The poet George Barker. Photographed in London 1991, W.B. Yeats thought him the most interesting poet of his generation. He was a friend of Dylan Thomas, who envied his power over women. John Minihan.', photographer's stamp on verso similarly inscribed as the recto, framed and glazed, size of image 8 ½ x 11 inches (21 x 29 cm), overall size 14 x 17 inches (37 x 42 cm), London, 1991

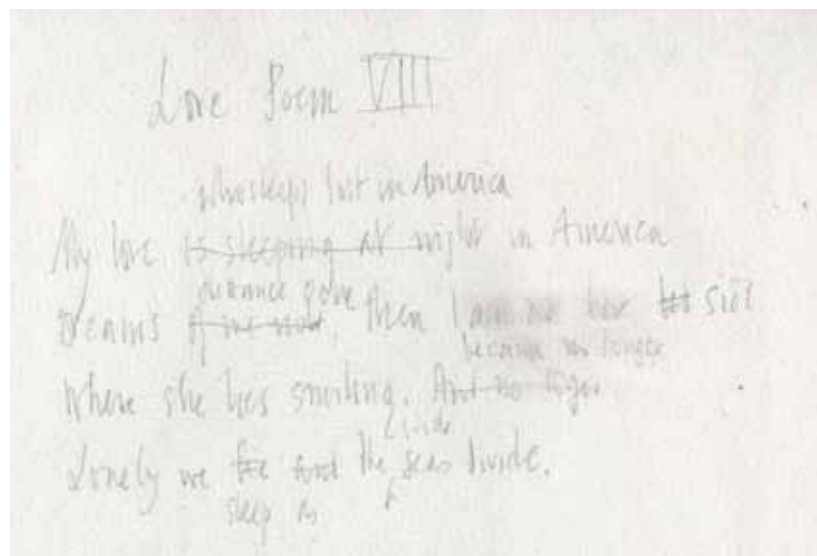
£400-500

No example of this image is in the National Portrait Gallery.

PROVENANCE: John Minihan.



27



28 (detail)

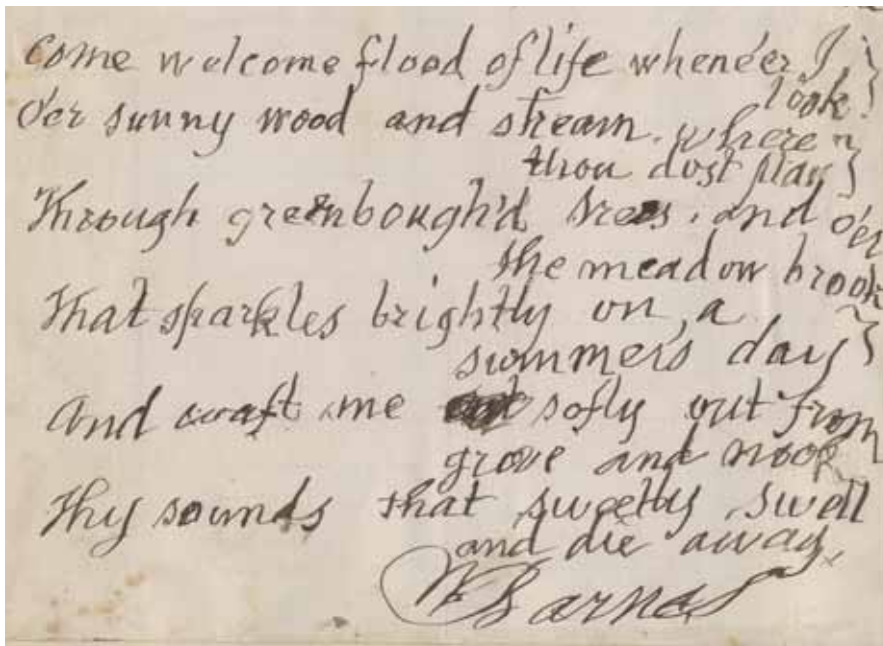
28

BARKER, GEORGE (1913-1991)

AUTOGRAPH REVISED MANUSCRIPT OF 'LOVE SONG VIII', 8 lines, beginning 'My love who sleeps lost in America...', written in pencil on the free endpaper of a copy of Drummond Allison's *The Yellow Night*, 1944, 1 page, octavo, Radcliffe Gardens, 1946

£1,000-1,200

PROBABLY UNPUBLISHED: publication of this poem has not been traced. *The Yellow Night* is a rare book.



29 (detail)



29

29
BARNES, WILLIAM (1801-1886)

AUTOGRAPH MANUSCRIPT OF HIS POEM '[TO] THE WIND' SIGNED ('W Barnes'), 14 lines in two stanzas, 1 page, octavo, laid down, slight brown mark on left-hand margin, with a photograph printed later by Words Etcetera Bookshop, not dated

£1,500-1,800

Life of the world, that roamest on unseen,
 Though sweetly felt, o'er land and over sea...

Come welcome flood of life where're I look
 O'er sunny wood and stream where thou dost play
 Through greenbough'd trees, and o'er the meadow brook
 That sparkles brightly on a summer's day
 And waft me softly [*sic*] out from grove and nook
 Thy sounds that sweetly swell and die away.

Written in Barnes's characteristically crabbed hand, this manuscript has three readings different from the printed version: in lines 3, 4 and 9, the first reading 'Upquickening the things...' for 'And wak'st to quickness things...' The poem is published in *The Poems*. No other poetical manuscripts by Barnes have been sold at auction.

Gerard Manley Hopkins considered Barnes to be 'a perfect artist and a most spontaneous inspiration.' Hardy, Tennyson, Patmore, Allingham, Gosse, Palgrave and Larkin were also great admirers of his work. Larkin wrote of Barnes's poems that 'they are completely original, and now and again they are moving.' Most of Barnes's manuscripts are at the Dorset County Museum.

REFERENCE: *The Poems of William Barnes*, 2 volumes, edited by Bernard Jones, 1962.



30

30
BEARDSLEY, AUBREY VINCENT (1872-1898)

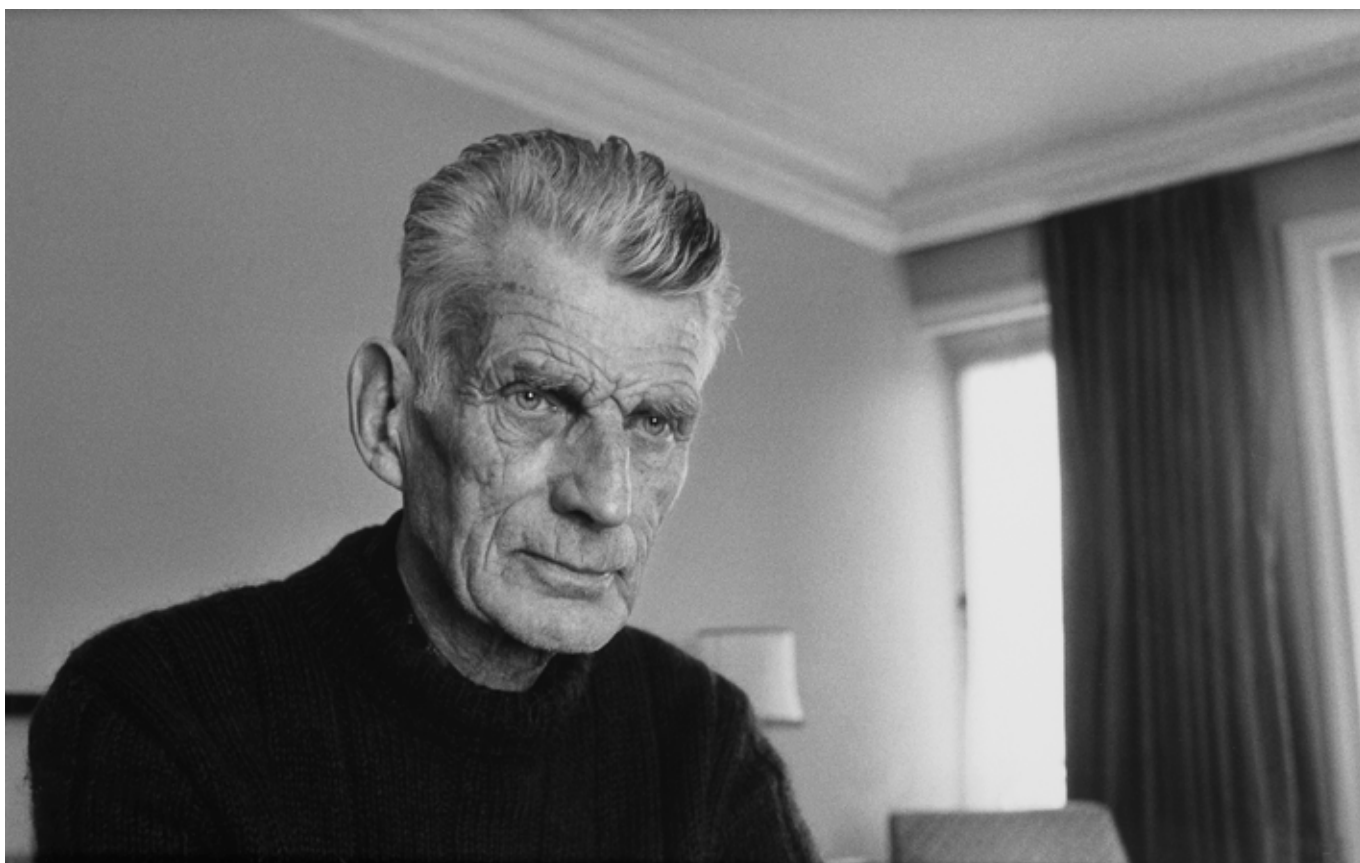
PORTRAIT BY FREDERICK HOLLYER (1838-1933), vintage photograph, platinum print, half length, leaning his head on his right hand, SIGNED AND DATED BY BEARDSLEY ('from Aubrey Beardsley. 1893', upper left-hand corner above where signed cut off presumably removing the recipient's name), photographer's name and address in red on the verso, *framed and glazed, size of image 4 x 6 inches (10 x 15 cm), overall size 12 x 15 inches (31 x 38 cm)* [1893]

£2,500-3,000

No example of this image is in the National Portrait Gallery. It is reproduced by Sturgis and Brophy.

Beardsley suggested to Smithers that he use one of Hollyer's photographs as 'the best frontispiece' for *Fifty Drawings* (*Letters*, [18 August 1896]). He also sent copies to the Harlands and Rothenstein, and to Max Beerbohm he sent a copy of it painted over in water-colour to make a self-caricature.

REFERENCES: *The Letters of Aubrey Beardsley*, edited by Henry Maas, J.L. Duncan and W.G. Good, 1970; Bridgid Brophy, *Aubrey Beardsley and his World*, 1976; Matthew Sturgis, *Aubrey Beardsley: A Biography*, 1998.



31

31 AR
BECKETT, SAMUEL (1906-1989, Irish writer and poet)

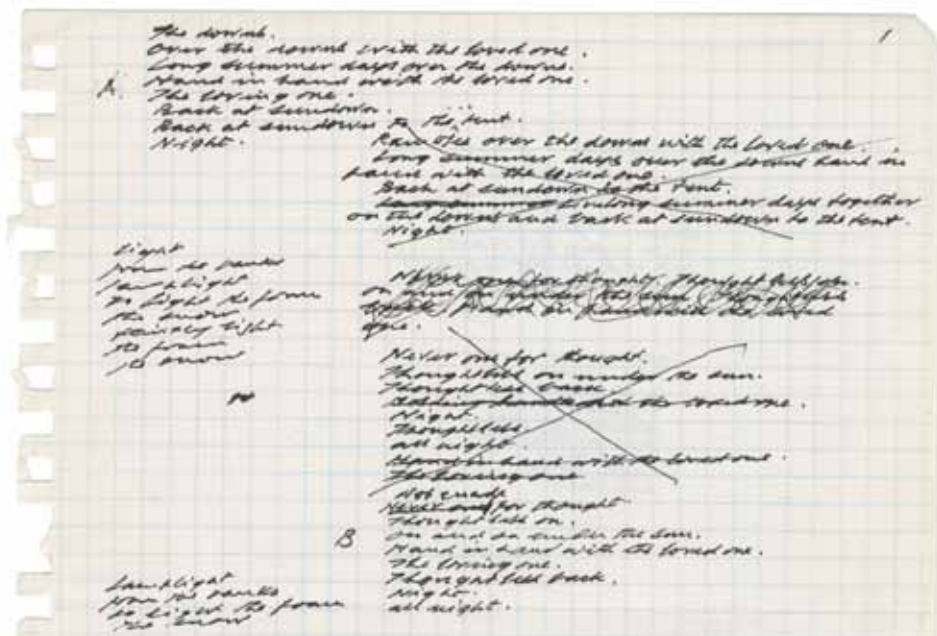
PORTRAIT BY JOHN MINIHAN (b. 1946), vintage photograph, silver print, head and shoulders, slightly looking down to the right, signed and dated by Minihan, stamped on verso and with pencilled note '6/6', framed and glazed, size of image 26 x 40 inches (66 x 102 cm), overall size 30 x 43 inches (76 x 109 cm), Room 604, Hyde Park Hotel, London, 1980

£2,500-3,000

This massive photograph, one of the most impressive images of Beckett, was taken in Room 604 at the Hyde Park Hotel in London in 1980. Minihan had left a note for Beckett at the hotel offering to show him some photographs and duly went round when Beckett invited him to do so. He recalls: 'Mr Beckett opened the door with a smile on his face. He put me immediately at ease. He was dressed casually, wearing flip-flops. The room was a small one at the back of the hotel, overlooking the park...He had a great face for black-and-white and he certainly posed...' There was a well-thumbed copy of *Endgame* on the bedside table. Minihan also photographed Beckett in 1984.

John Minihan was Beckett's primary photographer. Some portraits of Beckett by John Minihan are in the National Portrait Gallery but the images are not shown for copyright reasons.

REFERENCE: John Minihan, *Samuel Beckett: Centenary Shadows*, 2006.



32 (detail)

32

BECKETT, SAMUEL (1906-1989, Irish writer and poet)

AUTOGRAPH DRAFTS OF HIS POEM 'THE DOWNS', some 180 lines, signed and dated at the end ('Samuel Beckett Paris 1981'), 183 lines, with extensive autograph revisions, deletions and insertions, comprising the first and second drafts and preserving numerous reconsidered readings which are apparently otherwise unrecorded, 3 pages, quarto, sheets of squared exercise book paper, perforated edges, dated Paris, 1981 (when given to Oxfam), but actually written c. 1938

£4,000-4,500

The downs
Over the downs with the loved one.
Long summer days over the downs.
Hand in hand with the loved one.
The loving one.
Back at sundown.
Back at sundown to the tent.
Night...

This manuscript is described in *Beckett at Reading*, 1998, from a reproduction of the first page in the auction catalogue: 'the original holograph manuscript. The poem is much less precise metrically at this initial stage, with undifferentiated stanzas and lines of unequal length. The text is divided into "A" and "B" sections and the bulk of the text [on the first page] is crossed through by Beckett.' The Samuel Beckett International Foundation at Reading University has only a typescript of a very different version of the poem, consisting of only 55 lines in seven stanzas. A related copy of a *Sunday Times* article of 8 January 1989 in which the Reading manuscript was published for the first time is included in the lot; it was republished in *The Collected Poems*.

Beckett is said to have thought that the poem came to him when looking down at the Thames from Waterloo Bridge, possibly recalling his visit in 1938 to Peggy Guggenheim's cottage from which the South Downs are clearly visible. The Samuel Beckett Foundation at Reading University is the main repository for Beckett's manuscripts in Britain; other important collections are in America - Texas, St. Louis, Emory, Dartmouth and Ohio.

PROVENANCE: Sold on behalf of Oxfam, when described as a 'Quick Miscarriage' in a copy of an accompanying letter (not present), presumably consigned by Beckett himself.

REFERENCE: *Beckett at Reading: Catalogue of The Beckett Manuscript Collection at the University of Reading*, 1998; *The Collected Poems of Samuel Beckett*, edited by S. Lawdor and John Pilling, 2012; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



33

33 AR

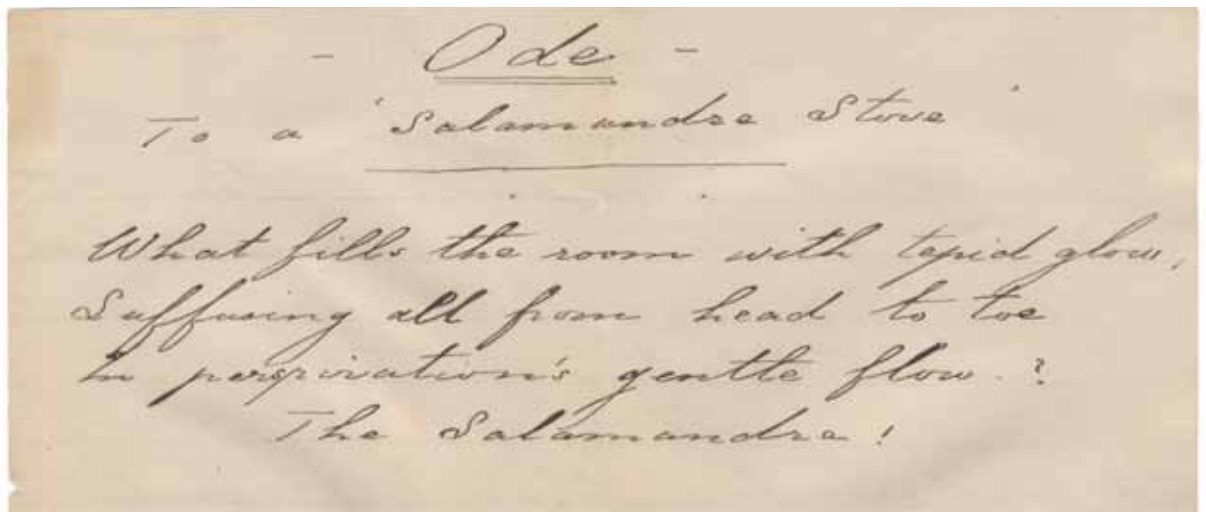
BEECHAM, THOMAS (1879-1951, conductor)

PORTRAIT BY MAN RAY (1890-1976) AND CURTIS MOFFAT (1889-1949), vintage photograph, silver print, head and shoulders three-quarters turned to the left, inscribed (possibly by Moffat) below the image in pencil 'Curtis Moffat and Man Ray Paris', *framed and glazed, size of image 15 x 11 inches (37 x 29 cm), overall size 21 x 17 inches (54 x 44 cm)*, Paris [1910s]

£1,000-1,200

Curtis Moffat, an Anglo-American, studied and collaborated with Man Ray in Paris in the early twentieth century.

PROVENANCE: Lady Beecham.



34 (detail)

34

BEECHAM, THOMAS (1879-1951, conductor)

TWO AUTOGRAPH MANUSCRIPT WITTY POEMS AND SIX AUTOGRAPH LETTERS, signed ('Mad Hatter', 'T.B.', 'Thomas Beecham', 'Vet. PRMCS', 'His Distinguished Catship'), addressed to Phyllis Morley (b. 1889), the sixteen-year-old daughter of George Morley, founder of Morley Harps; the first poem entitled 'Ode to a Salamander Stove', 88 lines in four-line stanzas, with a twelve-line 'Publisher's note' in prose ('Here the author seems to have swooned away through sheer emotional excess...'), beginning 'What fills the room with tepid glow, / Suffusing all from head to toe / In perspiration's gentle flow? / The Salamandra!....'; the second poem, incorporated in a letter, as written by his cat [who also sends a long and whimsical invitation to tea], entitled 'Apologia pro sua vita (Cardinal Newman)', 72 lines in four-line stanzas, with a postscript in prose ('The distinguished author had originally conceived the idea of dedicating these verses to H.M. the Queen, who on one occasion had the honour of stroking him...'); together with six other letters, two correspondence cards, four postcards and an envelope, all written in a warm, playful, half-mocking style, particularly relating to plays they saw together ('... You are certainly the most awful person to think of going with...but the others are much worse...'), discussing performances ('...one of the very worst I have ever seen...') and the theatrical scene, suggesting books she might read, sending instructions about his verses ('...do not allow anyone else to see it as I do not wish to acquire a reputation for versemaking or to pose as a person who "writes" ...'), ribbing her about the milk and baker's boys, 'reprimanding' her for losing things and for the nicknames she has given him ('Oddity', 'Duffer', 'ruin', 'beastly pig'), reacting to her 'stern commandment' and 'antagonistic and warlike manner', telling her how one of his clocks went into a frenzy in the middle of the night, commenting on the opera scene ('...I don't suppose you have yet been out to hear an opera. Up to the present time we have had at Covent Garden nothing but the "Ring"; now and then relieved by such masterpieces as "La Traviata" and "Don Pasquali". None of the good artists have yet arrived...'), and reflecting on his own faults, 'most conspicuous of them being "prolixity"', 38 pages, quarto and octavo, plus the cards, professional restoration, 9 Roland Gardens, Highfield, Boreham Woods, Imperial Theatre, 1905 where dated or postmarked

£500-600

It's difficult to understand
How foolish folks can be;
Who do not see that cats demand
Of Life, variety...

And if you have forgotten that
A telephone have we;
- A proud distinction for a cat -
The number's 2.4.3.

And though it's placed a little high
To be employed by me.
The messages are taken by
My friend 'The Oddity'.

35 AR
BEER, PATRICIA (1919-1999)

PORTRAIT BY MARK GERSON (*b.* 1921), vintage photograph, silver print, three-quarter length facing the camera, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed, size of image 9 ½ x 7 ½ inches (24 x 19 cm), overall size 15 ½ x 12 ½ inches (39 x 32 cm)*, not dated [but 1990]
£350-400

No example of this image, which is believed to be unpublished, is in the National Portrait Gallery, though another image from the same shoot is there.

See also lot 331.

PROVENANCE: Mark Gerson.

36
BEERBOHM, MAX (1872-1956)

PORTRAIT BY AN UNKNOWN PHOTOGRAPHER, vintage photograph, silver print, half length, seated, reading and wearing his hat and with a bow tie, a single shelf of books around the walls with a single line of pictures above them, *framed and glazed, size of image 8 x 6 inches (20 x 15 cm), overall size 14 x 12 inches (37 x 30 cm)*, not dated [but Rapallo, 1920s]
£400-600

This image is believed to be unpublished; no other example of it has been found. The fastidious arrangement of the books and pictures is entirely characteristic of the man.

37
BEERBOHM, MAX (1872-1956)

AUTOGRAPH MANUSCRIPT OF 'TRIOLETS' 'to be inscribed in *any* book by A.C.B[enson]', 32 lines in four eight-line stanzas, inscribed by Beerbohm for 'Egan [Mew]' signed 'Max' and dated 1919, *1 page, folio, small tear at head*, 1919
£2,000-2,500

You'd think I must be a clergyman,
So like one do I write.
When I break the news about Queen Anne
You'd think I must be a clergyman.
No dips in my ample tub of bran
Being aught but bran to light;
You'd think I must be a clergyman,
So like one do I write...

'Triolets', number 37 in *Collected Verse*, edited by J.G. Riewald, 1994, was written out in a copy of Benson's *Beside Still Waters* now in UCLA. A similar manuscript was in the Beerbohm Sale at Sotheby's in December 1960; none are listed in *Location Register*.

Egan Mew (1862-1945) was a *bon viveur* who wrote for the periodical called *Every Week* and was an expert on old porcelain. Having compatible senses of humour, he and Max became close friends and dined and went to the theatre together. They 'exchanged letters full of drawings, jokes and pleasant nonsense' (David Cecil). A.C. Benson (1862-1925), Eton master and Master of Magdalene College, Cambridge, was a prolific diarist and versifier. Only two other poetical manuscripts by Beerbohm have been sold at auction in the last forty years at least. The main institutional holding of Beerbohm's manuscripts is Austin, Texas.

PROVENANCE: Egan Mew.

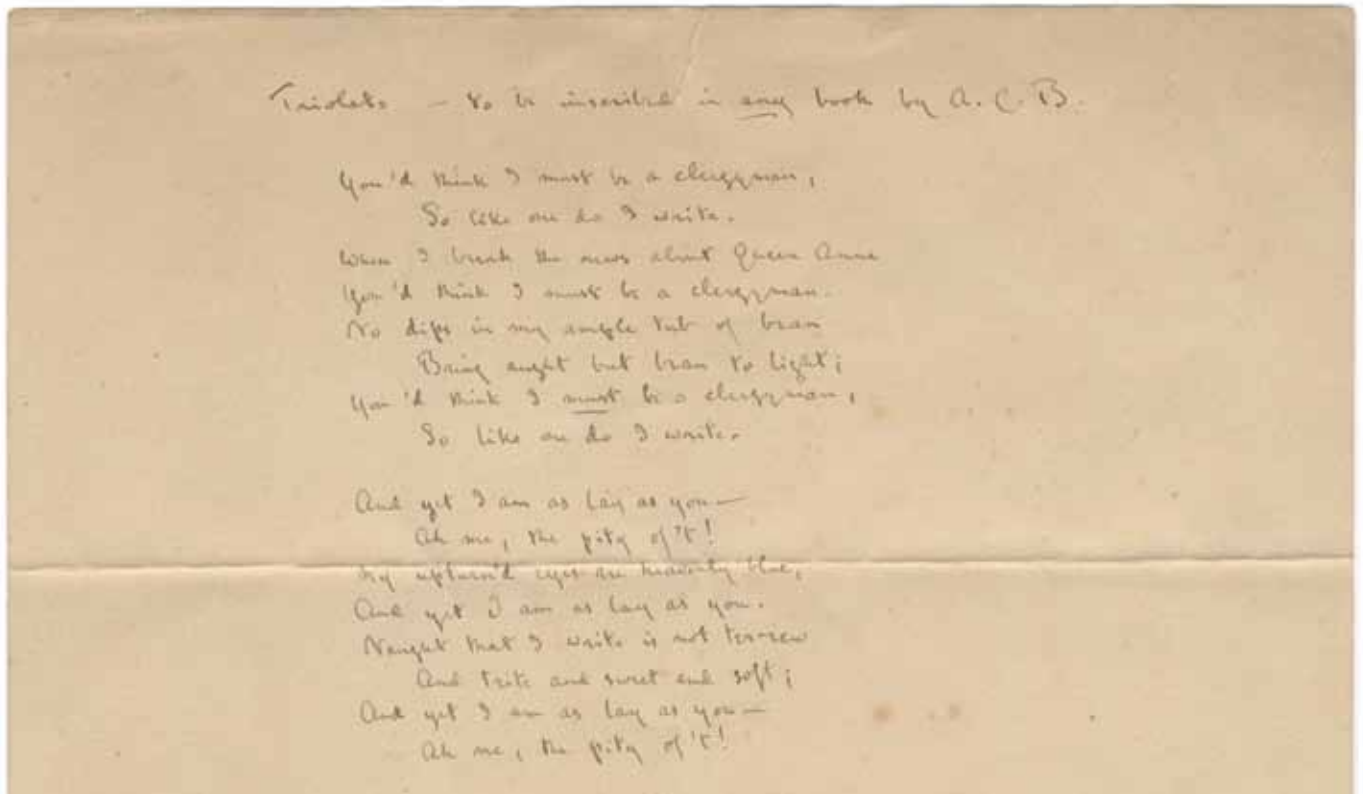
REFERENCES: *Collected Verse*; Sotheby's, Beerbohm Sale, December 1960, lot 276; David Cecil, *Max*, 1964; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



35



36



37 (detail)



38



38

38
BELLOC, HILAIRE (1870-1953)

(i) PORTRAIT BY ALVIN LANGDON COBURN (1882-1966), photogravure, head and shoulders, profile facing right, looking down, *framed and glazed, size of image 7 ½ x 6 inches (20 x 15 cm), overall size 13 x 11 inches (35 x 27 cm), [taken for 'More Men of Mark', Chilswell, 11 April 1913]*

This image is from the book form of *Men of Mark*, 1913, with the image separately tipped onto the mounting sheet, not from the proof set with handwritten inscriptions by Coburn.

(ii) PORTRAIT BY PAUL LAIB AFTER JAMES GUNN (1893-1964), vintage photograph of an oil portrait by Gunn, SIGNED AND INSCRIBED ON THE MOUNT BY BELLOC ('H. Belloc To Dorothy Llewellyn Lewis' and dated June 1939, *framed and glazed, size of image 16 x 10 inches (40 x 24 cm), overall size 22 x 15 inches (56 x 38 cm), dated June 1939*

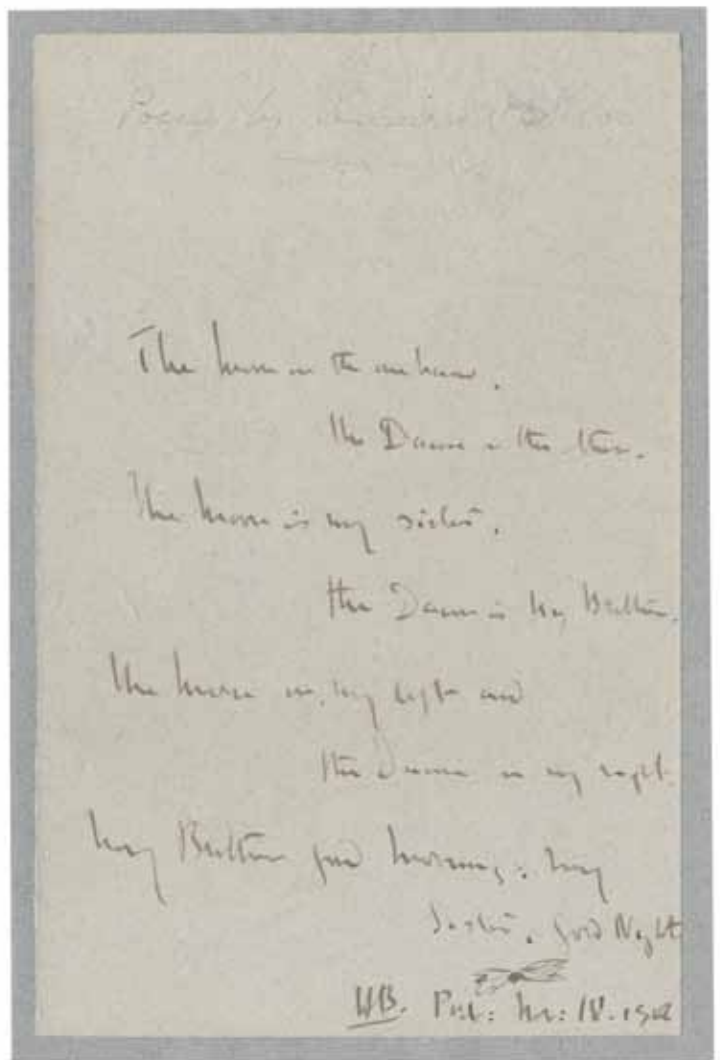
Belloc was, with Chesterton and Baring, depicted by James Gunn in his group portrait *Conversation Piece*. The present portrait was used for the cover of Belloc's book *The Cruise of the Nona*.

(iii) PORTRAIT BY AN UNKNOWN PHOTOGRAPHER, vintage photograph, silver print, in profile facing right, wearing a cap and spectacles and looking at a map, presumably on his favourite yacht the *Nona*, SIGNED AND DATED BY BELLOC ('H. Belloc'), *framed and glazed, size of image 8 x 6 inches (20 x 15 cm), overall size 15 x 13 inches (39 x 32 cm), dated July 1933*

£500-600



38



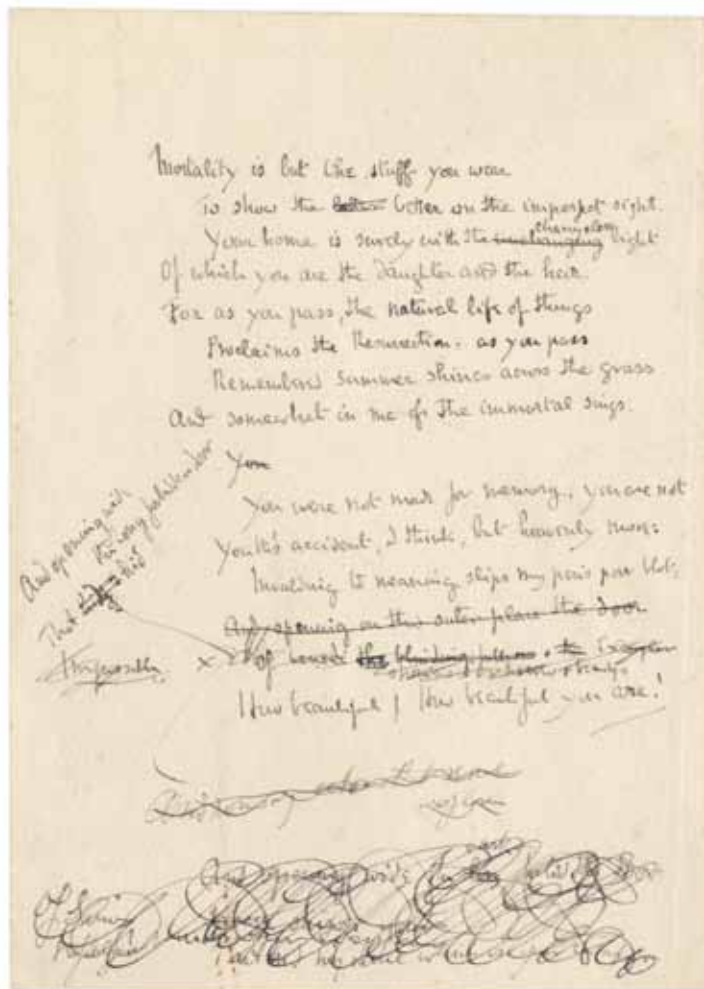
39

39
BELLOC, HILAIRE (1870-1953)

AUTOGRAPH MANUSCRIPT OF ONE OF HIS BEST-KNOWN POEMS 'THE EARLY MORNING' (untitled herein), signed with initials ('H.B.'), 7 lines, 1 page, octavo, laid down on stiff paper, dated 18 November 1905
£400-600

The Moon on the one Hand,
the Dawn on the other.
The Moon is my sister,
the Dawn is my Brother.
The Moon is my left and
the Dawn is my right.
My Brother good Morning: My
Sister, good Night.

'The Early Morning' is printed as four lines in *Sonnets and Verse: The Collected Poems of H. Belloc*, first published in 1923; edition of 1947 used here. No manuscripts of the poem are listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



41

41

BELLOC, HILAIRE (1870-1953)

AUTOGRAPH DRAFTS OF THREE SONNETS:

i) DRAFT BEGINNING 'MORTALITY IS BUT THE STUFF YOU WEAR...', 15 lines, with autograph revisions and deletions preserving discarded readings, 1 page, octavo, not dated

Mortality is but the stuff you wear
To show the better on the imperfect sight.
Your home is surely with the changeless light
Of which you are the daughter and the heir...

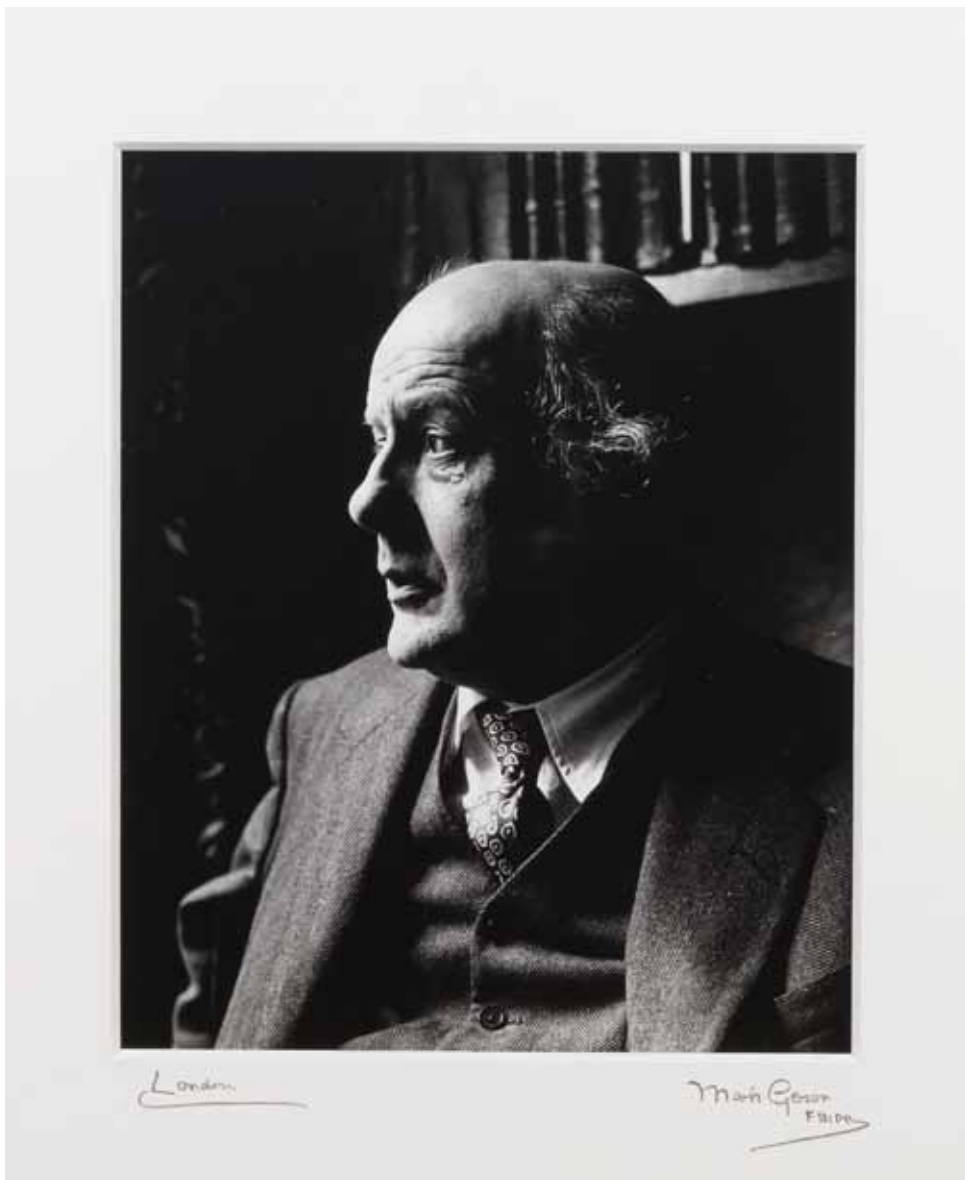
This sonnet is printed in *Sonnets and Verse: The Collected Poems of H. Belloc*, first published in 1923; edition of 1947 used here.

ii) DRAFT 'SONNET TO MERIVALE KNIGHT ESQ M.P., AND IDIOT, ten years a politician; not yet a Knight', with autograph revisions and deletions preserving discarded readings, c. 15 lines, beginning 'Oh Knight, what halts thee that thou art no Knight...', 1 page, octavo, not dated

iii) DRAFT BEGINNING 'THE PONY NATURALLY SWELLED...', c.18 lines, with autograph revisions and deletions preserving discarded readings, 1 page, small quarto, not dated

£800-1,000

No publication has been found of the second and third sonnets. No manuscripts of the poems are in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



42

42 AR
BETJEMAN, JOHN (1906-1984)

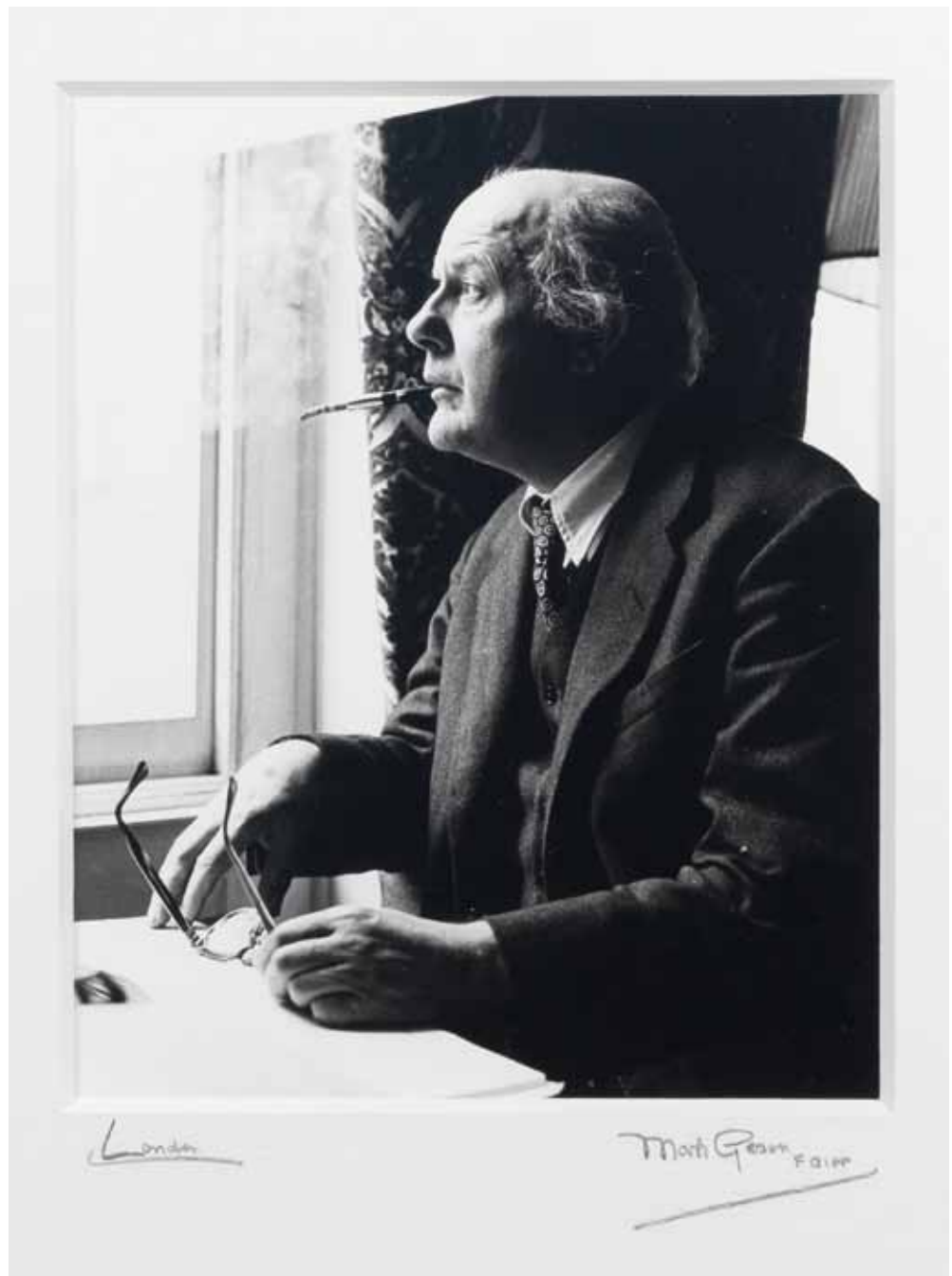
PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, head and shoulders, in profile turned to the left, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 9 ½ x 8 inches (24 x 20 cm), overall size 15 x 13 inches (38 x 33 cm), Cloth Fair, November 1960

£500-600

This image of Betjeman was taken during the shoot in 1960, when Gerson's lighting equipment fused the lights in Betjeman's London House, Cloth Fair, and he had to take his portraits in natural light. When Mark Gerson asked where the fuse box was, Betjeman said that the local council had to make the repairs and it would take up to a month to get this done. The present image of Betjeman is not among those shown on the National Portrait Gallery web site.

Also see lot 331 for Betjeman.

PROVENANCE: Mark Gerson.



43

43 AR
BETJEMAN, JOHN (1906-1984)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, half length, in profile facing the left, looking out of the window, cigarette in a holder in his mouth, holding his glasses in his left hand, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 9 ½ x 7 ½ inches (24 x 20 cm), overall size 17 x 15 inches (43 x 38 cm), Cloth Fair, November 1960
£500-600

This image of Betjeman was also taken during the shoot in 1960, when Gerson's lighting equipment fused the lights in Betjeman's London house.

PROVENANCE: Mark Gerson.

THE ARCHITECTURAL REVIEW

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THE ARREST OF OSCAR WILDE IN THE CADOGAN HOTEL

He sipped at a weak hock and selzer
As he gazed at the London skies
Through the Nottingham lace of the curtains
Or was it his bees wing'd eyes?

To the right & before him, Pont Street
Did tower in her new built red,
As hard as the morning gas light
That shone on his unmade bed.

"I want some more hock in my selzer
And, Robbie, please give me your hand,
Is this the end or beginning?
How can I understand?"

"So you've bought me the latest Yellow Book
And Buchanan has got in it now;
Approval of what is approved of
Is as false as a well kept row

"More hock, Robbie, where is the selzer?
Dear boy, pull again at the bell,
They are all little better than half wits
Though this is the Cadogan Hotel

"One astrakhan coat is at Wilde's
My other one's at the Savoy
Do take my morocco port-manteau
And bring them on later, dear boy."

P. T. O.

BETJEMAN, JOHN (1906-1984)

AUTOGRAPH MANUSCRIPT OF HIS CELEBRATED POEM 'THE ARREST OF OSCAR WILDE AT THE CADOGAN HOTEL', 36 lines in nine four-line stanzas, 2 pages, quarto, on headed notepaper of the *Architectural Review*, short horizontal tear, some light dust-marks, not dated [but 1932/33]

£5,000-6,000

He sipped at a weak hock and selzer
 As he gazed at the London skies
 Through the Nottingham Lace of the curtains
 Or was it his bees-wing'd eyes? ...

"Mr Woilde, we 'ave come for to take yew
 Where felons and criminals dwell,
 We must ask yew to leave with us quootly
 For this *is* the Cadogan Hotel." ...

ONE OF BETJEMAN'S GREATEST POEMS, it was first published in the *Oxford and Cambridge* magazine with a full-page Art Deco illustration by R.S. Sherriffs, after Geoffrey Grigson had rejected it as 'smart and frivolous.' In the poem Betjeman adopts the dialectical method of Robert Browning.

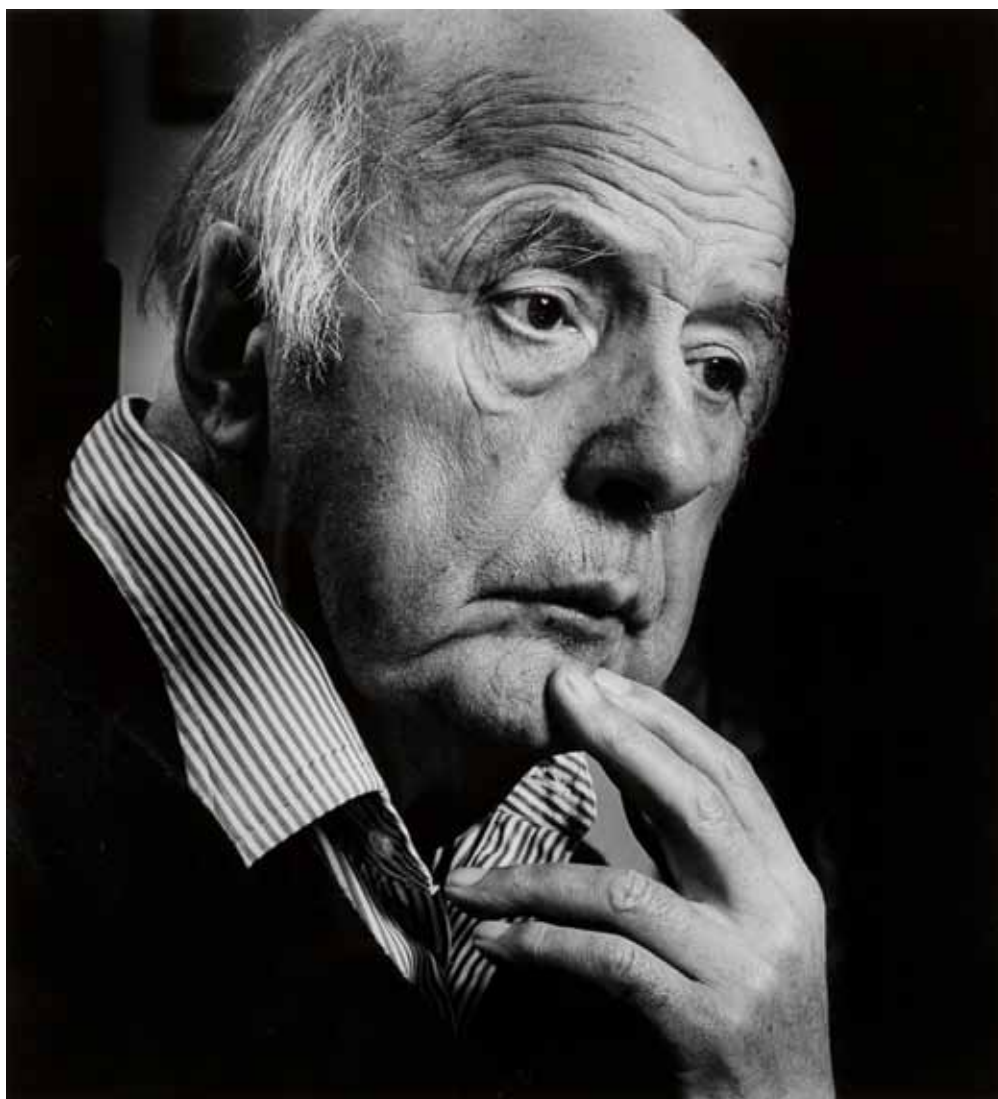
There are a number of verbal differences between the present manuscript and the printed version which include: 'in' for 'at' in the title; 'half wits' for '*cretins*' (line 19); 'ask' for 'ask' (line 33); and 'to' for 'tew' (lines 31 and 33). 'Ask' is a loss; 'tew' a dubious gain. Betjeman consistently misspelled seltzer as 'selzer' in the manuscript, and in the printed version the entry of the police is dramatised with two sizes of capital letters. Betjeman once claimed to leave the punctuation in his literary compositions to his publishers; this seems to be only partly borne out by the present manuscript. The title herein had 'in' not 'at' the Cadogan Hotel.

A.N. Wilson thought that the nine quatrains 'give a stronger sense of Wilde than many of the weighty biographies.'

NO OTHER MANUSCRIPT OF THIS POEM HAS BEEN SOLD AT AUCTION. A holograph manuscript of the poem listed in the Duncan Andrews Collection in the Beinecke Library at Yale and one in Christ Church, Oxford, are the only other manuscripts of it that have been found. The Betjeman papers are largely at the University of Victoria Library, British Columbia, the Beinecke and the Lockwood Library, SUNY, Buffalo.

PROVENANCE: Jeffrey Young Collection; Sotheby's, 14 December 1992, lot 15; Gekoski.

REFERENCE: *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



45

45 AR
BETJEMAN, JOHN (1906-1984)

PORTRAIT BY GRANVILLE DAVIES (b. 1944), photograph, silver print, head and shoulders, turned to the right, left hand to his chin, head slightly declined, *framed and glazed, size of image 11 x 10 inches (29 x 25 cm), overall size 17 x 15 inches (44 x 39 cm)*, not dated [December 1982] (printed later)

£350-500

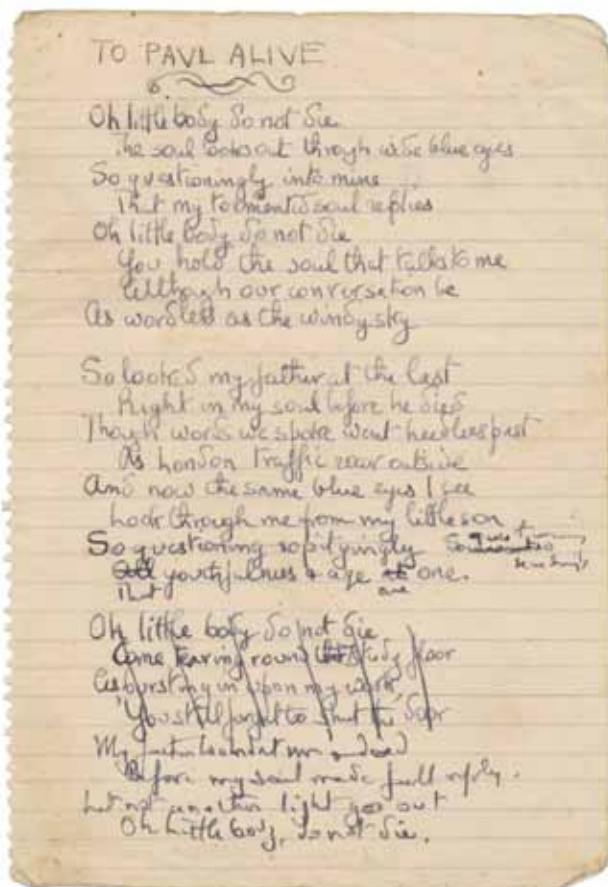
No example of this image is in the National Portrait Gallery, though others from the same shoot are there.

PROVENANCE: Granville Davies.

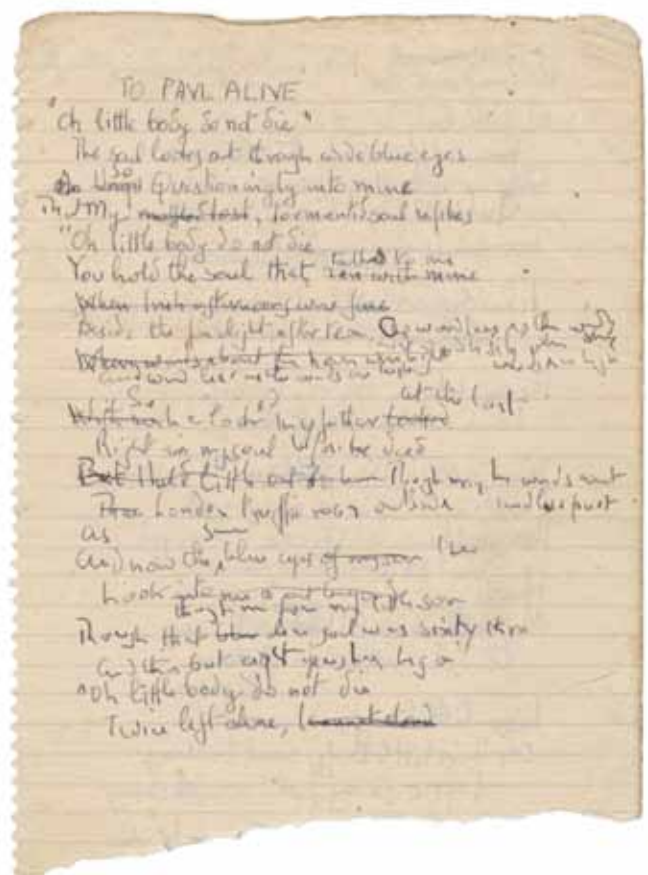
46
BETJEMAN, JOHN (1906-1984)

TWO AUTOGRAPH DRAFTS OF HIS POIGNANT POEM 'LITTLE CHILD ILL', ENTITLED HEREIN 'TO PAUL ALIVE', addressed to his eight-year old son, begging him not to die, some 64 lines, including those deleted, with autograph revisions and passages rewritten preserving reconsidered readings, one draft revised largely to the final version, *3 pages, small octavo, taken from a notebook with serrated edges, one leaf with a largely blank area torn away but removing almost a line on the verso*, not dated [c. 1945]

£2,000-3,000



46



46

Both drafts preserve numerous readings not in the final version: the earlier one significantly so; the later draft some four lines and single word revisions. Both drafts have little punctuation.

This touching poem begins in the later draft:

Oh little body do not die
The soul looks out through wide blue eyes
So questioningly into mine
That my tormented soul replies
Oh little body do not die
You hold the soul that talks to me
Although our conversation be
As wordless as the windy sky...

and ends

...My father looked at me and died
Before my soul made full reply.
Let not another light go out
Oh little body, do not die.

Betjeman's later relationship with his son, Paul, was distant and often cruel. Both his parents called him 'It' which he found unbearable. He became a Mormon (for Betjeman the ultimate rejection of his Anglicanism) and fled to America thereby widening the gap between them; they were effectively estranged. Published in *Collected Poems*.

PROVENANCE: Bertram Rota.

REFERENCE: A.N. Wilson, *Betjeman*, 2006.

POT POURRI FROM A SURVEY GARDEN

Miles of pram in the wind and Pam in the go-cart
 Coconut smell of the loom & packet of Wrights
 Press's in the sand. The thud of a hoof in a horse track
 - A horse-riding horse for a horse track -
 Conifer country of Surrey approached
 Through remarkable wrought-iron gates

(2)

Over your boundary now, I wash my face in a bird bath
 Then which path? That, over there by the pram?
 Down by the pond? or else shall I take the slippery thin path
 Trodden away with gym shoes.
 Beautiful fir-Sey alley that leads
 To the beautiful body of Pam?

(3)

Pam I adore you, Pam, you great big mountainous sports girl
 Whizzing them over the net, full of the strength of fire
 who you zephyr & khaki shorts girl
 That Old Malvernium brother
 Although he's playing for Woking
 Can't stand up to your wonderful back hand drive

(4)

See the strength of her arm as firm & hairy as tendrils
 See the size of her thighs & point of her lips as cross
 And full of a pent up strength she swipes at the rhododendrons
 hussy the rhododendrons
 And flings her arrogant love lock
 Back with a petulant toss.

(5)

Over the redolent pinewoods in at the bathroom casement
 One fine Saturday, Windlesham hills will call
 Up the Butterfield aisle red with Gothic embracement
 Licensed now for embracement
 Pam & I as the organ
 Thunders over you all.

47

BETJEMAN, JOHN (1906-1984)

AUTOGRAPH DRAFT, AUTOGRAPH MANUSCRIPT AND REVISED TYPESCRIPT OF HIS POEM 'POT POURRI FROM A SURREY GARDEN', the first comprising 34 lines with autograph revisions and an architectural sketch on the verso, the second comprising 29 lines with one revision and slight architectural doodles on verso, the typescript comprising 27 lines with six revisions, the most significant being a line mistakenly omitted, the typescript with 'New Statesman' written at foot; the poem beginning 'Miles of pram in the wind and Pam in the gorse track, / Coconut smell of the broom, and a packet of Weights'; reconsidered readings are preserved in these working papers, 4 pages, *folio and quarto*, not dated

£2,000-3,000

The poem, with shades of 'A Subaltern's Love Song' ('Miss J. Hunter Dunn, Miss J. Hunter Dunn...'), is best known for the third and fourth stanzas:

...Pam I adore you, Pam, you great big mountainous sports girl
Whizzing them over the net, full of the strength of five
That Old Malvernian brother you zephyr & khaki shorts girl
Although he's playing for Woking
Can't stand up to your wonderful back hand drive

See the strength of her arm as firm & hairy as Hendrens
See the size of her thighs & pout of her lips as cross
And full of a pent up strength she swipes at the rhododendrons
Lucky the rhododendrons
And flings her arrogant love lock
Back with a petulant toss...

These manuscripts differ from the final text in *Collected Poems* (30 lines) in their punctuation, the set-up of some lines and in some different readings they retain. Part of one line in the draft reads: 'Freckled your legs & ankles' instead of 'That Old Malvernian brother', which comes in the following line.

EUNICE

With her latest roses happily encumbered
 Tunbridge Wells Central takes her from the night
 Sweet second bloomings frost had faintly umbered
 And some double dahlias waxy red & white.

Shut again till April stands her little hutment
 Peeping over daisies Michaelmas & mauve,
 Lock'd is the Elean in its brick abutment
 Lock'd the little pantry, dead the little store.

Keys with Mrs Groombridge, but nobody will take them
 To her lonely cottage by the lonely oak
 Potatoes in the garden but nobody to bake them
 Fungus in the living room & water in the cove

48 (detail)

48

BETJEMAN, JOHN (1906-1984)

AUTOGRAPH REVISED MANUSCRIPT OF HIS NOSTALGIC POEM 'EUNICE', 28 lines in seven quatrains, with numerous autograph revisions and deletions particularly in the last three stanzas, the revisions taking the poem almost to its final form, and preserving reconsidered readings, presumably otherwise unrecorded, 1 page, folio, ruled and probably from a paper ledger, not dated

£2,000-2,500

With her latest roses happily encumbered
 Tunbridge Wells Central takes her from the night
 Sweet second bloomings frost had faintly umbered
 And some double dahlias waxy red & white...

I can see her waiting on this chilly Sunday
 For the five forty (twenty minutes late)
 One of many hundreds to dread the coming Monday
 To fight with influenza & battle with her weight.

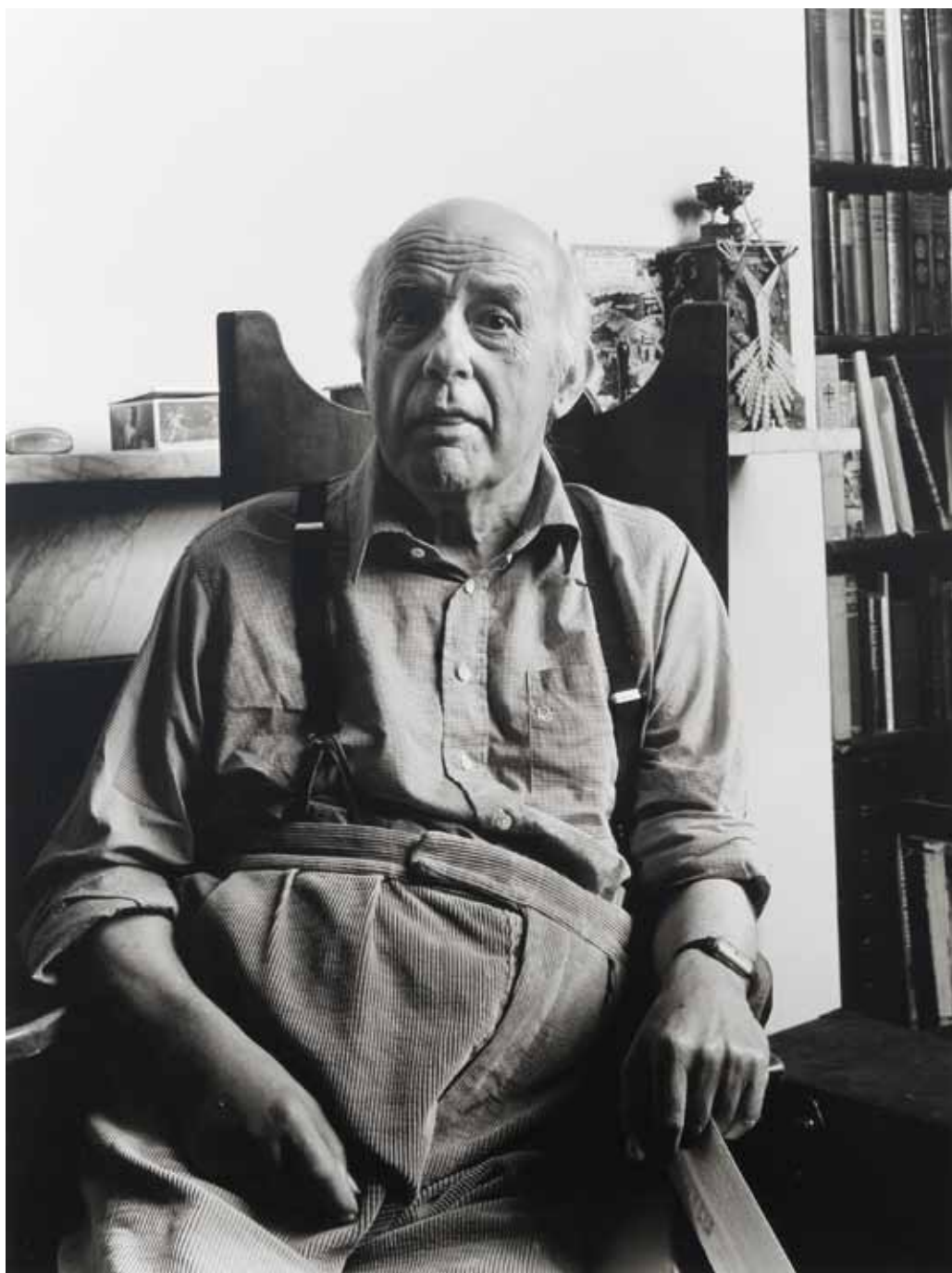
Tweed coat & skirt that with such anticipation
 On a merry spring time a friend had trimm'd with fur
 Now the friend is married &, oh desolation,
 Married to the man who might have married her.

High in Onslow Gardens which the soot flakes settle on
 Empty flat <is> waits <the> her struggle up the stair
 And when she puts the wireless on, the heater & the kettle on
 It's cream & green & cosy, but home is never there.

Home's here in Kent...

No manuscript of this poem has been sold at auction. It is published in *Collected Poems*.

PROVENANCE: Alan Rawlings.



49

49 AR
BETJEMAN, JOHN (1906-1984)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943) photograph, silver print, three-quarter length, seated, looking into the camera, signed and stamped by the photographer on the verso, *framed and glazed*, size of image 16 x 12 inches (40 x 30 cm), overall size 22 x 18 inches (57 x 46 cm), 1986 (printed later)

£400-500

This image was among the out-takes shot for Christopher Barker's *Portraits of Poets*, 1986, but not used in the book. It has remained unpublished.

PROVENANCE: Christopher Barker.

BINYON, LAURENCE (1869-1943)

AUTOGRAPH MANUSCRIPT OF THE IMMORTAL FOURTH STANZA OF HIS POEM 'FOR THE FALLEN', signed ('Laurence Binyon'), 4 lines, 1 page, octavo, formerly guarded (*slight thinness in the paper at this point*), on ruled printed note-paper 'On Active Service With the British Expeditionary Force', YMCA symbol, printed note in small letters at the foot 'To economise paper, please write on the other side, if required', not dated [but before 1918]

£5,000-8,000

They shall grow not old, as we that are left grow old:
Age shall not wither them, nor the years condemn;
At the going down of the sun, and in the morning,
We will remember them.

THE MOST FAMOUS AND MOST QUOTED LINES FROM THE MOST IMPORTANT COMMEMORATIVE POEM OF MODERN TIMES. They perfectly combine deep elegaic feeling, evocation, pride and dignity.

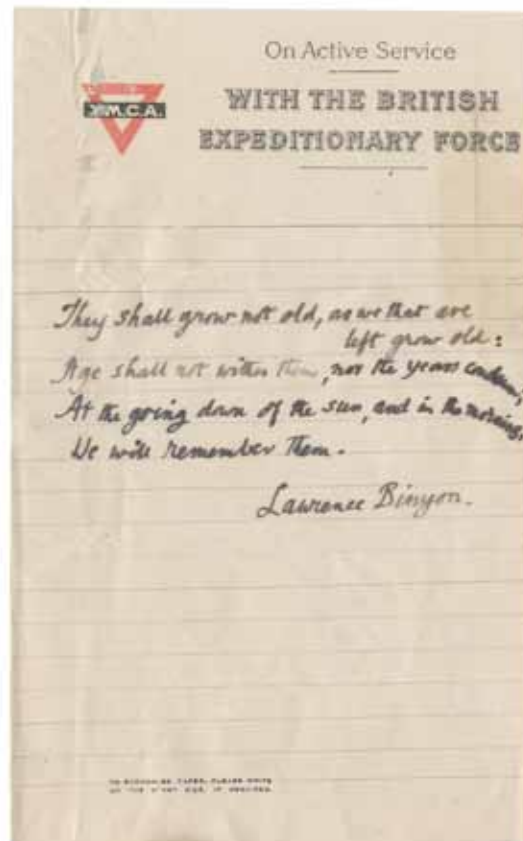
The fourth stanza on its own, known as the Act or Ode of Remembrance in itself, has become a sort of secular prayer. Binyon wrote 'For the Fallen' while sitting on the cliffs between Pentire Point and the Rump in North Cornwall in 1914. It was first published in the *Times* in September 1914. As the casualty lists grew, the poem became the focal expression of national grief.

IT IS PARTICULARLY POIGNANT THAT THIS MANUSCRIPT IS ON BRITISH EXPEDITIONARY FORCE NOTE-PAPER SINCE THE POEM WAS PRIMARILY WRITTEN TO HONOUR THE DEAD OF THAT FORCE ON THE WESTERN FRONT AND BINYON SERVED ALONGSIDE IT HIMSELF. That the stanza is written on the Force's notepaper almost certainly establishes that it was written contemporaneously with the time of its composition. In this manuscript, Binyon has used the slightly less common alternative reading of the famous second line, "Age shall not wither them", rather than "Age shall not weary them".

Too old to enlist, Binyon volunteered as a medical orderly in military hospitals in France in 1915 and 1916 and in 1917 was dispatched by the Red Cross to report on work being done by British volunteers for the French wounded, refugees and other victims of the war.

The fourth stanza of 'For the Fallen' has long been and is still used in services on Remembrance Sunday in Britain, on Anzac Day in Australia and New Zealand and in Remembrance Day services in Canada. It is the stanza most frequently engraved on cenotaphs, war memorials and on headstones in war cemeteries throughout the English-speaking world, particularly in Britain; and also in France.

EXTREMELY RARE: no manuscripts of all or part of this poem have been sold at auction in the last forty years, at least. There are six manuscripts of the poem recorded in British institutions including Cheltenham College. Groups of Binyon's manuscripts are in a number of libraries in Britain; The Houghton Library, Harvard, also has a collection.



50

51

BINYON, LAURENCE (1869-1943)

FOUR AUTOGRAPH POETICAL MANUSCRIPTS, ONE PROBABLY UNPUBLISHED AND ONE NOT COLLECTED, not dated

£1,000-1,500

(i) AUTOGRAPH MANUSCRIPT HIS POEM BEGINNING 'TO A BARE BLUE HILL...', 92 lines in twenty-three four-line stanzas, beginning 'To a bare blue hill / Wings and old thought roaming / At a random touch / Of memory homing...', with autograph revisions and deletions preserving reconsidered readings, 4 pages, quarto, not dated

This poem is not in *Collected Poems*, 2 volumes, 1931.

(ii) AUTOGRAPH PASSAGE FROM HIS POEM 'AS I WALKED THROUGH LONDON', 7 lines, beginning 'And as to a sick man's feverish veins...' from *Lyric Poems*, 1894, quoted in a later autograph letter signed ('Laurence Binyon'), 2 pages, octavo, the quotation on the second, not dated

The complete poem is published in *Collected Poems*, 2 volumes, 1931.

(iii) AUTOGRAPH MANUSCRIPT OF HIS POEM 'LYCABETT', signed ('Laurence Binyon'), 20 lines, the printer's copy, beginning 'Lycabett at ever steep street' s ending...', 1 page, octavo, not dated

Though marked by a printer this poem is not in *Collected Poems*, 2 volumes, 1931.

(iv) AUTOGRAPH MANUSCRIPT OF HIS POEM 'THE HOUSE THAT WAS', signed ('Laurence Binyon'), 16 lines in two stanzas, one line deleted (reused below), beginning 'Of the old house, only a few crumbled / Courses of brick, smothered in nettle and dock, / Or a squared stone, lying mossy where it tumbled!...', 1 page, oblong octavo, not dated

There are six verbal differences between the text in this manuscript and that in *Collected Poems*, 3 volumes, 1931.



52

52

BISHOP, ELIZABETH (1911-1979, American poet)

PORTRAIT BY J.L. CASTEL, vintage photograph, silver print, half length, profile facing right against a background of a stone wall, SIGNED AND INSCRIBED ON THE RECTO BY ELIZABETH BISHOP ('For Polly with love from Elizabeth') and (in effect) WITH AN AUTOGRAPH LETTER SIGNED ON THE VERSO ('Elizabeth'), to Polly, commenting on the photograph, the photographer and some poems by the recipient ('Dear Polly. This is the poor version - I can't get you the better one because the photographer (a Corsican) skipped the country, after stealing his cameras (loaned to him) taking all negatives, etc. - So forgive this - I cut it down to send - I got your letter - very pleased - pleased about poems in "B O", too, I hope for your sake they're the right version - With much love, Elizabeth'), *framed and glazed, with the letter viewable at the back and repeated in photocopy and mounted below the image, old small one-inch tear up from the lower edge, double-mount, size of image 7 x 9 inches (18 x 24 cm), size of photocopied letter showing on the front below the photograph 4 x 9 inches (9 x 22 cm), size of panel on the back showing the original letter 7 x 9 inches (18 x 24 cm), glazed on front and back, overall size, 16 x 14 inches (46 x 37 cm)* [Samambaia, Brazil, 1954]

£5,000-8,000

ELIZABETH BISHOP DESCRIBED THIS RARE PHOTOGRAPH AS ONE OF 'THE BEST I'VE HAD SINCE THE AGE OF NINE MONTHS.' Professor Thomas Travisano of Hartwick College, editor of her letters to Robert Lowell, who found this statement in one of Bishop's unpublished letters at Vassar to Polly (copies included in the lot), and who has been most helpful in researching this photograph, says that Bishop 'almost always hated the photographs taken of her, and many were in fact unflattering, in part because she often looked pudgy due to the cortisone she took for asthma. This profile must have been taken in a non-asthmatic period.' [Incidentally, the photograph of her at nine months to which Bishop refers is presumably that taken in 1911 and illustrated in *Remembering Elisabeth Bishop*.]

Don Polly. This is the poor version - I can't get you the better
 one because the photographer (a Corsican) skipped the country,
 after stealing his cameras (loaned to him) taking all negatives, etc. -
 So forgive this - I cut it down to suit - Get your letter - my pleasure
 pleased but poem in "B.O.", too, I hope for your sake this is the
 right version - With much love, Elizabeth.

52

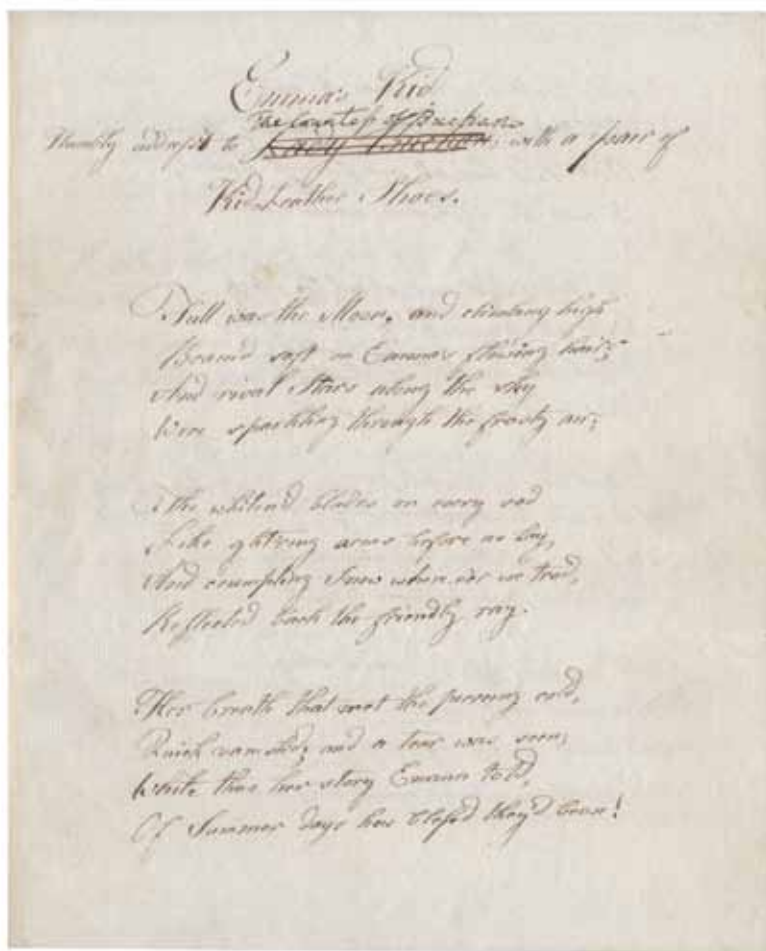
Polly is the name that Bishop habitually used for Pauline Hanson (d. 2008) who worked as resident secretary at Yaddo for twenty-five years, starting on 1 January 1950, and was the assistant of the executive directors there, Elizabeth Ames and Curtis Harnach. They met when Bishop stayed there in 1950 and was particularly kind to Hanson; they became friends and Bishop referred to her in letters to others as Polly and addressed her in same way in their own correspondence. Hanson had published a volume of poems, *The Forever Young*, in 1948, and one poem in *Poetry*, and Bishop praised her work, writing to Marianne Moore, Robert Lowell, Louise Bogan and Loren MacIver, at least; to Moore she said: 'it's the first book of poetry I've read in ages that I really and truly admire. There are some things in it beautiful enough to break your heart...She is excessively modest...I wish I could write reviews - maybe I will...' 'B.O.' is the literary journal *Botteghe Oscure*, where some of Hanson's poems were published in 1955, presumably (given a comment in one of the letters about versions) with Bishop's help. Pauline Hanson's recollections of Bishop were printed in *Remembering Elizabeth Bishop*. Hanson published *Across Countries of Anywhere* in 1971.

While the present image has been reproduced at least three times from the copy at Vassar (for instance in Brett, *Complete Poems* (dust-jacket) and *Words in Air*), a version cut down more substantially than the present one has been used. Until the information on the present photograph became known and Professor Travisano kindly looked at the Bishop / Hanson letters at Vassar, the fact that the photographer was a Corsican was not known. The first letter at Vassar that refers to the photograph is dated 8 April 1954 and the second, presumably the one with which Bishop sent the photograph, is dated 23 April 1955. According to the first letter an 'Institute' that had awarded Bishop a \$1,000 grant had asked for a photograph of her. Her comment to Polly read: 'I -- or Lota -- had somebody -- a Corsican -- come up and take some and they are really the best I've had since the age of nine months, so I shall send you one. The only thing -- he is terribly slow and forgetful -- I haven't even got the last batch yet -- so I didn't have them to send to the I[nstitute] -- & he hasn't begun on the copies yet, of course.' Bishop also explained why the copy of the photograph at Vassar is cut down: '...mine should be cut -- the rocks are in the brick patio beside the dining room...' Fortunately the present version was not reduced by Hanson.

The photograph is credited to J.L. Castel when reproduced on the dust-jacket of *Complete Poems*. Another of his photographs, taken at Samambaia in 1954, is illustrated by Brett.

No manuscripts by Elizabeth Bishop have appeared at auction; the letter on the verso of this fine photograph is the first known to have come on the market.

REFERENCES: *Words in the Air: The Complete Correspondence of Elizabeth Bishop and Robert Lowell*, edited by Thomas Travisano and Saskia Hamilton, 2008; *Elizabeth Bishop: One Art, The Selected Letters*, edited by Robert Giroux, 1994; Brett Millier, *Elizabeth Bishop: Life and the Memory of It*, 1993; Gary Fountain and Peter Brazeau, *Remembering Elizabeth Bishop*, 1994; Carmen Oliveira, *Rare and Commonplace Flowers: The Story of Elizabeth Bishop and Lota de Macedo Soares*, 2003; Elizabeth Bishop, *The Complete Poems, 1927-1979*, 1983.



53

53

BLOOMFIELD, ROBERT (1766-1823)

AUTOGRAPH MANUSCRIPT OF HIS UNPUBLISHED POEM 'EMMA'S KID', signed ('R Bloomfield'), 76 lines in 19 four-line stanzas, 5 pages, quarto, plus blanks and endorsed page, watermark date 1801, dated at the end 12 January 1802

£2,500-3,000

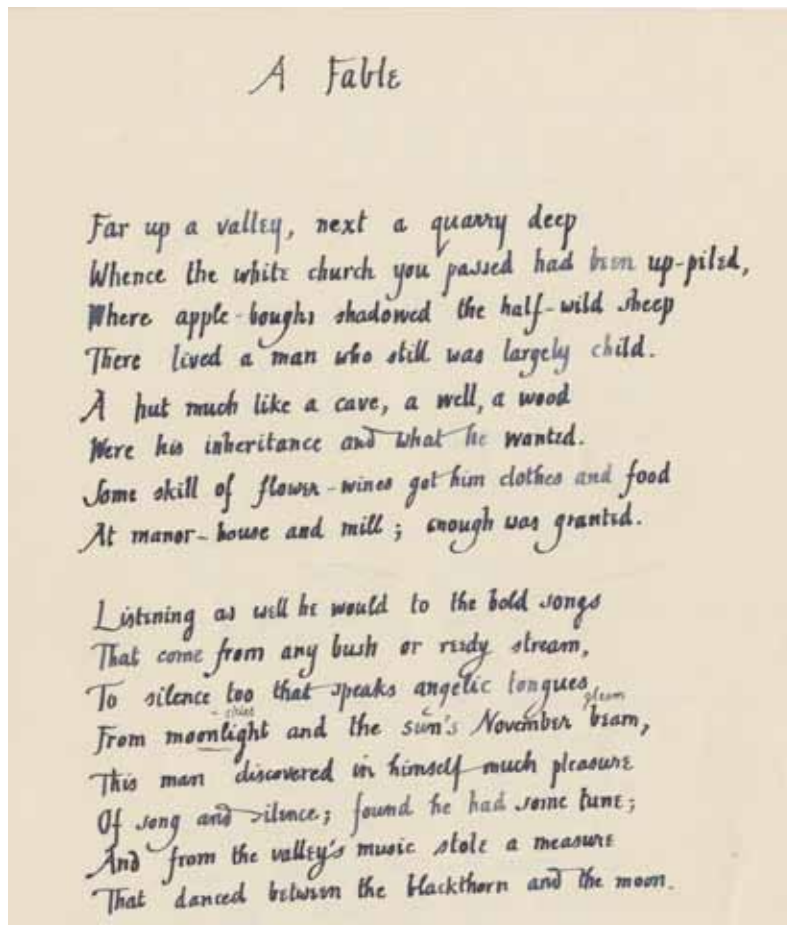
Full was the Moon, and climbing high
Beamed soft on Emma's flowing hair;
And rival Stars along the sky
Were sparkling through the frosty air...

The poem was 'Humbly address'd to Lady Buchan with a pair of Kid-Leather Shoes', the words 'Lady Buchan' changed to 'The Countess of Buchan' in the same hand as has repeated the title (as corrected) on the verso of the fourth leaf and added 'By the Author of The Farmer's Boy'. The hand is probably that of David Erskine, eleventh Earl of Buchan.

UNPUBLISHED: not in *The Collected Poems*, 5 volumes in one, 1971. This charming poem was inspired by Bloomfield working on a pair of kid-leather shoes. It tells the story of Emma, a poor girl, discovered in tears on a winter's night, who relates the tale of her pet kid having to be killed to supply her ailing father with meat, the skin being sold to a travelling peddler.

Bloomfield, known as the shoemaker poet, was at first a shoemaker and later manufactured Aeolian harps. He unsuccessfully entered the book trade. *The Farmer's Boy* sold 26,000 copies. No poetical manuscripts by Bloomfield have been sold at auction in the last forty years at least.

PROVENANCE: Edward Spencer.



54 (detail)

54

BLUNDEN, EDMUND (1896-1974)

AUTOGRAPH REVISED MANUSCRIPTS, IN EFFECT PARTLY DRAFTS, FOR HIS POEM 'A FABLE', 190 lines in all, with autograph revisions preserving numerous reconsidered readings, 9 pages in all, quarto, plus blanks, not dated

£1,000-1,500

Far up a valley, next a quarry deep
 Whence the white church you passed has been up-piled,
 Where apple-boughs shadowed the half-wild sheep
 There lived a man who still was largely child.
 A hut much like a cave, a well, a wood
 Were his inheritance and what he wanted.
 Some skill of flower-wines got him clothes and food
 At manor-house and mill; enough was granted...

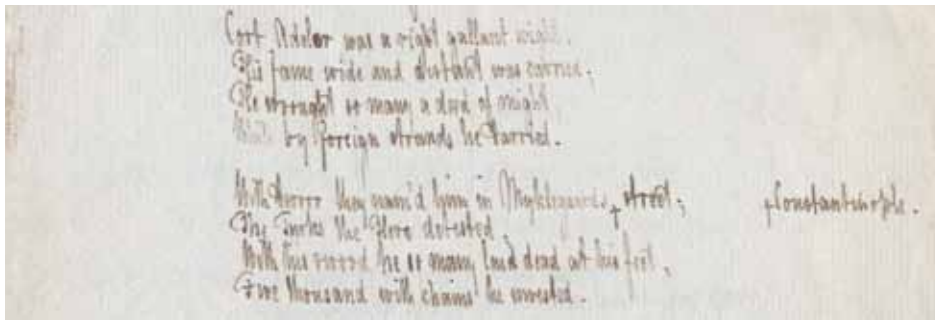
(i) Early autograph draft of the first four stanzas with autograph revisions, 33 lines, 2 pages, quarto

(ii) A later draft beginning as a fair copy in his calligraphic hand with extensive subsequent revisions, 157 lines, 7 pages, quarto

The poem was first published in *Choice or Chance*, 1934. The deleted passages are presumably unrecorded. Blunden's papers are largely at the Bodleian Library and Austin, Texas.

Also see lot 331.

PROVENANCE: Sir Geoffrey Keynes.



56 (detail)

55

BLUNDEN, EDMUND (1896-1974)

AUTOGRAPH MANUSCRIPTS OF TWO POEMS, one signed:

(i) AUTOGRAPH DRAFT OF HIS POEM 'THE SEASON REOPENS', c. 24 lines including significant rewritten and deleted passages preserving reconsidered readings, beginning 'A lover we must have and a clock in the lower / Looking over the tombs, the tithebarn, the bower...', 1 page, octavo, short tear in blank area at head, not dated

'The Season Reopens', later 'The Season Opens', was first published in *The Medical Bulletin* for July 1952 and was reprinted in *The Book of Cricket Verse*, 1953, and in *Poems of Many Years*, 1957.

(ii) AUTOGRAPH MANUSCRIPT OF HIS POEM 'THUS FAR', 15 lines, beginning 'In glades where frost is ambushed in the ferns, / In the low meadow dipping to the stream...', signed at the end, 1 page, quarto, not dated

'Thus Far' was first published in *The Poems, 1914-1930*, and also in *The Adelphi* in July 1924 and in a number of collections with the different reading in the twelfth line of 'fountain' for 'primal' in this manuscript.

The deleted passages are presumably unrecorded.

£400-500

56 •

BORROW, GEORGE (1803-1881)

AUTOGRAPH MANUSCRIPT OF 'CORT ADLER', his translation from the Danish of a poem by [Bernhard Severin] Ingemann (1789-1862), comprising 40 lines in four-line stanzas, 2 pages, quarto, inlaid, calligraphic title-page, typed transcript of the poem, full red morocco gilt, upper cover detached, not dated

£1,200-1,500

Cort Adler was a right gallant wight,
His fame wide and distant was carried;
He wrought so many a deed of might,
While by foreign strands he tarried...

...Now lieth the Hero within the cold grave,
No heads will he e'er again sever;
But Denmark still keeps his name, banner and glaive,
And faithful will keep them for ever.

Published in George Borrow, *The Songs of Scandinavia and Other Poems and Ballads*, 1923. One unrecorded different reading in the manuscript is the substitution of 'Constantinople' for 'Myklegards.'

The largest collections of Borrow's manuscripts are in Norwich Public Library and the Brotherton Library.

PROVENANCE: David Holmes.

REFERENCES: Michael Collie, *George Borrow Eccentric*, 1982; David Williams, *A World of his Own*, 1982; Herbert Jenkins, *The Life of George Borrow*, 1912.

Epitaph on Benjamin Tremlyn
 An old soldier, buried
 in Bremhill Churchyard, who
 died Dec[em]ber 1st, 1822 - aged ninety-two.
 written by the Rev. Wm L. Bowles.
 (Pastor of the Parish).

Poor old soldier, shall not lie unknown,
 without a ~~verse~~ ^{verse}, & this recording stone.
 Twas his, in youth, o'er distant lands to stray,
 Danger & Death, companions of his way:
 Here in his native village, drooping age
 Closes the long evening of his pilgrimage.
 Speak of the past, of names of high renown,
 Or his brave comrades long & dust gone down.
 His look with instant animation glow'd,
 Tho' ninety winters on his head had shewn.
 His country, whilst he liv'd, a boon supplied
 and Faith, her shield held o'er him, when he died.
 Hope, Christian, that his spirit ^{lives} with God,
 and pluck the wild weeds from the costly sod
 Where, dust to dust, beside the Chancel's shade,
 Till the last trumpet, & brave man's bones are laid

57

57

BOWLES, WILLIAM LISLE (1762-1850)

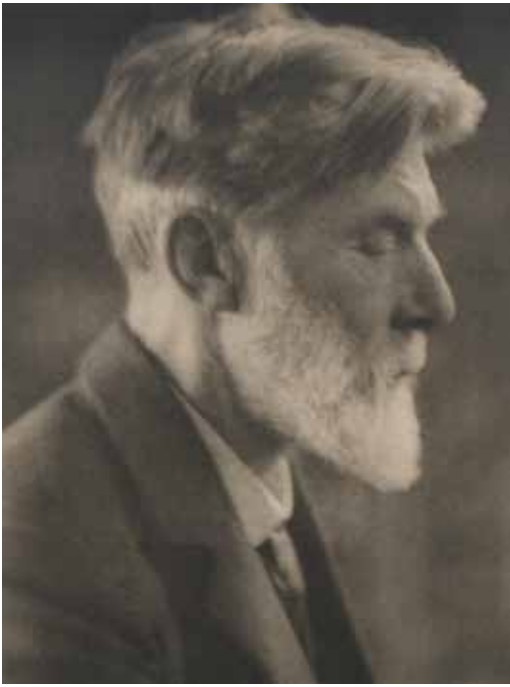
AUTOGRAPH REVISED MANUSCRIPT OF HIS 'EPITAPH ON BENJAMIN TREMLYN', 16 lines, with five autograph revisions preserving reconsidered readings, 1 page, quarto, not dated

£350-450

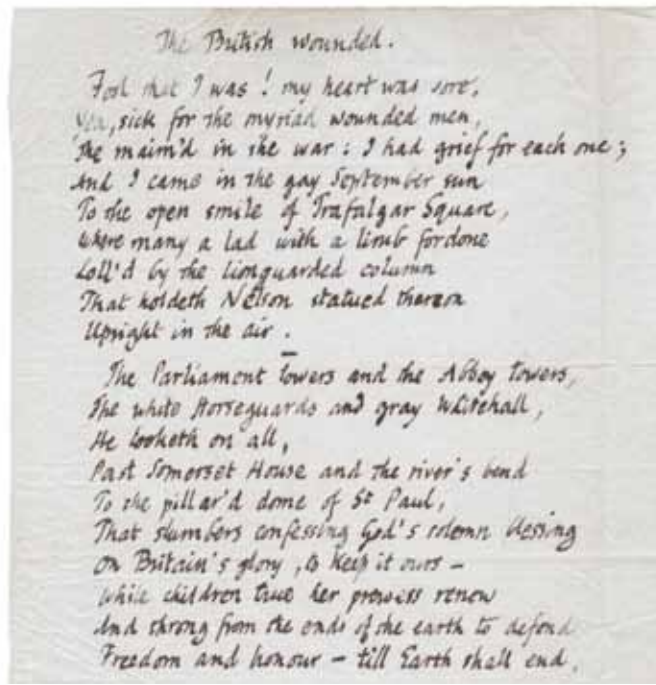
A poor old soldier, shall not lie unknown,
 Without a verse & this recording stone,
 Twas his, in youth, o'er distant lands to stray,
 Danger & Death, companions of his way...

A headnote reads 'An old soldier, buried in Bremhill Churchyard, who died Dec[em]ber 1st 1822 aged ninety-two written by the Revd Wm L. Bowles (Pastor of the Parish).' Printed versions of the poem have 'eye' for 'look' in line 9 and 'trumpet' for 'Trump' in the last line (see *The Poetical Works*, 2 volumes, edited by George Gilfillan, 1855). The schoolboy S.T. Coleridge so admired Bowles's *Fourteen Sonnets* he copied them out for friends. Only a four-line poem by Bowles has appeared at auction in the last forty years at least. The poem has been widely published.

PROVENANCE: Bernard Quaritch.



58



60 (detail)

58

BRIDGES, ROBERT (1844-1930)

PORTRAIT BY ALVIN LANGDON COBURN (1882-1966), photogravure, head and shoulders, profile facing right, looking down, framed and glazed, size of image 7 1/2 x 6 inches (20 x 15 cm), overall size 13 x 11 inches (35 x 27 cm), [taken for 'Men of Mark', Chilswell, 11 April 1913]

£300-400

This image is from the book form of *Men of Mark*, 1913, with the image separately tipped onto the mounting sheet, not from the proof set with handwritten inscriptions by Coburn. It is not evident in the photograph that Bridges was playing the piano during the shoot.

REFERENCES: Alvin Langdon Coburn, *Men of Mark*, 1913; A.L. Coburn's *Men of Mark: Pioneers of Modernism*, 2004.

59

BRIDGES, ROBERT (1844-1930)

AUTOGRAPH MANUSCRIPT OF HIS SONNET [TO THE PRESIDENT OF MAGDALEN COLLEGE, OXFORD] (untitled here), 14 lines, 1 page, small quarto, dated November 1903

£600-800

Since now from woodland mist and flooded clay
I am fled beside the steep Devonian shore,
Nor stand for welcome at your gothic door,
'Neath the fair tower of Magdalen and May,
Such tribute, Warren, as fond poets pay
For generous esteem, I write, not more
Enhearten'd than my need is...

Sir Thomas Herbert Warren (1853-1930) was President of Magdalen College, Oxford, from 1885 to 1928. He published *By Seven Seas and Other Poems* and gave a public lecture in Oxford in November 1913 entitled 'Readings from Bridges's Poems...'. This poem is published in *The Poetical Works of Robert Bridges*, 1912. Only one poem by Bridges has been sold at auction in the last forty years at least. The Bodleian is the main British repository for Bridges's manuscripts.

PROVENANCE: Bernard Quaritch.



61

60

BRIDGES, ROBERT (1844-1930)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'THE BRITISH WOUNDED', 26 lines in three irregular stanzas, with one anticipation deleted, concluded with two words (which in Croft Bridges called 'signed') in Greek (from the Gospel of St. Mark ix. 45, which in full is given in the Authorised Version as 'it is better for thee to enter halt into life'), 1 page, quarto, not dated

£600-800

Fool that I was! my heart was sore,
Yea, sick for the myriad wounded men,
The maim'd in the war: I had grief for each one;
And I came in the gay September sun
To the open smile of Trafalgar Square,
Where many a lad with a limb fordone
Loll'd by the lion guarded column
That holdeth Nelson statued thereon
Upright in the air...

Croft illustrates another manuscript of this poem in the same style of Bridges's handwriting as the present one. The poem was first published in the *Times* on 8 October 1917 and in *October and Other Poems*, 1920. Only one poem by Bridges has been sold at auction in the last forty years at least.

REFERENCE: P.J. Croft, *Autograph Poetry in the English Language*, 2 volumes, 1973.

61 AR

BRODSKY, JOSEPH (1940-1996, Russian poet) and SEAMUS HEANEY (b. 1939)

JOINT PORTRAIT BY JOHN MINIHAN (b. 1946), vintage photograph. silver print, half length, their arms around each other's shoulders, smiling broadly into the camera, inscribed below the image 'Poets Joseph Brodsky with his friend Seamus Heaney, London, 1991. John Minihan', with his stamp on the verso and inscribed similarly as on the recto and signed, *framed and glazed*, size of image 10 x 12 inches (26 x 31 cm), overall size 14 x 17 inches (36 x 43 cm), Festival Hall, London, 1991

£450-550

No example of this image is in the National Portrait Gallery.

PROVENANCE: John Minihan.

BRONTË, CHARLOTTE (1816-1855)

AUTOGRAPH MANUSCRIPT POEM WRITTEN IN HER MINUSCULE HAND SIGNED 'C. BRONTE', dated by her 14 December 1829 and with the autograph note 'from the Young Mans Intelligencer', on a small slip of paper (c. 3 x 3 inches, formerly part of the address leaf of a letter - on the verso survive 'Miss Br' and 'Rev' with a hand-inscribed postal rate), [Haworth Rectory], 14 December 1829

£40,000-45,000

I've been wandering in the greenwoods
And mid flowery smiling plains
I've been listening to the dark floods
To the thrushes thrilling strains

I have gathered the pale primrose
And the purple violet sweet
I've been where the Asphodel grows
And where lives the red deer fleet.

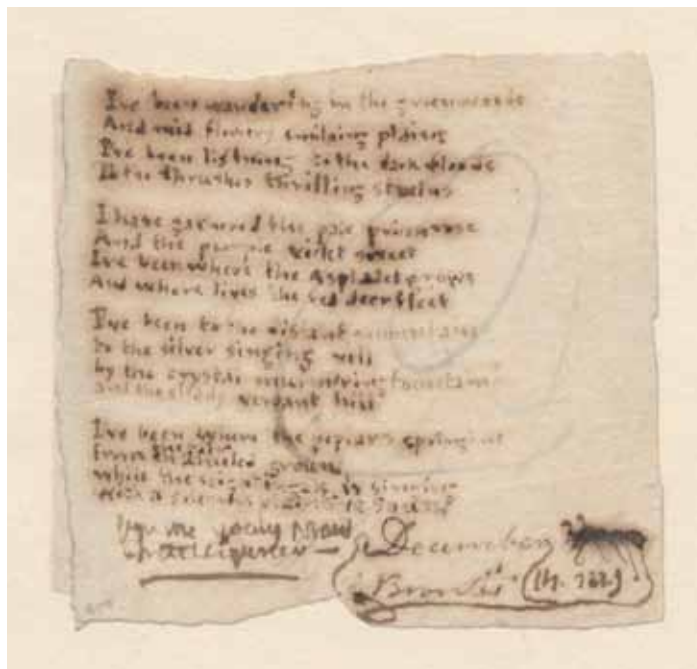
I've been to the distant mountain,
To the silver singing rill
By the crystal murmuring mountain,
And the shady verdant hill.

I've been where the poplar is springing
From the fair Inamelled ground
Where the nightingale is singing
With a solemn plaintive sound.

The printed version in *The Poems of Charlotte Brontë* was taken from this manuscript when it was in the possession of Robert Barrett of Kenilworth, Illinois. Winnifrith provided punctuation not in the manuscript, altered the spelling of 'Inamelled' and gave 'Asphodel' a lower case initial letter. The precocious Brontë children produced family literary magazines, in imitation of *Blackwood's*, written in minuscule hands, 'The Young Man's Intelligencer' being one of the 'Glass Town' publications. Branwell was editor until July 1829 when he handed over to Charlotte. The hand has been authenticated by the Brontë Society and Dr Christine Alexander (for a full discussion of the early manuscripts see her *Early Writings*).

Juliet Barker explains that it was probably the expense and shortage of supply of paper that led to the tiny writing adopted by the Brontë children -- 'they developed a minuscule hand, designed to look like bookprint, which allowed them to write many more words to the page. The writing cannot be read without a magnifying glass but as all the young Brontës were shortsighted, this would not have been so much of a problem to them. The tiny hand also had the advantage of being illegible to their father and aunt, so the children enjoyed the delicious thrill knowing that the contents of their little books were a secret shared only among themselves.' The present manuscript is written on the recto of an address leaf addressed to Miss Br[ontë].

This poem is one of her earliest (which date from July to December 1829). In all she wrote about 200 and in 1836, when she wrote to Southey asking for his opinion of her talents, she told him that she wished 'to be for ever known' as a poetess. Southey infamously told her she possessed 'in no inconsiderable degree...the faculty of verse... But it is not with a view to distinction that you should cultivate this talent, if you consult your own happiness.'



62 (actual size)

POETICAL MANUSCRIPTS BY CHARLOTTE BRONTË ARE EXTREMELY RARE; only two others have been sold at auction in forty years or more. THIS MAY BE THE LAST POEM BY HER IN PRIVATE HANDS - the two others known to have been owned by an individual were sold for \$62,500 at the William Self sale on 4 December 2009, lot 13, by Christie's in New York (both formerly Arthur Houghton, sold Christie's London 1979) and are likely to be in institutional hands now. Another was recorded as unlocated by Rosenbaum and White (BrC 69) in 1990 and one is presumed (though without any knowledge) to still be in the possession of the descendants of Sir Alfred J. Law (BrC 99). Otherwise all the other known manuscripts are in institutional collections. The main repository for Brontë manuscripts is at the Brontë Parsonage Museum, Haworth; the Morgan Library also has substantial holdings.

PROVENANCE: Barrett Collection, Kenilworth, Illinois.

REFERENCES: Juliet Barker, *The Brontës*, 1994; *The Poems of Charlotte Brontë*, edited by Tom Winniffrith, 1984; Christine Alexander, *The Early Writings of Charlotte Brontë*, 1983; Christine Alexander and Margaret Smith, *The Oxford Companion to the Brontës*, 2003; *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, compiled by Barbara Rosenbaum and Pamela White, BrC 37.



63

63 AR
BROOKE, RUPERT (1887-1915)

PORTRAIT BY SHERRILL SCHEEL (1877-1964), vintage silver print, showing Brooke half length, facing the camera, his left hand showing in the lower left-hand corner, *framed and glazed*, size of image 7 $\frac{3}{4}$ x 6 $\frac{1}{2}$ inches (20 x 16.5 cm), c. 13 $\frac{3}{4}$ x 11 $\frac{1}{2}$ inches (35 x 29.5 cm) [Brooke's flat in St George's Square, Pimlico, April 1913]
£800-1,200

The American photographer, Sherill Scheel, is perhaps the finest portraitist of Rupert Brooke, his famous profile of the poet being reproduced as the frontispiece of 1914 and *Other Poems* and made into a medallion by Harvard Thomas for Rugby School. That portrait was described by Brooke's Cambridge friends as of 'Your favourite actress.' It was Francis Meynell who suggested that Scheel should photograph 'the beautiful Rupert Brooke.'

Scheel described Brooke as: 'dressed in a suit of homespun, with a blue shirt and blue necktie. The tie was a curious affair, a long piece of silk wide enough for a muffler, tied like the ordinary four-in-hand. On any other person this costume would have seemed somewhat outré, but in spite of its carefully studied effect it gave him no touch of eccentricity...His face was more remarkable for its expression and colouring than for its modelling. His complexion was not the ordinary pink and white...The lines of his face were not faultless...he had narrowly escaped being snubnosed.'

No example of this image is on the National Portrait Gallery web site, though others from the same shoot are there.

REFERENCES: Malcolm Rogers, *Camera Portraits*, 1989; *The Letters of Rupert Brooke*, edited by Sir Geoffrey Keynes, 1968; John Lehman, *Rupert Brooke*, 1980.



64

64
BROOKE, RUPERT (1887-1915)

EARLY PORTRAIT BY AN UNKNOWN PHOTOGRAPHER AS THE HERALD IN *THE EUMENIDES* OF AESCHYLUS SIGNED AND DATED BY BROOKE ('Rupert Brooke 1906'), vintage photograph, platinum print, posed full length in the herald's costume with his trumpet held out from his right thigh, notes by Roger Senhouse on the reverse and on an accompanying envelope, *framed and glazed*, size of image 5 ½ x 3 ½ (14 x 9 cm), overall size 12 ½ x 10 inches (31.5 x 25 cm), [A.D.C. Theatre, Jesus Lane, Cambridge, 30 November], 1906
£3,000-4,000

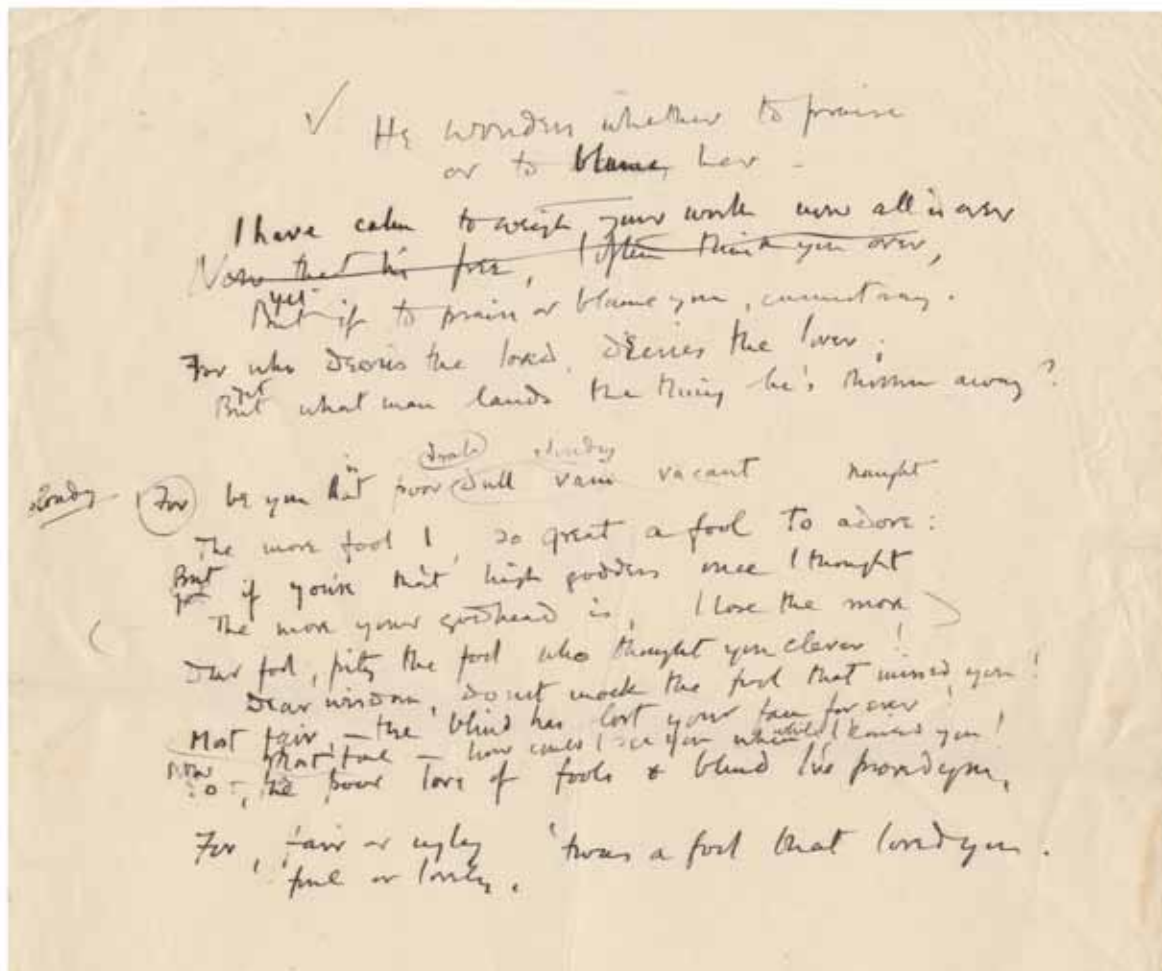
Paul Delany described the effect of Rupert Brooke in his brother Justin's production of Eumenides: 'Rupert had the right kind of glamour but unfortunately suffered from stage-fright, so Justin cast him as the Herald. All he had to do was to stand downstage in a short skirt, looking interested and say nothing. Eddie Marsh [soon to be Brooke's friend and patron], Private Secretary to the young Cabinet Minister Winston Churchill, experienced the *coup de foudre* at his first sight of Rupert's "radiant, youthful figure [in gold and vivid red and blue, like a page in the Riccardi Chapel]". James Strachey, now at Trinity and able to renew his acquaintance with Rupert, left a note after the performance telling him how beautiful he looked.' Brooke himself wrote to his mother on 9 November: 'The idea of my playing Hermes fell through, but they have given me the equally large part of the Herald. I stand in the middle of the stage and pretend to blow the trumpet, while somebody in the wings makes a sudden noise. The part is not difficult. The rehearsals are very amusing.' Brooke also explained that he wore 'a red wig and cardboard armour'. The photograph is reproduced by Delany.

In his notes on the reverse, Roger Senhouse (1899-1970), later the lover of Lytton Strachey, quotes A.C. Benson's remark: 'the herald made a pretty figure, spoilt by a glassy stare.'

No example of this photograph is in the National Portrait Gallery.

PROVENANCE: Roger Senhouse.

REFERENCES: Paul Delany, *The Neo-Pagans: Friendship and Love in the Rupert Brooke Circle*, 1987; *The Letters of Rupert Brooke*, edited by Sir Geoffrey Keynes, 1968; John Lehman, *Rupert Brooke*, 1980.



65

65

BROOKE, RUPERT (1887-1915)

AUTOGRAPH DRAFT OF HIS POEM 'HE WONDERS WHETHER TO PRAISE OR BLAME HER', with numerous autograph revisions *currente calamo* preserving reconsidered readings, comprising 15 lines, one line scored through, 1 page, folio, with a tick before the title (probably indicating either that he was happy with it at that stage or that he had made a fair copy of the poem) [c. 1913]

£5,000-6,000

I have calm to weigh your worth now all is over
 Now that I'm free, I often think you over, Yet
 But if to praise or blame you, cannot say.
 For who decries the loved, decries the lover...

This draft differs in several particulars from the final version of the sonnet printed in *The Poetical Works*. It contains both the final and a trial reading for half of the last line, trial and alternative readings in five other lines and one whole line cancelled. In the printed version the first line begins 'I have peace to weigh your worth.' The poem was first printed in *Poetry and Drama*, Vol. I. No 4. December 1913.

Pearsall observes that this poem is a sixteenth-century-style sonnet in which Brooke set up two dilemmas to produce a third dilemma, with its conclusion. Drafts by Rupert Brooke do not appear for sale often. The main repository for Brooke's manuscripts is King's College, Cambridge; Rugby School also has holdings.

PROVENANCE: Dudley Ward, a close friend of Rupert Brooke.

REFERENCE: R.B. Pearsall, *Rupert Brooke: The Man and Poet*, 1974.



66

66 AR
BROWN, GEORGE MACKAY (1921-1996, Scottish poet)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943) photograph, silver print, half length standing, slightly turned to the left and looking back into the camera, a determined look on his face, signed and stamped by the photographer on the verso, *framed and glazed*, size of image 16 x 12 inches (40 x 30 cm), overall size 22 x 18 inches (57 x 46 cm), Orkney, 1986 (printed later)

£450-550

Christopher Barker records that he spent the evening before taking the photograph with George Mackay Brown and Peter Maxwell Davies and a few of their friends at the Kirkwall Hotel on Orkney. The next day Brown took Barker to a spot near his house, when the tide was above the high water mark and with lobster pots, ropes, chains buoys and boats in the background.

This image was taken for and is published in Christopher Barker's, *Portraits of Poets*, 1986.
 Christopher Barker.



BROWNING, ELIZABETH BARRETT (1806-1861)

PHOTOGRAPH OF THE PORTRAIT OF 1859 BY FIELD TALFOURD (1815-1874), SIGNED BELOW THE IMAGE ('ELIZABETH BARRETT BROWNING'), vintage photograph, albumen print, half length, looking at the artist, very slight foxing, framed and glazed, size of image 11 x 7 ½ inches (27 x 19 cm), overall size 17 x 13 (32 x 33 cm), [Italy, 1859]

£10,000-15,000

A HIGHLY IMPORTANT PHOTOGRAPH: Elizabeth Barrett Browning never owned the original of this portrait and could only send photographs of it, which she did to her sister Henrietta and brother Charles John, both inscribed to them. The original was commissioned by and remained in the possession of Miss Ellen Heaton until she presented it to the National Portrait Gallery in 1871. Other than those to her brother and sister, Elizabeth Barrett Browning is known only to have signed two others: the present example and one now in the Armstrong Browning Library. Both of these can be presumed to have been in her own personal possession and doubtless were among those she received in 1859.

In a letter of 4 March 1859, Elizabeth wrote to her sister about the photograph of the portrait: 'A photograph from Mr Talfourd's portrait of me (which has been greatly admired and considered very like by the Roman world) will be sent to you by an early opportunity. It is too flattering - much idealized, in fact - but there must be a good deal of likeness, or it would not strike so universally. As a work of art, it is certainly most beautiful.' This is presumably one of the batch sent to her by the photographer. Robert Browning wrote of the image: 'The portrait is...the best in existence, perhaps.'

PROVENANCE: [Elizabeth Barrett Browning]; Kenneth Rendell.

REFERENCES: Richard Ormond, *Early Victorian Portraits*, 2 volumes, 1973; *The Browning Collections: A Reconstruction With Other Memorabilia*, compiled by Philip Kelley and Betty Coley, Armstrong Browning Library of Baylor University, 1984.

BROWNING, ELIZABETH BARRETT (1806-1861)

AUTOGRAPH REVISED MANUSCRIPT OF HER POEM 'ON THE DEATH OF THE RIGHT HON[OUR]ABLE GEORGE CANNING 1827', this title changed in pencil to 'The Statesman's funeral', signed with initials ('EBB'), 63 lines in seven nine-line stanzas with a few autograph revisions in ink and pencil preserving reconsidered readings, 3 pages, quarto, light stain on pages 2 and 3, 1827

£8,000-10,000

Erewhile a hope was in our land: a cry
 Was in our thousand streets whose multitude
 (Hath a free people *dregs*?) did shout thereby,
 Shaping a sound, a nation's noblest mood -
 A voice was in our senate -, endued
 With power's regalia, called on Liberty,
 And kissed her brow tho' hideous in new blood-
 The strong to act sublime to purpose - he
 Who said, 'Be free oh Earth - and smiled when Earth was free -...

THIS MANUSCRIPT WAS IN THE BROWNING FAMILY'S OWN COLLECTION: it is number D673 in *The Browning Collections*, where it is noted that it was part of lot 120 bought by Sotheran's in the Sotheby, Wilkinson and Hodge sale in May 1913 of the effects of Pen Browning. The Baylor catalogue is incorrect in stating that the poem was first entitled 'The Statesman's funeral' rather than the more explicit title naming Canning -- it was in fact changed in pencil to 'The Statesman's funeral.' The poem was first published by Buxton Forman in *Elizabeth Barrett Browning. Hitherto Unpublished Poems and Stories*, 2 volumes, 1914. When Kelley and Coley compiled their catalogue the manuscript was in the possession of Harry A. Walton of Covington, Virginia.

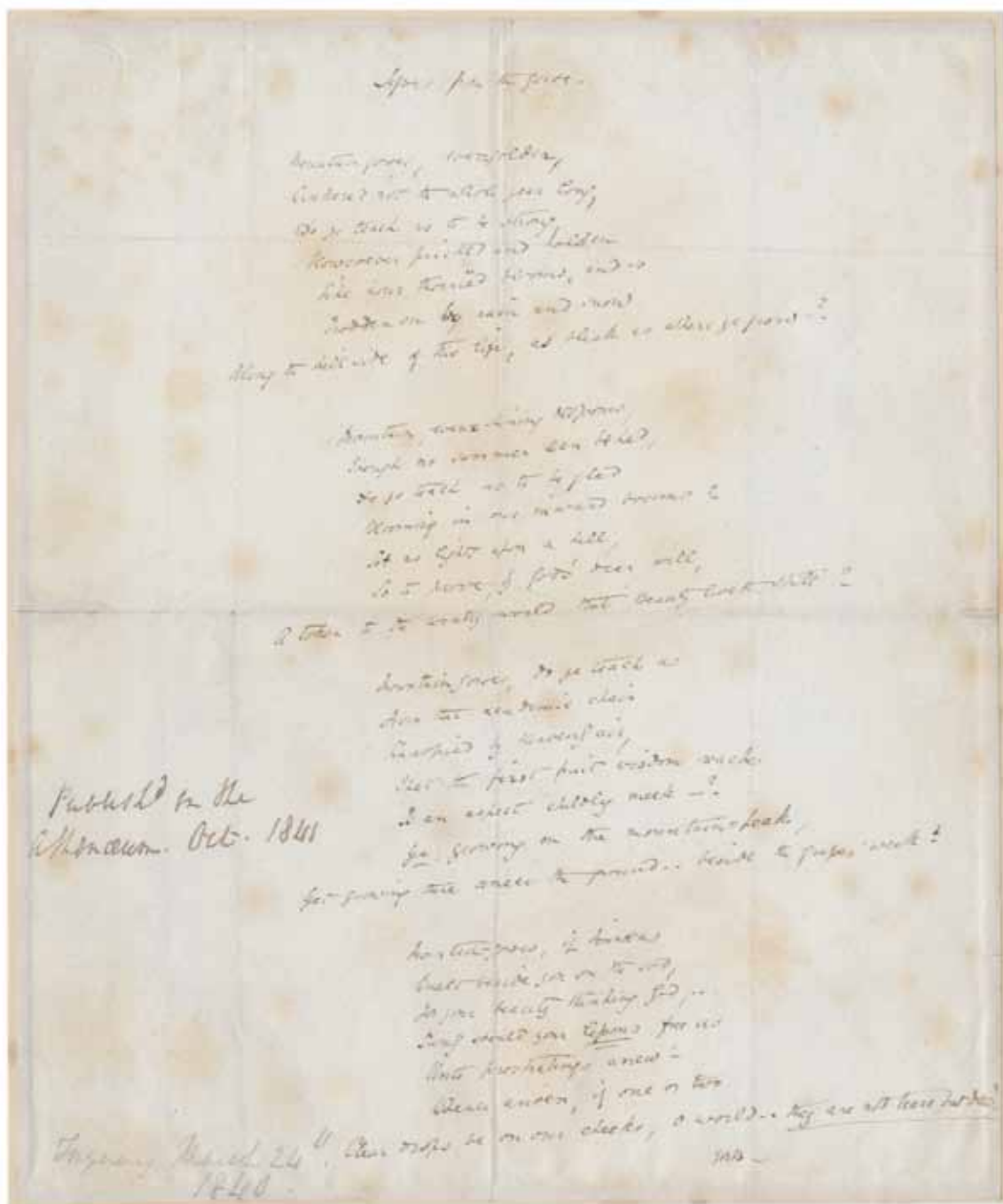
THIS IS THE ONLY KNOWN MANUSCRIPT OF THE POEM (Rosenbaum and White and *Browning Collections*).

State of the ^{10th} Regt. George Pennings

How life - too late - is very like to death,
Why should we call this life? Our life is gone -
The people's cry is gone - the voice, whose breath
Borne & pulsating forth of trouble & love,
Is gone, is gone - ~~the only thing~~ would you say?
No more dumb signals of its beauty, being,
Black teeth & funeral plumes & nervous tone.
Oh! O ye silent populace - we wan,
O flat Ten Jack is Past - is Past if you, you in man's

But ante mortem, And was this he, also called
The new world's late being? This was he:
How are the lips all over, never present all
In nature, since in a shadowy
A dead earth's breath of immortality
And found it dead, and for age is mute:
He intended that of life: He grows a tree,
Which never felt decay, in branch or root
And all the fruit it bears, is taken up, and fruit

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mentred by
Boskhamer



69

69

BROWNING, ELIZABETH BARRETT (1806-1861)

AUTOGRAPH MANUSCRIPT, IN EFFECT A DRAFT, OF HER POEM 'LESSONS FROM THE GORSE' SIGNED AT THE END ('EBB'), in effect a draft though seemingly a fair copy, 28 lines in four seven-line stanzas, preserving reconsidered readings, dated by her 'Torquay March 24th 1840' in pencil and with her note of publication in ink 'Published in the Athenaeum. [23] Oct. 1841', 1 page, folio, very light foxing, traces of former inlay, Torquay, 24 March 1840

£10,000-12,000

Mountain gorses, ever golden,
Cankered not the whole year long,
Do ye teach us to be strong,
Howsoever pricked and holden
Like your thorny blooms, and so
Trodden on by rain and snow
Up the hill-side of this life, as bleak as where ye grow?...

THIS IS THE ONLY KNOWN MANUSCRIPT OF THE POEM. IT RETAINS NUMEROUS HITHERTO UNKNOWN AND UNRECORDED READINGS. IT WAS IN THE BROWNING FAMILY'S OWN COLLECTION. It was retained by the poet herself and was sold in the Browning Collections sale in 1913. The text in *The Athenaeum* is substantially different and was doubtless taken from another source. Neither of these texts has the quotation from Lowell at the head which is given in *The Poems*, 1895.

The differences include the re-ordering of some lines, alterations of single words and the virtually entire revision of four lines. For instance, the last line of the third stanza begins as 'Yet growing there aneer the ground...beside the grasses weak?' in this manuscript; becomes 'Yet grow along the ground, beside the grasses meek' in *The Athenaeum* text; and ends as 'Yet live low along the ground, beside the grasses meek!' in *The Poems*.

PROVENANCE: Elizabeth Barrett Browning (in her possession at the time of her death and subsequently owned by her son); Sotheby's, *The Browning Collections...the Property of R.W. Browning*, 2 May 1913, part of lot 159 purchased by Maggs; Sotheby's, 29 July 1919; Stewart 1919; American Art Association, 30 January 1923, lot 158; David Lowenherz.

REFERENCES: *The Athenaeum*, no. 730, 23 October 1841, p. 810; *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, 1990, compiled by Barbara Rosenbaum and Pamela White, BrEB 435; *The Poems*, 1895; *Autograph Prices Current*, volume IV, 1918-1919, compiled by E.H. Courville; *The Browning Collections: A Reconstruction With Other Memorabilia*, compiled by Phillip Kelly and Betty Coley, 1984.

70

BROWNING, ROBERT (1812-1889)

PORTRAIT BY ELLIOTT & FRY, vintage photograph, albumen cabinet card, half length, half turned to the left, the mount with the photographer's and sitter's printed names, *framed and glazed 7 x 5 inches (18 x 12 cm), overall size 14 x 11 inches (36 x 29 cm)*, not dated, [1880-1884]

£250-400

An example of this photograph is in the National Portrait Gallery.

71

BROWNING, ROBERT (1812-1889)

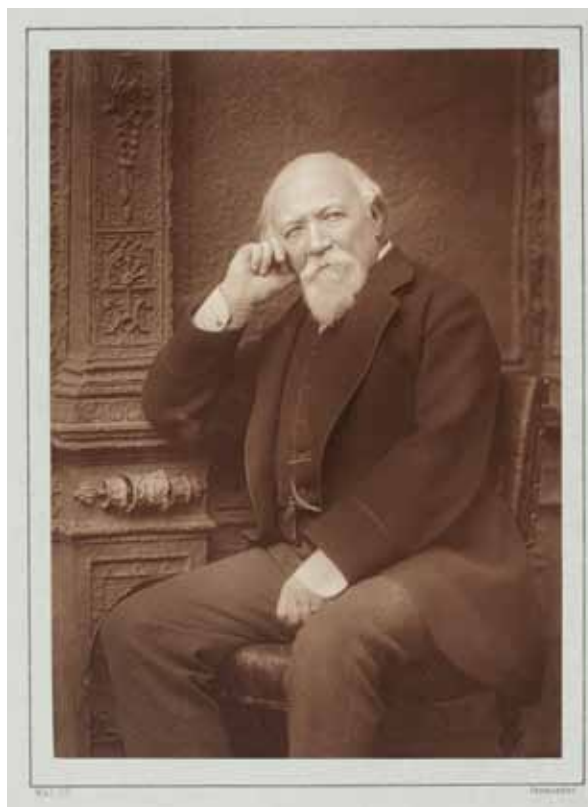
PORTRAIT BY HERBERT ROSE BARRAUD (1845-1896), vintage photograph, Woodburytype, three-quarter length, seated, turned to the camera, leaning on his right hand, Barraud's imprint on the original mount, *framed and glazed, size of image 13 x 9 inches, 15 x 11 inches (33 x 23 cm), overall size 20 x 16 inches (50 x 40 cm)* [c. 1888]

£200-300

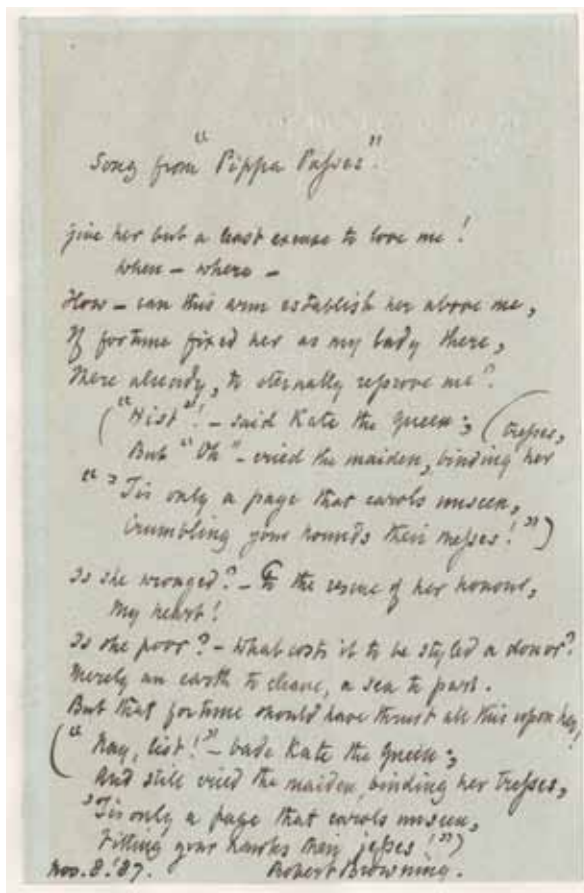
From *Men and Women of the Day* [c.1888], this image was reproduced by Richard Ormond in *Early Victorian Portraits*.



70



71



72

72

BROWNING, ROBERT (1812-1889)

AUTOGRAPH MANUSCRIPT OF A SONG FROM 'PIPPA PASSES: A DRAMA', signed ('Robert Browning'), being Pippa's Song in Section II of the work, 17 lines, 1 page, octavo, laid down on cream card, 8 November 1887
£2,000-3,000

Give her but a least excuse to love me!
 When -- where --
 How -- can this arm establish her above me,
 If fortune fixed her as my lady there,
 There already, to eternally reprove me?...

The poem 'Pippa Passes', which includes the famous lines 'God's in his heaven --/ All's right with the world!' (not present here), about a silk winder's wanderings in Italy, was a dramatic piece published in 1841 as the first volume in his *Bells and Pomegranates* series.

The present song is a complete poem in itself within the larger work. It corresponds to lines 253-270.

No manuscripts of this song on its own were known to Rosenbaum and White, although others are mentioned in *Browning Collections* (according to which a facsimile of the present manuscript was reproduced in *The New York Times* on 12 October 1980). Many of the original manuscripts of drafts by Browning seem to have been destroyed and the manuscripts that are available to collectors are often fair copies.

PROVENANCE: Altman, October 1980; Robert Batchelder.

REFERENCES: *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, 1990, compiled by Barbara Rosenbaum and Pamela White, BrR 317--332; *The Browning Collections: A Reconstruction With Other Memorabilia*, compiled by Philip Kelley and Betty Coley, 1984.



73

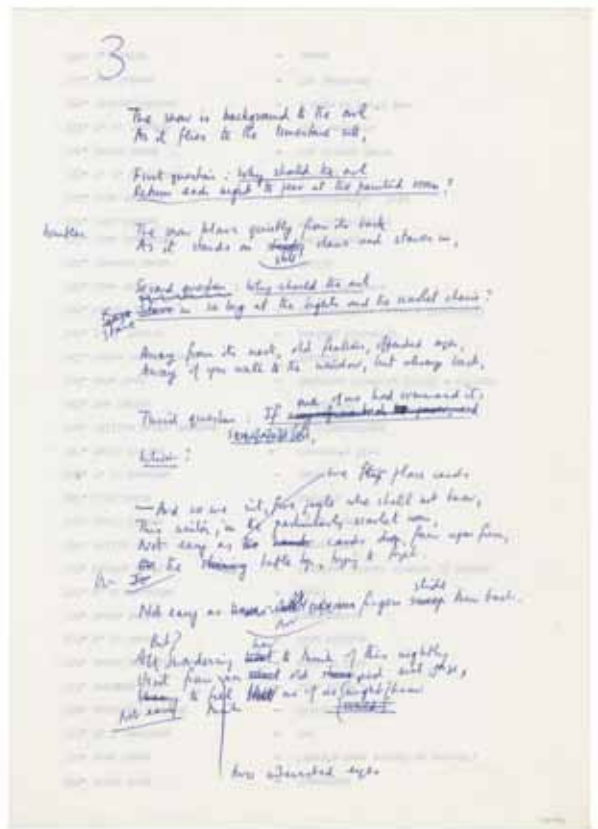
73 AR
BROWNJOHN, ALAN (b. 1931)

PORTRAIT BY GRANVILLE DAVIES (b. 1944), photograph, silver print, half length, turned to the left, *framed and glazed*, size of image 11 x 10 inches (29 x 25 cm), overall size 17 x 15 inches (44 x 39 cm), not dated [1985] (printed later)

£250-350

No example of this image is in the National Portrait Gallery.

PROVENANCE: Granville Davies.



74

74
BROWNJOHN, ALAN (b. 1931)

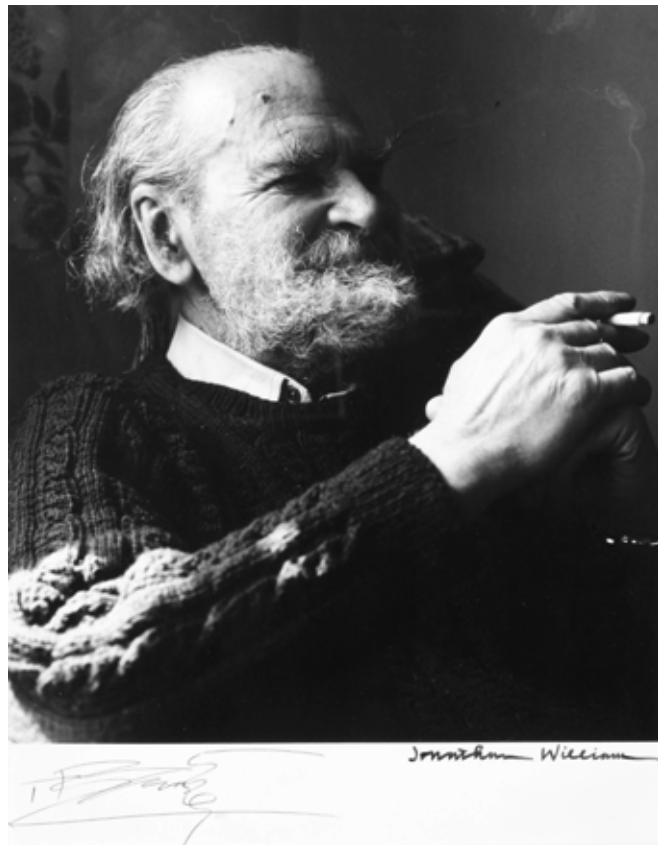
WORKING PAPERS FOR HIS POEM 'INHERITORS', comprising successive autograph and typed drafts with revisions, corrections and deletions preserving reconsidered readings, and an autograph fair copy and a typescript (the last signed), the final version 20 lines, 9 pages, *folio*, written on the versos of typescript poems, lists of poets and part of a paper relating to the Battersea College of Education, not dated [but 1980s]

£500-600

The snow is at the same time as the owl;
When it drops down to the sill, the wings close,

First question: *Why should the owl*
Fly down each night to peer at the painted room?...

'Inheritors' was published in *Collected Poems* as written in the 1980s. No manuscripts of Alan Brownjohn have been sold at auction. See also lot 331. There are a few literary manuscripts by Alan Brownjohn in British institutions, notably Reading University.



75



76

75 AR
BUNTING, BASIL (1900-1985)

PORTRAIT BY HIS FRIEND JONATHAN WILLIAMS (1929-2008), AMERICAN POET AND PHOTOGRAPHER, vintage photograph, half length, three-quarters profile turned to the right, holding a cigarette in the foreground in his right hand, SIGNED BY BASIL BUNTING AND JONATHAN WILLIAMS below the image, *framed and glazed*, size of image 9 ½ x 7 ½ inches (24 x 19 cm), overall size 16 x 13 inches (41 x 34 cm), not dated [but 1980s]
£500-600

Jonathan Williams, a good friend of Bunting, was the founder of The Jargon Society and editor of the photographic journal *Aperture*. Known as the 'truffle-hound of American poetry', Williams was also an essayist and publisher as well as a poet with fifty books to his name, and a photographer. He was author of an interview with and a tribute to Bunting published in *Conjunctions* and a conversation with him in *Poetry Information*.

No example of this image is in the National Portrait Gallery.

76 AR
BUNTING, BASIL (1900-1985)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943) photograph, silver print, three-quarter length, in profile facing right, signed by the photographer on the verso, and with his stamp, *framed and glazed*, size of image 16 x 12 inches (46 x 30 cm), overall size 22 x 17 inches (58 x 44 cm), Northumberland, 1986 (printed later)
£450-550

This fine portrait was taken for and included for Christopher Barker's *Portraits of Poets*, 1986. No example of it is in the National Portrait Gallery.

PROVENANCE: Christopher Barker.

77
BUNTING, BASIL (1900-1985)

IMPROMPTU VERSE, ON THE FIRST PAGE OF AN AUTOGRAPH LETTER SIGNED ('B'), addressed to Otto [Theis], the verse 20 lines, prefaced by the statement 'Counting syllables is the only way to write!'; in the letter on the second page Bunting explains why he has been so long in replying to Otto and Louise's letters, firstly because they followed him around Italy and secondly 'the lethargy of the climate, the idleness of my nature, & the natural reluctance of everybody to answering letters'; he thanks Otto for replying to his questions about work, commenting 'Lord knows when I shall work again'; makes a half-hearted promise to produce something for Louise's periodical, describes the first intelligent people he has met in 'a hundred years (or thereabouts)' and reflects that paradise would be a bore if one were the only saint, 2 pages, *large quarto*, Santa Caterina, Amalfi, 28 September 1929
£1,200-1,500

Do not think that I am contented here
Although I am idle, well fed and brown.
There's nothing to see but the sun
And nothing but the wind to hear...'

...I may turn up in London any day
And put up with the noise, to get blotto
In some good pub with you, Otto
And listen to what you've to say.

Santa Caterina
Analfi
28. 9. 1929

Dear Otto

Counting syllables is the only way to
write!

Do not think that I am contented here
Although I am idle, wellfed and brown.

There's nothing to see but the sun
And nothing but the wind to hear.

The sea is always flashing messages
But I cant decode his conversation.

Mountains give no occupation
To the mind: damn'd sterile ridges.

As to the natives, they are gay but dull,
And that imbecile who tries to teach me

Is the blockhead of Italy:

Teacher! Pah! Gu'il me lèche le cul!

Besides this, to say nothing of the flies
Or of the other visitors, the wine

Is - Spanish toothwash (that's urine) -

And the long and short of it is

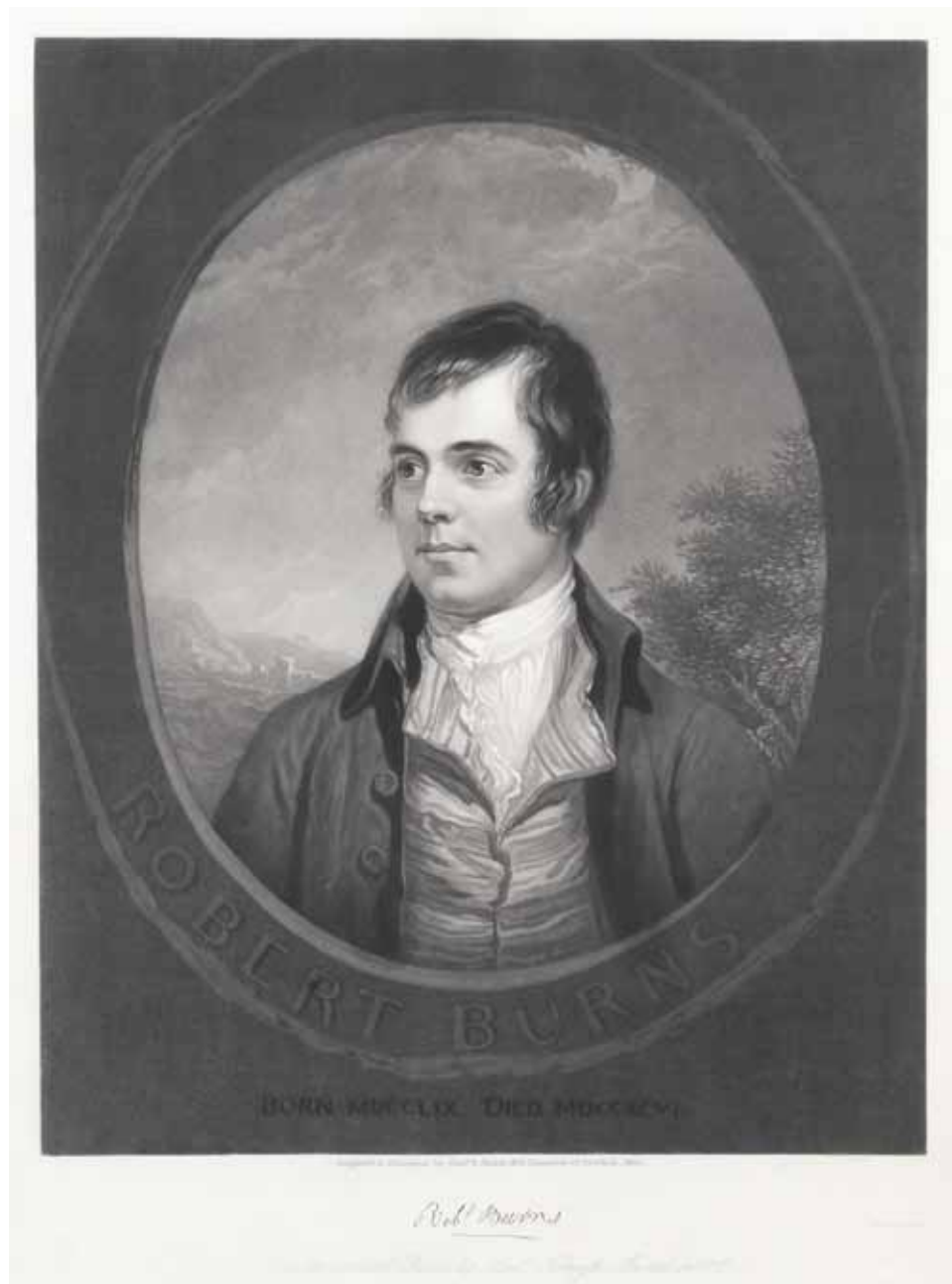
I may turn up in London any day
And put up with the noise, to get blotto
In some good pub with you, Otto,
And listen to what you've to say.

Autograph verse manuscripts by Bunting are rare; no others (only a corrected typescript) have been sold at auction. Bunting was variously a poet, Squadron Leader, music critic, journalist and spy. This piece is PRESUMABLY UNPUBLISHED: not in *Collected Poems*, 1978. No poetical manuscript is listed in *Location Register* as being in a British institution.

Otto Theis was sometime literary editor of *The Outlook*, for which Bunting was the music critic; Theis was administrator of the fund that Margaret Burnham had created for Bunting.

PROVENANCE: Mr and Mrs Michael Theis, Louise Theis being editor of the periodical *Everyman*.

REFERENCE: Keith Alldritt, *The Poet as Spy: The Life and Wild Times of Basil Bunting*, 1998; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



78

78
BURNS, ROBERT (1759-1796, Scottish poet)

PORTRAIT BY HENRY SAMUEL SADD (1811-1993), AMERICAN ENGRAVER, AFTER ALEXANDER NASMYTH (1758-1840), mezzotint, head and shoulders, in an oval, dated New York 1847, lettered 'From the celebrated Picture by Alexr Nasmyth Painted in 1787, *framed and glazed*, size of image 18 x 13 ½ inches (45.5 x 34.5 cm), overall size 25 x 19 ¾ inches (63 x 50 cm), New York, 1847

£250-300

The American version of this celebrated portrait. Nasmyth is said to have remarked that the mezzotints were a 'more true & lively resemblance' than his own picture.

Henry S. Sadd was a mezzotint engraver, born in England where he exhibited in London until going to America in around 1840. He spent the 1840s in New York and exhibited at the National Academy. After 1849, he emigrated to Australia where he died.

BURNS, ROBERT (1759-1796, Scottish poet)

AUTOGRAPH REVISED MANUSCRIPT OF HIS POEM 'AFTON BRAES -- tune Banks of Tay', 24 lines in four-line stanzas, with four autograph revisions preserving reconsidered readings, *1 page, folio, blindstamp of the collector Robert Cole (the manuscript is recorded in his printed inventory and sale catalogue), note at head 'No. 4.' with initials below), professionally laid down on invisible Japanese paper, two circular red stamps on verso, possibly Burns's professional stamp, some minor browning and foxing* [1789]

£15,000-20,000

Flow gently, clear Afton, among thy green braes,
And grateful I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream,
Flow gently, clear Afton. disturb not her dream.-

Thou Stock-dove whose echo resounds through the glen,
Ye blackbirds that chant in yon wild thorny den,
Thou green-crested plover thy screaming forbear,
I charge you disturb not my slumbering Fair.-...

...Thy crystal stream, how lovely it glides,
And winds by the cot where my Mary resides:
How wanton thy waters her snowy feet laves,
As gathering sweet flowerlets she stems thy pure waves.

Flow gently, clear Afton, among thy green braes;
Flow gently, sweet river, the theme of my lays;
My Mary's asleep by thy murmuring stream,
Flow gently, clear Afton, disturb not her dream.

'ONE OF THE MOST BEAUTIFUL LYRICS HE EVER WROTE, AND ONE OF THE BEST-LOVED' (McIntyre).

Kinsley and Margaret Smith record only two other autograph manuscripts of this poem and the present is closest to that which Kinsley designates the Lochryan MS. (letter to Mrs Frances Anna Dunlop, 5 February 1789, and now in the Morgan Library), although there are single-word readings that are otherwise unrecorded. The second manuscript is in the Burns Cottage Museum.

When sending a version of the poem to Mrs Dunlop, Burns commented: 'There is a small river, Afton, that falls into Nith, near Cummock [near Burns's new home]; which has some charming, wild romantic scenery on its banks. -- I have particular pleasure in those little pieces of poetry such as our Scotch songs &c where the names and land-skip features of rivers, lakes or woodlands, that one knows, are introduced. I attempted a compliment of that kind, to Afton as follows: I mean it for Johnson's Musical Museum.' (Ferguson, *The Letters*). The Christmas carol 'Away in a Manger' is often sung to the tune of 'Afton Braes'. It was published in the *Scots Musical Museum* in 1792.

Scholars have assumed that the song recalls Margaret Campbell ('Highland Mary'; 1763-1786) whom Burns courted when first estranged from Jean Armour. A characteristic of his songs to Mary is their febrile tenderness (McGuirk). James Mackay (*Biography*) records that Burns's brother, Gilbert, claimed that the poem was written in compliment to Mrs Stuart of Stair even though her name was Catherine (first noted by Currie in the fourth edition, 1803) and that the name Mary was used purely because it suited the metre better. The poem appeared in *Scots Musical Museum*, 1787-1792. No other manuscript of this poem has been sold at auction in the last forty years at least. The main repository of Burns's manuscripts is the Burns Cottage Museum at Alloway, with strong holdings in the British Library, The National Library of Scotland, Edinburgh University, and the Huntington and Morgan libraries.

PROVENANCE: With the poem is an early twentieth-century note signed by A. Fletcher stating that the poem had been bequeathed to his great grandfather Robert Graham Fletcher in 1832 by Dr Robert Graham of Edinburgh. He adds that he thought it derived, with one other, from Robert Graham of Fintray, Burns's patron and friend (and therefore possibly given to him by Burns himself); Robert Cole, his sale, Puttick and Simpson, 29 July 1861, lot 237; Sotheby's, 14 March 1979, lot 308 as the property of a lady; Bernard Quaritch; D.C.C. Wilson.

Afton braes — Sweet Banks of Tay
 How gently, dear Afton, among thy green braes,
 And grateful I'll sing thee a song in thy praise;
 My Mary's asleep by thy murmuring stream,
 Flow gently, dear Afton, disturb not her dream. —
 Thou ~~pleasant~~ ^{flow-dove} whose echo resounds through the glen,
 Whose ~~voice~~ ^{chant} that chant in yon wild thorn'd den,
 Thou green-crofted plover thy screaming forbear,
 I charge you disturb not my lumbering fair. —
 How lofty, dear Afton, thy neighbouring hills,
 Vast-mark'd with the currents of clear winding rills;
 There daily I wander, as noon rides high,
 My flock and my Mary's sweet cot in my eye. —
 How pleasant thy banks and green valleys below,
 Where wild in the woodlands the primroses blow;
 There oft as mild evening weeps over the lea,
 The sweet-scented birch ^{shades} hides my Mary & me. —
 O thy crystal stream, Afton, how lovely it glides,
 And winds by the cot where my Mary resides:
 How wanton thy ~~current~~ ^{waters} her snowy feet laves,
 As gathering sweet flowerets she stems thy pure waves. —
 Flow gently, dear Afton, among thy green braes,
 Flow gently, sweet river, the theme of my lays;
 My Mary's asleep by thy murmuring stream,
 Flow gently, dear Afton, disturb not her dream.

Nanie's awa—

Turn, there'll never be peace till Jamie comes ^(him)

Now in her green mantle gay Nature arrays,
And hither the lambskins that bleat o'er the braes;
And birds warble welcomes in ilka green chaw;
To me its delightless, my Nanie's awa. —

The primrose & daisy our glens may adorn,
And violets bathe in the wet o' the morn;
They torture my bosom, eae sweetly they blow;
~~They mine me o'~~ my Nanie & Nanie's awa. —

Thou laverock that springs frae the dew o' the lawn,
The shepherd to warn o' the grey-breaking dawn,
And ~~thou mellow mavis that hails the night-fa'~~
~~thou mellow mavis that hails the night-fa'~~
gie over for pity—my Nanie's awa. —

Come Autumn eae fiendish, in yellow & grey ^{array},
And soothe me wi' tydings o' Nature's decay;
The dark, dreary Winter & wild-driving snow,
None can delight me, nor Nanie's awa. —

AUTOGRAPH REVISED MANUSCRIPT OF HIS FAMOUS SONG '[MY] NANIE'S AWA', comprising title and 16 (18 lines including revisions) lines in quatrains, with autograph revisions to three lines preserving reconsidered readings, 1 page, small folio, with arithmetical calculations and trial majuscules by Burns on the verso, professional repairs [1791]

£15,000-18,000

Nanie's awa - Tune, There'll never be peace till Jamie come hame

Now in her green mantle gay Nature arrays,
And listens the lambkins that blent o'er the braes,
And birds warble welcomes in ilka green shaw;
To me its delightless, my Nanie's awa. --

The primrose & daisy our glens may adorn,
And violets bathe in the weat o' the morn;
They torture my bosom, sae sweetly they blaw,
[For sweet is my - *deleted*] They mind me o' Nanie - & Nanie's awa. --

Thou laverock that springs frae the dew's o' the lawn,
[The warmth - *changed to*] The shepherd to warn of the grey-breaking dawn
And [a ye sweet songsters that towse at her ca, (i.e. call) *deleted*]
And thou mellow mavis that hails the night fa',
Gie over for pity - my Nanie's awa. --

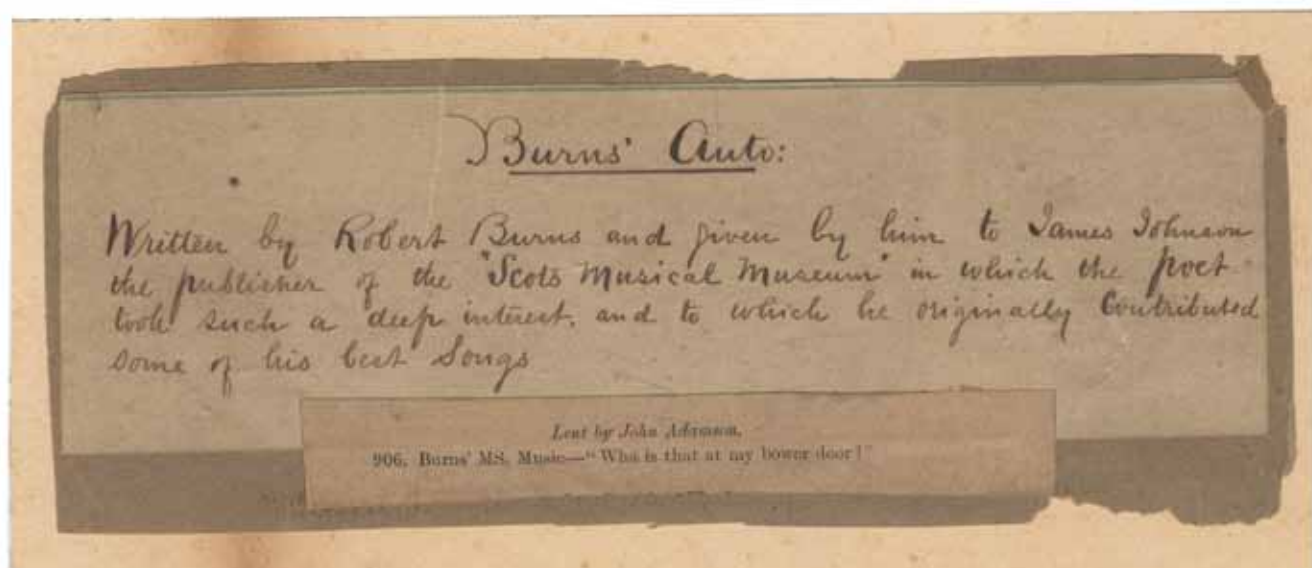
Come Autumn sae pensive, in yellow & grey [array - *inserted above*]
And soothe me wi' tydings o' Nature's decay;
The dark, dreary Winter, & wild-driving snaw,
Alane can delight me, now Nanie's awa.--

THIS 'BEAUTIFUL PASTORAL' (Mackay) WAS WRITTEN FOR AGNES McLEHOSE, BURNS'S 'CLARINDA', TO WHOM HE WAS 'SYLVANDER'; she was familiarly known as Nancy (the only woman of that name loved by Burns). Nanie is a pet name for Nancy and Agnes left (went 'awa' from) Scotland and Burns in 1792. Her grandson later claimed that this much-admired and much-sung song was written for 'Clarinda' in the year she departed for the West Indies. She and Burns met for the last time on 6 December 1791. It is perhaps a scholarly error that a letter to George Thomson dated only 9 December has been putatively assigned to '[1794]'; in it Burns stated that he had 'just framed...My Nanie's awa - Tune, There'll never be peace' for Thomson. The letter should more likely be reassigned to three years earlier, which would place the 'framing' of the song just three days after the lovers' final meeting.

Burns's 'Clarinda, mistress of my soul', was Agnes Craig McLehose (1758-1841), who is recognised as the Nancy of 'Ae Fond Kiss', and the recipient of numerous other songs by Burns. She had married John McLehose at the age of eighteen. They separated in 1782 and she and Burns first met on 4 December 1787 after which followed their celebrated 'Sylvander' and 'Clarinda' correspondence. She left Scotland for Jamaica in February 1792 in the hope of a reconciliation with her now-prosperous husband but found that he had a black mistress, Ann Chalon Riviere. Nancy returned to Scotland in 1829, by which time Burns was dead.

THIS IS THE ONLY KNOWN MANUSCRIPT OF THE POEM IN PRIVATE HANDS. The poem was first published in *Select Collection*, 1799. This manuscript is not recorded by Margaret Smith, but is referred to by Kinsley, who saw a photocopy supplied by Dr J.W. Egerer. The reading 'springs' in the first line of the third stanza is unique to this manuscript. Otherwise Kinsley records only the Dalhousie manuscript.

REFERENCES: James Mackay, *A Biography of Robert Burns*, 1992; *The Complete Letters*, edited by James Mackay, 1990; *Index of English Literary Manuscripts*, Volume III, Part I, 1986, compiled by Margaret Smith; *The Poems and Songs of Robert Burns*, edited by James Kinsley, 3 volumes, 1968.



BURNS, ROBERT (1759-1796, Scottish poet)

AUTOGRAPH MUSIC MANUSCRIPT WITH THE FIRST LINE OF HIS POEM 'WHA IS THAT AT MY BOWER DOOR', 8 bars of autograph music, seven words of the lyric and the word 'Lively', with a further 4 bars of music at the top of the sheet, all in Burns's handwriting [two of his many contributions to *Scots Musical Museum*]; inscribed in another contemporary hand 'Witherspoons Vol 2d. page 111'; 16 bars of music on the verso not in Burns's handwriting; also with a nineteenth-century manuscript and printed extract from a catalogue (item 906) 'Lent by John Adamson' (mounted on card), 1 page, oblong small folio, 6 x 9 ¼ inches (from a larger sheet) [not dated, but 1787-1792]

£6,000-8,000

RARE: only one music manuscript by Burns has been sold at auction in the last forty years at least: a similar item to the present one, also formerly owned by John Adamson, for the piece 'The German Lairdie' (Phillips, 11 June 1992, lot 71). John Adamson, of Craigadam, Brookland, Crocketford, Dumfries, lent both the present manuscript (item 1025) [he had evidently lent it to another exhibition as item 906 - see above] and that of 'The German Lairdie' to the Burns Exhibition in 1896. At that memorial exhibition only one other similar item was shown: two lines of the music of 'Braes O' Mar' (item 1036 lent by James Stinton). Item 1283, 'Eleven sheets with scraps, songs and music and with the autograph of Burns on each sheet', was probably not related to *Scots Musical Museum* (lent by Mrs Dalziel - location unknown).

AUTOGRAPH COPY FOR *SCOTS MUSICAL MUSEUM*, COMPLETE IN ITSELF (the first line, entire tune, and instruction by him), showing how Burns made his contributions to what is considered the most important collection of Scottish music and songs of all, having a pivotal role in the collecting of the music of Scotland. When James Johnson, an Edinburgh music engraver, conceived the idea of publishing a comprehensive collection of Scottish songs which was to become the six-volume *Scots Musical Museum*, he enlisted the help of Burns who enthusiastically collected the work of others and provided over 200 songs of his own, including virtually all the poetry he wrote between 1787 and 1792. The first volume appeared in May 1787 and by the end of the year Burns had become the unacknowledged literary editor (he wrote the prefaces for volumes II-IV), with Stephen Clarke, 'the first musician in town', as the music editor.

The reference written next to Burns's line of the lyric ('Witherspoons Vol. 2d. page 111') doubtless refers to David Herd's *The Ancient and Modern Scottish Songs*, published by Martin and Witherspoon, in 1769. It seems not improbable that this reference may well be written in the handwriting of Stephen Clarke, the musical editor. Although the idea had been Johnson's, Burns was the driving force behind the project. Just weeks before his death, Burns was writing encouragingly to Johnson and asking about the profits of the fifth volume (the last he would see completed). The present manuscript was illustrated by Catherine Carswell.

Of Burns's own musical abilities and accomplishments, James Mackay has written: 'By addressing Sillar as a "brother fiddle" Robert implies that he had taken up the violin by this time [1783]. This is borne out by the reminiscences of Isobel Burns who said that, in emulation of his friend, Robert purchased an instrument for five shillings. When driven from the field by bad weather he would while away an idle hour with his fiddle. He never attained any proficiency on it, or the German flute which he subsequently attempted...Robert...could read music with reasonable fluency and even write musical notation.'

Burns's 'vigorously impudent' poem 'Wha is that at my bower door' is thought to be one of the best examples in his work of 'man's somewhat brutal insistence and the woman's apparently refined coyness.' (Crawford).

PROVENANCE: James Adamson of Craigadam, Dumfries; John Wilson.

REFERENCES: *Memorial Catalogue of the Burns Exhibition held in the Galleries of the Royal Glasgow Institute of the Fine Arts...15 July till 31st October 1896*, 1896; Catherine Carswell, *The Life of Robert Burns*, 1930 and later editions; James Mackay, *A Biography of Robert Burns*, 1992; Thomas Crawford, *Burns: A Study of the Poems and Songs*, 1966 and 1994; Ian McIntyre, *Dirt and Deity: A Life of Robert Burns*, 1995.



82 (enlarged)

Sun of the sleepless! - melancholy Star!
 Whose tearful beam glows tremulously far -
 That show'st the darkness thou canst not dispel
 How like art thou to Joy remembered well!
 So gleams the past - the light of other days -
 That shines but warms not with its painful rays.
 A ~~night-dream~~ ^{night-dream} sorrow watcheth to be hid
 Distinct but distant - clear - but ~~deathlike~~ ^{tho! how cold} ~~id.~~

1841
 Sept. 21st 1841. -

82

BYRON, GEORGE GORDON (1788-1824)

PORTRAIT AFTER RICHARD WESTALL R.A. (1765-1836), tiny miniature apparently on ivory, head and shoulders, in profile facing left right hand to chin, sealed in an attractive scalloped-edged oval silver-gilt Regency brooch, with pin, *overall size 17mm x 15mm* [early nineteenth century]

£500-600

This charming jewel is after Richard Westall's portrait of Byron painted in 1813 (NPG 4243).

While there are numerous contemporary records of miniatures of Byron, no mention has been found of one this small or in a brooch. It is not inconceivable that Byron might have had the present example made himself to give to one of his many admirers, though there is no evidence for the suggestion.

PROVENANCE: Rowland Edmund Prothero (1851-1937), Baron Ernle, editor of Byron's *Works*, 1898-1901.

83

BYRON, GEORGE GORDON (1788-1824)

AUTOGRAPH REVISED MANUSCRIPT OF HIS POEM 'SUN OF THE SLEEPLESS', signed with his Greek monogram and dated 'Sept. 8th 1814', comprising 8 lines, with autograph revisions to the last two lines preserving two reconsidered readings apparently otherwise unrecorded, *1 page, quarto, very slight discoloration on verso with minimal show-through, small professional repairs from the verso at one fold, virtually invisible professional repairs at each corner apparently originally damaged when removed from another leaf, contemporary endorsement 'Lord Byron's own hand writing', [Newstead Abbey], 8 September 1814*

£8,000-10,000

Sun of the sleepless! -- melancholy Star!
Whose tearful beam glows tremulously far --
That show'st the darkness thou can'st not dispel
How like art Thou to Joy remembered well!
So gleams the past -- the light of other days --
That shines but warms not with its powerless rays,
A Night-beam Sorrow watcheth to behold
Distinct but distant -- clear -- but -- oh! how cold!

A FINE REVISED MANUSCRIPT OF A TOUCHING LYRIC, WRITTEN THE DAY BEFORE HE PROPOSED TO HIS FUTURE WIFE.

Published in 1815 by Byron as a separate poem in *Hebrew Melodies*, 'Sun of the sleepless' originally formed part of an unfinished poem entitled 'Harmodia'. Since the manuscript of 'Harmodia' is also dated 8 September 1814 and has the original readings 'Moon-beam' for the interlinear 'Night-beam' and 'death-like cold' for 'oh! how cold!', it is clear that the extraction of 'Sun of the sleepless' and the final revisions took place almost simultaneously with the first composition of 'Harmodia', indeed on the same day. The present manuscript was unknown to Byron's modern editor, Jerome McGann, who suggested that 'The lyric seems to have been extracted from the fragment between 8 and 19 Sept'. McGann cites two autograph fair copies (Bodleian and Murray). The main collections of Byron's manuscripts are the archive of John Murray (now in the National Library of Scotland), the Bodleian Library and Newstead Abbey, Nottingham.

Byron frequently signed letters to friends in Greek, using the Greek transliteration of the English 'B'.

In September 1814 Byron was staying at Newstead Abbey with his half-sister Augusta and her children; he wrote this poem there on the day before he proposed to Annabella Milbanke who became his wife on 2 January 1815.

REFERENCES: *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, compiled by Barbara Rosenbaum and Pamela White, ByL 636-639; *Byron's Letters and Journals*, edited by Leslie Marchand, ii. p. 23; Jerome McGann, *Lord Byron: the Complete Poetical Works*, 1980-1993.

"En una noche oscura"
(From Don Juan de la f)

- (1) Upon a gloomy night
With all my cares to loving and ours flushed
(Oh venture of delight?)
With nobody in sight
I ventured out, when all at home was hushed
- (2) In safety, in disguise,
In darkness, up the secret stair I crept
(Oh happy enterprise!)
Concealed from other eyes
When all my house at last in silence slept.
- (3) Upon that lucky night
In secrecy, inschutable to sight,
I went without discerning
And with no guide or light
Except for what within my heart was burning.
- (4) It lit and led me through
More certain than the light of noonday clear
To where one waited near
Whose presence well I knew
There, where no other presence may appear.
- (5) O Night that was my guide,
O Darkness deeper than the morning's pride,
O Night that joined the lover
To the beloved bride,
Transfiguring the one into the other.
- (6) Within my flowering breast
Which for himself entire alone I save,
He sank into his rest,
And all my gifts I gave
Lulled by the airs with which the cedars wave
- (7) From off the ramparts fanned
While the light wind was scattering his tresses,
With his sereneest hand
My neck he wounded and
Shattered every sense in its carresses.

(8) There self forgot I stayed
My face upon my lover having laid
From all endeavour ceasing
And all my cares releasing
Threw them among the leaves there to fade

(The version by R.C.)
to be revised.



CAMPBELL, ROY (1901-1957, South African poet)

AUTOGRAPH MANUSCRIPT OF HIS CELEBRATED TRANSLATION OF THE FIRST OF THE POEMS OF ST. JOHN OF THE CROSS 'EN UNA NOCHE OSCURA,' 40 lines in eight five-line numbered stanzas, inscribed by Campbell at the end 'Free Version by R.C. to be revised', the manuscript preserves a number of readings and some punctuation subsequently reconsidered, *1 page, small quarto, square torn away at foot not near or affecting text, small pencil sketch*, no date [Brecon, June 1942]

£3,000-5,000

Upon a gloomy night
 With all my cares to loving ardours flush
 (Oh venture of delight!)
 With nobody in sight
 I ventured out, when all at home was hushed...

O Night that was my guide,
 O Darkness dearer than the morning's pride
 Oh Night that joined the lover
 To the beloved bride,
 Transfiguring the one into the other.

Within my flowering breast
 Which for himself entire alone I save,
 He sank into his rest,
 And all my gifts I gave
 Lulled by the airs with which the cedars wave

From off the ramparts fanned
 While the light wind was scattering his tresses,
 With his serenest hand
 My neck he wounded and
 Suspended every sense in its caresses...

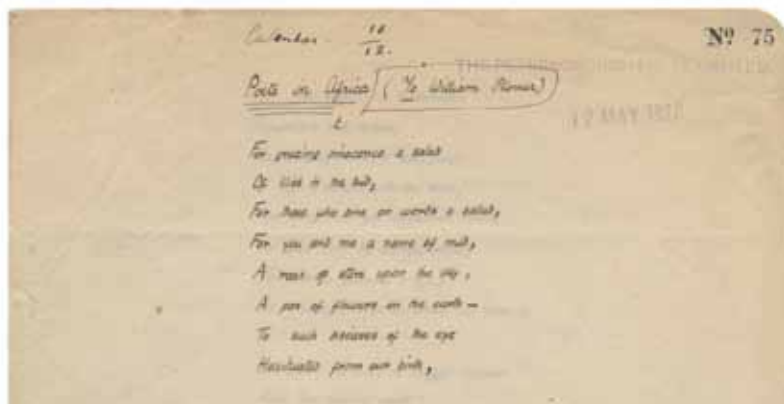
"'Upon a Gloomy Night' ...is certainly among the great poems of our time' (Edith Sitwell). 'Of all living English poets Roy Campbell is the most masterly in his use of rhyme, and he is able to use metre to convey a sense of intense passion...his English versions have the freshness of original poems.' (Kathleen Raine).

Peter Alexander in his biography of Roy Campbell describes this translation of the poem as 'superb' and notes that several critics consider his translations of St John of the Cross as among his very best work; one stated that they are 'among the most pure and lucid of English mystical poems', and Edwin Muir and Kathleen Raine praised them highly. This version has ten readings varying from the printed text.

Campbell was attracted to the poems because of his association with Toledo, the Saint having been imprisoned there, and because St. John had been a close associate of St Teresa of Avila, for whom his wife Mary Campbell had a strong attraction; it was Mary who prompted him to make the translations. Campbell also associated St John with his own escapes from death in Toledo in 1936, when he rescued the Saint's papers from destruction. He began 'En la Noche Oscura' on 13 June 1941 when Mary came to see him in Brecon, where he was stationed, 'completing it within a few days.' (Alexander). Campbell's translations of St. John of the Cross were published in 1951 and the book was widely and enthusiastically reviewed. No other manuscripts have been traced: not in *Location Register*, from which it is also evident that the British Library is the only institution with a poetical manuscript by Campbell (a fragment); all others appear to be in America.

PROVENANCE: Mary Campbell, wife of the poet.

REFERENCES: Peter Alexander, *Roy Campbell, A Critical Biography*, 1982; Roy Campbell, *Light on a Dark Horse: An Autobiography 1901-1935*, 1969; *Collected Poems*, volume III, foreword by Edith Sitwell, 1960; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



85 (detail)

85

CAMPBELL, ROY (1901-1957, South African poet)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'POETS IN AFRICA (TO WILLIAM PLOMER)', 96 lines in twelve stanzas, with two revisions, marked for the printer and with Campbell's name written at the end, stamp of The Peterborough Press Limited dated 12 May 1927, 4 pages, *large quarto*, 1927

£800-1,200

For grazing innocence a salad
Of lilies in the bud,
For those who dine on words a ballad,
For you and me a name of mud,
A rash of stars upon the sky,
A pox of flowers on the earth -
To such diseases of the eye
Habituated from our birth...

Campbell edited the magazine *Voorslag* with Plomer. He was considered by Eliot, Dylan Thomas, Edith Sitwell and Stephen Spender as one of the best poets of the period between the World Wars.

PROVENANCE: Edgell Rickword of Wishart & Co, publishers, who published the poem from this manuscript in *The Calendar* (accompanying correspondence); Elkin Mathews; Bernard Quaritch.

REFERENCE: *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988 (no manuscripts therein).

86

CAMPBELL, ROY (1901-1957, South African poet)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'THE SINGING HAWK', 80 lines in twenty four-line stanzas, together with the printer's typescript with pencil notes in another hand noting verbal differences in this manuscript from the final version preserving reconsidered readings, 5 pages, *octavo*, taken from a paper book perforated down one edge, [1955]

£600-800

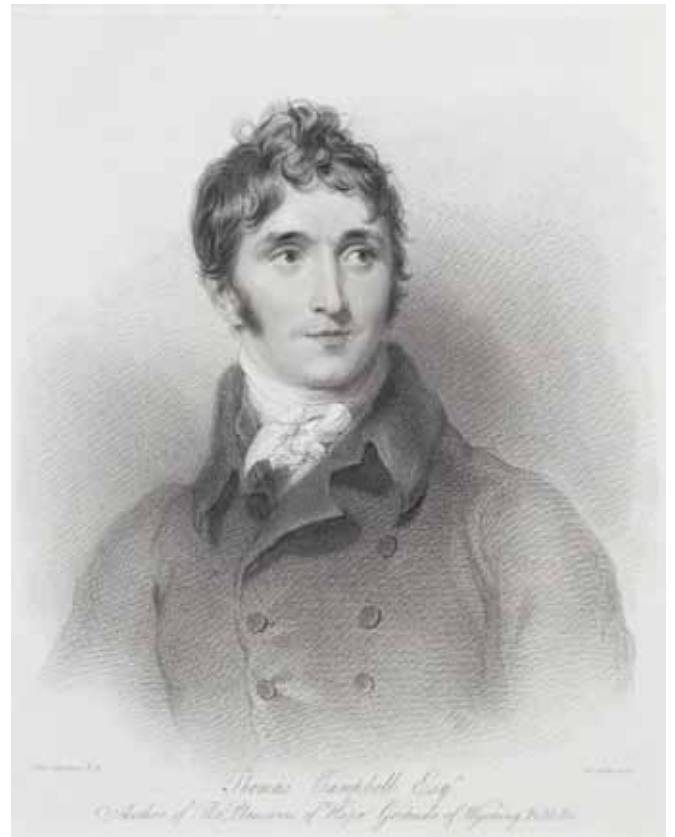
We thought his name a myth of ancient lore -
One of those tales to which the Bantu cling
Yet what else could have swerved us from the spoor
Of lions, but so rare and strange a thing?...

The order of some of the stanzas in this manuscript is different from the final version in *Collected Poems*, volume II. 'The Singing Hawk' is one of Campbell's last poems.

REFERENCE: *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988 (no manuscript therein).



87



87

87

CAMPBELL, THOMAS (1777-1884, Scottish poet)

(i) PORTRAIT BY MESSRS BLOMFIELD OF HASTINGS AFTER A MINIATURE, artist unknown, large vintage photograph printed on porcelain with over-painting in colours on the eyes, hair, cravat and jacket, head and shoulders, 'enlarged from a miniature taken from life when he published the "Pleasures of Hope" in 1799' [according to an earlier catalogue description], the portrait signed lower right 'J Blom[field] Hastings', *framed and glazed, elaborate gilt mount and inner frame, printed label on outer frame, size of image 14 x 11 ½ inches (35.5 x 29 cm) overall size 23 x 20 inches (58.5 x 51 cm)* [original c. 1798; reproduction ?c.1870]

This unusual portrait is said to have been formerly in the possession of a descendant of the poet, having previously remained in the family. The earliest portrait of Campbell recorded by Richard Walker, *Regency Portraits*, 1985 is dated c. 1808. Cosway did an unfinished miniature and Raeburn a finished one in c.1810.

According to their printed label on the back of the frame the Blomfield business of 'Photographic Artists' was set up at Trinity House, 44 Robertson Street, in Hastings in 1857. By the 1871 census William Knibb Blomfield (1842-1878) was in the business and by 1867 was joined by his brother John Henry (b. 1850). In about 1870 John Henry went on his own and worked for the Prince of Wales and members of the nobility.

(ii) PORTRAIT BY JAMES GODBY AFTER THOMAS LAWRENCE, engraving, on India paper, half length as young man, after the painting by Thomas Lawrence, *framed and glazed, size of image 10 x 8 inches (25 x 19.5 cm), overall size 14 x 12 inches (36 x 30 cm)*, not dated

£250-300

My dear Sir.

Perhaps the following song may not give you a penny worth of amusement, but it will cost you this pence — I do not however tax your time with any answer to the few lines I send with it or any comment on it as it will be time enough when I have the pleasure of seeing you in town to know your remarks ~~on it~~ — The little story is traditionally related of a sprig of nobility in the Highlands with which our family boasts kindred — I heard it seven years ^{ago} in the Highlands but never till lately thought of making a song on it — you will see that I am still in the strict style —

T. Campbell

Song.

A chieftain in the Highlands bound
Cries Boatman do not tarry
And I'll give thee a silver pound
To row us over the ferry —

Now who be ye — wad' ye Loch-
This dark & ^{stormy} water " ~~gyle~~
Oh I'm the chief of Ulva's isle
And this Lord Ullin's Daughter —

And fast before her father's men
Three days we've fled together
For if he meet us in the glen
My blood ~~will~~ ^{will} stain the heather

His horsemen hard behind us ride
If they our steps discover
Then who will cheer my bonny
When they have slain her ^{bride} lover —

CAMPBELL, THOMAS (1777-1844, Scottish poet)

AUTOGRAPH REVISED MANUSCRIPT OF HIS CELEBRATED BALLAD ['LORD ULLIN'S DAUGHTER'] (untitled herein), 56 lines in fourteen four-line stanzas with autograph revisions to six stanzas preserving reconsidered readings, in one rewriting three of the four lines; the poem is incorporated in an autograph letter signed ('T. Campbell' apparently added at the time of revision and in the same colour ink), to Richard 'Sharpe' in which Campbell offers the song to him 'which may not give you a pennyworth of amusement, but it will cost you threepence', allowing him to reserve his comments until they meet in person and explaining that the 'little Story is traditionally related of a Sprig of Nobility in the Highlands with which our family boasted kindred' and that he heard the story seven years before in the Highlands but only recently thought of making a poem of it ('...You will see that I am still in the street style...'), 2 pages, quarto, integral address leaf to Richard Sharpe, 15 Mark Lane, London, hand and stamped postal markings, postmarked 9 May 1805

£3,000-4,000

A chieftain to the Highlands bound
Cries Boatman do not tarry
And I'll give thee a silver pound
To row us Oer the ferry -

Now who be ye would cross Lochgyle
This dark & stormy water
Oh I'm the chief of Ulva's isle
And this Lord Ullin's daughter...

The horsemen hard behind us ride
If they our steps discover
Then who will cheer my bonny bride
When they have slain her lover - ...

Oh haste thee haste thee the Lady cries
Though tempests round us gather
I'll meet the raging of the skies
But not an angry father - ...

Come back my child (he cried in grief)
Quitt Quitt this raging water
And I'll forgive thy Highland chief
My daughter oh my daughter...

'LORD ULLIN'S DAUGHTER' IS ONE OF THE BEST-KNOWN SCOTTISH SONGS OF THE NINETEENTH CENTURY. There are several verbal differences between the present manuscript and the published version, including in stanza thirteen the reading 'Come back my child (he cried in grief) / Quitt Quitt this raging water...' for 'Come back! come back! he cried in grief / Across the stormy water...' The present manuscript has virtually no punctuation and Campbell's orthography bears witness to his Scottish origins (e.g. 'humand hand' and 'sckowl' for 'scowl'). The poem has been widely published.

The ballad is usually said to have been first sketched in Mull in 1795 and elaborated at Sydenham in 1804. It was published with the first edition of *Gertrude of Wyoming*, 1809.

Richard Sharp (1759-1835), known as 'Conversation Sharp' was a member of the firm Richard Sharp & Co of Mark Lane. He had a lifelong enthusiasm for politics and literature, was one of the original members of the Literary Society, and was a friend of Samuel Rogers, Thomas Moore and Horne Tooke and was generally well known to the chief people of his day. Sir James Mackintosh said that Sharp was the best critic he had ever known. No manuscript of this poem has appeared at auction in the last forty years, at least.

PROVENANCE: D.C.C. Wilson.

CAMPBELL, THOMAS (1777-1844, Scottish poet)

(i) AUTOGRAPH MANUSCRIPT OF AN APPARENTLY UNPUBLISHED POEM, comprising four four-line stanzas, with one autograph revision, *1 page, quarto, contemporary note on the verso of the conjoint leaf*, dated March 1813

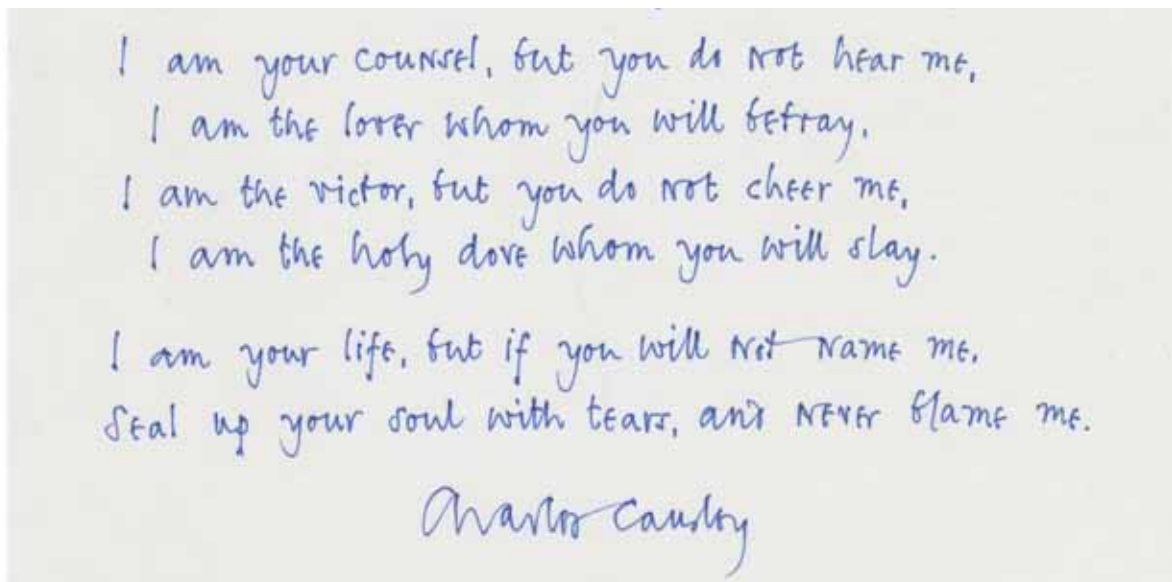
In deep submission to the will above
 Yet with no common cause for human tears
 This stone for the lost partner of his love
 And for his children lost a mourner rears...

The contemporary note reads: 'Lines written by Thomas Campbell for the Tombstone erected to the Memory of Mrs Shute & her two Daughters drowned in the Wye by the upsetting of a Boat - the original written by his own hand'. 'Lord Ullin's Daughter', another manuscript by Campbell in the present collection, is, coincidentally, also about the drowning of a woman.

(ii) AUTOGRAPH MANUSCRIPT OF AN APPARENTLY UNPUBLISHED POEM, signed with initials ('T.C.'), comprising two four-line stanzas addressed 'To-----' and beginning 'If I told that I loved her 'twould change but to glances / Of scorn all the smiles of her friendly regard...', *1 page, small quarto*, not dated

£500-600

REFERENCE: *The Complete Poetical Works of Thomas Campbell*, edited by J. Logie Robertson, 1907 (the poems are not published therein).



90 (detail)

CAUSLEY, CHARLES (1917-2003)

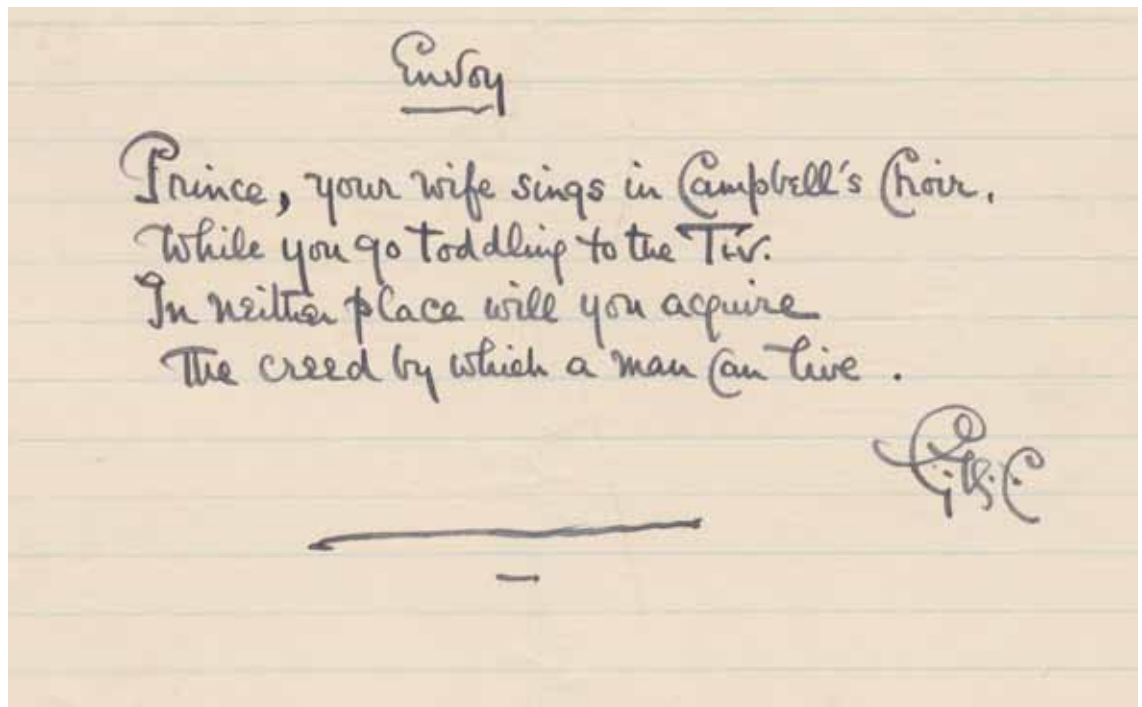
AUTOGRAPH MANUSCRIPTS OF TWO POEMS, both signed ('Charles Causley'), *2 pages, quarto*, the second dated 1983

(i) 'SHORE LEAVE', beginning 'See the moon her yellow landau...' 16 lines, *1 page, quarto*, not dated

(ii) 'I AM THE GREAT SUN', beginning 'I am the great sun, but you do not see me...', 14 lines, *1 page, quarto*, 1983

£250-300

These are two of Causley's best-known and widely published poems. Also see lot 331. Causley's papers are largely held by Exeter University.



91 (detail)

91

CHESTERTON, GILBERT KEITH (1874-1936)

AUTOGRAPH MANUSCRIPT OF 'BALLADE OF ORTHODOXY', 28 lines in three eight-line stanzas and a four-line envoy, 2 pages, lined quarto, neatly serrated at head where removed from a pad, not dated

£800-1,200

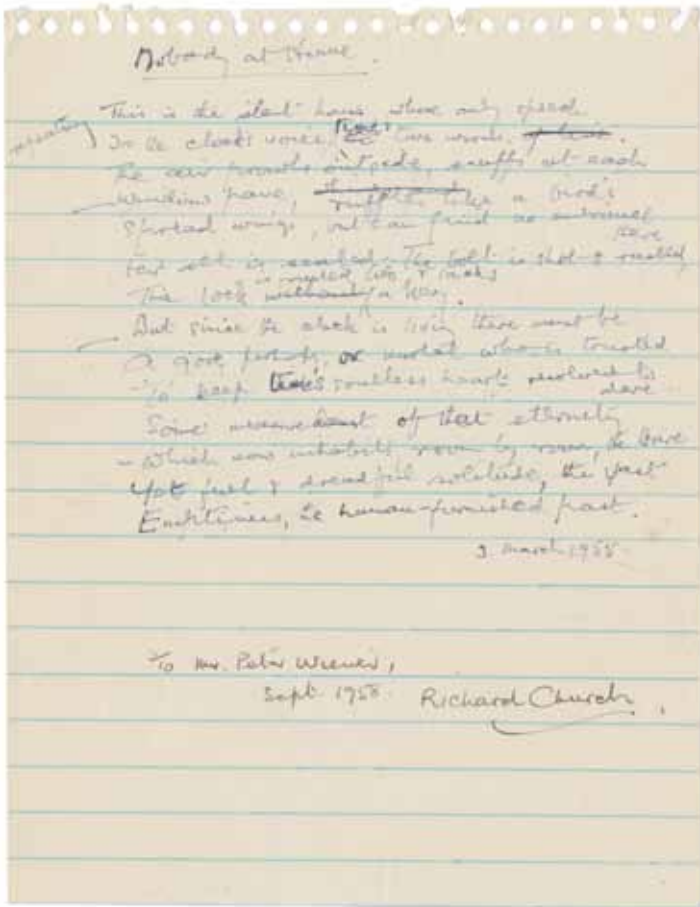
I dont like Following the Gleam.
Or light Within. Or Life, (the Higher).
These new religions do not seem
To be the things that I require...

Yet shall we know it for no dream.
Among the trees a tiny spire,
The wide wood and the healing stream,
The ancient inn, the open fire,
Where men may laugh and still admire,
Where men may fight and yet forgive,
The wine-cup of the world's desire,
The creed by which a Man Can live...

POSSIBLY UNPUBLISHED: this ballad was not included in Chesterton's *Collected Poems*, 1950, or mentioned in the bibliographies. Very few autograph poetical manuscripts by Chesterton are held in British institutions (two small collections in the British Library and St Paul's School). The major collection is in the John Carroll University Library, Cleveland, Ohio.

Chesterton published his prose exposition of his Christian beliefs, *Orthodoxy*, which he called 'a sort of slovenly autobiography' in September 1908.

REFERENCES: G.K. Chesterton: *A Bibliography*, edited by John Sullivan, 1958; or *Supplement*, 1968.



92

92

92 CHURCH, RICHARD (1893-1972)

(i) PORTRAIT BY WILLIAM SHACKLETON (1872-1933), pastel and pencil, head and shoulders, turned to the left slightly looking down, signed and dated by the artist, *framed and glazed*, size of image 15 x 10 inches (38 x 25.5 cm), overall size 24 x 18 inches (61 x 46 cm), dated December 1923

PROVENANCE: Wyndham Vint, Bradford, Yorkshire; Exhibited at the British Institute of Adult Education, London.

(ii) AUTOGRAPH MANUSCRIPT OF HIS POEM 'NOBODY AT HOME', 15 lines, beginning, 'This is the silent house...', signed by Richard Church and inscribed by him to Peter Wiener, 1 page, *small octavo*, 3 March 1955

Publication of this poem has not been traced.

£450-550



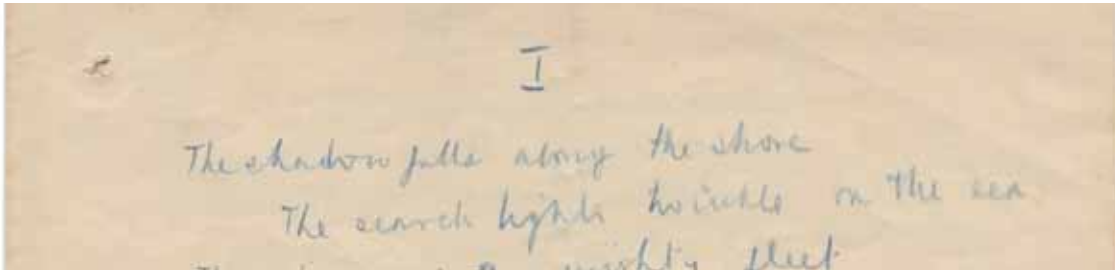
93

93

CHURCHILL, WINSTON SPENCER (1874-1965)

PORTRAIT BY WALTER STONEMAN (1876-1958), vintage photograph, silver print, half length, looking into the camera, SIGNED AND DATED 1947 BY CHURCHILL ('Winston S. Churchill') on the original mount below the image, photographer's stamp on verso, *some oxidisation round the edges of the photograph itself, framed and glazed, size of image 9 x 6 inches (23 x 15 cm), overall size 14 x 11 inches (37 x 28 cm), [1 April 1942 / 1947]*
£1,000-1,500

This famous war-time image of Churchill was taken on 1 April 1942 at about 3 p.m. Stoneman began as a photographer in the 1890s and was still working in his studio in Baker Street at the time of his death. He was the chief photographer (and ultimately chairman) of J. Russell & Sons, photographers to the National Portrait Gallery's National Photographic Record, founded in 1926. In that capacity he photographed some 7,000 distinguished sitters. He called himself 'the Man's Photographer' on the now more controversial grounds that 'Women do not make beautiful photographs. Men have more character in their faces.' This photograph was clearly taken in the same session as the one by Stoneman (showing Churchill standing) illustrated by Malcolm Rogers in *Camera Portraits*, 1989, number 111. It says something about how Churchill must have thought of this photograph of himself that he was still inscribing and signing copies of it five years after it was taken.



94

94

CHURCHILL, WINSTON SPENCER (1874-1965)

AUTOGRAPH REVISED POETICAL MANUSCRIPT SIGNED ('Winston S. Churchill') ENTITLED 'OUR MODERN WATCHWORDS', comprising 40 lines in 10-line stanzas written in blue crayon (the signature in ink) with four *currente calamo* revisions, 2 pages, quarto, with integral blanks, paper wrapper with the title in pencil and with the blind-stamp address '4th Hussars, India', the poem on paper watermarked 'Southern Cross Fine quality', the wrapper watermarked 'Joynson Superfine', both bifolia with the same hole in the upper left-hand margin, the last page of the wrapper with numerous pencilled names written in another hand (mostly ticked in ink) slight browning, no place or date [but pre-1901; possibly 1899-1900]

£10,000-15,000

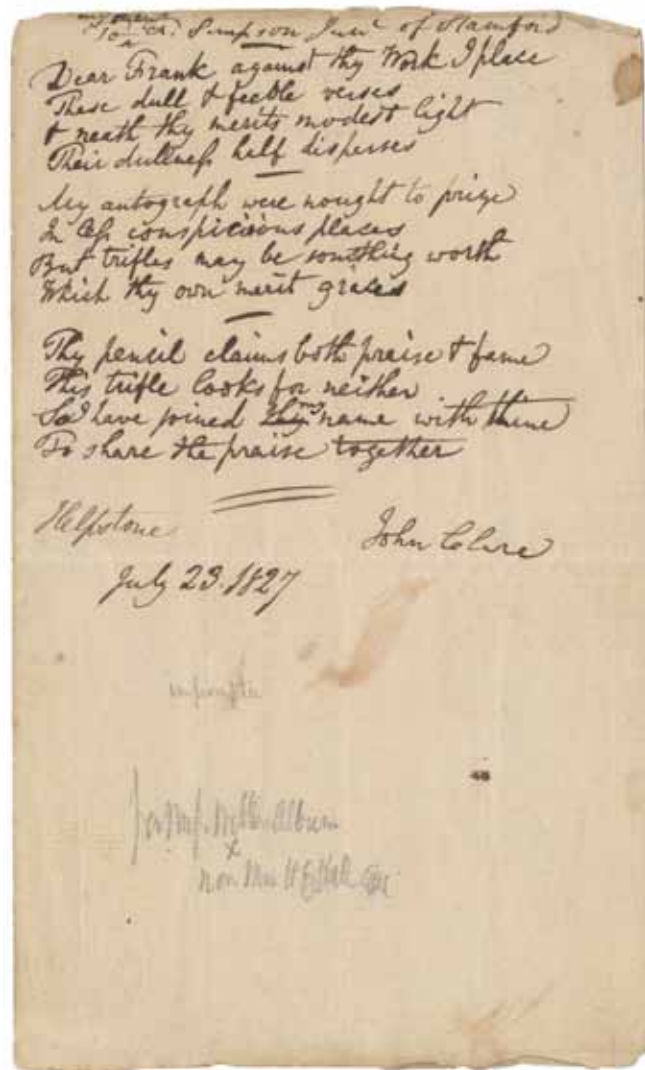
The shadow falls along the shore
The search lights twinkle on the sea

A UNIQUE AND UNPUBLISHED POETICAL MANUSCRIPT BY THE ADULT CHURCHILL: none are in or known to the Churchill Archives at Cambridge. As a boy Churchill won a prize for poetry at Harrow; one poem survives there from his schooldays (i.e. before his maturity); it is never likely to come on the market.

The poem may be dated pre-1901 since Churchill refers in it to the Queen ('For Country, Queen & Karochaw'). He joined the 4th Hussars in 1895 going first to Cuba; the following year he transferred to India until 1898 when he went to the Sudan; in 1899-1900 he served in the Boer War.

At the end of each stanza Churchill uses names of faraway places: Wai-hai-wai; Karochaw; Sokoto; and Talienair (?). Wai-hai-wai (modern Weihai or Weihaiwei) is a city in Shandong Province in China which became a British colony in 1898 and was the summer station of the British naval China Station. Karochaw (Karochoh) is a place in Japan. Sokoto is a city in north-west Nigeria. The fourth place has not been identified.

The phrase 'Breathes there the man...' is taken from a poem by Walter Scott (see Charles Dodgson in this catalogue for his adoption of it as well, lot 126). The illustration of and quotation from the manuscript are limited for copyright reasons.



95

95

CLARE, JOHN (1793-1864)

AUTOGRAPH MANUSCRIPT OF AN UNPUBLISHED AND UNRECORDED IMPROMPTU POEM, SIGNED ('John Clare') and addressed 'To my friend F. Simpson Junr of Stamford', 12 lines, in four-line stanzas, 1 page, octavo, light browning, with pencil annotations ('impromptu' and 'For Miss Webbs Album now Mrs H.C. Hall-Cane'), Helpstone, 23 July 1827

£3,500-4,500

Dear Frank against thy Work I place
These dull & feeble verses
& neath thy merits modest light
This dullness half disperses...

The poem is addressed to Frank Simpson Jr (1796-1861), son of the Mayor of Stamford, who himself became Mayor in 1853-1854. He was known as an artist principally for his drawings of fonts, which were published in 1828. Simpson was a close friend of Clare whose correspondence contains numerous references to their friendship and a number of letters to him; he published an illustrated book on ancient baptismal fonts.



Not included with this lot

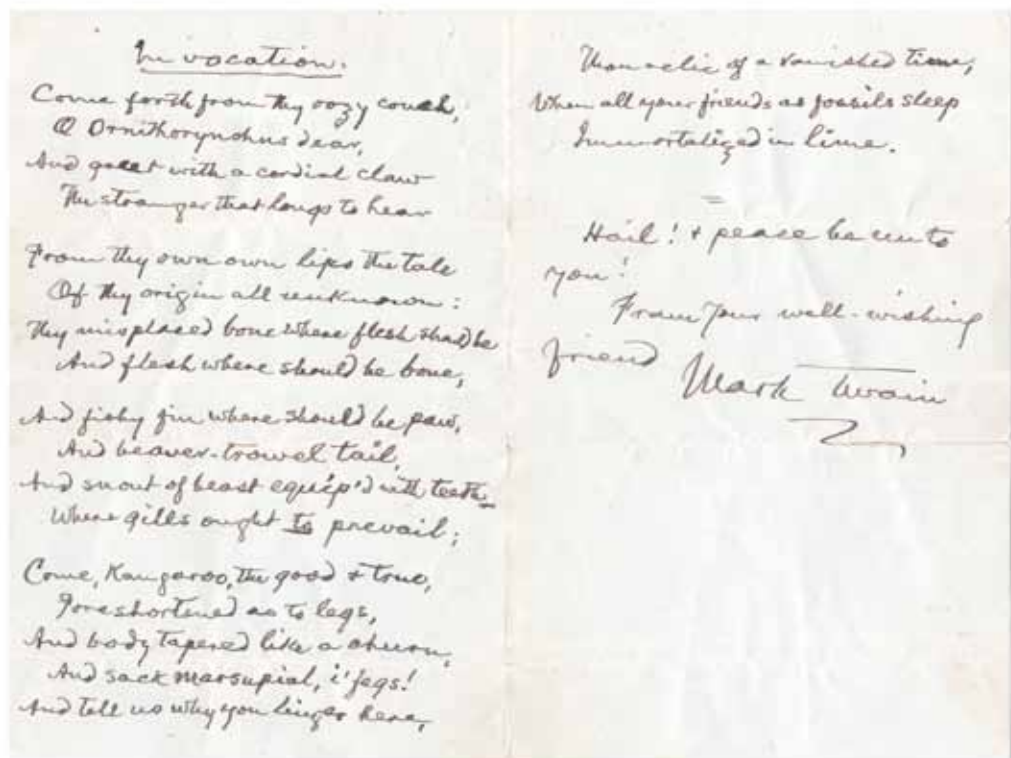
The manuscript was sold at Sotheby's in 2003 when it was in association with another poem (lot 115) by Clare, 'East End of Crowland Abbey'. That poem was published in the *Literary Souvenir* in 1828 and in Clare's major collection *The Rural Muse* in 1835 and was accompanied by the actual drawing which inspired it. On the same day, 23 July 1827 (the date of the present manuscript and of the 'East End of Crowland Abbey'), Clare wrote to Henry Behnes (who made a bust of Clare) that he was with Simpson and writing poetry to go with his drawings ('...I am with him scribbling away to you...I have accompanied F's beautiful Drawing of our Cross with a trifling trifle the best that the spur of the moment allowed me.').

The opening line evidently refers to the poems which were to accompany Simpson's drawings executed on the same day. One of the pencil notes on the manuscript labels the poem 'Impromptu'.

Peter Croft remarks that Clare composed very easily and that his poems often show little evidence of revision even in the primary manuscripts. It was doubtless given on writing to Simpson and subsequently to Miss Webbs for her album. The poem does not appear in the editions of Clare's poems edited by Eric Robinson. Most of Clare's papers are at Northampton Public Library and Peterborough Natural Historical Society Museum, which between them have over 6,000 literary texts.

PROVENANCE: Frank Simpson; Mrs H.C. Hall-Cane (formerly Miss Webbs).

REFERENCES: P.J. Croft, *Autograph Poetry in the English Language*, 2 volumes, 1973; *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, compiled by Barbara Rosenbaum and Pamela White (not recorded); Jonathan Bate, *John Clare: A Biography*, 2003; *Middle and Later Poems of John Clare*, edited by Eric Robinson, 7 volumes in all, 1984-2003.



96

96

CLEMENS, SAMUEL LANGHORNE (1835-1910, 'Mark Twain', American author)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'INVOCATION', signed ('Mark Twain'), 20 lines in three four-line stanzas and one of eight-lines, incorporated in a letter to an onboard friend 'Jack', written 'At Sea', promising to celebrate his birthday that evening making 'all the noise the captain will allow', describing him as a naturalist and explaining that the poem is for those interested in the fauna of Australia, as he is, and therefore sending 'privately & confidentially' a copy of his 'great work'; he also mentions that he has not yet worked in the moa, emu or dodo ('but I am after them'), the poem 1 page, octavo, the letter 2 pages, octavo on conjoined sheets, 'At Sea', 29 August 1895

£5,000-8,000

Come forth from thy oozy couch,
O Ornithorynchus dear,
And greet with a cordial claw
The stranger that longs to hear...

Come, Kangaroo, the good & true,
Foreshortened as to legs,
And body tapered like a churn...

The poem was first published in *The Mercury* in Australia on 2 November 1895; Clemens himself printed it in *Following the Equator: A Journey Around the World*, 1897, and explained that an English naturalist [presumably the addressee 'Jack'] on board had told him much about the animals of Australia and their origins, particularly the platypus and kangaroo. *The Mercury* reported that at a lecture Clemens had stated: 'I have a poem. I have written a poem only once in 30 years. I have now written one of four stanzas...I always have an inspiration to write a poem -- once every 30 years...First I thought of Sydney Harbour...Then I thought of the fauna of Australia...I made a list of them and began...I can say now that the most difficult thing in the world to do is to write poetry when you don't know how...'

The main collections of Clemens's papers are at the University of California Library, Stanford, the Alderman Library, University of Virginia and Yale.

PROVENANCE: William Reese.

In the far East it shone, where Gunga pours
His holy stream betwixt his forest-shores;
There dwelt, perchance, a race to whom was given
Wisdom from high & communings with Heaven,
Mid evil tongues & days with Error rife,
The saintly Peace of Patriarchal life.

175 Full soon, alas! that holier frame decayed,
And the voice ceased whose bidding none obeyed.
Foremost did Sloth enact her double part,
Her half endeavours of a guileful heart,
Her slavish toil that works & calls for rest,
That gives, but not the utmost & the best.
With her, her sister Vice, - the curious eye,
That stops to gaze & seek the reason why,
The questioning mind that plies her wakened wings
Full over the deep abyss, the Mystery of things.

She told of Fate, whose fierce relentless force
Still hurries all on Evil's downward course,
She told of Life, a burden & a curse
Good that was gone, & bad that gendered worse.
Heaven, said her tale, is like the Mountains high
Whose pure white summits mingle with the sky:
Through Fate's dread Channel from the Eternal Snows
The Changing Stream of Earthly being flows:

CLOUGH, ARTHUR HUGH (1819-1861)

THE AUTOGRAPH MANUSCRIPT OF HIS NEWDIGATE PRIZE POEM FOR 1839, 'SALSETTE AND ELEPHANTA', comprising 264 lines, together with long notes on the background and the setting, the upper wrapper initialled by five examiners, and in the top right-hand corner 'Newdigate 1839/No 35', and, in the hand of Mrs A.H. Clough Jr 'AHC/Prize Poem?', a few revisions, *15 leaves, including wrappers, mostly written on one side only, some professional repairs including infills to make up minor paper losses in the first two leaves (a very few words affected in the prefatory note), quarto, [Oxford, March or April]1839*

£4,000-5,000

Mid these vain scenes of toil & ceaseless strife
 The lust of Enterprise, the pride of life,
 Where the mind heeds not, though the eye behold,
 What means this relic from the times of old,
 Full in the midst of traffic's eager game
 Among the changed & Changing still the same...

POETICAL MANUSCRIPTS BY CLOUGH ARE EXTREMELY RARE: only one other has appeared at auction in the last forty years at least. THIS IS THE ONLY KNOWN MANUSCRIPT OF THE PRESENT POEM (Rosenbaum and White).

'Salsette and Elephanta', like Clough's 'Judgement of Brutus' for the following year, was an unsuccessful entry for the Newdigate Prize, which was won in 1839 by Ruskin.

The poem was first published from this manuscript, then in the possession of Clough's heir, by E.B. Greenberger in 1969 and again by Mulhauser, *The Poems*, 2nd edition, in 1974. It was Clough's first attempt at the form in which he was later to do his best and most characteristic work; Greenberger concluded that 'if we would fully understand the achievement of his mature poetic and intellectual journeying, we can perhaps best measure them from the starting-point we find in this poem.' She also noted his debts in it to Wordsworth in subject matter and diction, particularly to his 'Ode: Intimations of Immortality from Recollections of Early Childhood.' In his introductory note Clough explained that 'The Temple of Salsette is dedicated to Buddha, whose doctrines are purely Pantheistic; supposed to have been another corruption from the doctrine of Emanations, in the Vedas'. It demonstrates growing interest in non-deistic religion. Both Greenberger, and then Biswas, showed that Clough used Friedrich von Schlegel's speculative account of the history of religion explicitly in 'Salsette and Elephanta'.

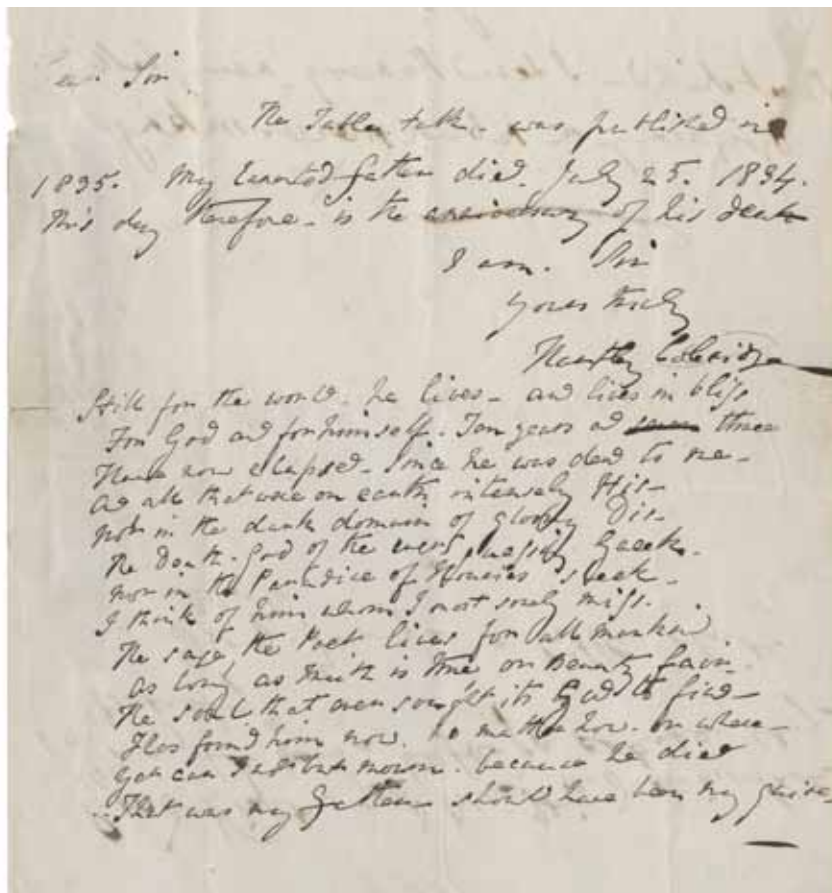
The poem ends with a passage not less worthy than Clough's famous lyric: 'Say Not the Struggle Nought Availeth' and its concluding stanza: 'And not by eastern windows only,/ When daylight comes, comes in the light,/ In front the sun climbs slow, how slowly,/ But westward look the land is bright'.

Tho' dark the Path & doubtful, - though alone
 Must each one strive unknowing & unknown
 Yet shall we see as on the way we go,
 Some first faint streaks of dawns distant glow.
 Till Earthly Night far spent already end
 And the full orb in cloudless light ascend.

The largest collection of Clough's papers is in the Bodleian Library, given by Clough's daughter, Blanche Athena Clough, and his grand-niece, who retained a few herself.

PROVENANCE: Miss Katherine L. Duff, Clough's heir and grand-niece.

REFERENCES: E.B. Greenberger, 'Salsette and Elephanta; an unpublished Poem by Clough', *Review of English Studies*, xx, August 1969, pp. 284-305; Mulhauser, *The Poems of Arthur Hugh Clough*, 2nd edition, 1974; Robindra Biswas, *Arthur Hugh Clough: Towards a Reconsideration*, 1972; *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, compiled by Barbara Rosenbaum and Pamela White, CIA 243.



98

98

COLERIDGE, HARTLEY (1796-1849)

COLLECTION OF EIGHT AUTOGRAPH SONNETS AND OTHER POEMS, FOUR OF THEM UNPUBLISHED:

£1,200-1,500

(i) SONNET ABOUT HIS 'LAMENTED FATHER', SAMUEL TAYLOR COLERIDGE, written on the anniversary of his death, 14 lines, beginning with a brief autograph letter signed ('Hartley Coleridge') giving the dates of the publication of S.T. Coleridge's *Table Talk* and of his death, 1 page, quarto, short tear at central horizontal fold [1847]

Still for the world he lives - and lives in bliss
For God and for himself. Ten years and three
Have now elapsed - Since he was dead to me -
As all that were on earth intensely His...
I think of him whom I most sorely miss.
The sage, the Poet, lives for all Mankind
As long as Truth is true or Beauty fair...

(ii) TWO SONNETS HEADED 'THE DESERTED CHURCH. A prophecy the fulfilment of which I never wish to see', beginning 'After long travail on my pilgrimage...' and 'Hark - do you hear the dull infrequent knell...', though printed as one poem in *The Complete Poetical Works*, edited by Ramsay Colles, [1904], 1 page, quarto, slight stain, short tear at central horizontal fold, not dated

(iii) SONNET 'TO MY INFANT GODDAUGHTER', beginning 'I stood beside thee in the holy place...', with notes identifying the subject as Caroline Green and stating that it was written in a bible, 1 page, quarto, dark stain on right-hand margin on the ends of four words, partly split at central fold, not dated

There are some fifty verbal differences between the text in this manuscript and the printed version.

(iv) SONNET BEGINNING 'A LITTLE MAIDEN HAVE I SEEN...', 1 page, quarto, splits at central fold, light stain on right-hand margin, pencil note 'Hartley Coleridge 1847...'

PROBABLY NOT PUBLISHED: not in *The Complete Poems*.

(v) SONNET 'TO THE FIRST PRIMROSE OF THE YEAR', 18 lines, beginning 'Yes, pretty creature thou art come again...', signed and dated 6 April 1835 at the end, 1 page, octavo, not dated

PROBABLY NOT PUBLISHED: not in *The Complete Poems*.

(vi) AUTOGRAPH POEMS incorporated in an autograph letter signed ('Hartley Coleridge'), 35 lines, beginning 'I trembling / Like a winter wind that had lost its way...', and a verse conversation between Stephen and Damon beginning 'Why Damon, why in sable suit today...'; in the letter Coleridge notes that Wordsworth has been made Poet Laureate and expresses the wish that Wordsworth would appoint him as his deputy, observing that 'No Laureate ever attained the wreath under more propitious circumstances - The Queen was delivered of a daughter - The Duke of Sussex died.', 4 pages, quarto, stitched where split at folds, four holes in second leaf, not dated [but 1843]

THESE POEMS (vi) ARE PROBABLY NOT PUBLISHED: not in *The Complete Poems*.

Hartley Coleridge is widely acknowledged as one of the finest of the nineteenth-century sonneteers.

99

COLERIDGE, SAMUEL TAYLOR (1772-1834)

AUTOGRAPH MANUSCRIPT OF HIS POEM ['ON REVISITING THE SEA-SHORE'], signed ('S.T. Coleridge'), entitled in this manuscript 'After bathing in the Sea at Scarborough in company with T. Hutchinson Aug. 1801', 24 lines in four-line stanzas, marked 'original MS' by Coleridge at foot, autograph signature either distorted because of its position at the foot of the page or perhaps added later, 1 page, quarto, ink blotches evidently from an accident, small hole, professionally backed with Japanese paper without loss to the appearance, 1801

£2,500-3,500

God be with thee, gladsome Ocean!
How gladly greet I thee once more --
Ships and Waves and endless Motion
And Life rejoicing on thy shore...

...O ye Hopes that stir within me,
Health comes with you from above.
God is with me, God is in me,
I cannot die, if Life be Love.

This charming poem was first published in the *Morning Post* on 15 September 1801 and was included in *Sibylline Leaves*. E.H. Coleridge prints in footnotes the numerous readings different in the final text from those in a letter to Robert Southey and a manuscript in the possession of Miss Arnold at Foxhow.

Thomas Hutchinson was to become the brother-in-law of William Wordsworth in 1802. He ran a farm at Gallow Hill near Scarborough on the Yorkshire coast. 'Coleridge, whose left knee was conveniently swollen ("pregnant with agony") submitted to a local doctor's prescription of "horse-exercises & warm Sea-bathing" every day. He was advised to use the enclosed salt-water baths, but characteristically plunged into the open sea the moment he reached the beach, having 'Faith in the Ocean.' "I bathed regularly, frolicked in the Billows, and did me a proper deal of good.'" (Richard Holmes). More importantly, the visit gave him the opportunity to spend unfettered time with Sara ('Asra') Hutchinson, with whom by then he was deeply in love.

'Now with his creative struggles, his illness, the isolating effects of opium, he was seeking emotional escape: fantasies of exotic climates, revived dreams of a Pantisocratic colony, flirtations with the Hutchinson sisters. Yet he was also seeking, in his own instinctive way, a genuine convalescence: a revival of his powers, a revival of love, a renewal of his sense of worth as a man. Something of this was caught in a curiously formal little poem he now wrote, and despatched to *The Morning Post*, entitled "On Revisiting the Sea-Shore, After Long Absence." The last time he had seen the sea was at Porlock...The poem was formal (like a lyric by Samuel Rogers) because it was public. For Coleridge now found himself having to disguise the reality of his private feelings.' (Holmes, pp. 306-307). Only one other autograph manuscript of this poem exists: in a letter to John Whitaker [30 April 1811], now at Colorado College.

The greatest collection of Coleridge's manuscripts is in the British Library; the second largest in Victoria College Library, Toronto. Many American libraries have significant holdings as do the Wordsworth Centre, Grasmere, and the Bristol Reference Library.

PROVENANCE: Edward Spencer, who recorded that it was from the collection of a descendant of Dr. Thomas Arnold (1795-1842), Headmaster of Rugby.

REFERENCES: E.H. Coleridge, *The Complete Poetical Works of Samuel Taylor Coleridge*, 1912, i. pp. 359-360; Richard Holmes, *Coleridge: Early Visions*, 1989; *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, compiled by Barbara Rosenbaum and Pamela Wilson, 1982, Cos 474.

"Wait only till the hand of Love
"Flute softly closed your western bars;
"And thro' the Dark we live with death
" Beneath the twinkling Stars.

The Dark? the Dark? - no, not the Dark?
The twinkling Stars? - how? how? how?
O God! 'twas in the eye of Love
He pledged his sacred vow. ^{7th brightly?}

And 'in the Eye of Love my Love
Shall lead me from my Father's Door,
Sweet Boys and Girls, all cloth'd in white,
Shewing flowers before.

But first the nodding Minstrel go,
With music meet for lordly bowers -
The children meet in snow-white vests
Strewing buds and flowers.

And then my Love and I shall pass,
My jet-black Hair in pearly braids;
Between our comely Bachelors
And blushing Bridal maids. -

Catene desunt.

S. T. Coleridge

30, July 1831.

AUTOGRAPH MANUSCRIPT OF HIS IMPORTANT POEM [THE BALLAD OF] 'THE DARK LADIÈ - A FRAGMENT', BEGINNING WITH ITS COMPANION PIECE 'LOVE', DATED 31 JULY 1831 AND SIGNED TWICE ('S.T. Coleridge' and 'S.T.C.'), 88 lines of verse, in four-line stanzas, comprising seven stanzas of his poem 'Love' (begins 'O leave the Lily on the stem...' as 'A Prologue or Introduction to the Tale of the Dark Ladiè' and also published separately with additional stanzas) and the fifteen surviving stanzas of 'The Dark Ladiè' (begins 'Beside yon Birch with silver bark...'), with one stanza missing (autograph note of this by Coleridge); two prose memoranda, 13 lines, quoted below, in which Coleridge explains bibliographical details (both unique to this manuscript and both addressed to the person for whom he was writing the poem out in this album), *5 pages, with second leaf blank (coloured card), watermark 'J, Whatman 1831', the words 'The Dark Ladiè' in calligraphic capital letters, the poem written as the first entry in a deluxe album, green morocco gilt, spine with elaborate floral tooling in six compartments between raised bands, wide gilt fillets to both covers, fillet dentelles with endpapers of green watered silk, leaves made up of thin card in various tints (suitable for drawings and watercolours, many separated by bound-in tissues, other items discussed below, quarto, the poem composed in 1799, this manuscript dated 31 July 1831*

£15,000-20,000

'The stanzas which in the Collection of my Poems appear under the title, Love ('All thoughts, all Passions, all desires') were originally intended and first appeared (viz. in the *Morning Post*) as "A Prologue or Introduction to the Tale of the Dark Ladiè: commencing with the following stanzas, omitted in the reconstruction of the poem"

[Love]

O leave the Lily on the Stem,
O leave the Rose upon the spray,
O leave the Elder bloom, fair Maid!
And listen to my lay.

A Cypress and a Myrtle bough
This morn around my harp you twin'd,
Because it fashion'd mournfully
It murmurs in the wind...

The DARK LADIÈ - a fragment

Beside yon Birch with silver bark
And boughs so pendulous and fair,
The Brook falls scatter'd down the rock:
And all is mossy there!

And there upon the Moss She sits,
The DARK LADIÈ in silent pain
The heavy tear is in her eye,
And drops, and swells again!...

'THE DARK LADIÈ' WAS ONE OF COLERIDGE'S CONTRIBUTIONS TO 'LYRICAL BALLADS'. The present manuscript is one of only three known autograph manuscripts of the poem.

While Coleridge only published a fragment of The Dark Ladiè it 'has nevertheless an amputated kind of completeness' (Hughes).

Coleridge had planned three major poems for inclusion in the first edition of *Lyrical Ballads* of 1798, one of the supreme achievements of the Romantic Movement, which changed the course of English poetry. These poems were 'The Rime of the Ancient Mariner', 'Christabel' and 'The Ballad of the Dark Ladiè'. They were designed to be the 'supernatural' poems to contrast with Wordsworth's 'every day' ones, as Coleridge himself explained in his famous account at the beginning of Chapter XIV of *Biographia Literaria* (1817):

And now a Tale of Love and Woe,
A woeful Tale of Love I sing:
Hark, gentle Maidens! hark! it sighs
And trembles on the string.

But most, my own dear Genevieve!
It sighs and trembles most for thee!
O come and hear what cruel wrongs
Beset the DARK LADIE.

and concluding with -

And now once more a tale of woe,
A woeful tale of love I sing:
For thee, my Genevieve! it sighs
And trembles on the string.

When last I sang the cruel scorn
That crazed this bold and lovely Knight;
And how he roamed the mountain-woods
Nor rested day nor night.

I promised thee a sister tale
Of Alan's perfidious cruelty.
Come then and hear what cruel wrong
Beset the Dark Ladie.

The Dark Ladie, however, was interrupted by grief & darkness - of a less poetic description, and was never completed. But the first Song that was may be worth preserving, and as they have never appeared, and are not likely ever to appear in print, I imagined they might have some little interest for you. S. T. C.

'...it was agreed that my endeavours should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr Wordsworth, on the other hand, was to pose to himself as his object, to give the charm of novelty to things of every day...With this view I wrote the 'Ancient Mariner', and was preparing, among other poems, the 'Dark Ladiè', and 'Christabel', in which I should more nearly realize my ideal, than I had done in my first attempt. But Mr Wordsworth's industry had proved so much more successful and the number of his poems so much greater, that my compositions, instead of forming a balance, appeared rather an interpolation of heterogeneous matter...'

Both 'Christabel' and 'The Dark Ladiè', though never finished, are poems of Coleridge's early and finest period. 'The Dark Ladiè' was a companion piece to and continued and expanded issues raised by 'The Ancient Mariner' and 'Christabel' (as well as, in a number of senses, 'Kubla Khan' and with echoes of 'Continuation of The Three Graves'). It has been seen as 'a code-book for the two long narratives' (Hughes). The three visionary poems have a unity and play into 'a single myth, which is also, as a poet's myth always is (among other things) a rejected symbolic self-portrait of the poet's own deepest psychological makeup...It is the myth of what made him a poet' (Hughes). In Genevieve ('Love' section) and the Dark Ladiè herself, 'Coleridge explores the traditional mythology that divides women into two images - the spotless maid and the degraded whore - separated forever by sexual experience' (Spatz). Coleridge's romantic feelings on meeting Sara Hutchinson at Sockburn, co. Durham (about 30 miles from Lambton Castle), in 1799, which produced highly charged erotic passages in his notebooks, encouraged him to carry 'The Dark Ladiè' forward. What was achieved was one part of a projected three sections.

As Coleridge indicated in the first of his autograph memoranda in this album, the first part of the poem, 'Love', with additional stanzas and under the title 'Introduction to the Tale of the Dark Ladiè' was first published in *The Morning Post* in 1799. 'The Dark Ladiè' itself was first published in the edition of Coleridge's *Poems*, 1834. As he explains in the second memorandum in the present manuscript 'The DARK LADIÈ, however, was interrupted by griefs & darkneses of a less poetic description, and was never completed. But the first 8 or 9 stanzas may be worth preserving, and as they have never appeared in print and are not likely ever to appear in print, I imagined, they might have some little interest to you.'

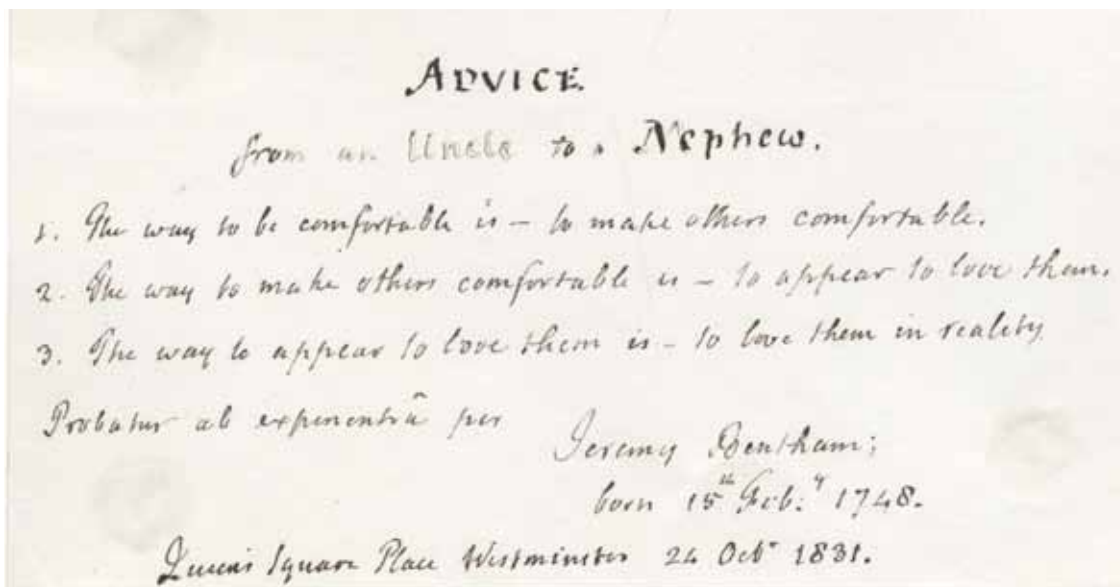
MANUSCRIPTS OF 'THE DARK LADIÈ'.

There are only three manuscripts of 'The Dark Ladiè' including the present one, which was unknown to scholars before 1992, but was then used by Mays, who recorded the some sixty readings in it different from the others.

- i) Bodleian - 1827, with a note by Coleridge that this was the initial version 'committed to writing'.
- ii) The present manuscript.
- iii) Yale - also with an abbreviated fourth version.

CONTENTS OF THE PRESENT ALBUM. (NB the paper in the album is watermarked 1831). Items are listed in the order of their appearance:

- i) Pages 1-2 and 5-7. Coleridge's manuscript of his poem, dated 30 July 1831.
- ii) Pages 13-16. Manuscript poem entitled: 'To the Memory of the Honble Charles Lambton, eldest son of Lord Durham who died in the fourteenth year of his age - [24] September - 1831'. This heart-felt 30-line elegy was clearly written by someone very close to the family and who was present as the death occurred ('...He was dearest to my soul...in the patience of his death I felt I loved him more...He died - we laid him in his shroud...'). There are third person references to both the mother and father of the deceased, so it cannot be one of them. It seems not improbable that the poem was written by a member of the family, perhaps indeed Charles Lambton's own aunt, Lady Hannah Althea Ellice. If this is so then it is perhaps not entirely by chance that Bowring's poem (see below iii) is about fleeting time ('...O time - a solemn time comes on / And all the enthusiast's dreams expire; / And song's sweet elegance is gone, / And silence sits upon the lyre. '); that Bentham's 'Advice' was addressed 'to a Nephew'; and that both were dated so precisely to exactly one month to the day after Charles Lambton's death. Bentham's note being related to a death might explain the otherwise inexplicable inclusion in it by him of his own date of birth.
- iii) Page 17. Pasted in autograph poem by John Bowring, dated 24 October 1831 - the same date as iv) below. Bowring was Jeremy Bentham's next door neighbour in Queen's Square, was his disciple, employee (Bentham owned the *Westminster Review*), literary executor and editor; it was in Bowring's arms that Bentham died on 6 June 1832. It was doubtless he who prompted Bentham's 'Advice to a Nephew' (iv below).



100 (detail)

iv) Page 21. Pasted in autograph manuscript signed by JEREMY BENTHAM (1748-1832), giving his date of birth, 'Advice from an Uncle to a Nephew', dated from Queen's Square 24 October 1831. See ii) and iii) above. [Sent to Lady Hannah Ellice - see below]

v) Written in poem 'A Portrait' by 'M[aria] G. R[oss] an elegy to a dead woman [?] on Lady Hannah Althea Ellice]

vi) Written in poem by 'Maria G. Ross' about a soul's entry into Heaven. The words 'The Last!' are 'attached' to the signature by a line.

vi) Loose, but formerly attached with black seals, a poem, beginning 'For thee, my Comrade dear...' Written on the album leaf is: 'These lines were highly Valued - I do not know by whom written. E.C.'

vii) Written in a poem signed 'J. B[urns].', addressed 'To Miss C..... On the death of a dear Young Friend - April 11 1844', 36 lines in nine four-line stanzas beginning 'My Soul in holy Silence bow...'

viii) Written in in the same hand 9 lines signed M.G.R[oss] beginning 'Repose within my Soul - My Mother's Smile!...'

ix) Written in on the same page as vii) 'To a Lady' by J. Burns, four lines beginning 'Oh! that my Friend may long be spared...'

x) Written in a poem entitled 'Weep Not', addressed at the end to 'E.A.C.' and signed J.B--- 10 April [18]44.

PROVENANCE: This album is associated with the Lambton family, co. Durham, most evidently with Lord Durham himself (ennobled 1828) through the poem written on the death of his son in 1831. He, when John Lambton, married secondly (in 1816) Lady Louisa (1797-1841) one of the six daughters of Charles Grey, later Prime Minister, and second Earl Grey.

If it was not owned by the Lambtons themselves, then, and perhaps more likely, the album probably derives from Lord Durham's sister-in-law, Lady Hannah Althea Ellice (1785-1832), wife of Edward Ellice (1783-1863), merchant and politician of Scottish descent. She is known to have been the recipient of Bentham's 1831 'Advice' pasted into the album (information from John Bowring in his edition of Bentham's *Works*, 11 volumes, 1838-1843: 'On the 24th October he wrote, in a hand that appeared more than ordinarily firm and intelligible, the following passage, which he sent to Lady Hannah Althea Ellice [sic], as his autograph'). She was Earl Grey's youngest sister, and was brought up at Falloden, near Alnwick, which is less than 50 miles from Lambton Castle,

co. Durham, as was Lord Grey's own house at Howick (about one mile from Falloden), making it easy for the Grey girls to meet the Lambtons, resulting indeed in her [Hannah Althea's] sister's marriage to Lord Durham (Trevelyan is quoted by Cooper thus: 'The nearness to Northumberland of Lambton Castle in Durham, the happy intimacy which sprang up between the Howick swarm and their vivacious brother-in-law...', p. 57). Lady Hannah Althea's decision to start an album may have been as a consequence of her sister Lady Durham's doing the same. Lady Louisa in fact had two albums including letters by Goethe, Scott, Rossini and others and verses by Lord Byron, unknown and unpublished until 1906 (Reid). They were presented to her in 1822 by John Cam Hobhouse. Lady Hannah Althea's death in 1832, one year after Coleridge wrote out his poem and the dates of the elegy to Charles Lambton and of two of the inserted pieces in the album (1831-- i-iv above), could account for the absence of other items before 1844, those being addressed (not all) to one or two other persons, E.C. and E.A.C., into whose possession it presumably passed.

As it happened, a daughter of Lord Grey (and one who had the initials E.C.) married into the Ellice family. This was Eliza Courtney (1792-1859) who was Grey's illegitimate daughter with Georgina Duchess of Devonshire, conceived while Georgiana was married to William Cavendish, fifth Duke of Devonshire. Eliza was brought up at Falloden by her Grey grandparents. In 1814 she married Lieutenant-Colonel Robert Ellice (1784-1856), the younger brother of Edward Ellice, the husband of her 'aunt' Lady Hannah Althea (Grey's sister). The two women would have been raised together at Falloden, the 'aunt' being only seven years older than Eliza. However, her marriage to Robert Ellice in 1814 would have led to a change in her initials and therefore doubtless disqualifies her as being identified with the E.C. in the album, but it is another interesting link.

It was Lady Hannah Althea's husband, Edward Ellice (1783-1863; they married in 1809) who was instrumental in securing for their son Edward Ellice the position of private secretary to Lord Durham when the latter went as British Ambassador to Russia in 1832. In October 1843 Edward Ellice the elder remarried (Lady Hannah having died in 1832), this time to Anne Amelia, the widow of Lord Grey's great friend, Thomas Coke (1754-1842), first Earl of Leicester. She died in 1844, perhaps coincidentally the year the second series of entries in the album begins. She could have been the means by which the album passed into the Coke family, if E.C. were a Coke.

Coleridge's own roundabout links with the family of Lord Durham (the Lambtons) dated back to his Bristol days in the late 1790s, centred on the Pneumatic Institute opened in 1799 by Dr Thomas Beddoes (1760-1808) with a gift of £1,500 by Mr William Henry Lambton (1764-1797, Lord Durham's father) and £1,000 by Tom Wedgwood (Coleridge's friend and benefactor and chemistry experimenter with Humphry Davy). Beddoes (one of 'Coleridge's Circle' and father of the poet Thomas Lovell Beddoes) contributed to Coleridge's *Watchman*, was the recipient of a signed copy of Coleridge's *Poems*, 1796, and long advised him on health matters.

Living in Beddoes's house in 1798, and working for him, was Humphry Davy (1778-1829, the chemist and poet) who was first introduced to Coleridge by Joseph Cottle (1770-1853, Bristol publisher of Coleridge, Wordsworth and Southey). Davy and Coleridge were fellow-spirits (Cottle wrote: 'they frequently met under my roof, and their conversations were often brilliant') and became firm and long-term friends, with Davy, for instance, correcting the proofs for the second edition of *Lyrical Ballads* and later introducing Coleridge to the Royal Institution as a lecturer. Coleridge is known to have visited Beddoes's house while the Lambton brothers were there, though they were very young at the time.

Also living in the 1790s under Dr Beddoes's roof at the same time as Davy were the young sons of William Henry Lambton (that is, the later Lord Durham and his brother), whose education Beddoes was supervising before they went to Eton on the request of their father who died in Italy in 1797. Cottle records that the boys on various occasions throughout their lives testified a deep sense of respect and friendship for Davy; more specifically Lord Durham encouraged Davy's experiments with the miner's safety lamp (Durham owned collieries) and presented Davy with a service of silver plate in 1812 on behalf of the Newcastle colliers; and his home, Lambton Castle, was one of the first houses in Britain to be lit by gas.

It was shortly before Coleridge wrote out the poem in the album (31 July) that his friends, Thomas Pringle, Charles Lamb (at the end of May 1831) and others were negotiating for a pension for Coleridge with Edward Ellice (1781-1863), Lady Hannah Althea's husband, in his capacity of Joint Secretary at the Treasury (he was thus the government's chief agent in distributing honours and favours), a post he held between 1830 and 1832. It is known that Earl Grey himself was involved since Samuel Rogers, another making representations for the pension, reported: 'I saw Lord Grey yesterday, and am happy to say that the work is done for Coleridge. He is still to receive his annuity.'

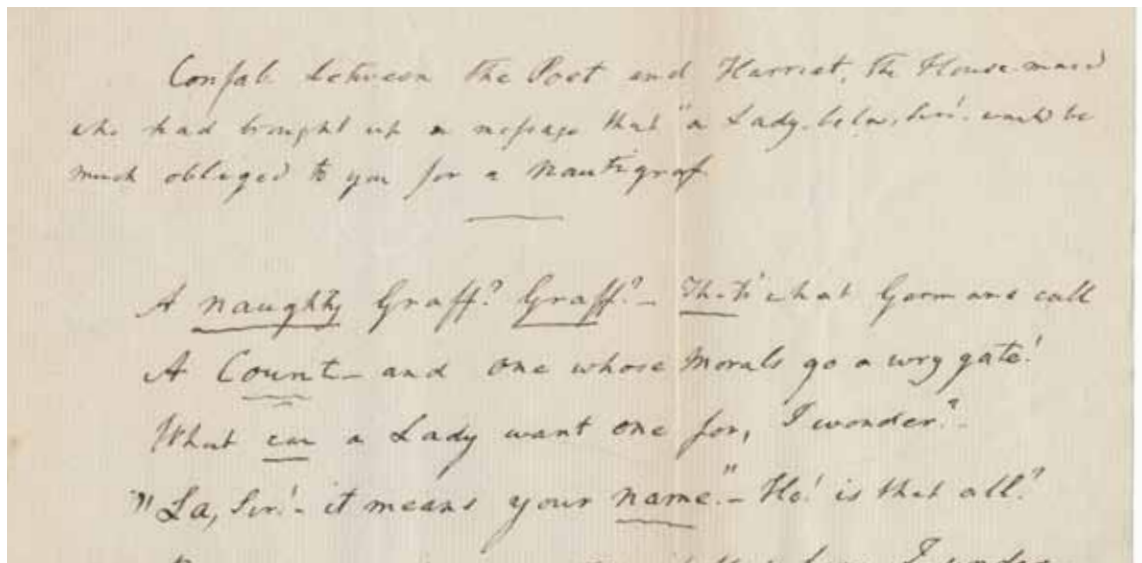
JOHN BOWRING (1792-1872), poet, MP, political economist, a leading Radical, traveller, polyglot, translator, editor of the *Westminster Review*, later Governor of Hong Kong, friend and employee of Bentham and one of the most famous Unitarians of his time -- he contributed a poem (see above iii), which is pasted in this album and dated 24 October 1831, and he was presumably responsible also for supplying the 'Advice' in the album, of the same date, from Bentham, his employer, mentor and next door neighbour.

Bowring may well be the key linking figure in the production of this album and its contents. He was well known to Edward Ellice. They having served together on the Greek Committee in 1823-1824; both he and Ellice were accused of 'cramming their [own] fingers in this pie.' In 1830 Bowring became an official in the same Whig government of Lord Grey as Lord Durham (who was known as 'Radical Jack') and Ellice (also a fellow Radical). Bowring became secretary to Sir Henry Parnell's Committee on the Public Accounts and Edward Ellice was also a member of the Committee. In his *Autobiographical Recollections*, Bowring recalled he had attended a dinner in Paris in the company of Ellice and Lord Durham. Ellice, Hume and others, with some of Bowring's Unitarians, organised a fund in 1828 to ensure that Bowring's possessions were not sequestered. In 1846 Bowring wrote to Edward Ellice: 'You have been in all circumstances a kind and useful friend, one to whom I have never hesitated to address myself unreservedly...When, nearly twenty years ago, commercial disasters left me penniless (I do not forget - I cannot forget - the kindness you and some few friends exhibited then)...The *Westminster Review*, of which I was then and for many years the Editor...' (Bartle p. 63). Bartle also states: 'In his earlier years he [Bowring] sought the friendship of Coleridge, Wordsworth, Southey and above all Byron...', but says no more (p. 9). It is clear from his *Autobiographical Recollections* that Bowring was acquainted with Coleridge personally: 'Coleridge seemed to live in the dreamy regions of cloudland, and it was difficult to follow him through the mazes of his misty eloquence. At table, his harmonious periods fell from his lips like water from a fountain. Every now and then he was observed to put his finger and thumb into his waistcoat pocket, from which he took an opium pill, which he clandestinely conveyed to his mouth, and so he seemed to feed his gentle, and often most touching oratory.'

It may be, moreover, in January 1830 that Bowring would have gained Coleridge's greater attention and gratitude. It has often been asserted (though later attributed to another) that it was Bowring who gave the first major notice to his fellow-Devonian, fellow-poet and fellow-Unitarian, Coleridge's *Poetical Works* when he reviewed the book very favourably in the *Westminster Review*, of which he was editor. Indeed it was among the most favourable reviews Coleridge ever received, the author noting in particular Coleridge's ability to make the supernatural 'serve to unfold and illustrate what is natural and the wildest and boldest creation develop the essential principles of humanity.' In this, the author said, Coleridge, like Shakespeare, was 'a master of the magic art.' In Coleridge's *Table Talk*, in the summer of 1830, Henry Nelson Coleridge was doubtless echoing his uncle (STC's) sentiments about that review (to which he must be alluding) when he recorded: 'No public critic *now* denies his genius and the pre-eminence of his works - at least his poems. In this last point Tory and Radical seem to agree.' Bowring was a leading Radical. One way or another, Bowring clearly knew Coleridge well enough to have courted him to write out a few pages in the album of his patron Edward Ellice's wife, had he chosen to do so.

PROVENANCE (conclusion): Almost certainly Lady Hannah Althea Ellice, sister-in-law of Lord Durham; not in the sale of books with a Byron manuscript and some autograph letters from the library at Lambton Castle held by Sotheby's, 8 February 1932 (copy of catalogue included here); Allan Ramsay; Phillips, 12 November 1992, lot 115; Chris Johnson.

REFERENCES: The *Collected Works of S.T. Coleridge, Poetical Works* (Variorum and Reading Texts), no. 253, edited by J.C.C. Mays; Ted Hughes, 'Myths, Metres, Rhythms' and 'The Snake in the Oak', *Winter Pollen*, 1994; *The Letters*, 6 volumes, edited by E. L. Griggs; James Spatz, 'The Mystery of Eros: Sexual Initiation in Coleridge's "Christabel"', *PMLA*, volume 90, 1975; Henry Nelson Coleridge, *Table Talk*, edited by Carl Woodruff, 2 volumes, 1990; Rosemary Ashton, *The Life of Samuel Taylor Coleridge*, 1996; *The Collected Poetical Works of Coleridge*, edited by E.H. Coleridge, 1975; *Biographia Literaria*, 2 volumes, edited by J. Edgell and W.J. Bate, 2 volumes, 1983; *Index of English Literary Manuscripts*, Volume IV, part 1, compiled by Barbara Rosenbaum and Pamela White, 1982, where there is no reference to the present manuscript; George Bartle, *An Old Radical [Bowring] and his Brood*, 1994; L. Cooper, *Radical Jack, The Life of John George Lambton, First Earl of Durham*, 1959; S.J. Reid, *Life and Letters of the first Earl Durham, 1792-1840*, 2 volumes, 1906. I am grateful to J.C.C. Mays for his interest in this manuscript and for reading this description.



101 (detail)

101

COLERIDGE, SAMUEL TAYLOR (1772-1834)

UNPUBLISHED AUTOGRAPH MANUSCRIPT POEM 'A NAUGHTY GRAFF?', his name and address forming most of one line ('S.T. Coleridge, Esqre, Grove, Highgate'), 12 lines (8 of verse), 1 page, quarto, Grove, Highgate, 19 April 1832

£3,500-4,000

A naughty Graff? Graff? - That's what Germans call
A Count and one whose Morals go a wry gate!
What can a Lady want one for, I wonder?...

This whimsical poem was written, as Coleridge explains in the autograph head-note, on the occasion of the 'Confab. between the Poet and Harriet, the House-maid, who had brought up a Message that "A Lady, below, Sir! would be much obliged to You for a Nautigraff."'

The piece ends 'Author of Works, whereof, tho' not in Dutch / The Public little knows, the Publisher too much.' The last two lines are recorded as the conclusion of an undated quatrain verse scrap 'written in an album' (*Poetical Works*, 1836, II: 145; 1912 edition: II: 972); and as a four-line epigram 'from Mr. Upcott's MSS.', dated Grove, Highgate, 28 Sept. 1827, and published in the *Court Journal* (1835); and in Coleridge's *Notebooks* for 24 May 1828 (with 'Tomes' in place of 'Works').

UNPUBLISHED: the poem in the present manuscript is unpublished and has been in private hands for the past century.

PROVENANCE: Louis I. Haber (sale, Anderson Galleries, December 1909, lot 422); William Forbes Morgan (uncle of Eleanor Roosevelt); Herbert Carlebach; James Cummins.

Cradle Song
 O men from the fields
 Come gently within -
 Head softly, softly
 O men working in!
 Harvour me, is being
 from me and from them
 Where Mary will find him
 With mantle of blue!
 From reek of the smoke
 And gold of the floor
 And the heaving of things
 Across the hall, dost.
 O men from the fields
 Softly, softly come thro'
 Mary! put your arm
 Her mantle of blue
 Around Column

103



102



104

102

COLUM, PADRAIC (1881-1972, Irish poet)

PORTRAIT BY CARL VAN VECHTEN (1880-1964), vintage photograph, silver print, three-quarter length, looking slightly up to the right against a partly curtained background, holding a stick in both hands, Van Vechten's label on the verso, *framed and glazed, size of image 14 x 9 inches (35 x 22 cm), overall size 20 x 14 inches (52 x 35 cm)*, dated 1959

£700-900

REFERENCE: *Portraits: The Photographs of Carl Van Vechten*, compiled by Saul Mauriber, 1978 (this image not illustrated).

103

COLUM, PADRAIC (1881-1972, Irish poet)

AUTOGRAPH MANUSCRIPT OF HIS WELL-KNOWN 'CRADLE SONG', signed ('Padraic Colum'), 16 lines in four four-line stanzas, on the verso is the printed symbol and name Hotel Statler, Buffalo, with notes in three hands 'Mother dear, Padraic Colum wrote this out for you', 'Spring. 1937, Buffalo, 'N.Y.' and 'New York [next to the hotel name] Memories!!', *written on a small card (5 x 3 1/2 inches, 13 x 9 cm)*, Buffalo, New York, Spring 1937

£1,000-1,200

O men from the fields
Come gently within -
Tread softly, softly
O men coming in!

Mavourneen is going
From me and from you,
Where Mary will fold him
With mantle of blue!

From reek of the smoke
And cold of the floor
And the peering of things
Across the half-door.

O men of the fields
Soft[ly' *deleted*], softly come thro' -
Mary puts round him
Her mantle of blue.

This poem was first published in *Wild Earth*, 1907. Padraic Colum lived in America from 1914 to 1922 and from 1933 until 1972. No poetical manuscripts by Colum have been sold at auction in the last forty years at least. No manuscript of the poem is listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988. The National Library of Ireland is the main repository for Colum's papers with an important collection in the State University of New York. No literary manuscripts are noted as being in English institutions.

104 AR

COPE, WENDY (b. 1945)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943), photograph, silver print, half length, seated, looking into the camera, with a guitar and two records hanging on the wall behind her, signed by the photographer on the verso, and with his stamp, *framed and glazed, size of image 16 x 12 inches (46 x 30 cm), overall size 22 x 18 inches (58 x 46 cm)*, 1986 (printed later)

£350-450

This image was taken for Christopher Barker's *Portraits of Poets*, 1986, but it (nor any image) of Wendy Cope was included in the book. No example of it is in the National Portrait Gallery; it has remained unpublished

PROVENANCE: Christopher Barker.

A Policeman's Lot

'The progress of any writer is marked by those moments when he manages to outwit his own inner police system.' Ted Hughes

105

105

COPE, WENDY (b. 1945)

AUTOGRAPH MANUSCRIPTS OF TWO POEMS, both signed ('Wendy Cope'), 3 pages, folio, not dated

£500-600

(i) 'A POLICEMAN'S LOT', 33 lines, starting with a quotation from Ted Hughes, 'The progress of any writer is marked by those moments when he manages to outwit his own inner police system', 2 pages, folio, not dated

Oh, once I was a policeman young and merry
(young and merry),
Controlling crowds and fighting petty crime
(petty crime),
But now I work on matters literary
(literary)...
And they've assigned me a prolific blighter
(life blighter) -
I'm patrolling the unconscious of Ted Hughes...

This is one of Wendy Cope's best-known poems and has been widely published.

(ii) 'STRUGNELL'S HAIKU', 9 lines, beginning 'The cherry blossom / In my neighbour's garden -- oh! / It looks really nice...', 1 page, folio, not dated

'Strugnell's Haiku' is published in *Selected Poems*, 2008.

No manuscripts by Wendy Cope have been sold at auction; her archive is in the British Library.

106

CORNFORD, FRANCES (1886-1960)

AUTOGRAPH MANUSCRIPT, IN EFFECT A DRAFT, OF HER POEM TITLED HEREIN 'THE OLD NURSE', signed ('Frances Cornford'), 30 lines, the printer's manuscript (compositor's name and type-size written in the top left-hand corner), with two autograph revisions and her autograph name and address, 2 pages, large quarto, not dated [but 1923]

£500-600

I am an old woman, comfortable, calm and wise
Often I see the spirits of the dead with my own eyes.
They come into my house: I am no more afraid
Than of the coal-scuttle, or breakfast newly laid....

The poem is published in *Collected Poems*, 1954, as 'A Lodging for the Night' with numerous differences between the printed text and this manuscript, including the omission of the last two lines in the former.

RARE: no manuscripts of Frances Cornford have been sold at auction in the last forty years at least. The British Library, King's College, Cambridge, and Eton College all have collections of Cornford's papers.



106



107

107

COWPER, WILLIAM (1731-1800)

PORTRAIT BY WILLIAM BLAKE. AFTER GEORGE ROMNEY (1734-1802), AND PRINTED ON BLAKE'S OWN PRESS BY HIS WIFE CATHERINE, engraving, head and shoulders, three-quarters turned to the left, wearing the lace cap which Lady Hesketh had given him, captioned 'From a Portrait in Crayons Drawn from the Life by Romney in 1792. Engraved by W. Blake 1802. William Cowper Carmine Nobilem. Publish'd Novembr: 5, 1802, by J. Johnson, St. Pauls Church Yard'; from the first state of William Hayley's, *Life of Cowper*, 1803, *framed and glazed, size of image 9 ½ x 6 ½ inches (19.5 x 16 cm), overall size 17 ½ x 14 inches (45 X 35 cm), [1802-1803] £500-800*

William Blake made this engraved version of Romney's portrait in 1802 as the frontispiece for William Hayley's *The Life and Posthumous Writings of William Cowper*, 1803, having been commissioned by Hayley with other illustrations. Blake, who was Hayley's protégé, acted as the latter's amanuensis on the project, happy to do so because, as he had once said, he saw the 'Divine Countenance' in such men as Cowper and Milton more distinctly than in any prince or hero' and he admired both of them greatly. It is clear that 'Blake's earlier evangelical poetry and especially his "green" verse are influenced by Cowper'. Hayley and Cowper had met on finding that they were both engaged on writing the life of Milton; it was later proposed that Blake should engrave the illustrations for Cowper's *Life of Milton*.

The original of the present portrait, which was painted in 1792, had also been done at the instigation of Hayley and had occasioned Cowper's sonnet 'Romney! expert infallibly to trace...'. Hayley recorded that Romney's portrait was so successful that 'spectators who contemplated the portrait with the original at its side, thought it hardly possible for any similitude to be more striking, or more exact...Romney himself considered his portrait of Cowper as the nearest approach that he had ever made to a perfect representation of life and character.'

Blake wrote to his brother Butts Blake on 30 January 1803: 'My Heads of Cowper for Mr H's life of Cowper have pleased his Relations exceedingly & in Particular Lady Hesketh and Lord Cowper -- to please Lady H. was a doubtful chance who almost admir'd her Cousin the poet & thought him all perfection, & she writes that she is quite satisfied with the portraits & charmed by the great Head in particular, tho' she could never bear the original Picture.' Blake also based his own tempera painting of Cowper for Hayley's study on Romney's original.

In a letter dated 30 June 1803, to his brother James, Blake stated that his 'Wife has undertaken to print the whole of the Plates [vols. i-ii of] Cowper's work' under his own supervision.

REFERENCES: G.M. Ella, *William Cowper, Poet of Paradise*, 1993; Mona Wilson, *The Life of Blake*, 1927; Robert N. Essick, *William Blake's Commercial Book Illustrations*, 1991, p. 85; Peter Ackroyd, *Blake*, 1995.

COWPER, WILLIAM (1731-1800)

THE DEDICATION AUTOGRAPH MANUSCRIPT OF HIS POEM ON TOBACCO, written as a verse letter to the dedicatee ('My dear friend'), the Rev. William Bull, signed at the end 'WmC' and dated from Olney, 22 June 1782, 73 lines, with references to [John] Newton and America, and to the goddess of tobacco, aptly written for the pipe-smoking Bull, 3 pages, quarto, hole at seal where opened not affecting the text, contemporary endorsement presumably by Bull ('June 22 - 82. A Poem / Mr Cowper'), autograph integral address panel 'The Revd. Mr. Bull / Newport / Bucks.', Olney, 22 June 1782

£5,000-6,000

If Reading Verse be your delight,
Tis mine as much, or more to write,
But what we would, so weak is man,
Lies oft remote from what we can.
For instance, at this very time,
I feel a wish, by cheerful rhyme
To sooth my friend, and had I pow'r,
To cheat him of an anxious hour...

And so may smoke-inhaling Bull,
Be always filling, never full.

This manuscript was formerly in the possession of Miss C.M. Bull, a direct descendant of the Rev. William Bull, and was sold at Sotheby's in 1975. It is printed in *The Letters and Prose Writings*.

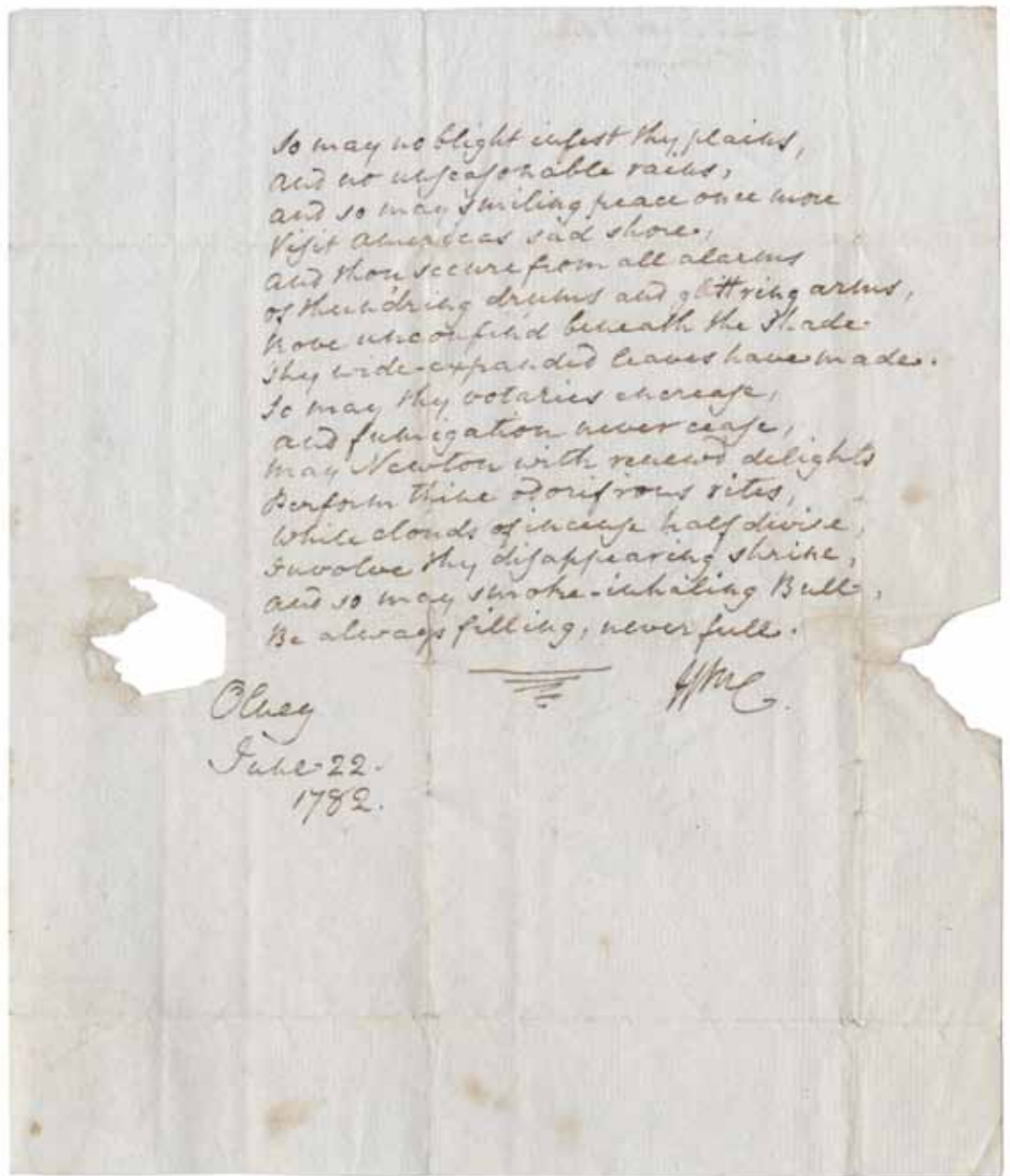
William Bull (1783-1814), minister of Newport Pagnell Independent Church, 'a great character in the history of the eighteenth-century church', was deemed by Cowper to be one of the best contemporary judges of literature. Highly learned and free from confessional bigotry, he was welcomed in the pulpits of Anglicans, Baptists and Independents alike. John Newton, Cowper's spiritual adviser, would not introduce Bull and Cowper to one another, but after Newton left Olney for London, they became firm friends and the three met together. Cowper wrote of him to William Unwin: 'A Dissenter, but a liberal one; a man of Letters and of Genius, master of a fine imagination, or rather not master of it; an imagination, which when he finds himself in the company he loves and can confide in, runs away with him into such fields of speculation as amuse and enliven every other imagination that has the happiness to be of the party. At other times he has a tender and delicate sort of melancholy in his disposition, not the less agreeable in its way. No men are better qualified for companions in such a world as this, than men of such a temperament. Every scene has two sides, a dark and a bright one, and the mind that has an equal mixture of melancholy and vivacity, is best of all qualified for the contemplation of either. It can be lively without levity, and pensive without dejection. Such a man is Mr Bull. But he smokes tobacco -- nothing is perfect -- *nihil est ab omni parte beatum*.'

George Ella comments on Cowper's aversion to tobacco: 'Cowper...has difficulties in chatting to pipe-smoking companions. Tobacco to him was good as a weed and insect-killer but of no further use. The poet was doubly distressed with tobacco fumes as he was often the companion of pipe-smoking Newton and smoke-inhaling Bull. Cowper used to retire with his friends for quiet conversation to a very tiny garden-house situated behind Orchard Side [still standing -- illustrated by Ella opposite page 312]. The men were forced to do this as Mrs Unwin would not have people smoking in her presence. When Bull and Newton visited Cowper, as they often did together, they would get the poet to sit between them on the cramped tiny bench in the shed, take their pipes out of a little trap-door in the floor and puff away, so that Cowper found himself trapped in the middle, gasping for breath.'

THIS IS THE ONLY KNOWN MANUSCRIPT OF THE POEM. Cowper's manuscripts are in many institutional collections in Britain and America, the Ash manuscripts in the British Library being the largest.

PROVENANCE: Miss C.M. Bull, a descendant of the recipient; Bernard Quaritch.

REFERENCES: George Ella, *William Cowper: Poet of Paradise*, 1993, pp. 312-313; *The Letters and Prose Writings of William Cowper*, edited by James King and Charles Ryskamp, 1981; *Index of Literary Manuscripts*, Volume III, 1700-1800, compiled by Margaret M. Smith, Cowper CpW 66.



108

109

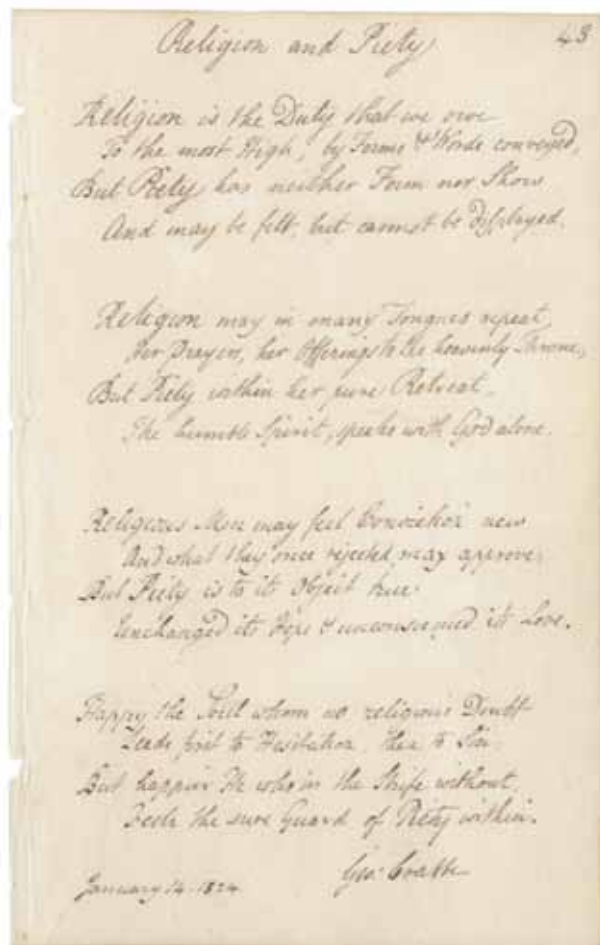
CRABBE, GEORGE (1754-1832)

AUTOGRAPH MANUSCRIPTS OF SIX POEMS:

£1,500-2,000

(i) 'ON REVISITING A PLACE UNEXPECTEDLY AFTER LONG ABSENCE', 16 lines, beginning 'Yes. I behold the very Place / That gave such Joy that gives such Pain...', 1 page, octavo, inscribed on the verso 'by Crabbe - & is his own writing given me 1817 A. Elphinstone', not dated

(ii) 'RELIGION AND PIETY', 16 lines, beginning 'Religion is the Duty that we owe / To the most High, by Forms & Words conveyed...', signed ('Geo: Crabbe'), 1 page, octavo, from an album, numbered p. 43, dated at the end 14 January 1824



109

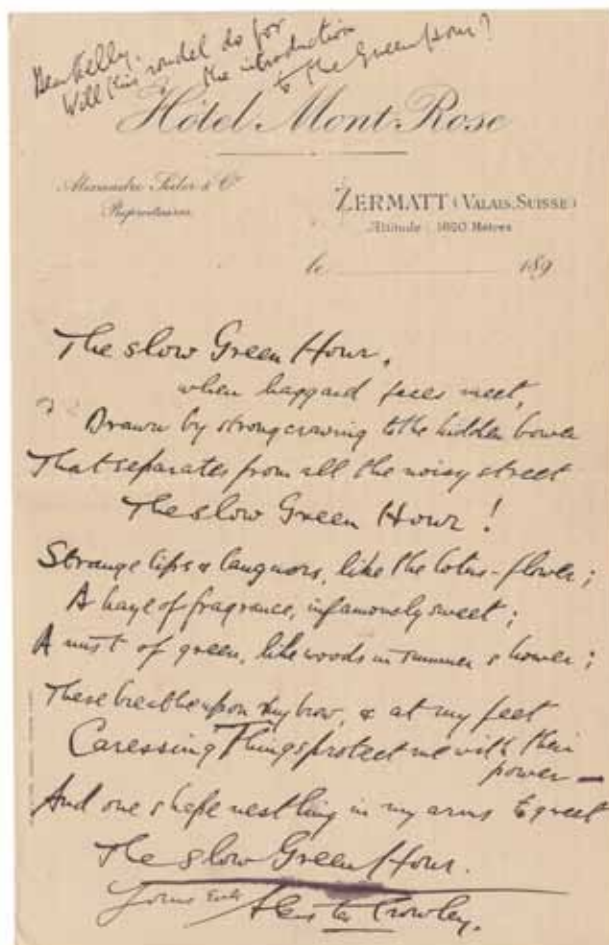
(iii) UNTITLED POEM, 10 lines, one deleted and rewritten line at the end, beginning 'Oh Loud strike the String for my Bosom is cold, / The Sound has a Charm for my Tears...', 1 page, octavo, with one line of verse on the verso by Crabbe, with a contemporary note at foot of recto identifying Crabbe and stating that it is unpublished, not dated

(iv) THREE UNTITLED POEMS, 14 lines in all, with other notes towards poems, beginning 'Thus once again my native Land I come...' (Margaret Smith notes another manuscript in one of Crabbe's notebooks); 'Hark to ye Bells, what new or joyful Thing...', and 'That as a pleasant Scene appears to all...', 2 pages, octavo, with contemporary note identifying Crabbe as the author, not dated

The first piece is published in a substantially altered version under the title 'Parham Hall' and dated 1824. Parham in Suffolk was where Crabbe lived between 1792 and 1796 in a moated house. The poem is a lament for his son Edmund who died there (Margaret Smith notes a revised manuscript in the Morgan Library). The first piece in the fourth group is also published in an altered form as the last item in *The Poetical Works* entitled 'Lines' and dated from Aldborough, October 1823. The other pieces are apparently unpublished - not in the *Complete Works*.

Only one poetical manuscript by Crabbe has been sold at auction in the last forty years at least. Most of Crabbe's verse manuscripts are in notebooks in the National Library of Scotland, Cambridge University Library, Trinity College Library, Wellesley College, and Harvard. An unknown quantity, thought to be the largest collection, is believed to be in Belvoir Castle, Rutland. Margaret Smith notes that relatively few of Crabbe's manuscripts are on single sheets.

REFERENCES: *The Poetical Works of George Crabbe*, edited by A.J. and R.M. Carlyle, 1908; *Index of Literary Manuscripts*, Volume III, Part I, compiled by Margaret Smith, 1968; George Crabbe, *The Complete Works*, edited by Norma Dalrymple-Champney, 3 volumes, 1988.



110

110

CROWLEY, ALEISTER (1875-1947)

AUTOGRAPH MANUSCRIPT OF A 'RO[UNDEL] FOR THE INTRODUCTION TO THE GREEN HOUR', 12 lines, signed at the end ('Aleister Crowley') with a note to Kelly [of Kegan Paul] at the head, 1 page, octavo, on headed notepaper of the Hotel Mont Rose in Zermatt, not dated [?1917]

£1,500-2,000

The slow Green Hour,
 when haggard faces meet,
 Drawn by strong craving to the humble bower
 That separates all from the noisy street
 The slow Green Hour!
 Strange lips & langours, like the lotus-flower;
 A haze of fragrance, infamously sweet;
 A mist of green, like woods in summer shower...

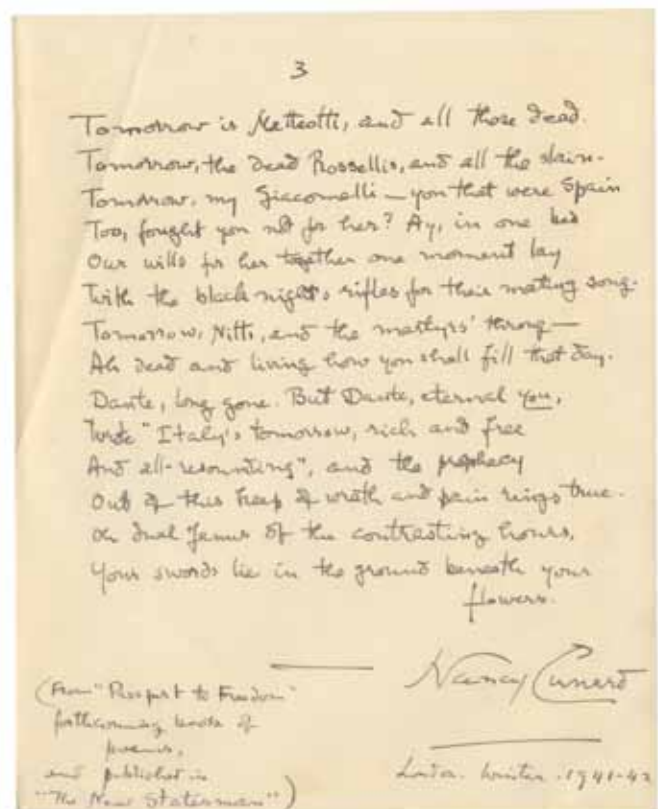
Absinthe, variously the 'green fairy', 'green lady' and 'green muse', was the archetypal *fin de siècle* drink, which became so popular that the hour between 5 pm and 7 pm became known as 'l'heure verte', or 'The Green Hour'. Crowley, a great imbibor of absinthe, published an article on it in *The International* in October 1917 which began 'Keep always this dim corner for me, that I may sit while the Green Hour glides, a proud pavine of Time...'

Publication of this poem has not been traced.

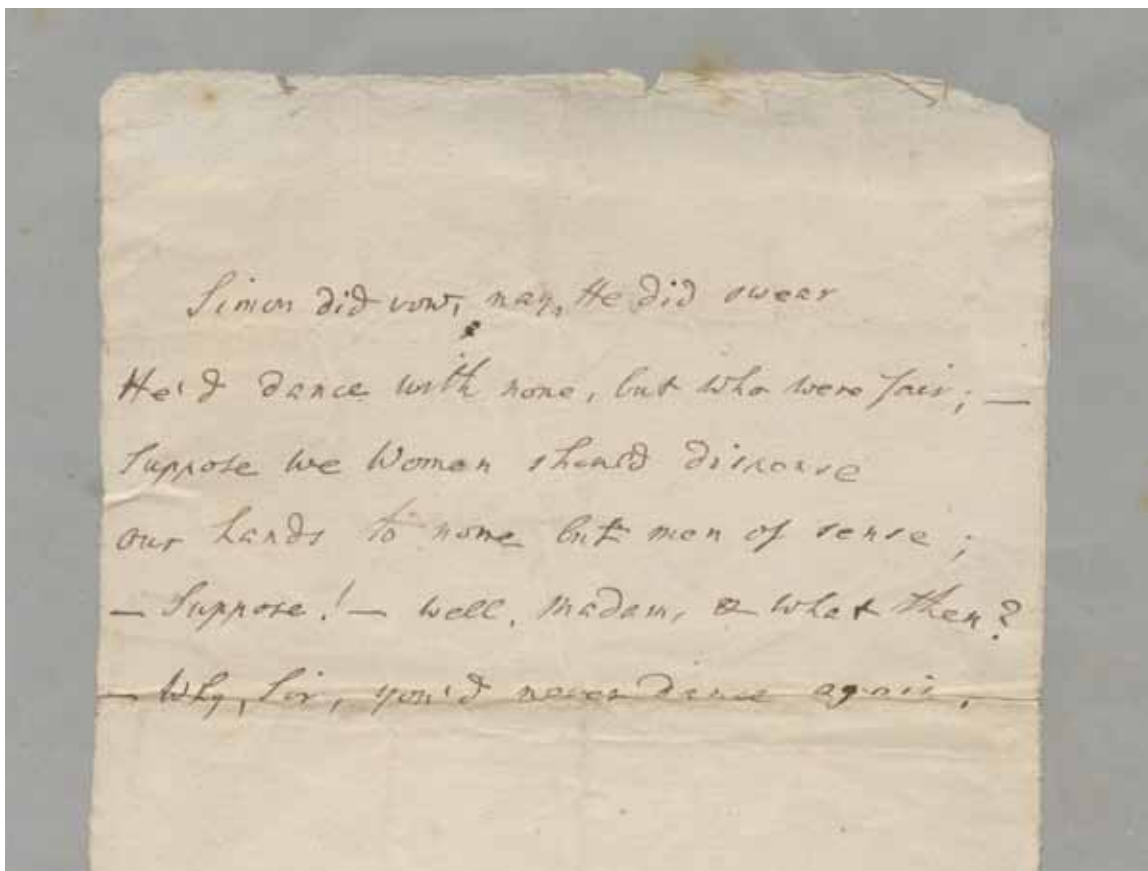
REFERENCE: *The Confessions of Aleister Crowley: An Autobiography*, edited by John Symonds and Kenneth Grant, 1986.



111



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112

111

CUMMINGS, EDWARD ESTLIN (1894-1962, American poet)

TYPED VERSE LETTER SIGNED ('EEC'), 11 lines, to his fellow poet Theodore Spencer, *1 page, quarto, with the autograph envelope addressed to Professor Theodore Spencer, 20 Oxford Street, Cambridge, Massachusetts, postmarked New York, 31 May 1944*

£500-600

so hell opened? Congratulations:
to both concerned

you'll be haunted by that review
until you lay it with another

If the student can drink tea, I'll
give him plenty...

Poetical manuscripts or typescripts by Cummings are extremely scarce; none have been sold at auction. Theodore Spencer (1902-1949) was an English Literature professor at Harvard from 1927 to 1949. This poem is presumably not published: not in *Poems 1923-1954*.

PROVENANCE: Gekoski.

111A

CUNARD, NANCY (1896-1965)

AUTOGRAPH MANUSCRIPTS OF THREE SONNETS UNDER THE GENERAL TITLE 'ITALY', signed ('Nancy Cunard'), each 14 lines, with the autograph note: 'From "Passport to Freedom" forthcoming book of poems, and published in "The New Statesman"', *3 pages, quarto, in specially printed folding case, with a manuscript label, dated, London, Winter, 1941-1942*

£250-300

I wonder -- is Benozzo still a-flower,
And does the spring still mount the Umbrian hill?
History, a plain, and Italy the tower
That dominates; this is high tide of ill...

Nancy Cunard, owner of The Hours Press, was a muse to Wyndham Lewis, Aldous Huxley, Tristan Tzara, Ezra Pound, Louis Aragon, Hemingway, Joyce, Brancusi, Langston Hughes, Man Ray and Carlos Williams. No poetical manuscripts by Nancy Cunard have been sold at auction.

112

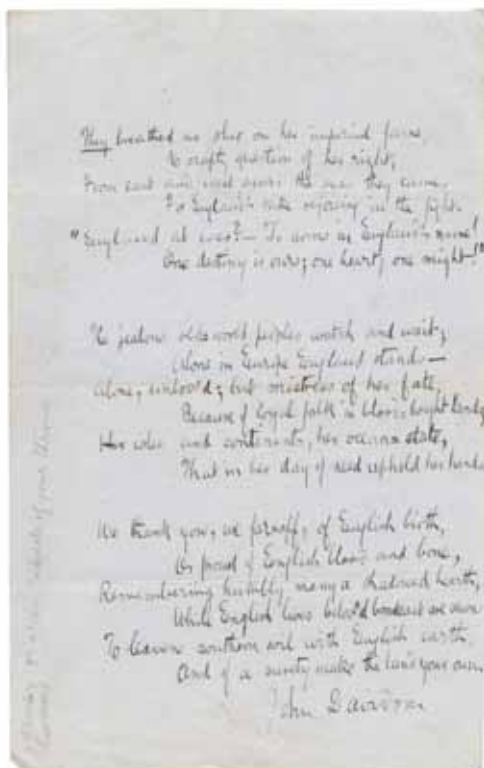
DARWIN, ERASMUS (1731-1802)

AUTOGRAPH MANUSCRIPT OF HIS EPIGRAMMATIC POEM BEGINNING 'SIMON DID VOW, NAY, HE DID SWEAR', 6 lines, *1 page, quarto, mounted on an album leaf with the early note 'Epigram by Dr. Erasmus Darwin In his hand writing', not dated*

£400-500

Simon did vow, nay, He did swear
He'd dance with none, but who were fair; -
Suppose We Women should dispense
Our hands to none but men of sense;
- Suppose! - well, Madam, & what then?
- Why, Sir, you'd never dine again.

Publication of this poem has not been traced.



113



115

113
DAVIDSON, JOHN (1857-1909, Scottish poet)

AUTOGRAPH MANUSCRIPT OF A POEM PRAISING ENGLAND'S STAND presumably in the Boer War, signed ('John Davidson'), 18 lines in three six-line stanzas, with a pencil alteration in the margin for a line in the last stanza, 1 page, folio, not dated

£1,500-1,800

They breathed no slur on her imperial fame,
No crafty question of her right,
From east and west across the seas they came,
For England's sake rejoicing in the fight.
"England at war? -- To arms in England's name!
One destiny is ours; one heart; one might!"...

We thank you, we far-off, of English birth,
Or proud of English blood and bone,
Remembering humbly many a shadowed hearth,
While English lives belov'd broadcast are sewn
To leaven southern soil with English earth,
And of a surety make the land your own.

Autograph poetical manuscripts by Davidson are rare; only two have appeared at auction.

PROBABLY UNPUBLISHED: not in *The Poems of John Davidson*, 2 volumes, edited by Andrew Turnbull, 1973.

In his biography Townsend noted 'Davidson's complacent Anglophilia, vociferous imperialism and mawkish hero worship.' The main repository of Davidson's manuscripts is Princeton.

PROVENANCE: David Holmes.

REFERENCES: J. Benjamin Townsend, *John Davidson Poet of Armageddon*, 1978; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988 (no manuscript listed therein).



114

114

DAVIES, WILLIAM HENRY (1871-1940, Welsh poet)

PORTRAIT BY ALVIN LANGDON COBURN (1882-1966), photogravure, half length, half turned to the left looking into the camera, smoking his pipe, *framed and glazed, size of image 6 x 6 inches (20 x 15 cm), overall size 13 x 10 inches (35 x 27 cm), [from 'More Men of Mark', 1922]*

£200-300

This image is from the book form of *More Men of Mark*, with the image separately tipped onto the mounting sheet bearing the plate number and facsimile of Davies's signature under the mount, not from any proof set with handwritten inscriptions by Coburn.

'Coburn wrote in his introduction about photographing Davies: 'I found him living in a London suburb, but at the back of his abode was a thick wood. One of the surprising things London does - but one must be a poet to appreciate them - is to enclose bits of rural nature in large quadrangles of bricks and mortar, and then forget all about them. Real fragments of Fairy-land they sometimes are, and of course Davies had discovered one. And the birds sang even in the November trees, a sad note, and London seemed far away and remote. How much poetry depends upon the ability to create an atmosphere! Davies lives his poetry as well as he writes it; he does not string words together according to a classic formula: they bubble out of the fullness of his heart, hence his direct and appealing charm.'

REFERENCE: Alvin Langdon Coburn, *More Men of Mark*, 1922.

115

DAVIES, WILLIAM HENRY (1871-1940, Welsh poet)

THREE AUTOGRAPH POEMS:

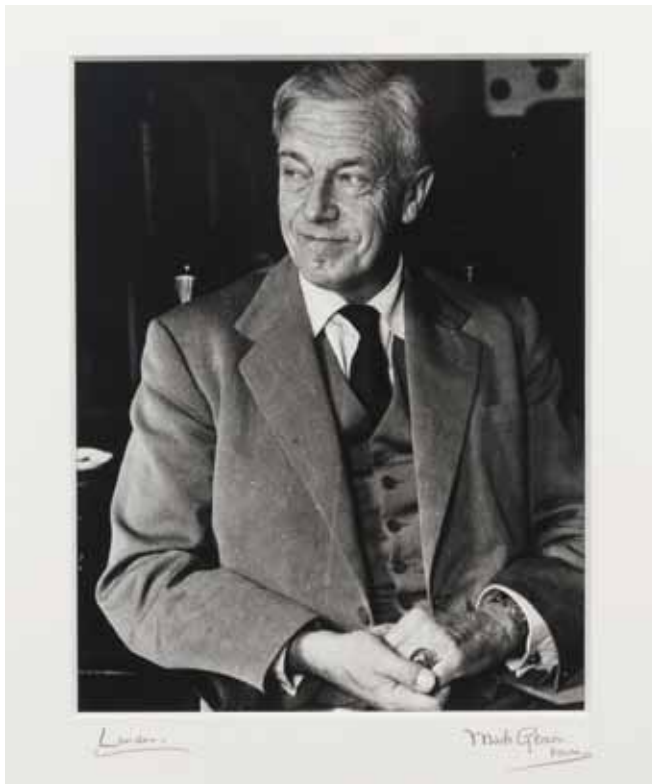
(i) 'SWEET NIGHT', 12 lines in three quatrains, beginning 'Sweet Night, that like an angel comes...', with two autograph revisions, 1 page, octavo, 22 Priory Gardens, Highgate, not dated

(ii) 'LAMORNA COVE', 12 lines in one verse, beginning 'I see at last your great Lamorna Cove...', the printer's copy (*Nation*), signed 'W.H. Davies', 1 page, octavo, 14 Russell Street, 14 April 1920

(iii) 'THE SOULS COMPANIONS', 15 lines, beginning 'Though floods shall fail, and empty holes / Gape for the great bright eyes of seas...', 1 page, octavo, pencil note at upper left-hand corner rubbed out (probably where marked for the printer), 14 Great Russell Street, not dated

All three poems appear in *The Complete Poems of W.H. Davies*, 1963. British holdings of Davies are mostly single poems; the main collection is at Austin, Texas.

£600-800



116

116 AR
DAY-LEWIS, CECIL (1904-1972)

PORTRAIT BY MARK GERSON (*b.* 1921), vintage photograph, silver print, half length, turning and looking to the left, hands held together in front, signed by Mark Gerson on the mount, and inscribed 'London', his stamp on the verso dated May 1951, *framed and glazed*, size of image 9 ½ x 7 ½ inches (24 x 19 cm), overall size 15 x 12 ½ inches (39 x 32 cm), dated [May] 1965

£350-450

An example of this image is in the National Portrait Gallery.

PROVENANCE: Mark Gerson.

117
DAY-LEWIS, CECIL (1904-1972)

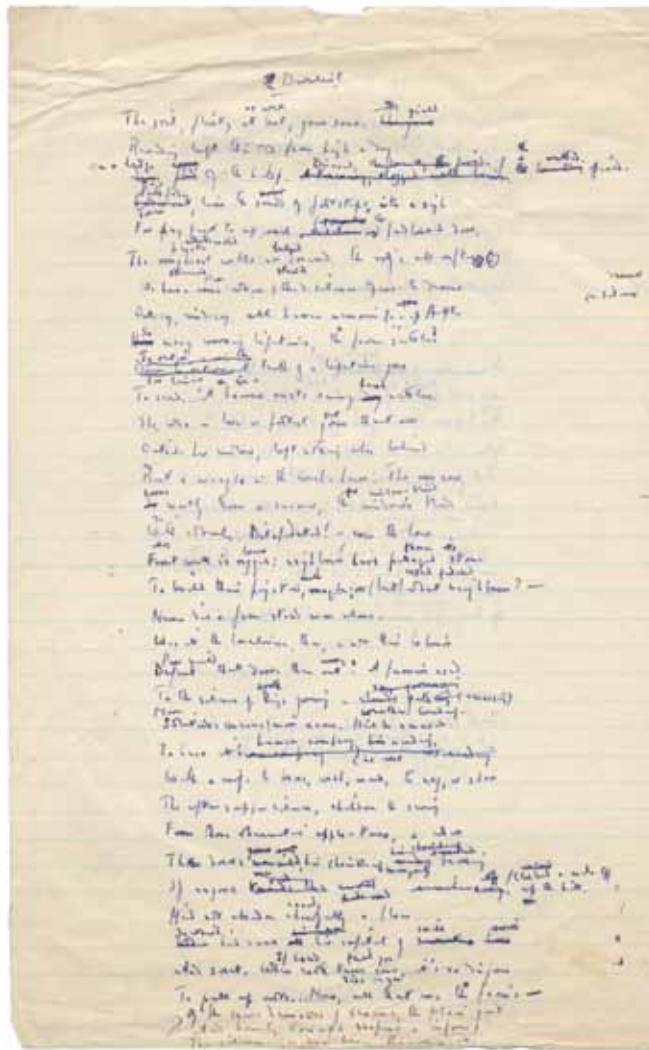
AUTOGRAPH REVISED MANUSCRIPT, IN EFFECT A LATE DRAFT, OF HIS POEM 'SHEEPDOG TRIALS IN HYDE PARK', signed ('C. Day-Lewis'), 48 lines in six eight-line stanzas, with autograph revisions to twenty lines preserving reconsidered readings (including a number of words changed at a later stage), 2 pages, *folio*, not dated

£600-800

A shepherd stands at one end of the arena.
 Five sheep are unpenned at the other. His dog runs out
 On a curve to behind them, fetches them straight to the shepherd,
 Then drives the flock round a triangular course
 Through a couple of gates, back to his master...

The poem is published in *The Complete Poems*, 2003, where it is dedicated to Robert Frost (no dedication herein). Only two poems by Day-Lewis have been sold at auction. Day-Lewis's archive has been donated to the Bodleian Library by his family.

PROVENANCE: Bertram Rota.



118

118
DAY-LEWIS, CECIL (1904-1972)

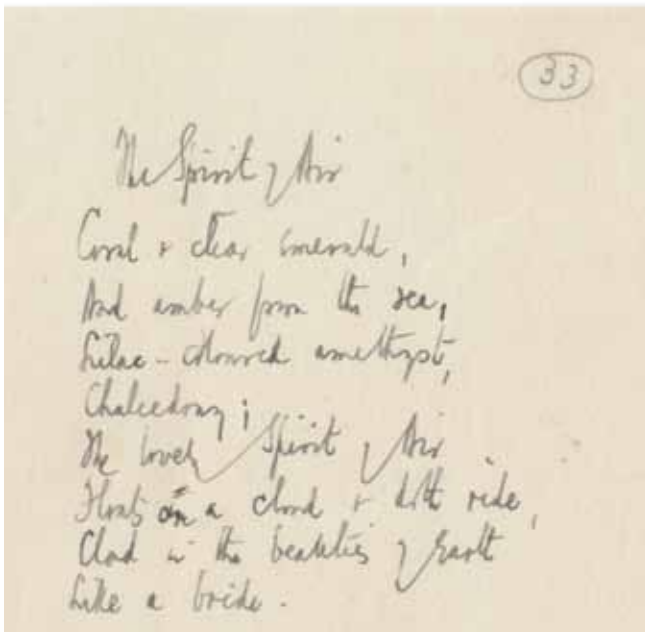
AUTOGRAPH DRAFT AND TYPESCRIPT OF HIS POEM 'DERELICT', WITH TWO AUTOGRAPH DRAFTS OF HIS POEM ['THE DAM'] ON THE VERSO (the latter not titled herein), 'The Derelict' 36 lines, the draft with extensive autograph revisions preserving reconsidered readings, the typescript signed and inscribed 'for A.D. P[eters]'; 'The Dam' c. 25 lines, heavily revised and scored through, *the poems 2 pages, folio, the typescript 2 pages, quarto, and accompanying autograph letter signed (2 pages, octavo)*, the typescript dated 25 August 1962
£600-800

The soil, flinty at best, grew sour. Its yield
Receding left the old farm high and dry
On a ledge of the hills. Disused, the rutted field -
Track fades, like the sound of footsteps, into a sigh
For any feet to approach this padlocked door...

The letter is addressed to [the literary agent A.D.] Peters sending 'the final MS draft & a typescript of a poem I'd like to dedicate to you' and stating 'I wouldn't wish it on you but that I think it's one of the best I've done.' The poem on the verso begins: 'It mounted up behind his cowardice...' 'Derelict' is published in *The Complete Poems*, 2003. Only two poems by Day-Lewis have been sold at auction.

Also see lots 16 and 331 for Day-Lewis.

PROVENANCE: Bertram Rota.



120 (detail)



119

119 AR

DE LA MARE, WALTER (1873-1956)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, head and shoulders, in profile facing left, signed by Mark Gerson on the mount and inscribed 'London', photographer's stamp on the verso, *framed and glazed*, size of image 9 ½ x 8 inches (24 x 20 cm), overall size 15 ½ x 13 inches (39 x 32 cm), undated [but August 1953]

£350-450

No example of this image, which is believed to be unpublished, is in the National Portrait Gallery. Mark Gerson was commissioned by Faber and Faber to photograph de la Mare in 1953.

PROVENANCE: Mark Gerson.

120

DE LA MARE, WALTER (1873-1956)

THREE AUTOGRAPH MANUSCRIPTS:

(i) 'AN EPITAPH', 8 lines, inscribed and signed ('Walter de la Mare'), November 1925, *1 page, written on the front free endpaper of a copy of his Peacock Pie, some slight browning*, 1925

Here lies a most beautiful lady.
Slight of step & heart was she;
I think she was the most beautiful lady /
That ever was in the West Country...

This is one of de la Mare's most anthologised poems.

(ii) 'THE WILLOW', 16 lines, beginning 'Leans now the fair willow, dreaming / Amid her locks of green...', *1 page, quarto*, not dated

(iii) 'THE SPIRIT OF AIR', 16 lines, beginning 'Coral & clear emerald / And amber from the sea...', *1 page, octavo*, not dated

All these poems appear in *The Collected Poems of Walter de la Mare*, 1979.

£1,000-1,500



121

121

[DE QUINCEY, THOMAS (1785-1859)]

AUTOGRAPH POEM BY THE HYMN-WRITER THOMAS GRINFIELD (1788-1870) ADDRESSED TO DE QUINCEY, 38 lines, incorporated in an autograph letter signed ENDORSED BY DE QUINCEY, recalling their schooldays at Winkfield School, Wiltshire, when De Quincey assisted him with his Greek, and mentioning De Quincey's success in beating a rival school with his version of a Horatian Ode (giving four lines from De Quincey's version); Grinfield also mentions De Quincey's writings including *Confessions of an Opium Eater* which he had read when convalescing, 7 pages in all, quarto, the second sheet illustrated with an engraved image of Winkfield Church, address panel ENDORSED BY DE QUINCEY: 'Received on this day Friday April 30 1847 at 3 P.M.', trace of seal, Clifton [Bath], 4 February 1847

£500-600

What deep, sad yearnings, in my bosom swell'd,
As - thrice ten years elaps'd - I once beheld,
WINKFIELD...
Twas there DE QUINCEY, (not obscure the name
Link'd with bright COLERIDGE, & with Opium's fame,)
You kindly solv'd each question I might ask
In VIRGIL'S, OVID'S lov'd, though painful task.
So fine your genius, & so bland your mood,
Amidst a horde of Savages so rude...
The prize, propos'd to Schools, & well bestow'd
On Your neat Version of *Horatian Ode*,
For little Winkfield won unlook'd-for fame,
And blazon'd at fearless DE QUINCEY'S name.

In a letter to his daughter, Margaret, of 8 September 1847, De Quincey wrote: 'From Clifton: Mr Grinfield (The Reverend Thomas G, who is I think, rector or vicar or something of that place) wrote three months ago to renew our ancient intimacy, which was rather fallen into arrear, as you will think when I tell you that not one word have we exchanged...in this present nineteenth century. The last time I saw him...was in the city of King Bladud, viz. Bath (Pump-room to wit) in the year of Christ 1800...Yet, if you should meet him, since his letter (besides being complimentary) was really kind, say everything in apology that you know so well...'

PROVENANCE: Sotheby's, 4 December 1973, lot 142, The Property of a Gentleman, (believed to be A.H. Japp, editor of De Quincey); Edward Spencer.

DE QUINCEY, THOMAS (1785-1859)

AUTOGRAPH DRAFT OF A POEM ABOUT BELSHAZZAR, KING OF BABYLON, some 75 lines in hexameters, with extensive autograph corrections, deletions and insertions preserving reconsidered readings and with a long prose passage concerning Christianity and Judaism, 2 pages, quarto, on both sides of the same leaf, extensive light staining (?with tea) as almost 'called-for' with De Quincey manuscripts, text entirely readable, no watermark, no date [possibly as early as 1821]

£5,000-6,000

Thus in Fire, and Fire, did Cyrus of Elam
 Thus, when the word [gap] did Cyrus of Elam
 On a festal night break in with roar and fierce alalagmos
 Over Babylon's walls; over tower and turret of entrance
 Over helmed heads; over plumes; over carnage of Armies.
 Idle the spearman's spear, Assyrian scymetar idle
 Broken the bow-string of the Mesopotamian archer...

THIS IS THE ONLY KNOWN SUBSTANTIAL ORIGINAL VERSE BY THOMAS DE QUINCEY.

It was published from this manuscript by Grevel Lindop in *The Works of Thomas De Quincey*. Lindop described the manuscript in a letter as both 'remarkable' and 'astonishing' and 'in a way the most extraordinary De Quincey manuscript I have ever seen.' The only other original verse by De Quincey consists of a two-line parody of William Shenstone and 'nine undistinguished lines about Senacherib.' Otherwise there is only a 96-line virtual translation 'Anna Louisa' from a German original.

Lindop also commented (*The Works*) that 'the poem elaborates its material imaginatively in ways which recall *Confessions of an English Opium Eater* (1821). The imagery of "fever" and "delir[i]um", the "labyrinthine apartments", "spaces abysmal" and "galleries [which] ran high overhead through an endless...Mass of stair cases climbing; till sight grew dizzy with effort" powerfully suggest "The Pains of Opium" and the "Piranesi" passage...in particular.' He also suggests that De Quincey's sources were the Bible, Herodotus's *Histories*, and Xenophon, *Cyropaedia*. Given his reverence for and friendship of poets, it is perhaps surprising that De Quincey did not develop a talent for poetry.

Lindop speculates that the poem might have had some connection with the hugely successful exhibition of John Martin's painting 'Belshazzar's Feast' at the British Institution in London in 1821; another possible source for De Quincey's interest in the theme may have been through his acquaintance with Washington Allston who worked sporadically after 1803 on a painting of the same subject, which was unfinished at his death in 1844.

PROVENANCE: Sotheby's [thought to be the sale of the A.H. Japp Papers], 4 December 1973, part of lot 125 - a group of drafts in which this item is mentioned: 'a heavily revised draft for a blank verse poem on Cyrus and Belshazzar, written on both sides of a quarto leaf, with a long prose note on Christianity in relation to Judaism subsequently written in the blank spaces of his poetical draft'; sold to John Wilson; Kenneth Rendell.

REFERENCES: Grevel Lindop, *The Opium-Eater: A Life of Thomas De Quincey*, 1993; *The Works of Thomas De Quincey*, 21 volumes, general editor Grevel Lindop, 2000-2003, volume 20, pp. 333-338; *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, compiled by Barbara Rosenbaum and Pamela White, DeQ 220.

She sped as Pirates
from a Rose.
Offended by the Wind
A fair Christiana
at Time
Indemnity is found.
Leaving on Waters
a Vagant
As Bickel, or as Bee,
But Under, in the
Persons where
She had begun to lie.
Emil,

123

DICKINSON, EMILY (1830-1886, American poet)

AUTOGRAPH MANUSCRIPT SIGNED OF HER LETTER-POEM BEGINNING 'SHE SPED AS PETALS FROM A ROSE...', 8 lines, signed 'Emily' at the end, addressed on the verso of the conjoint leaf to 'Sue', written in pencil, *paper blind stamped 'Paris', 1 page, octavo* [c. 1865]

£10,000-15,000

She sped as Petals from a Rose
Offended by the Wind
A frail Aristocrat of Time
Indemnity to find -
Leaving On Nature a default
As Cricket or as Bee,
But Andes in the Bosoms where
She has begun to lie.

This 'letter-poem' was sent to Emily Dickinson's sister-in-law, Susan Gilbert, who lived, after marrying Emily's brother Austin, at the Evergreens only three hundred yards away ('a hedge away'). They knew one another for nearly forty years. Their relationship was at the core of Emily's emotional and creative life. Sue was in most ways the most important person ('Only Woman in the World') in Emily's life for all its tempestuous episodes (for instance 'The War Between the Houses' which resulted in Emily not visiting her sister-in-law for fifteen years). Sue was the object of Emily's childhood passion, her muse, her collaborator, the primary reader of her work and her best critic, the recipient of a quarter of Emily's surviving letters (many of them cryptic poems and generally with a virtuosity more brilliant than those to others), and her confidante, and was also the person of whom she said 'With the exception of Shakespeare, you have told me of more knowledge than any one living.'

The present poem is not among those for Sue listed by Judith Farr at the end of her *The Passion of Emily Dickinson*, nor in *Open Me Carefully*, probably because the addressing of it to 'Sue' was not previously recorded. The poem is printed by Thomas H. Johnson, where it is tentatively dated to c. 1865.

In the first line the printed text has 'of' for 'from' in this manuscript and Emily Dickinson's characteristic dashes are not evident there. The bee and 'Andes in the Bosoms' are erotic references, common in Emily's letters to Sue.

Thomas Wentworth Higginson, to whom Emily Dickinson first sent her poems, said of her handwriting: 'it seemed as if the writer might have taken her first lessons by studying the fossil bird-tracks in the museum of that college town [Amherst]. Yet it was not in the slightest degree illiterate, but cultivated, quaint, and wholly unique...'

Emily Dickinson's papers are mainly at Amherst, Harvard, Boston Public Library and the Jones Library.

REFERENCES: Judith Farr, *The Passion of Emily Dickinson*, 1992; Judith Farr, *Open Me Carefully, Emily Dickinson's Intimate Letters to Susan Huntington Dickinson*, 1998; Thomas H. Johnson, *The Complete Poems*, 1970.



124

DICKINSON, PATRIC (1914-1994)

COLLECTION OF TEN AUTOGRAPH MANUSCRIPTS, six signed, comprising 'The Good King. A Children's Opera in two Acts' with an autograph note 'this was later re-titled Good King Wenceslas' (11 pages), 'A Season lost', 'Town Maps' (draft in pencil with revisions), 'the Scales' (draft in pencil with revisions), 'Under', 'The House of the Creators', 'Julie's Washing', 'Thoughts in a Cathedral', 'To Go Hidden' and 'Autumn', 21 pages in all, folio, quarto and octavo, a number on illustrated notepaper showing Rye Church, not dated
£200-300

With the poems are a note in Dickinson's hand stating that six of the poems are unpublished and two charming self-deprecating messages suggesting that the later reserves suggested after the manuscripts failed to sell when he gave them for sale for the benefit of the Arvon Writing Schools were 'dotty' (too high) and proposing no reserve and giving some background information. He also mentions how well the sales for Trekkie Parsons ('one of our oldest dearest friends') had done. Publication of these poems has not been traced.

125

DOBSON, AUSTIN (1840-1921)

(i) CALLIGRAPHIC AUTOGRAPH MANUSCRIPT OF HIS POEM 'NICCOLO PESCARA, KNIGHT OF FORLI - UNTO HIS LADY', signed and dated at the end ('Austin Dobson'), 65 lines in six nine-line and one eleven-line stanzas, written in a very small neat hand with a print-hand title, 4 pages, quarto, dated 26 January 1867

This is my lady's house
Among your leaves embowered
From sunlight fenced with care
By roof of woven boughs...

PROBABLY UNPUBLISHED: not in *Collected Poems* or *Selected Poems* or Murray's *Bibliography*.

Sotheby's noted this poem was written out for his fellow-poet Cosmo Monkhouse's album.

PROVENANCE: Sotheby's, February 1977; Edward Spencer.

REFERENCES: *Collected Poems*; Murray, *Bibliography of Austin Dobson*; *Selected Poems*. 1905; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988. Only a few poetical manuscripts by Dobson are recorded as being in British institutions; the main collection appears to be in the Huntington Library.

(ii) PORTRAIT BY HERBERT ROSE BARRAUD (1845-1896), vintage photograph, Woodburytype, half length, looking into the camera, photographer's printed credit on mount, *framed and glazed*, size of image 13 x 9 inches, 15 x 11 inches (32 x 22 cm), overall size 19 x 15 inches (49 x 38 cm) [c. 1888]

This image is from *Men and Women of the Day* [c. 1888].

£400-600

Ch. (d. Oxford)
Apr. 21/80

Breathes there the man with soul so dead,
Who never to himself but said
"I'll build a studio!"
And every day for evermore
I'll photograph my children, four
All sitting in a row!

My dear Lewis,
That is the sort of
things Scott would have
written if he had lived in
our day. And yet I can't
help agreeing with you to
some extent: painting is
a far higher line of art
than photography: but yet
in the latter you can do so
much in so short a time
that I rather wonder all

From the Ginger Man

All the way
From the land
Of Kerry
Is a man
From the dead
Gone Merrey

This man
Stood in the street
And stamped his feet
And no one heard him.

A.P. Mearns

DODGSON, CHARLES LUTWIDGE (1832-1898, 'Lewis CARroll')

AUTOGRAPH MANUSCRIPT OF AN UNPUBLISHED IMPROMPTU VERSE 'BREATHES THERE THE MAN WITH SOUL SO DEAD...', 6 lines in two three-line stanzas, incorporated in an autograph letter signed ('CLDodgson') to 'My dear Lewis', in which he discusses the relative merits of painting and photography ('...painting is a far higher line of Art than photography: but yet in the latter you can do so much in so short a time that I rather wonder all artists don't use it, if only to make memoranda of attitudes, lights, & shades...'); he continues with 'a number of "data"', extolling the delights of Oxford in an attempt to persuade his friend to come to stay with him ('...Dinners at our High Table are not ill-cooked...Oxford will be looking its best for this next 6 weeks...') and ends 'I forebear to draw any logical conclusion, which might be more dry & Scientific...', 3 pages, octavo, Ch[rist] Ch[urch], Oxford, 21 April 1880

£4,500-5,000

Breathes there the man with soul so dead,
Who never to himself hath said
"I'll build a studio!
And every day for evermore
I'll photograph my children, four
All sitting in a row!

The recipient of this unpublished letter was probably Arthur Lewis of Moray Lodge, Campden Hill, who he gave lavish parties where, according to the *Times* in 1901 'there were to be met in the seventies and eighties many of the most distinguished painters and musicians of the day.' He married in 1867 Kate Terry, sister of Ellen Terry (the latter of whom Dodgson photographed). Dodgson stayed with them regularly and took some of the Terry children to the theatre. He wrote to Lewis in 1870 of his daughter Katie and his niece Alice Holdsworth: 'I think I fell in love, half with one and half with the other, when I met them at your house - an unfortunate occurrence in this country where bigamy is not regarded with favor.'

Here Dodgson combines his wit as a letter writer, his skill as a poet and his hobby of photography, particularly of children. The impromptu verse is almost certainly unpublished. It is an adaptation of Sir Walter Scott's celebrated lines from *Lay of the Last Minstrel*: 'Breathes there a man with soul so dead / Who never to himself hath said / This is my own my native land / Whose heart hath near within him burn'd / From wandering in a foreign strand...' See the poem by Churchill in this collection for his use of the line.

No manuscript of this poem is recorded in *Index of English Literary Manuscripts*. It does not appear in the *Complete Works of Lewis Carroll*, 1994 and is therefore almost certainly UNPUBLISHED AND UNRECORDED. Most of Dodgson's known verse manuscripts are located in American libraries.

PROVENANCE: Desmond Clarke.

REFERENCES: *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, compiled by Barbara Rosenbaum and Pamela White; *Complete Works of Lewis Carroll*, 1994.

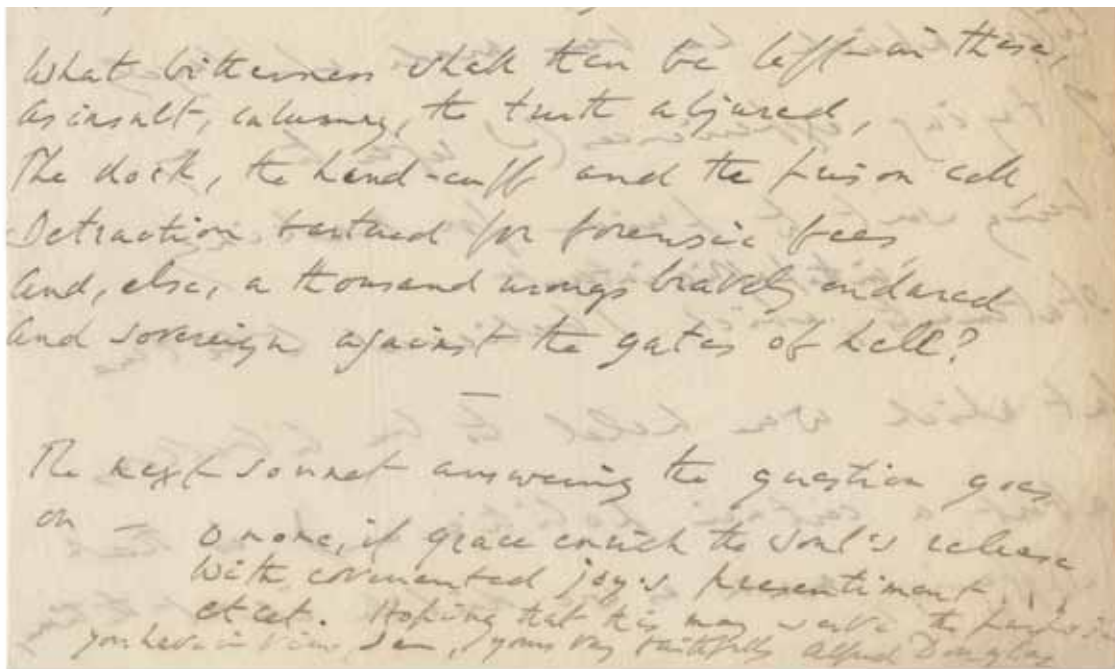
DONLEAVY, JAMES PATRICK (b. 1926, Irish writer)

AUTOGRAPH MANUSCRIPT OF A POEM FROM 'THE GINGER MAN', 10 lines, signed ('J. P. Donleavy'), 1 page, folio, not dated

£500-800

All the way
From the land
Of Kerry
Is a man
From the dead
Gone Merry...

PROVENANCE: J.P. Donleavy.



128 (detail)

128
DOUGLAS, ALFRED (1870-1945)

AUTOGRAPH MANUSCRIPT OF SONNET IV FROM 'IN EXCELSIS', composed in the prison hospital, incorporated in an autograph letter signed ('Alfred Douglas'), to an unidentified correspondent, 14 lines, followed by the opening two lines of sonnet V from the same work, and quoted by Douglas as encapsulating the lesson that had most impressed him in prison ('...the most trying experience of a life which has been made up largely of trying experiences...') namely that 'suffering, much as we dislike it at the time, is more satisfactory to look back upon than pleasure', 2 pages, *thin quarto*, Monaco, 16 March 1926

£1,000-1,500

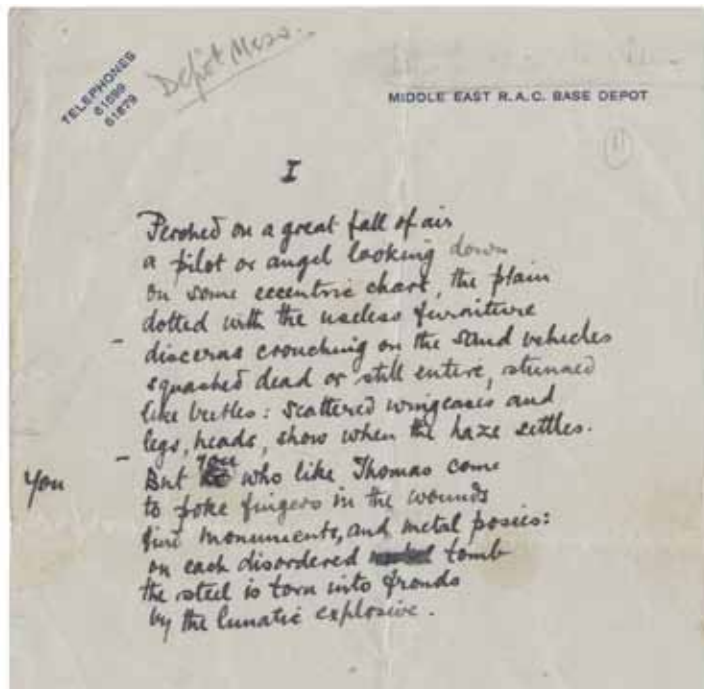
When Death, the marshall of our settled state
Shall beckon unto our appointed end,
To what remembrances shall be the trend
Of those last thoughts that gather at the gate?...

What bitterness shall then be left in these,
As insult, calumny, the truth abjured,
The dock, the hand-cuff and the prison cell,
Detraction bartered for forensic fees,
And, else, a thousand wrongs bravely endured
And sovereign against the gates of hell?

Lord Alfred Douglas served six months' hard labour in Wormwood Scrubs for libelling Winston Churchill by alleging that he had taken part in a Jewish-financed conspiracy to have Kitchener murdered. His epic work 'In Excelsis' was written during his time in prison. It appears in *The Complete Poems of Lord Alfred Douglas*, 1928. Douglas's literary manuscripts are largely in America.

AUTOGRAPH MANUSCRIPT OF HIS POEM 'LANDSCAPE WITH FIGURES' (untitled in this manuscript), 43 lines in three sections, the first two of 14 lines, the third of 15, with five autograph revisions preserving discarded readings, 3 pages, octavo, on Middle East R.A.C. Base Depot headed notepaper, with a pencil note apparently by Douglas 'Depot Mess', not dated [but March-April 1943]

£3,000-4,000



129 (detail)

Pearched on a great fall of air
a pilot or angel looking down
on some eccentric chart, the plain
dotted with the useless furniture
discerns crouching on the sand vehicles
squashed dead or still entire, stunned
like beetles: scattered wingcases and
legs, heads, show when the haze settles...

more easily you believe me a pioneer
and a murdering villain without fear
without remorse looking at the throat. Yes
I am all these and I am the craven
the remorseful the distressed
penitent: not passing from life to life
but all these angels and devils are driven
into my mind like beasts. I am possessed
the house whose wall contains the dark strife
the arguments of hell with heaven.

'Landscape with Figures', one of the provisional titles for *Alamein to Zem Zem*, deals with Douglas's own relationship to the battlefield. Sections I and II were printed from this manuscript in *Personal Landscape*, the literary magazine started in Cairo by Robin Fedden (who owned this manuscript), Lawrence Durrell and Bernard Spencer. In the second section of the manuscript, line 8 has the word 'horrible' in the margin as an alternative for 'terrible' in the text ('terrible' is in the text published by Ted Hughes in his selection of Douglas's poetry). Among the revisions, that in the last section has an alteration in the last line that preserves an initial reading of 'strange song' for which 'arguments' was substituted *currente calamo*.

Desmond Graham comments on the poem that it gives 'a new and painful intensity' to Douglas's theme of multiple personality. Vernon Scammell points out that each of the three poems is a sonnet (the third having an extra line) in which the sestet rhymes EFG, EFG after the manner of French sonnets.

AUTOGRAPH POETICAL MANUSCRIPTS BY DOUGLAS ARE RARE. Ted Hughes's selection proved to be the turning point in Douglas's posthumous reputation; 'Landscape with Figures' was chosen for inclusion. Douglas is widely considered to be among the finest poets of his generation. His poetical manuscripts are largely in the British Library.

PROVENANCE: Robin Fedden, joint editor of *Personal Landscape*; Sotheby's 12 December 1932 lot 239; Anthony Hobson.

REFERENCES: Desmond Graham, *Keith Douglas 1920-1944: A Biography*, 1974; Ted Hughes, *Selected Poems of Keith Douglas*, 1964.

130 DOWSON, ERNEST (1867-1900)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'A REQUIEM', unsigned, 24 lines, 1 page, octavo, one central ink spot [no date, but 1893]

£2,500-3,500

Neobule, being tired,
Far too tired to laugh or weep,
From the hours, rosy and gray
Hid her golden face away:
Neobule, fain of sleep,
Slept at last as she desired.

Neobule, is it well,
That you haunt the Hollow Lands,
Where the poor, dead people stray
Ghostly, pitiful and gray,
Plucking with their spectral hands
Scentless leaves of asphodel...

One of Dowson's better-known poems, of which no manuscript was known to Desmond Flower or Mark Longaker. It was first published in *The Hobby Horse*, no. 3, 1894.

Poetical manuscripts by Dowson are of considerable rarity; only one other is recorded as having been sold at auction. Michael Silverman had a manuscript by Dowson at one time.

Peter Croft stated that: 'Apart from the manuscripts of his latest poems that Dowson often included in his letters to his friends, most of the poetry in his handwriting known to survive is contained in one ordinary octavo notebook [at the Morgan Library, the main repository of Dowson's manuscripts].'

In *Verses*, 1896, 'A Requiem' is dedicated to his friend the poet John Gray, author of *Silverpoints*. The dedication of single poems to friends was a feature copied by Dowson from Verlaine (Flower and Maas, *The Letters*).

See also lot 278.

PROVENANCE: Percy Dobell; Arthur Freeman; Bernard Quaritch.

REFERENCES: Desmond Flower; Mark Longacre, *Ernest Dowson*, 1944; P. J. Croft, *Autograph Poetry*, 2 volumes, 1973; *The Letters*, edited by Flower and Maas, 1967; Jad Adams, *Madder Music, Stronger Wine: The Life of Ernest Dowson, Poet and Decadent*, 2000.

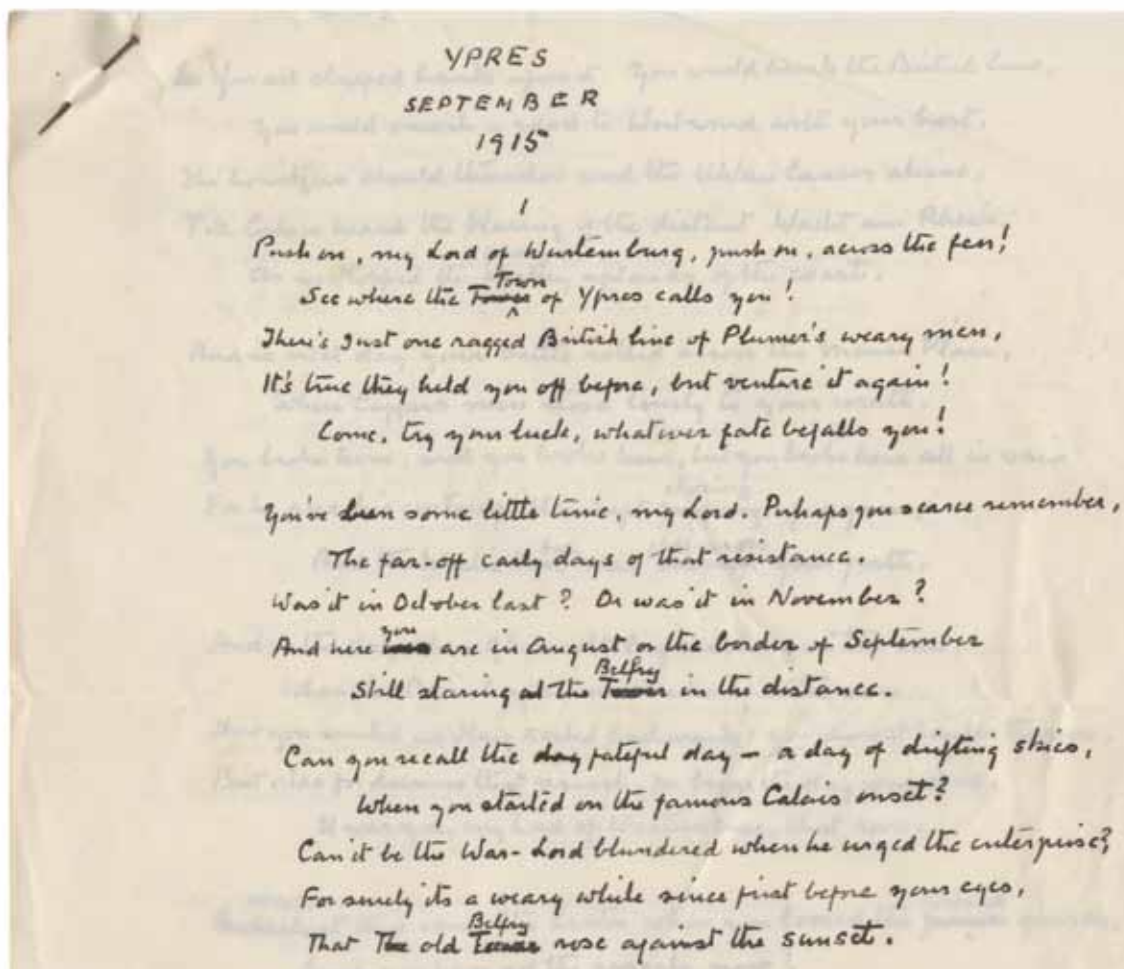
A Requiem.

Rebuke, being tired,
Far too tired to laugh or weep,
From the hours, rose and gray
Hid her golden face away:
Rebuke, fair of sleep,
Slept at last, as she desired.

Rebuke, is it well,
That you haunt the Hollow Land,
Where the poor, dead people stray
Ghostly, pitiful and gray,
Plucking with their spectral hands
Scutless leaves of asphodel.

Rebuke, tired to death
Of the flowers that I threw
On her flowerlike, fair feet,
Sighed for blossoms not so sweet,
Lunar roses, pale and blue,
Lilies of the world beneath.

Rebuke! ah too tired
Of the dreams and day above,
Where the poor, dead people stray,
Ghostly, pitiful and gray,
Out of life and out of love,
Slept the sleep which she desired.



131 (detail)

131
DOYLE, CONAN ARTHUR (1859-1930)

AUTOGRAPH REVISED MANUSCRIPT OF HIS POEM 'YPRES SEPTEMBER 1915', signed ('Arthur Conan Doyle'), 85 lines in seventeen five-line stanzas, with twenty-five autograph verbal revisions preserving reconsidered readings, 4 pages, quarto (one a half-page), pinned in the upper left-hand corner, trace of paper clip, dated 10 October [1915]

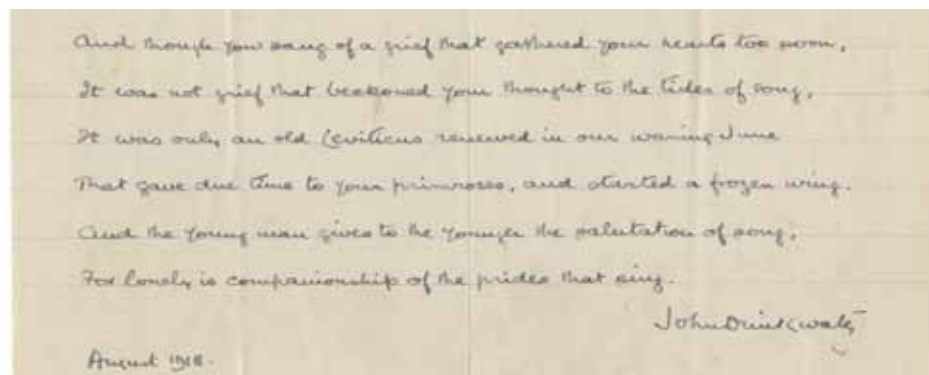
£1,500-2,000

Push on, my Lord of Wurtenburg, push on, across the fen!
 See where the Town of Ypres calls you!
 There's just one ragged British line of Plumer's weary men,
 It's time they held you off before, but venture it again!
 Come, try your luck, whatever fate befalls you!...

The poem first appeared in *The Queen's Gift Book*, published for Christmas 1915 'In aid of Queen Mary's Convalescent Auxiliary Hospitals For Soldiers And Sailors Who Have Lost Their Limbs In The War'. It was subsequently included in Doyle's *The Guards Came Through and Other Poems*, 1919.

Conan Doyle was devastated by the death of his eldest son in 1918. Although badly wounded on the first day of the Somme, Kingsley, as he was known, was struck down by the Spanish influenza epidemic.

PROVENANCE: The Estate of the late Dame Jean Conan Doyle, daughter of the author.



132 (detail)

132

DRINKWATER, JOHN (1882-1937)

(i) AUTOGRAPH MANUSCRIPT OF HIS POEM 'ALGERNON CHARLES SWINBURNE', signed (John Drinkwater'), 15 lines in three five-line stanzas, beginning 'Now is no reason for weeping, / For our poet has gone to the land / Where the toiler attaineth to reaping...', inscribed and signed by Drinkwater registering the gift of this poem to Percy Goldsmith in 1909, 1 page, quarto, 38 Drayton Road, Kings Heath, Birmingham, 1909

(ii) AUTOGRAPH MANUSCRIPT OF HIS POEM 'TO SIEGFRIED SASSOON', signed ('John Drinkwater'), 16 lines, beginning 'It was you and your friends Robert Graves and Nichols that made me feel / That a young man was passing from youth into middle-age...', 1 page, lined quarto, blank areas torn away in upper corners, from Siegfried Sassoon's papers, dated August 1918

Publication of these poems has not been traced; the second is unlikely to have seen print. No poetical manuscripts by Drinkwater have been sold at auction in the last forty years at least. Drinkwater was one of the Dymock poets.

(iii) PORTRAIT BY POWYS EVANS (1899-1982), pen and ink drawing, signed and inscribed by the artist who was known professionally as 'Quiz', framed and glazed, size of image 10 x 8 inches (26 x 21 cm), overall size 24 x 18 inches (60 x 47 cm), [drawn for but not illustrated in *London Mercury*], not dated

£500-700



133

133 AR
DUFFY, CAROL ANN (b. 1955)

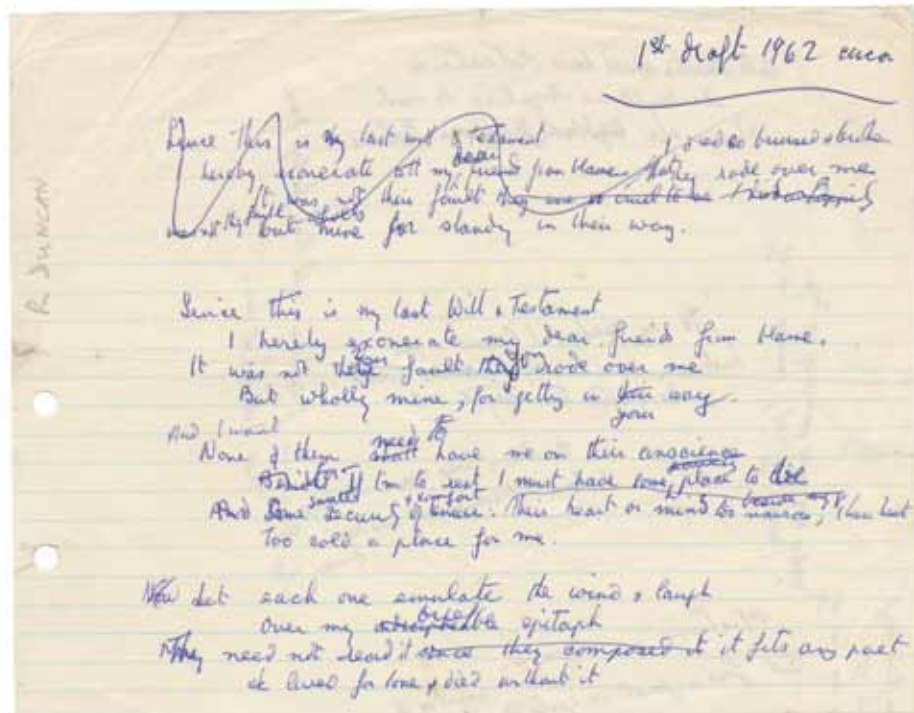
PORTRAIT BY PETER EDWARDS (b. 1955), oil on canvas, head and shoulders in profile facing right, against a background of books, signed by the artist on the recto ('PE 87') and inscribed by him on the stretcher ('Carol Ann Duffy 3 Camp View Wimbledon 1987'), framed, size of image 24 x 36 inches (61 x 91.5 cm), overall size 26 x 38 inches (66 x 97 cm), 1987

£3,000-4,000

Peter Edwards and Carol Ann Duffy are good long-term friends. He has made one other portrait of her for which this is a finished oil preparatory study, though quite different from it. See Peter Edwards web site (www.peteredwards.net) for the present image in the sequence of sketches, drawings and finished version of his portrait of Carol Ann Duffy ('Evolution of a Portrait').

There is no portrait in oils of the current Poet Laureate in the National Portrait Gallery, only two photographs.

PROVENANCE: Peter Edwards.



134 (detail)

134

DUNCAN, RONALD (1914-1982)

AUTOGRAPH DRAFT OF HIS POETICAL LAST WILL AND TESTAMENT [after Villon], c. 75 lines, mostly in four-line stanzas, with extensive revisions and deletions preserving reconsidered readings, and headed '1st draft 1962', 2 pages, folio, 1962

£600-800

Since this is my last Will & Testament
I hereby exonerate my dear friends from blame.
It was not your fault you rode over me
But wholly mine, for getting in your way...

First let me rid myself
Of all my worldly goods & wealth
That they are not as much as you thought
Can easily be righted: add a naught...

And to my dear wife I give
The empty sympathy she used to feel for me...

To Marion Henswood I leave my fame
All she ever loved was my name...

To my wife: all my arab horses
Thats proof of love. At any rate
Of hers - for them...

To Deirdre, that part of me
She valued much more than my art...

PROBABLY UNPUBLISHED: publication of this poem has not been traced despite searching some ten volumes published by him. No poetical manuscripts by Duncan have been sold at auction. The poem is not listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988. King's College, Cambridge, is the main repository for Duncan's literary papers in Britain; there is an important collection at Austin, Texas.



135

135 AR
DURRELL, LAWRENCE (1912-1990)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, head and shoulders, profile facing left, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 9 ½ x 7 inches (24 x 18 cm), overall size 17 ½ x 14 ½ inches (45 x 37 cm), not dated [March 1968]
£350-450

No example of this image is in the National Portrait Gallery; it may be unpublished.

PROVENANCE: Mark Gerson.



136

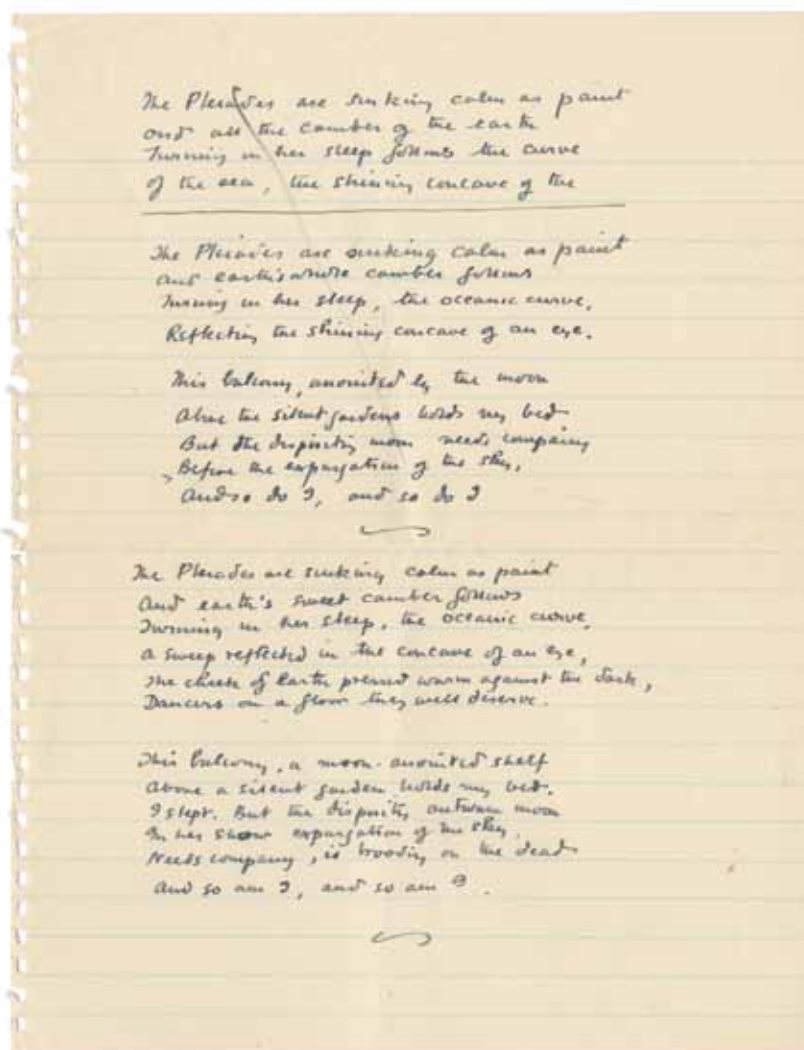
136 AR
DURRELL, LAWRENCE (1912-1990)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943) vintage photograph, silver print, close-up of head only, eyes turned to the left, *framed and glazed*, size of image 17 x 13 inches (44 x 33 cm), overall size 23 x 18 inches (60 x 46 cm), 1986
£400-500

Christopher Barker writes: When he [Durrell] opened the door his bulbous lined features cried out to be recorded, and so, as I set the studio flash and view camera up in his sitting room we nattered on about the weather, me quite unaware at that time of his significance in my mother's life (and one surprisingly she had never appraised me of). His features I noticed crumpled and creased benignly when he smiled and of course he duly obliged for my camera.'

Lawrence Durrell effected the first meeting between Christopher Barker's parents George Barker and Elizabeth Smart, whose relationship Christopher Barker described in *Arms of the Infinite*. This photograph was taken for and was used in Christopher Barker's *Portraits of Poets*, 1986.

PROVENANCE: Christopher Barker.



137

137

DURRELL, LAWRENCE (1912-1990)

AUTOGRAPH DRAFTS OF HIS POEM ['LESBOS'], untitled herein, 25 lines in all, comprising three versions of the first four lines and two versions of the rest of the poem, all preserving reconsidered readings not in the printed version, 1 page, small folio, perforations down left-hand margin where removed from a pad, not dated

£2,500-3,000

The Pleiades are sinking calm as paint
And earth's sweet camber follows
Turning in his sleep, the oceanic curve,
A sweep reflected in the concave of an eye,
The cheek of earth pressed warm against the dark,
Dancers on a flow they well deserve...

'A PERFECT SHORT POEM' was the opinion G.S. Frazer expressed of 'Lesbos' in his study of Durrell.

No poetical manuscripts by Durrell have been sold at auction. The main archive of Durrell's papers is at Austin, Texas.

PROVENANCE: Lawrence Durrell.

REFERENCE: G.S. Frazer, *Writers and their Work*, p. 216.



138

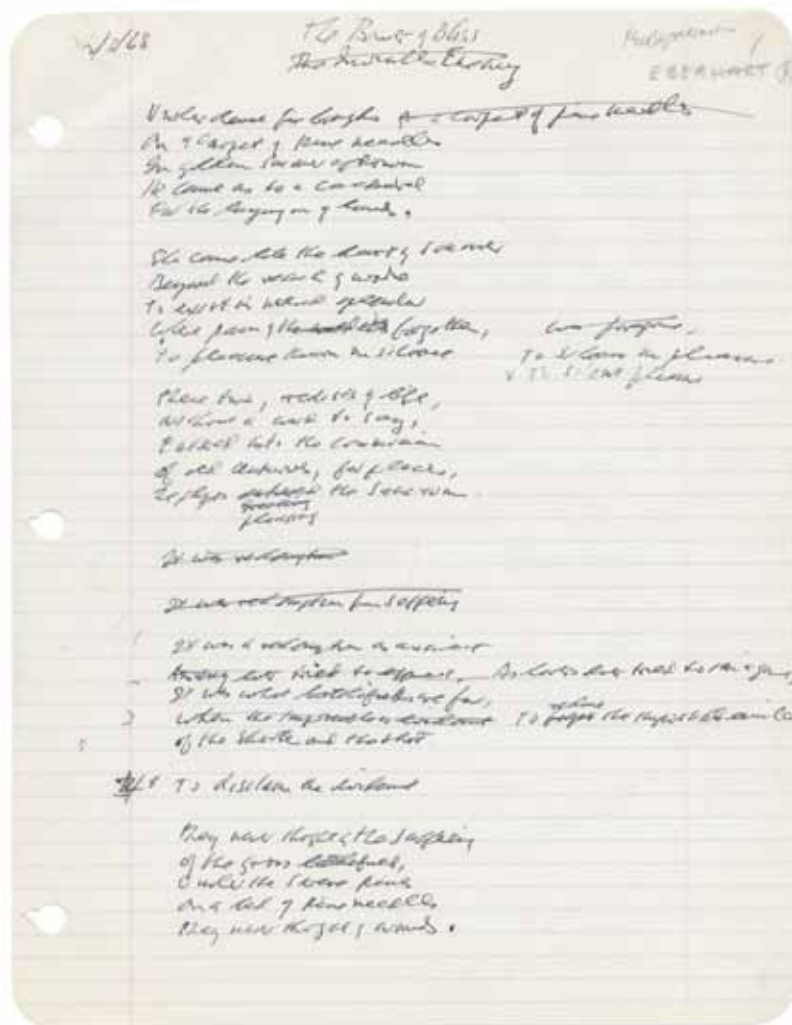
138 AR
DURRELL, LAWRENCE (1912-1990)

PORTRAIT BY PETER KEEN (b. 1928), vintage photograph, resin coated silver print, signed by the photographer, head and shoulders, half turned to the left, looking down, *framed and glazed*, size of image 12 x 16 inches (29 x 42 cm), overall size 18 x 22 inches (46 x 56 cm), not dated [but August 1962]

£450-550

An example of this photograph is in the National Portrait Gallery. Peter Keen produced photographs for Ted Hughes's collection of poems, *River*.

PROVENANCE: James Cummins.



139 (detail)

139

EBERHART, RICHARD (1904-2005, American poet)

AUTOGRAPH DRAFTS AND A TYPESCRIPT FOR HIS POEM 'THE BOWER', titled herein 'The Bower of Bliss', c. 110 lines in all (the final poem 45 lines), with autograph revisions and deletions preserving reconsidered readings, 5 pages including typescript, folio, filing holes, dated 2 March 1968 and 2 April 1968

£500-600

Under dense fir boughs
On a carpet of pine needles
In golden summer afternoon
He came as to a cathedral
For the laying on of hands...

The poem was published in *Quest* in 1968, and was collected both in *Fields of Grace* (1978) and in *Collected Poems* (1988). No poetical manuscripts by Eberhart have been sold at auction.

PROVENANCE: Gekoski.



London

Mark Gerson
Faint

140

140 AR
ELIOT, THOMAS STEARNES (1888-1965) and TED HUGHES (1930-1998)

JOINT PORTRAIT OF ELIOT AND HUGHES WITH ELIOT'S WIFE VALERIE (d. 2012) BY MARK GERSON (b. 1921), vintage photograph, silver print, head and shoulders with Hughes (one arm under the other) and Eliot in profile respectively on the left and right and Valerie Eliot in the middle looking up at Ted Hughes, signed and inscribed 'London' by Mark Gerson, his stamp on the back, *framed and glazed*, size of image 7 ½ x 9 ½ inches (19 x 24 cm), overall size 14 x 15 inches (36 x 38 cm), Faber's, 23 June 1960

£1,200-1,800

No example of this photograph is in the National Portrait Gallery. It was reproduced in *Letters of Ted Hughes*, edited by Christopher Reid, 2007.

The Faber party in 1960 was only the second time that Ted Hughes and T.S. Eliot met.

PROVENANCE: Directly from Mark Gerson.



141

141 AR

ELIOT, THOMAS STEARNES (1888-1965, American-born poet)

PORTRAIT OF T.S. ELIOT, W.H. AUDEN AND VALERIE ELIOT (d. 2012) BY MARK GERSON (b. 1921), vintage photograph, silver print, half length, showing Auden and Eliot in intense conversation, with Valerie Eliot next to her husband, all holding glasses, Auden also a cigarette, at the Faber party on 23 June 1960 in their offices at 24 Russell Square, signed by Mark Gerson on the mount and inscribed 'London', photographer's stamp on verso, *framed and glazed*, size of image 8 x 10 inches (20 x 25.5 cm), overall size 14 1/2 x 15 inches (37 x 39 cm), Faber's, 23 June 1960

£2,000-3,000

THE GREATEST POETS OF THEIR GENERATIONS MEET: this important photograph records one of the very few times (perhaps only the second) that Auden and Eliot met and spoke to one another. Auden states that he and Eliot first met at the time he left Oxford, in about 1928. An example of this photograph is in the National Portrait Gallery and it was illustrated on the back cover of Mark Gerson's National Portrait Gallery Exhibition catalogue, *Literati*, 1996. See lot 332.

PROVENANCE: Mark Gerson.

REFERENCE: Michael Newman, 'The Art of Poetry No. 17', *Paris Review*, 1974.

JOURNEY OF THE MAGI.

"A cold coming we had of it,
Just the worst time of the year
For a journey and such a long journey.
The ways deep and the weather sharp;
The very dead of winter".
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes, the terraces
And the silken girls bringing sherbet.
Then ~~that~~ the camel men cursing and grumbling
And running away, and wanting their liquor and women,
And the nightfires going out, and the lack of shelters,
And the cities hostile and the towns unfriendly
And the villages dirty and charging high prices;
A hard time we had of it.
At the end we preferred to travel all night
Sleeping in snatches,
And the voices singing in our ears, saying
That ~~this~~ this was folly. *all*
Then at dawn we came down to a temperate valley
Wet, below the snow line, smelling of vegetation;
With a running stream and a watermill beating ~~the~~ the darkness, *15*
And three trees on the low sky ~~line~~,
And an old white horse galloped away in the meadow.
Then we came to a tavern, with vine leaves over the lintel,
Six hands at an open door dicing for pieces of silver,
And feet kicking the empty wine skins.
But there was no information, and so we continued
And arrived at evening, not a moment too soon,
Finding the place; it was (you may say) satisfactory.

That this was all folly.
All this was a long time ago, I remember
And I would do it again but set down
This set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

T.S.ELIOT.

7.55

ELIOT, THOMAS STEARNS (1888-1965, American-born poet)

TYPESCRIPT WITH AUTOGRAPH REVISIONS OF HIS CELEBRATED POEM 'JOURNEY OF THE MAGI', signed at the end with initials under his typed name ('T.S.E.'), preserving reconsidered readings, 43 lines, 1 page, folio, rust mark from paper clip at head, no date [1927]

£6,000-8,000

"A cold coming we had of it,
Just the worst time of the year
For a journey and such a long journey.
The ways deep and the weather sharp;
The very dead of winter".
And the camels galled, sore-footed, refractory,
Lying down in the melted snow...

ONE OF ELIOT'S BEST-KNOWN POEMS, almost certainly typed by himself (Jim McCue, Eliot's editor, suggests) and with autograph revisions.

The revisions are: line 11 the substitution of 'Then' for 'What with'; line 15 closing a gap after the initial A of 'And'; line 19 a deletion of a single letter after 'our'; line 20 the deletion of 'all' in the typed line 'That all this was folly', the insertion of 'all' before 'folly' and the rewriting of the whole line in the margin; line 23 deletion of 'in' before 'the darkness'; and line 24 the deletion of 'line' after the word 'sky'.

The last revision settles the question of whether the ending of the line with the word 'sky' was an error in printing or an authorial emendation. Except for the later insertion of hyphens in 'nightfires' (line 13); in 'watermill' (line 23) and 'vine leaves' (line 26) the autograph revisions on this typescript take the poem to its final form.

The first poem written after his conversion to what he called the Anglo-Catholic church and the poem that broke his 'writer's block', 'Journey of the Magi' was written in response to a request by Geoffrey Faber for an 'Ariel Poem' in 1927. It is said to express Eliot's desire for reality in religion.

The poem is based on a sermon of Eliot's revered Lancelot Andrewes: 'It was no summer progress. A cold coming they had of it at this time of year, just the worst time of the year to take a journey, and especially a long journey in. The ways deep, the weather sharp, the days short, the sun farthest off, *in solstitio brumali*, "the very dread of winter."' Daniel Harris has argued that the poem 'occupies a central position in [Eliot's] poetic development...[It] is the one whose themes and metres most clearly foreshadow those of *The Four Quartets*'.

Complete poetical manuscripts by Eliot are extremely rare. The revised page-proofs of the poem are in Eton School Library.

It was Eliot's reading of the poem that led to the obsession with him by the fourteen-year-old Valerie Fletcher ('It was extraordinary...I felt I just *had* to get to Tom, to work with him.').

See also lot 331.

PROVENANCE: Estate of Richard de la Mare, Eliot's publisher; Hodgson's Rooms..

REFERENCES: 'T.S. Eliot, 'Lancelot Andrewes', *For Lancelot Andrewes: Essays on Style and Order*, 1928; Daniel A. Harris, 'Language, History, Text in Eliot's "Journey of the Magi"', *PMLA*, volume 95, no. 6, 5 October 1980; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.

143

EMERSON, RALPH WALDO (1803-1882, American poet)

AUTOGRAPH MANUSCRIPT OF HIS WELL-KNOWN AND WIDELY PUBLISHED POEM 'FABLE', 19 lines, about the relative talents of the large and small in nature, with an additional probably unrelated line written the other way up at the foot of the page and cancelled, 1 page, *quarto*, not dated

£4,000-4,500

The mountain & the squirrel
Had a quarrel,
And the former called the latter, 'little prig'!
Bun replied,
You are doubtless very big,
But all sorts of things & weather
Must be taken in together
To make up a year,
And a sphere.
And I think it no disgrace
To occupy my place.
If I'm not so large as you,
You are not so small as I,
And not half so spry:
I'll not deny you make
A very pretty squirrel track;
Talents differ; all is well & wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut.

The principal collection of Emerson's papers is that of the Ralph Waldo Emerson Memorial Association on deposit in the Houghton Library at Harvard.

PROVENANCE: Barrett Collection; Sotheby's New York, 26 October 1988, lot 74; Kenneth Rendell.

144 AR

EMPSON, WILLIAM (1906-1984)

PORTRAIT BY MARK GERSON (*b.* 1921), vintage photograph, silver print, head and shoulders, half turned to the left, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 8 x 6 inches (20 x 15 cm), overall size 14 x 12 inches (36 x 30 cm), dated May 1965

£400-500

A different image from the same shoot, but not this one, is in the National Portrait Gallery (see next lot).

PROVENANCE: Mark Gerson.

145 AR

EMPSON, WILLIAM (1906-1984)

PORTRAIT BY MARK GERSON (*b.* 1921), vintage photograph, silver print, three-quarter length, seated, hands on knees, slightly turned to the left and looking forward almost into the camera shoulders, half turned to the left, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 10 x 8 inches (24 x 19 cm), overall size 17 x 15 inches (43 x 38 cm), [May 1965]

£400-500

An example of this image is in the National Portrait Gallery

PROVENANCE: Mark Gerson.

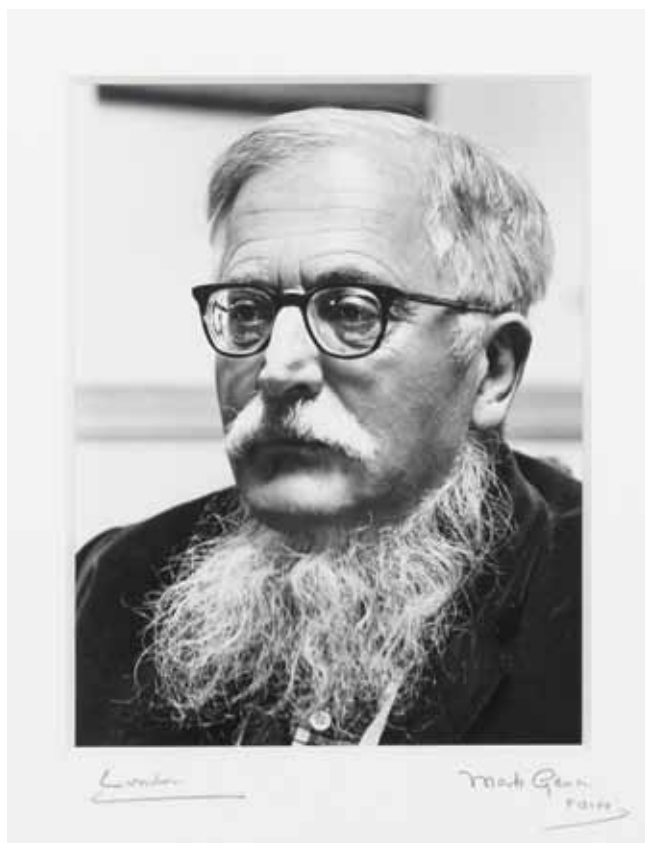
Table

111

He mumbled the Squirrel
 Had a quarrel,
 And the former called the latter, "little pig!"
 One replied,
 You are doubtless very big,
 But all sorts of things & wattle
 Might be taken in together
 To make up a year
 And a sphere.
 And I think it no disgrace
 To occupy my place.
 If I'm not so large as you,
 You are not so small as I,
 And not half so big;
 I'll not deny you make
 A very pretty Squirrel track;
 Talents differ; all is well & fairly put;
 If I cannot carry forest on my back,
 Neither can you crack a nut.

W. G. L. 1899

143



144



145



146

146 AR
ENRIGHT, DENNIS JOSEPH (1920-2002)

PORTRAIT BY GRANVILLE DAVIES (b. 1944), photograph, silver print, half length, slightly turned to the left and looking into the camera, books in the background, *framed and glazed*, size of image 12 x 10 inches (32 x 25 cm), overall size 19 x 16 inches (49 x 40 cm), not dated [1985] (printed later)

£350-450

No example of this image is in the National Portrait Gallery.

PROVENANCE: Granville Davies.

147
ENRIGHT, DENNIS JOSEPH (1920-2002)

(i) WORKING PAPERS FOR HIS POEM 'HOUSE CALL', comprising heavily revised typescripts, autograph notes and a photocopy of the final version in typescript, preserving innumerable reconsidered readings, 9 pages, octavo, quarto and folio, not dated

No, not a Person from Porlock.
 I'm here on leisure, long stretches of it.
 Porlock sounds an amusing place, though -
 Who knows, I might become its Parson one day.
 Frivolity? Far from it, sir. Theology...

(ii) AUTOGRAPH MANUSCRIPT OF HIS POEM 'A LIFE IN WARSAW', signed, 1 page, quarto, dated 1982

(iii) PRINTER'S TYPESCRIPT OF 'PARADISE (a contemporary verse account of the Fall in the Garden of Eden), marked for the printer, 69 pages, quarto, not dated

The first two works are PROBABLY UNPUBLISHED: not in *Collected Poems, 1938-1998*, 1998. 'Paradise Illustrated' was published in 1978 (texts not compared).

D.J. Enright habitually destroyed his working manuscripts once his books had gone to the press, retaining only final typescripts in his own possession (see *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988).

£600-800

House Call

2 (1)

No, not a Person from Porlock.
I'm here on leisure, long stretches of it.
Porlock sounds an interesting place, though.
Who knows? I might become its Parson one day.
Frivolity? Far from it, sir. Theology.

Variation
Death's no great bugbear, I can see:
It comes to all. But ah, the sequel -
Some variety there. Which is the point,
Or ~~not~~ of them.
Grant everyone his own damnation - ^{ask for}
That's what the poet should have said.
He couldn't see the graveyard for the angels.

^{to} ^{no} ^{no}
You ought to straighten out your thoughts.
That's always good, ~~isn't it~~ for Thought at least.
The tenses ^{are} the past, the present, the future, ^{present, past & future}
But ~~not~~ the conditional. I learn from my mistakes.

A whole eternity to write a magnum opus in?
Oh no, dear ~~boy~~, not with your fingers broken.
Come to that, ~~are~~ are there readers for it, ^{None in my reach, I think.}
Not with their eyes plucked out.

~~Why, even this conversation is a monologue.~~ ^{exchange would be} ^{Did not allow large net's exchange}
~~Except when I ventriloquize.~~ ^{Micro-present?} ^{Truth the first casualty?}
~~Your's right? But why worry?~~ ^{Truth's not the prime sufferer}
~~Truth's not the prime sufferer~~ ^{can't depend on self-punishment -}
~~can't depend on self-punishment -~~ ^{there's never enough muscle in it.}

^{yes}
At ^{your} age Memory begins to go.
That's to say, the pleasant memories go,
Leaving the others more elbow-room, ^{for a new / by 2. x 12.}
And (pending eternity) more time.

^{Rehearse your sins? No thank you.}
^{You know them. So do I. Mitigation?}
^{That famous esprit de l'escalier}
^{Is wasted when the escalator's sinking fast.}

The Thunderstorm
(written in Tunbridge Wells Hospital)

The Galleons gathered in their knots
in three positions. Then
they chased the sun out of the sky
and let their bolts!

Strange I who was in pain,
in grief and suffering
was freed!

Rocking between sea of sky and rain
and the two-sided lantern lightning
I was driven like the sun
out of my centre, my mysterious lock.

148 (detail)

148

EVANS, MARGIAD (1909-1958, Welsh poet)

AUTOGRAPH MANUSCRIPT OF HER POEM 'THE THUNDERSTORM', 25 lines, plus prose note below: 'This was written when I had an operation two years ago. It was the most terrible thunderstorm I've ever seen. The lightning was pink, then orange, violet and even gray. The hospital [Tunbridge Wells] was struck & so were two churches near us', 1 page folio, dated 1954

£250-300

The Galleons gathered in their knots
in three positions. Then
they chased the sun out of the sky
and let their bolts!...

Publication of this poem has not been traced: not listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988. No poetical manuscripts by Margiad Evans have been sold at auction. Her manuscripts are largely at the Lockwood Library at Buffalo; the British Library has revised drafts of four poems. Margiad Evans is the pseudonym of Peggy Eileen Whistler.

149 AR

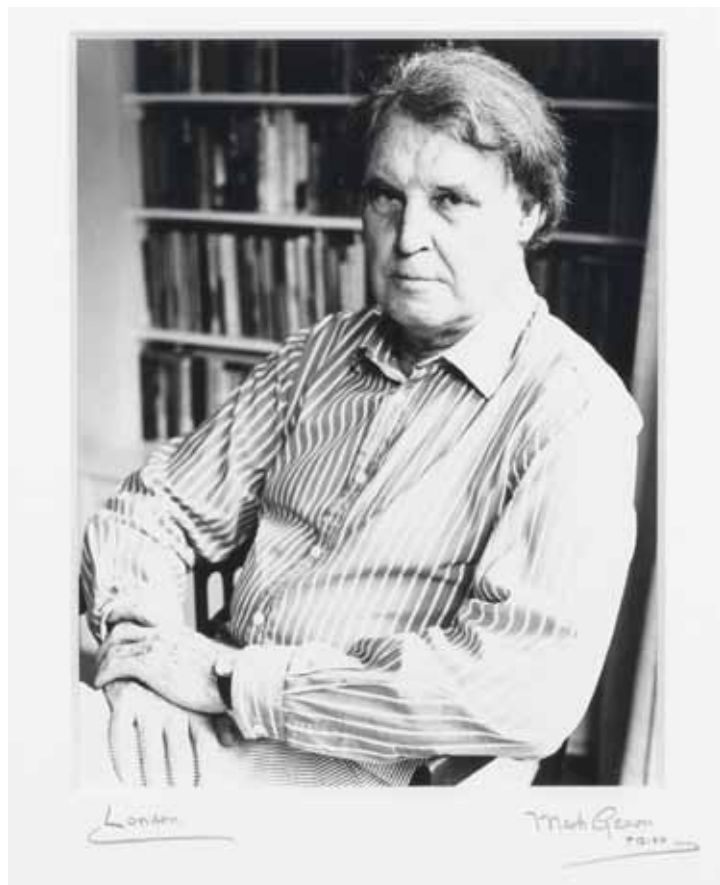
EWART, GAVIN (1916-1995)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, half length, slightly turned to the left and facing the camera, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 8 x 8 inches (20.5 x 16 cm), overall size 14 x 11 ½ inches (35 x 29 cm), August 1987

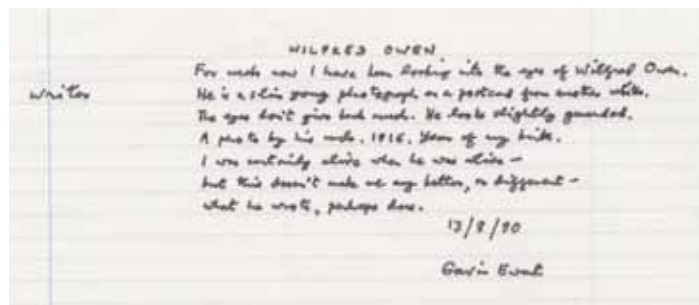
£200-300

An example of this image is in the National Portrait Gallery.

PROVENANCE: Mark Gerson.



149



150 (detail)

150

EWART, GAVIN (1916-1995)

COLLECTION OF AUTOGRAPH DRAFTS, FAIR COPIES AND TYPESCRIPTS FOR EIGHT POEMS: 'Wilfred Owen', 'Cat Thoughts for L.K.', 'A Place in the Hierarchy', 'Nitromors', 'Time and the Anecdotes', 'The Light and the Dark', 'Visiting Ch. Ch.', and 'A Yorkshire Cricketer', with autograph revisions and deletions preserving reconsidered text, also with a list of titles for a reading in Oxford to the Literary Society on 24 January 1991, 15 pages, folio [1990-1991 where dated]

£450-550

You can't say Auden kept Chester as a pet -
If so, a pet that often strayed.
Nor did your Chester, the cat Chester,
take on with the name any of the characteristics,
except (I suppose) that he was beautiful...

Also see lot 331.



151

151 AR
FABER AND FABER PARTY ON 23 JUNE 1960

CONTACT SHEETS FOR 24 PORTRAITS TAKEN BY MARK GERSON (b. 1921), THE ONLY PHOTOGRAPHER AT THE EVENT, vintage photographs, silver prints, *framed together and glazed*, each 8 x 10 inches (20 x 25.5 cm), overall size 23 x 15 inches (58.5 x 38 cm), Faber's, 23 June 1960
£2,000-3,000

Among the images are five unpublished images of T.S. Eliot and Ted Hughes, eight unpublished images of Auden, one looking up at Epstein's bust of Eliot and one standing beneath it, an unpublished image of Louis MacNeice in conversation with Cyril Connolly, an unpublished image of Tom Driberg, unpublished images of Stephen Spender and Cyril Connolly and four unpublished images of William Plomer with Auden and with the Eliots.

Mark Gerson confirms that these are the only examples of these contact prints; he has no other copies. They are an important otherwise unrecorded witness to one of the most important literary gatherings in London in the second half of the twentieth century. See lot 332.

PROVENANCE: Mark Gerson.

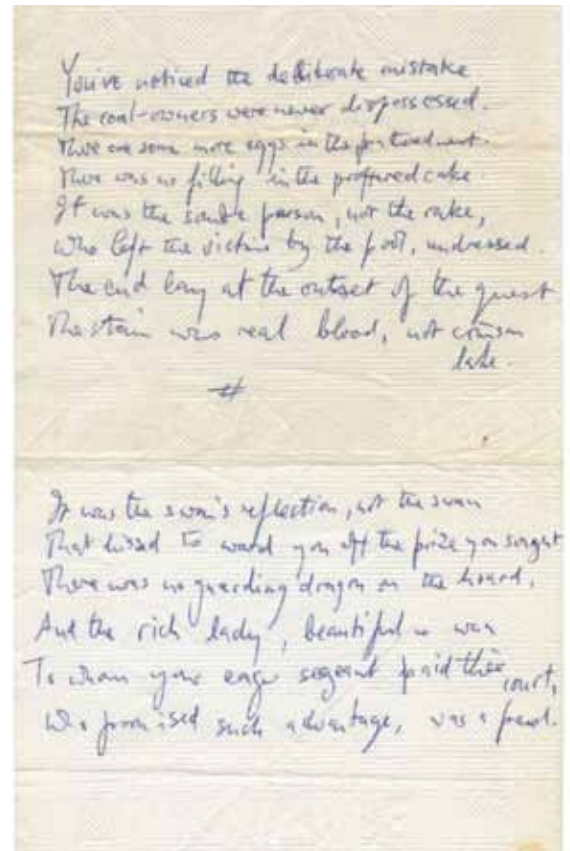


152

152 AR
FANTHORPE, URSULA ASKHAM (1929-2009)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, head and neck, turned back from the left facing the camera, mount signed and inscribed 'London' by the photographer, with his stamp on the verso, *framed and glazed*, size of image 10 x 8 inches (25.5 x 20 cm), overall size 16 x 13 inches (40.5 x 33 cm), [London], not dated
£300-400

PROVENANCE: Mark Gerson.



153

153
FENTON, JAMES (b. 1949)

AUTOGRAPH SONNET WRITTEN ON A PAPER SERVIETTE, 14 lines, with an autograph note signed by the poet Peter Porter: 'James Fenton wrote the attached poem from memory on a paper napkin in a restaurant (probably The Bursa off Theobald's Road) one day in the middle or late seventies. It has never been published. Subsequently I got him to read it on a BBC Poetry Programme on Radio 3 & used it myself in a programme for the Australian Broadcasting Corporation', 1 page, tall narrow folio and 1 page, quarto, probably The Bursa Restaurant, late 1970s
£500-700

You've noticed the deliberate mistake.
The coal-owners were never dispossessed
There are some more eggs in the feathered nest.
There was no filling in the proffered cake...

No manuscripts by James Fenton have appeared at auction. Publication of this poem has not been traced.

PROVENANCE: Peter Porter; Gekoski.

154 •

FIELD, EUGENE (1850-1895, American poet)

REVISED 'ORIGINAL DRAFT' OF HIS POEM 'THE CONVERSASZZHYONY', signed and dated ('Eugene Field' 'May 28, 1889'), 108 lines in ten ten-line stanzas and one eight-line stanza, written in pencil, with autograph revisions and some gaps for the insertion of text to come, note by Field in pen and ink at end 'Two stanzas added when I revised these verses', 4 pages, folio (printed numbers 11-14 in upper corners), bound with a manuscript title-page, blanks, and a different copy of the printed text, bookplates, three-quarter brown morocco, folio, 28 May 1889

£1,000-1,500

One day sez Reddy Lucas: 'Will you come along with me
Down to Sorry Tom's this evenin' where I heard ther's goin' to be
A conversazzhyony, wich is doins of some Kind...

The first stanza in this manuscript does not appear in the printed versions. Pencil numbers in the margins reorganise the order: stanza 3 becomes stanza 1; stanza 2 becomes stanza 3 and stanza 4 becomes stanza 2. The last three lines do not appear in the printed version provided here but do in the twelve stanza version in *A Little Book of Western Verse*, 1889. There are a number of verbal differences between the three versions. In a letter to Cowen in June 1889 Field described this as one of his 'mountain poems'.

PROVENANCE: Dr. Noel J. Curtis; Melvin A. Brock (bookplates); David Holmes.

155

FLECKER, JAMES ELROY (1884-1915)

(i) MANUSCRIPT OF THE PROLOGUE AND EPILOGUE OF HIS BEST-KNOWN POEM 'THE GOLDEN JOURNEY TO SAMARKAND', 106 lines mostly in four-line stanzas, marked up for the printer, signed twice by Flecker ('James Elroy Flecker') and the general heading 'The Golden Journey to Samarkand' in his handwriting, the body of the work in the handwriting of Flecker's wife, according to an accompanying note by Harold Monro [and an enclosed photocopy of an autograph letter by her] in which he gives details of the publication of the poem in *Poetry and Drama*, also with a significant accompanying autograph letter signed by Flecker to Monro, *the poem* 6 pages, quarto, half red morocco slip case, Monro's note dated 1928 [the poem, 1913]

We who with songs beguile your pilgrimage
And swear that beauty lives though lilies die;
We pots of the proud old lineage
Who sing to find your hearts we know and why...

And we have boys and girls, of special Kinds,
With brown and black, fragile or fair or strong
Their bosoms shame the roses: their behinds
Impel the astonished nightingales to song...

We travel not for trafficking alone
By hotter winds our fiery hearts are famed
For lust of knowing what should not be known
We make the Golden journey to Samarkand...

(ii) AUTOGRAPH LETTER SIGNED, TO HAROLD MONRO in which Flecker expresses his confidence in the poem ('...its no good saying you dont like it because everyone says its the best poem I (or perhaps anyone else -- I borrow this hearty egoism from John Davidson - its a shame that it should be the only mannerism that still pays -- has ever written...'); informs him that the epilogue was written as a poem in itself but he is turning it into the final scene; challenges Monro for not revealing the name of the writer who was lukewarm about his work ('...grrr...'); writes in favour of the Eastern Christian and attributes all that is good in Istanbul to him; asks him to send some books to Davidson; and makes two jocular asides about money, 3 pages, small quarto, written 'chez Madame Skiadaressi [his wife Helle's maiden name] in Paris, 27 December [no year, but 1913].

10

Will you hear him say it and you know he speaks the news
 And will you forget Homer's lines / that mention Charlotte Dodge
 Remember the conversation / from at Long Tom's bar night -
 And when they asked me I allowed that Nell for once was right;
 For though it broke my heart to see / them forget their art,
 I thought her treatment of the girl / deserved no defeat
 It wasn't me for Long Tom to say it was a lie -
 When it came to sauce's swimming / there song blood in every eye
 "Remember for Charlotte Dodge!" / fingers / and both the public by storm -
 And so three fingers Homer / for a victim to reform.

May 26, 1889 - - Eugene Field.

Two changes added when I revised these verses.

154 (detail)

Party of 12
 The Golden Journey to Samarkand
 I The Prologue
 I Part

We who with songs beguile your pilgrimage
 And swear that beauty lives though lilies die;
 We poets of the proud old lineage
 Who sing to find your hearts we know not why,
 What shall we tell you? Tales swartellous tales,
 Of ships and stars and isles where good men rest,
 Where nevermore the rose of sunset pales,
 And winds and shadows fall toward the West.

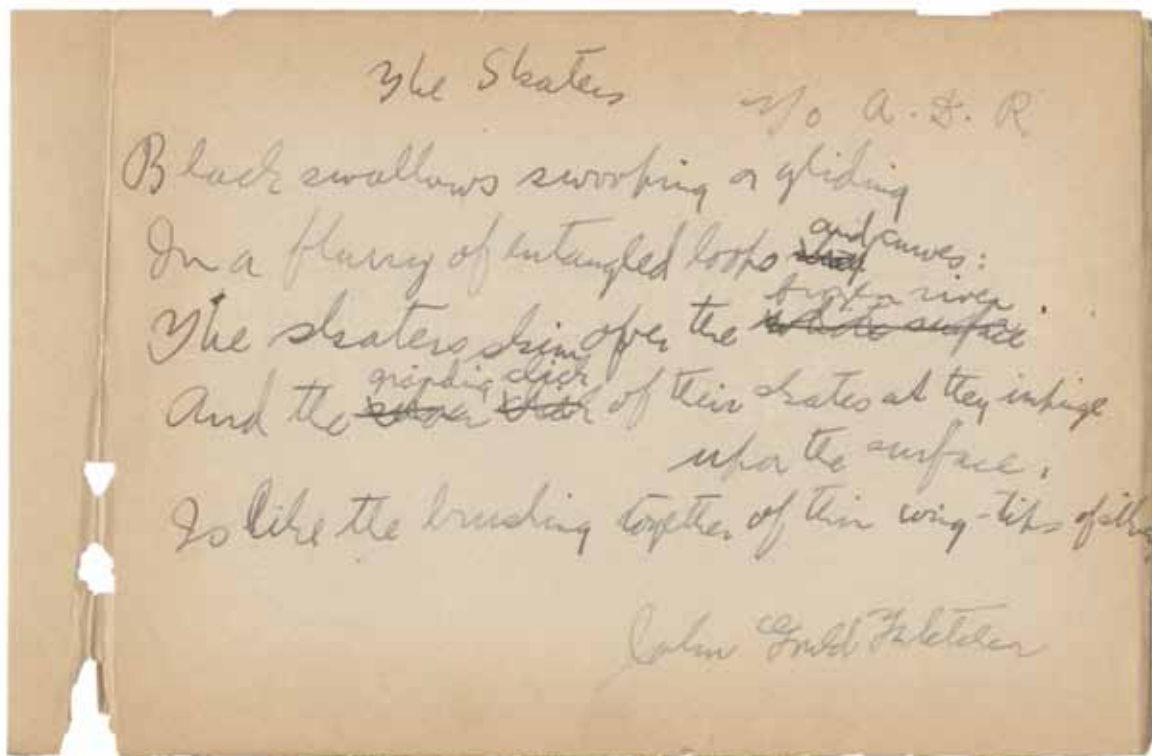
155 (detail)

(iii) AUTOGRAPH MANUSCRIPT of verses written in a neat upright hand which also appears in a photocopy of a letter by Flecker and of another manuscript. Both would suggest that Flecker had two styles of handwriting. It is subscribed 'Eteocles' and comprises 21 lines.

The autograph manuscript of 'The Golden Journey to Samarkand' is in the Fitzwilliam Museum, Cambridge (see Croft, *Autograph Poetry in the English Language*, 1973, where the first page is illustrated). The Bodleian Library houses the largest number of Flecker's literary manuscripts in Britain; there are also collections at Austin, Texas, and Harvard.

£800-1,200

PROVENANCE: David Holmes.



157

156

FLETCHER, JOHN GOULD (1886-1950, American poet)

PORTRAIT POSSIBLY BY FIELD OF FAYETTEVILLE, vintage photograph, silver print, head and shoulders, turned towards the camera, INSCRIBED, SIGNED AND DATED BY FLETCHER ('He who is wise, will ride the tides today, Not dreading the future, nor shamed by the giant past John Gould Fletcher December, 9, 1937'), framed and glazed, size of image 9 ½ x 7 ½ inches (24 x 19 cm), overall size 13 x 11 inches (34 x 29 cm), 1937

£300-400

PROVENANCE: David Holmes.

157

FLETCHER, JOHN GOULD (1886-1950, American poet)

AUTOGRAPH DRAFT OF HIS POEM 'THE SKATERS', signed ('John Gould Fletcher'), 5 lines, inscribed to 'A.D.R.', with revisions to three lines preserving reconsidered readings, 1 page, oblong octavo, somewhat browned, not dated

£400-500

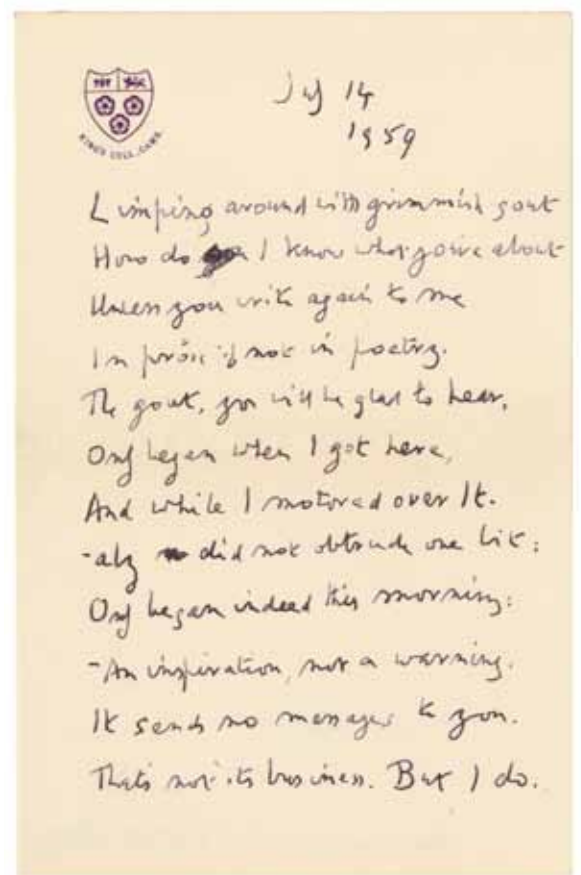
Black swallows swooping or gliding
In a flung of entangled loops and curves;
The skaters skim over the frozen river,
And the grinding click of their skates as they impinge upon the surface,
So like the brushing together of their wing-tips of silver.

Any manuscript material by Fletcher is rare; no poetical manuscripts by him have been sold at auction. Publication of this poem has not been traced.

PROVENANCE: Glenn Horowitz.



156



158

158
FORSTER, EDWARD MORGAN (1879-1970)

AUTOGRAPH MANUSCRIPT OF A DITTY [FOR SIEGFRIED SASSOON], about his own gout, comprising 12 lines, 1 page, octavo, on King's College, Cambridge headed paper, 14 July 1958

£1,000-1,500

Limping around with grimmish gout
How do I know what you're about
Unless you write again to me
In prose if not in poetry.
The gout, you will be glad to hear,
Only began when I got here,
And while I motored over it
-aly did not obtrude one bit:
Only began indeed this morning:
- An inspiration, not a warning.
It sends no message to you.
That's not its business. But I do.

Autograph verse manuscripts by Forster are, to say the least, rare. This one was sold at Sotheby's as part of the papers of Siegfried Sassoon. There is an autograph notebook at King's College, Cambridge, containing fragmentary drafts of seven unpublished poems (not seen). King's has the most important collection of Forster's manuscripts.

ALMOST CERTAINLY UNPUBLISHED: not in the *Bibliography of E.M. Forster*, edited by B.J. Kirkpatrick, 1985.

PROVENANCE: Siegfried Sassoon; George Sassoon; Sotheby's, 18 July 1991, lot 46.

REFERENCE: *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.

159

FROST, ROBERT (1874-1963, American poet)

PORTRAIT BY KEYSTONES VIEW CO. INC. NEW YORK, vintage photograph, half length, half turned to the left, looking down, arms folded, photographer's stamp on the verso with a handwritten note 'Poets March' and Frost's name, *framed and glazed, size of image 7 x 5 inches (19 x 14 cm), overall size 13 x 11 inches (33 x 27 cm)*, not dated [but 1930s]

£400-600

A fine, unusual portrait of Frost.

160

FROST, ROBERT (1874-1963, American poet)

AUTOGRAPH MANUSCRIPT OF HIS MUCH-ADMIRED POEM 'A PECK OF GOLD', SIGNED ('Robert Frost'), twelve lines in three stanzas, inscribed for his fellow-poet Hilda [Conkling], *1 page, octavo, overall even light browning, no evidence of removal from a book, trace of glue on verso from former hinge, half morocco fitted box* [1920s]

£4,000-5,000

Dust always blowing about the town
Except when sea fog laid it down
And I was one of the children told
Some of the blowing dust was gold...

Such was life in the Golden Gate
Gold dusted all we drank and ate
And I was one of the children told
We all must eat our peck of gold.

'A Peck of Gold', written in 1924 and published in *West-Running Brook*, 1927, is about California, particularly San Francisco, where Frost was born. In it he registers some of the atmosphere of that Gold Rush city. He had been told that gold 'was what they would eat, presumably instead of the plebeian dust mentioned to ordinary children in ordinary places' (Parini, quoting Robert Newdick, *Newdick's Season of Frost*, 1976). In *West-Running Brook* Frost gave the approximate date of the inspiration of 'Peck of Gold' as 'As of About 1880.'

In the poem Frost appropriated and adapted the New England saying 'We all must eat our peck of dirt'. The first stanza of the poem is inscribed on a monument on Market Street and Drumm, in front of the Hyatt Hotel and at the foot of the California Street cable car.

Hilda, to whom the present manuscript is inscribed, was Hilda Conkling (1910-1986), a poetical child prodigy, whose poems were mostly composed between the ages of four and ten years, her mother Grace Hazard Conkling, a poet in her own right, writing them down for her, never Hilda herself. Three collections were published in Hilda's lifetime: *Poems by a Little Girl* was published in 1920 and *Shoes of the Wind* in 1922 and *Silverhorn* in 1924. Some of her poems have been anthologised with pieces by Frost. Frost knew Grace Conkling well enough by 1921 to telephone her to arrange a meeting with her for Wilfred Davison, Dean of Bread Loaf School of English, and in the same year Frost and Vachel Lindsay met both the mother and Hilda (aged 11 years) at the YMCA at Bennington. In 1925 Grace Conkling, Head of the English Department at Smith, accepted an invitation to a banquet in honour of Frost. There is no record of a manuscript of this poem having appeared at auction.

PROVENANCE: Hilda Conkling according to an early typed card with the item; James Singleton Copley Collection, not included in the Copley auction (sold privately).

REFERENCES: Lawrence Thompson, *Robert Frost, The Years of Triumph*, 1970; *On Frost*, edited by Edwin Cady and Louis Budd, 1991; Jay Parini, *Robert Frost A Life*, 1998.



159

A Peck of Gold
Dust always blowing about the town
Except when sea fog laid it down
And I was one of the children told
Some of the blowing dust was gold.

All the dust the wind blew high
Appeared like dust in the sunset sky
But I was one of the children told
Some of the dust was really gold

160 (detail)

Happier makes up in height for what it lacks in length

O stormy stormy world,
The days you were not swirled
Around with mist and cloud,
Or wrapped as in a shroud,
And the sun's brilliant ball
Was not in heart or all
Obscured from mortal view,
Were days so very few
I can but wonder whence
I get the lasting sense
Of so much warmth and light.
If my mistrust is right
It may be altogether
From one day's perfect weather.
When starting clear at dawn
The day went clearly on
To finish clear at eve.
I verily believe
My fair impression may
Be all from that one day
No shadow crossed our path
As through its blazing flowers
We went from house to wood
For change of solitude

Robert Frost

For Stanley Swartley

May 1938

FROST, ROBERT (1874-1963, American poet)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'HAPPINESS MAKES UP IN HEIGHT FOR WHAT IT LACKS IN LENGTH', SIGNED ('Robert Frost'), 24 lines, inscribed to Stanley Swartley and dated May 1938, written on a free end-paper of a fine copy of *A Further Range*, 1936, 1 page, octavo, the book in dark red buckram, dust-jacket with small tears at head and foot of spine, dated May 1938

£3,000-4,000

Happiness makes up in height for what it lacks in length

O stormy stormy world,
The days you were not swirled
Around with mist and cloud,
Or wrapped as in a shroud...

...I verily believe
My fair impression may
Be all from that one day
No shadow crossed but ours
As through its blazing flowers
We went from house to wood
For change of solitude.

The title of this poem is one of Frost's most quoted and puzzled over lines. It brings together his love of paradox, the epigram and aphorism, and the title is perhaps a supreme example, despite its length, of what he claimed was necessary for a poem to be remembered: 'Catchiness has a lot to do with it.' The poem is also a fine example of what Frost later described as happening 'In a Poem':

The sentencing goes blithely on its way
And takes the playfully objected rhyme
As surely as it keeps the stroke and time
In having its undeniable say.

The poem was first published in *Atlantic Monthly* in September 1938 and first collected in *A Witness Tree*, 1943, though it was written in 1936. Frost sent an early version to Sidney Cox on 29 March 1936 and mentioned to Bernard de Voto in December 1937 that he had written it 'in those stormy days at Harvard' [in 1936]. The present manuscript pre-dates its publication by five months.

While signed copies of books by Frost are common and those with poems or often extracts of poems written in them are not difficult to find, only occasionally does any significant poem occur in this or any other form or context. The present poem is among the best of them. No other complete manuscript of 'Happiness' has been sold at auction; a copy of *A Further Range* with only 16 lines of the poem written out in it was sold in 2002 (\$6,900 plus premium). Stanley Simpson Swartley was an English Professor at Allegheny College, Meadville, Pennsylvania, who wrote *The Life and Poetry of John Cutts*, 1917, *Aids to Good English*, 1933 and *A Study of the Areopagitica of John Milton*, 1909. Frost read at the college in the 1920s and it was doubtless at the exhibition of his work there in 1938 that he wrote out 'Happiness' for Professor Swartley.

PROVENANCE: Stanley Swartley; David Lowenherz.

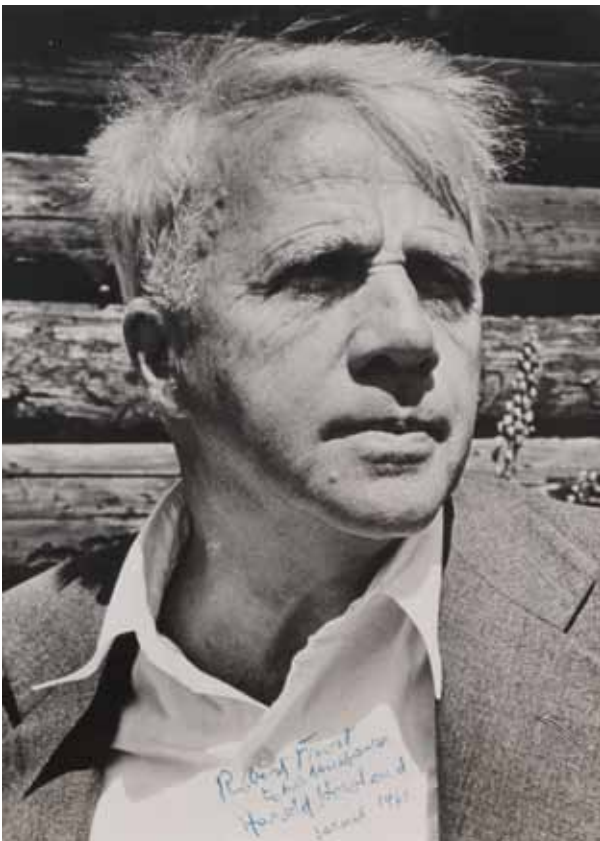
REFERENCES: Edward Connery Latham, *Interviews with Robert Frost*, 1967; *Selected Letters*, edited by Lawrence Thompson, 1965; *Letters, manuscripts, and inscribed books by Robert Frost from the Collection of David H. Lowenherz*, 1999; Joan St. C. Crane, *Robert Frost, A Descriptive Catalogue of Books and Manuscripts in the Clifton Waller Barrett Library University of Virginia*, 1974; Jay Parini, *Robert Frost: A Life*, 1999.

THE OVEN BIRD

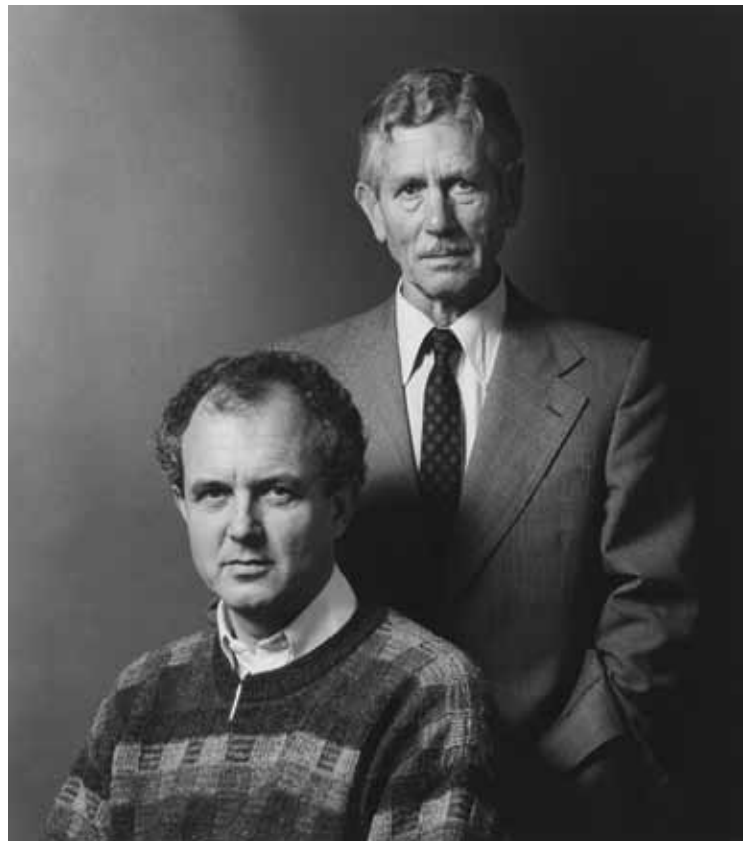
There is a singer everyone has heard,
 Loud, a mid-summer and a mid-wood bird,
 Who makes the solid tree trunks sound again.
 He says that leaves are old and that for flowers
 Mid-summer is to spring as one to ten.
 He says the early petal-fall is past
 When pear and cherry bloom went down in showers
 On sunny days a moment overcast;
 And comes that other fall we name the fall.
 He says the highway dust is over all.
 The bird would cease and be as other birds
 But that he knows in singing not to sing.
 The question that he frames in all but words
 Is what to make of a diminished thing.

There is a singer everyone has heard,
 Loud, a mid-summer and a mid-wood bird,
 Who makes the solid tree trunks sound again.
 He says that leaves are old and that for flowers
 Mid-summer is to spring as one to ten.
 He says the early petal-fall is past
 When pear and cherry bloom went down in showers
 On sunny days a moment overcast;
 And comes that other fall we name the fall.
 He says the highway dust is over all.
 The bird would cease and be as other birds
 But that he knows in singing not to sing.
 The question that he frames in all but words
 Is what to make of a diminished thing.
 Robert Frost

162



163



164

162

FROST, ROBERT (1874-1963, American poet)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'THE OVEN BIRD', signed ('Robert Frost'), 14 lines, written below the printed text, evidently taken from a volume of his poetry ('Bond and Free' is printed on the verso), 1 page, octavo, not dated

£1,000-1,500

There is a singer everyone has heard,
Loud, a mid-summer and mid-wood bird,
Who makes the solid tree trunks sound again.
He says that leaves are old and that for flowers
Mid-summer is to spring as one to ten...

Sidney Cox, Frost's great friend, wrote in 1916 a letter addressed to him as 'Dear Oven Bird', saying that he thought that Frost, perhaps unintentionally, had referred to his own poetic aims in the poem ('Your voice as a poet is not loud, certainly.') Frost himself replied 'The large things in the book...you know better than to think the Oven Bird is of them.' In the poem Frost employs his intoning mode, as in 'Acquainted with the Night'.

The ovenbird is a small New England songbird of the warbler family. Its main song is a series of strident, relatively low-pitched, bisyllabic motives repeated without pause about eight times and increasing in volume. Ovenbirds utter a sweet chattering song in the air at twilight, after the manner of the skylark incorporating portions of the main song into a jumble of sputtering notes and mimicry as they dive back to earth.

There is no record of a manuscript of this poem having been sold at auction; it has been widely published.

REFERENCES: *On Frost*, edited by Edwin Cady and Louis Budd, 1991; William H. Pritchard, *Frost: a Literary Life Reconsidered*, 1984; William Evans, *Robert Frost and Sidney Cox*, 1981.

163

FROST, ROBERT (1874-1963, American poet)

PORTRAIT BY AN UNKNOWN PHOTOGRAPHER, vintage photograph, head and shoulders, half turned to the right, white shirt open at the neck, SIGNED AND INSCRIBED BY FROST ('Robert Frost to his benefactor Harold Howland Israel 1961'), *framed and glazed*, size of image 9 x 7 inches (23 x 27 cm), overall size 15 x 12 inches (38 x 30 cm), [taken in Vermont], inscribed in Israel, 1961

£600-800

This is one of the best-known images of Robert Frost. It was taken against the background of a wall of Homer Noble Farm in Vermont which he had bought in 1939 and was the setting for his poem 'A Cabin in a Clearing'. Howard E. Howland worked for the Education Service in the State Department; Frost is said to have visited him often.

164 AR

FULLER, ROY (1912-1991) and JOHN FULLER (b. 1937)

JOINT PORTRAIT BY GRANVILLE DAVIES (b. 1944), photograph, silver print, half length and three-quarter length, looking into the camera, *framed and glazed*, size of image 11 x 10 inches (29 x 25 cm), overall size 17 x 15 inches (44 x 39 cm), not dated [1985] (printed later)

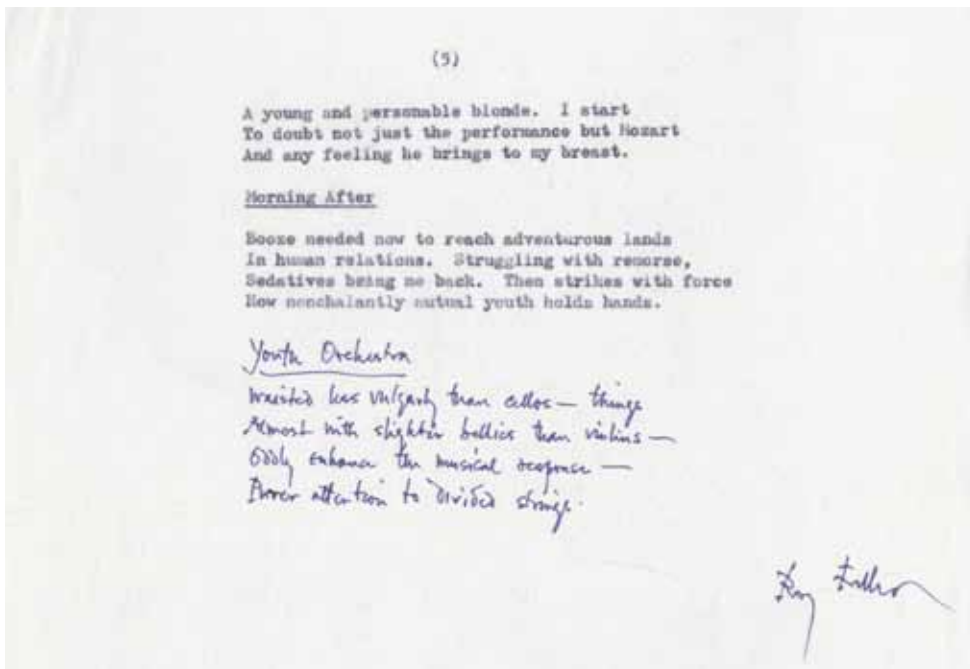
£300-400

No example of this image is in the National Portrait Gallery.

PROVENANCE: Granville Davies.



166



165 (detail)

165

FULLER, ROY (1912-1991) and JOHN FULLER (b. 1937)

(i) FULLER, ROY: TYPESCRIPT WITH AUTOGRAPH REVISIONS OF HIS POEM 'ABBAS', signed ('Roy Fuller'), 228 lines in 57 four-line stanzas, plus 57 titles, two stanzas scored through, preserving reconsidered text, the last stanza entirely autograph, 9 pages, quarto, not dated

'Abbas' is published in *New and Collected Poems*, 1985. For Roy Fuller also see lot 331.

(ii) FULLER, ROY: AUTOGRAPH DRAFT OF HIS POEM 'SCRAG-END', 20 lines in five four-line stanzas, with autograph revisions, preserving reconsidered text, written in pencil, 1 page, quarto, not dated

Publication of this poem has not been traced.

(iii) FULLER, JOHN: TYPESCRIPT OF HIS POEM 'GREEN FINGERS', signed ('John Fuller'), 28 lines in fourteen two-line stanzas, 2 pages, quarto, not dated

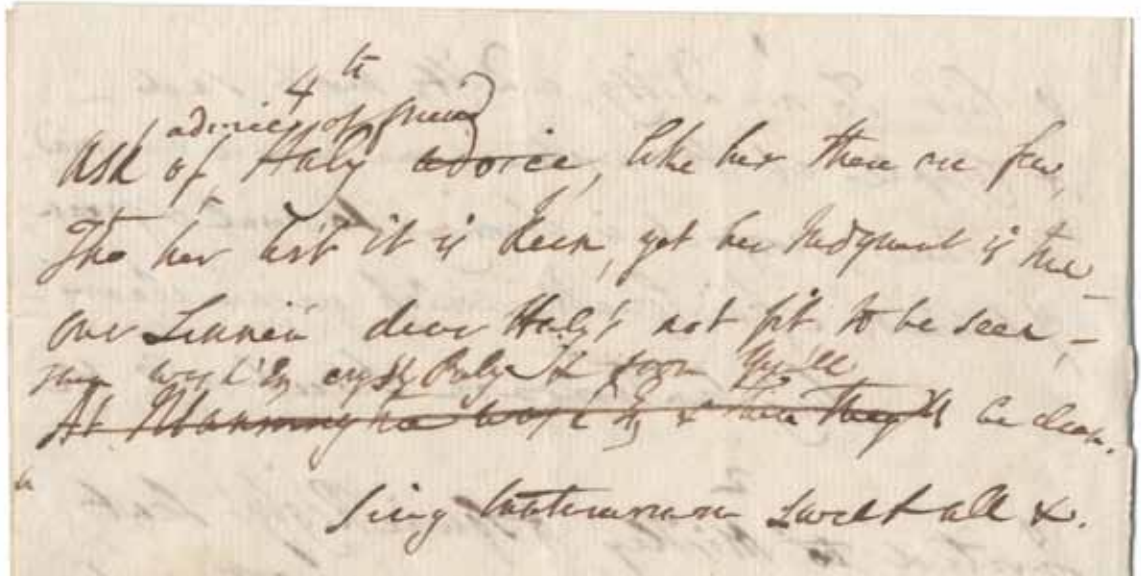
£400-600

166

GARRICK, DAVID (1717-1779)

PORTRAIT BY LEWIS PINGO (1743-1830), silver medal, draped bust of Garrick aged 41 years, in profile facing right, with Garrick's name over and Pingo's on the truncation, on the reverse three muses standing with the legend 'He united all your powers', dated 1772 in the exergue, *original loop*, 4 cm in diameter, 1772
£500-800

REFERENCE: Laurence Brown, *British Historical Medals, 1760-1960*, volume I, 1980



167 (detail)

167

GARRICK, DAVID (1717-1779)

AUTOGRAPH REVISED MANUSCRIPT OF HIS UNPUBLISHED POEM 'O LIST TO MY DITTY', 30 lines in six five-line stanzas including the chorus, with significant autograph revisions to the last three stanzas (two versions of the sixth one, the first crossed through), preserving reconsidered readings, 3 pages, quarto, professional repair at vertical fold, not dated
£2,000-2,500

O list to my Ditty, a Ditty most sad -
 A Couple at Hampton were near to run mad -
 Tho their prospect
 Yet what's a fine Country - unless you are clear -
 Sing taatararara sweet all &c...

This rollicking and moderately bawdy ballad about dirty linen evidently has an autobiographical setting, Hampton being Garrick's own house. The theme is the distress of two ladies invited to his friend 'Squire' Rigby's seat at Mistley who have no clean linen ('They could not be wellcome unless they went neat'). The ballad ends: 'in such a sweet paradise with such a Man', they may well exclaim 'a fig for all cov'ring but that of Fig-leaves.'

ALMOST CERTAINLY UNPUBLISHED: not in Garrick's *Poetical Works*, 2 volumes, 1785; but apparently listed in Mary Knapp's *Checklist* from information by Colman who then owned the manuscript. Her intended edition of the poems apparently did not materialise.

PROVENANCE: Early printed clipping from a sale catalogue inscribed From the G.F.D. Noble Sale; Colman (1954).



168

**168 AR
GASCOYNE, DAVID, 1916-2001)**

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, half length, turned to the right looking down, his image reflected in a mirror, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 9 1/2 x 7 1/2 inches (24 x 20 cm), overall size 17 1/2 x 14 1/2 inches (45 x 37 cm), not dated [but 1987]

£300-350

An example of this image is in the National Portrait Gallery.

PROVENANCE: Mark Gerson.



169

**169
GASCOYNE, DAVID (1916-2001)**

TWO AUTOGRAPH MANUSCRIPTS:

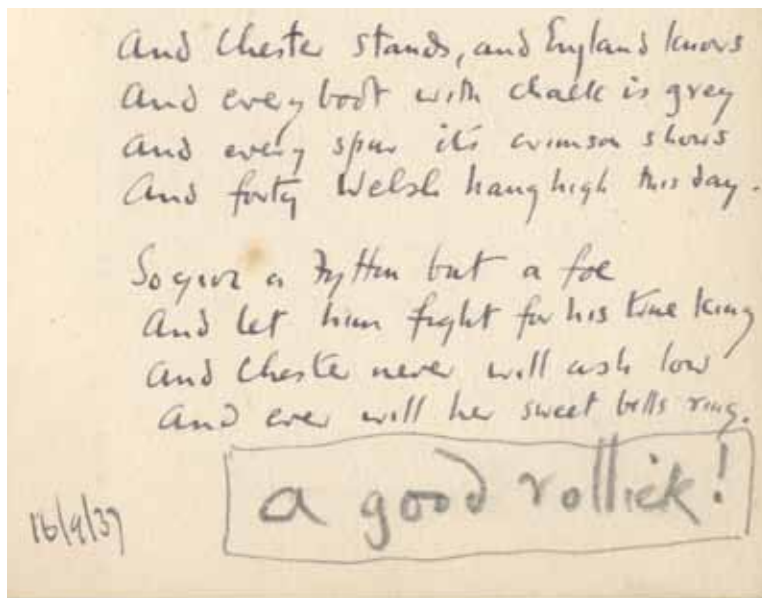
(i) AUTOGRAPH IMPROMPTU VERSE ON A POSTCARD TO T.S. ELIOT, 6 lines, beginning 'Though some pigeons and tourists seem to fraternize, the birds / Got too absorbed in grain to pay attention to their class...', with two lines on the picture side showing the Lion of St Mark in Venice, 2 pages, *small octavo*, Venice, June 1950

ALMOST CERTAINLY UNPUBLISHED

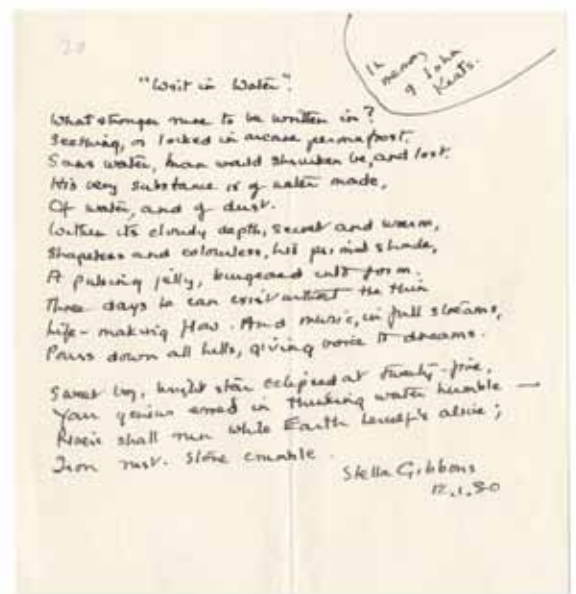
(ii) AUTOGRAPH MANUSCRIPT OF HIS POEM BEGINNING 'FOR YET ANOTHER FURTHER FINAL?', c. 22 lines, beginning 'For Yet Another Further Final? -- Further Visit. Before / Sleep goes to Breath...', 1 page, *small folio*, not dated

Publication of these pieces has not been traced: not in *Collected Poems*, 1965, *Early Poems*, 1980 or *Poems*, edited by Judy Gascoyne, 2001. No manuscripts by Gascoyne have been sold at auction. The first item is unlikely to have been published.

£500-600



170 (detail)



171

170 •
GAWSWORTH, JOHN (1912-1970)

AUTOGRAPH NOTEBOOK 'A', INSCRIBED 'VERSES' (SEPTEMBER-NOVEMBER 1937'), signed twice by Gawsworth, containing autograph manuscripts of 59 poems, ranging from drafts, revised manuscripts and fair copies, and including poems titled 'Shame', 'A Vision', 'Petition', 'The Neck-Wringer (not to my wife)', 'Tempest', 'Ronald Ross', 'Jealousy', 'The Elopement Night', 'To Lionel Johnson' and 'Variation', but mostly numbered in Roman numerals, one annotated by Gawsworth 'Ghastly! Worthy of Humbert Wolfe', another 'a good rollick!', others with remarks ('save' etc); also prose note about meeting [Herbert] Palmer, some items scored through, many precisely dated, written in pen and ink and pencil, with extensive autograph revisions and deletions preserving reconsidered texts, 44 pages, stubs of two leaves, brown cloth, octavo, September to November 1937

£1,200-1,800

Gawsworth's real name was Terence Ian Fytton Armstrong; he was also King Juan I of the Kingdom of Redonda. Publication of these poems has not been traced. The main institutional collections of Gawsworth's manuscripts are at Austin, Texas, and Reading University.

171
GIBBONS, STELLA (1902-1989)

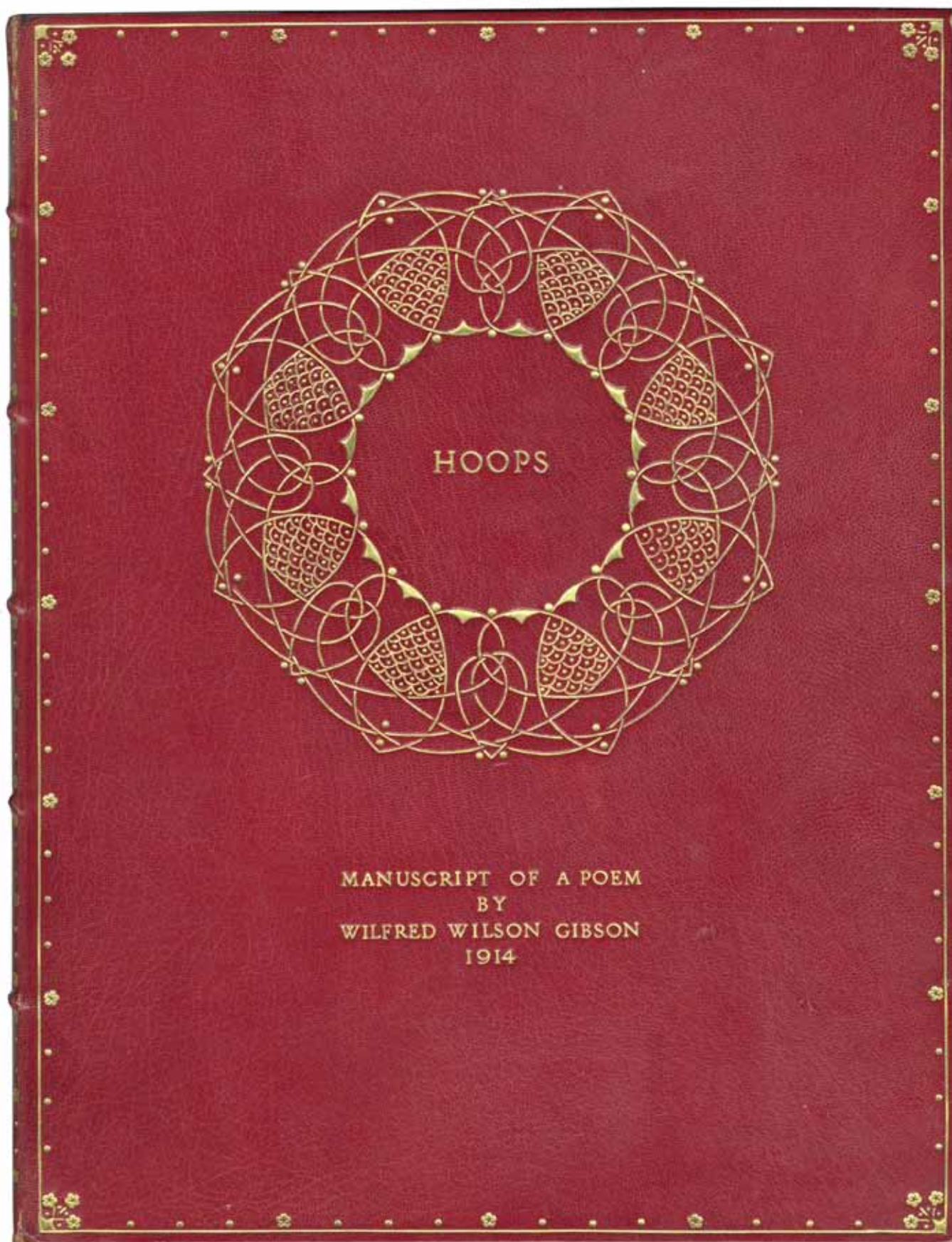
AUTOGRAPH MANUSCRIPT OF HER POEM 'WRIT IN WATER', sub-titled 'IN MEMORY OF JOHN KEATS', signed ('Stella Gibbons'), 15 lines, 1 page, small quarto, dated 12 January 1980

£300-500

What a stronger rune to be written in?
Seething, or locked in arcane permafrost...

Sweet boy, bright star eclipsed at twenty-five,
Your genius erred in thinking water humble -
Rivers shall run while Earth herself's alive;
Iron rust. Stone crumble.

Stella Gibbons is best known for her book *Cold Comfort Farm*. The present poem was not published by her, but appears in *Occasional Poets*, edited by Peter Adams, 1986; it is said to be one of her last and is based on Keats's self-penned epitaph 'Here Lies One whose Name was writ in Water.' No manuscripts by Stella Gibbons have appeared at auction. No poetical manuscripts by her are listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.





172

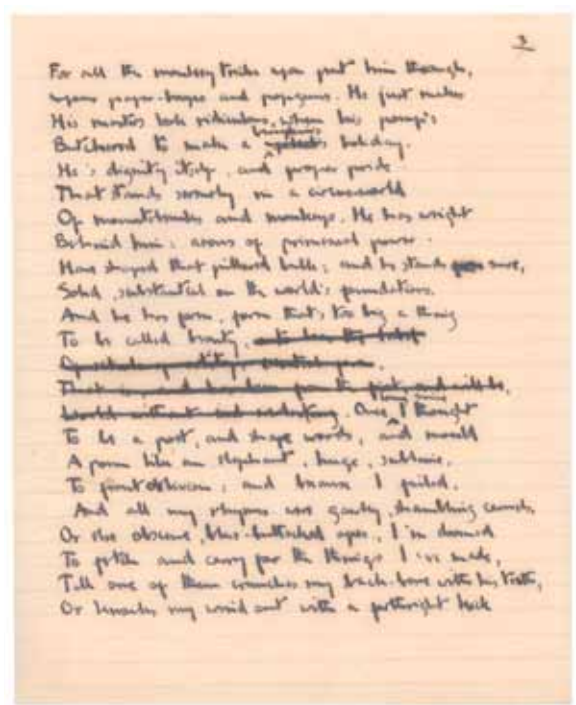
172
GIBSON, WILFRID WILSON (1878-1962)

PORTRAIT BY GARNHAM STUDIOS, vintage photograph, silver print, half length, half turned to the left, SIGNED AND INSCRIBED BY WILFRID GIBSON ('Wilfrid Gibson. For Peter Keisogloff 29th May, 1937), with the photographer's printed label on the verso, *framed and glazed*, size of image 11 x 7 inches (27 x 17 inches), overall size 16 x 12 inches (41 x 29 cm), dated 29 May 1937

£400-600

No example of this photograph is in the National Portrait Gallery.

PROVENANCE: Peter Keisogloff Rare Books, Brecksville, Ohio.



173

173 •
GIBSON, WILFRID WILSON (1878-1962)

AUTOGRAPH REVISED MANUSCRIPT OF HIS VERSE PLAY 'HOOPS', his name in his own hand on the title page ('Wilfrid Gibson'), 356 lines, including about five deleted and interlinear lines, some autograph revisions with reconsidered readings not in the printed version, prose passage at the beginning setting the scene, FINE FULL RED MOROCCO GILT BINDING BY DOUGLAS COCKERELL, 18 pages, inlaid, folio, oak box, dated 1914

£1,000-1,500

And then consider camels: only think
Of camels long enough, and you'd go mad --
With all their humps and lumps; their knobby knees,
Splay feet and straddle legs; their sagging necks,
Flat flanks, and scraggy tails. and monstrous teeth...

'Hoops' was published in Gibson's *Borderlands*, 1924.

Gibson was one of the so-called Dymock Poets, a short-lived community of writers who settled in the village of Dymock, Gloucestershire, just before the First World War. The group included Lascelles Abercrombie, Edward Thomas, Robert Frost, Gordon Bottomley and John Drinkwater. They published their own journal, *New Numbers*. No manuscripts of 'Hoops' are mentioned in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988. the main collection of Gibson's papers is at the Brotherton Library, Leeds.



174

174

GINSBERG, ALLEN (1926-1997, American poet) and BASIL BUNTING (1900-1985)

JOINT PORTRAIT BY AN UNKNOWN PHOTOGRAPHER vintage photograph, silver print, seated, Ginsberg higher than Bunting looking down, Bunting in profile facing left, *framed and glazed*, size of image 6 ½ x 9 ½ inches (17 x 24 cm), overall size 12 x 14 ½ inches (30 x 37 cm), not dated [but probably 1984]

£350-400

Ginsberg said of Bunting: 'I've taken his model syntactical swiftness as corrective for many of my own "too many words."' Bunting found Ginsberg 'amusing and bubbly', 'looking like an owl in a bunch of ivy.' They appeared together for readings at Morden Tower Bookroom in 1965, at the Guggenheim Museum in New York in 1967, and at the Albert Hall in 1984. It was presumably at their last encounter that the present photograph was taken.



175 (detail)

175

GINSBURG, ALLEN (1926-1997, American poet)

AUTOGRAPH AND TYPESCRIPT 'WORKING DRAFTS OF SMALL PORTION OF WALES VISITATION', c. 60 lines including those deleted, typescript with numerous deletions and some autograph revisions and corrections preserving reconsidered readings, autograph title at the end and on verso of the second leaf where the note indicates that the poem was 'for Round House Reading', 2 pages, quarto, [London] dated 6 August 1967

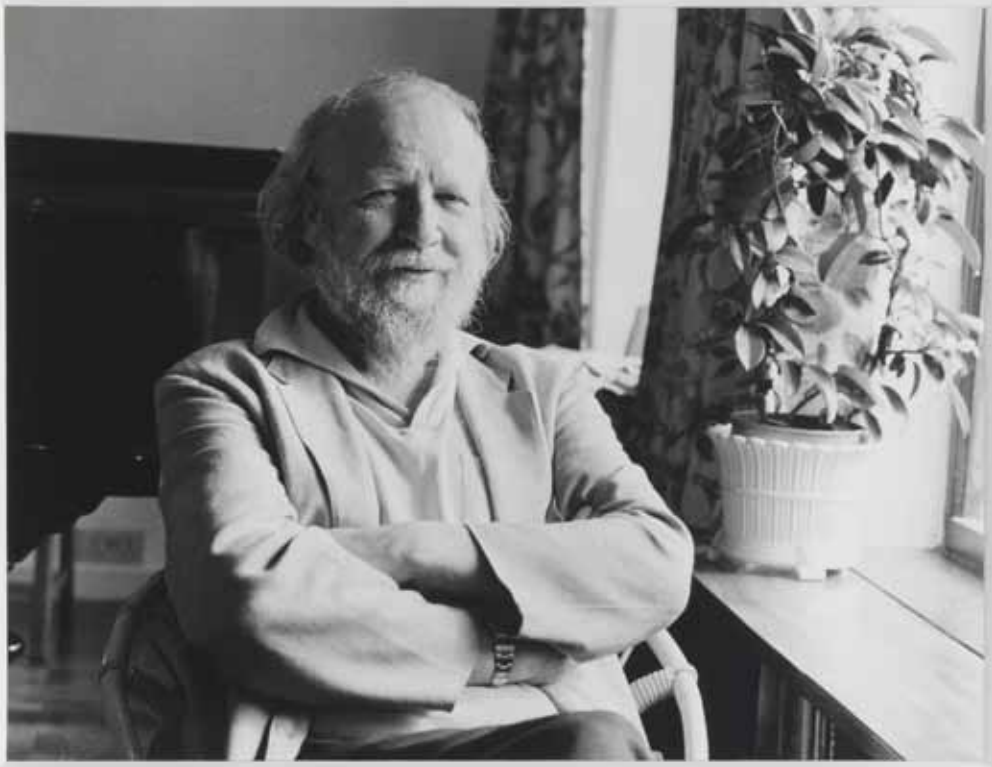
£800-1,000

There is no imperfection on the budded mountain
 Foxgloves raise green buds, mauve bells droop doubled down the stem
 each flower Buddha-eye
 I lay down on the hillside
 & Mixing my beard with the wet hair of the mountainside
 smiling the moist ground the brown vagina harmless
 tasting the violet hair of the thistle, sweetness
 lifted my head and groaned...

'Wales Visitation' was inspired by a visit to Wales in July 1967 and an LSD experience. The printed version of the poem begins: 'White fog lifting & falling on mountain-brow / Trees moving in rivers of wind...' This draft, relating to the second half of the work, differs significantly from the published version.

PROVENANCE: Gekoski.

REFERENCE: Allen Ginsberg, *Collected Poems 1947-1980*, 1985.



London.

*Multi Gen
Finner*

176



177

Youth of age.

Question thou no more
Joy shall not Virgil keep.
with crawling wrinkles nor
the slaves of Ages Sleep.

Z

Art thou still awake ?
is not the Pillow
of Moss and Mandrake
Set by the Willow ?

Mine is a little light
to clothe me - thy bed
is set in dark night
among the Quiet Dead.

William Golding.

*Try proof reading
W.G.*

178

176 AR
GOLDING, WILLIAM (1911-1993)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, half length, sitting by a window at home with his arms folded, looking into the camera, smiling, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed, size of image 7 x 10 inches (18 x 26 cm), overall size 15 x 17 inches (38 x 44 cm)*, Ebble Thatch, Broadchalke, August 1970
£450-500

No example of this image is in the National Portrait Gallery, though another taken at the same time is there.

PROVENANCE: Mark Gerson.

177 AR
GOLDING, WILLIAM (1911-1993)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, three-quarter length, seated at home, head down, absorbed in a game of chess using a Nordic or Celtic set, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed, size of image 10 x 8 inches (26 x 20 cm), overall size 17 x 15 inches (44 x 35 cm)*, Ebble Thatch, Broadchalke, August 1970
£450-500

An example of this image is in the National Portrait Gallery. It is also illustrated in Mark Gerson, *Literati*, 1996. Peter Carey quotes Golding's friend Tom Brown's recollection that Golding taught himself chess ('another lifelong obsession' during the 'boring times in the navy'), using a book 'by an American called Mason' [James Mason, *The Art of Chess*, 1905]. Golding was also obsessed with early chess computers. One of Golding's opponents said 'by God he likes to win; if he loses he worries about it for hours.' One of the much quoted lines in *Lord of the Flies* is: Ralph...would treat the day's decisions as though he were playing chess. The only trouble was that he would never be a very good chess player.'

PROVENANCE: Mark Gerson.

178
GOLDING, WILLIAM (1911-1993)

TWO TYPESCRIPT POEMS, 'YOUTH OF AGE' AND 'PISH & TASH', both with minor autograph corrections, one signed with the remark 'Try proof reading', with an accompanying autograph postcard signed with initials about the printing of his poems without possessing the copyright or the author's permission, *4 pages, octavo*, not dated
£1,200-1,500

Question thou no more
Joy shall not Vigil keep,
with crawling wrinkles nor
the slaves of sleep...

RARE: no poetical papers of Golding have been sold at auction. His first book was *Poems*, 1934. The main collection of Golding's manuscripts is in Austin, Texas. No poetical manuscripts are recorded as being in British institutions.

My dear Sassoon.

Red Brand House
Wimbledon S.W. 19.
May 22/17.

You might just as soon
Try & blow a bassoon -
Without teaching - in tune
By the light of the moon
Or even at high noon -
Or cut ham with a shorn,
As twist the crown
The cry & the crown
Of the rum of Sassoon,
Of long-fused Sassoon.
The Homburg line

I'm in earnest!

179 (detail)

Epitaph
William Sherston Esq

Who'er thou art, with reverence tread
These sacred mansions of the dead! -
Not that the monumental bust
Or sumptuous tomb here guards the dust
Of rich or great: (Let rank, wealth, birth
Sleep undistinguished in the earth.)
This simple stone records a name
That shines with more exalted fame -
Reader if Glinias, Taste refined,
A native elegance of mind;
If Virtue, Science, manly Sense;
If Wit, that never gave offence;
The clearest Head, the truest Heart
In thy esteem 'er claim'd a part;
Ah! smite thy breast & drop a tear,
For know, Thy Sherston's dust lies here.

R.G.
A.O.P.

180

179

GRAVES, ALFRED PERCEVAL (1846-1931)

AUTOGRAPH VERSE LETTER TO SIEGFRIED SASOON, signed with initials ('A.P.G.'), 24 lines, expressing at the end in prose that he is delighted with *The Old Huntsman and Other Poems* and in a prose side-note: 'It is certainly a very original & individual volume & will deserve all the praise it is sure to get', 1 page, quarto, Red Branch House, Wimbledon, 22 May 1917

£400-500

You might just as soon
Try & blow a bassoon -
Without teaching - in tune
By the light of the moon...

After the death of his first wife, Alfred Perceval Graves, an Anglo-Irish poet, songwriter and school inspector, married Amy von Ranke, daughter of Heinrich von Ranke, and had Robert Graves and four other children by her. He was a contributor of prose and verse to various journals and took a leading part in the revival of Irish letters. He was for several years President of the Irish Literary Society, and was the author of the famous ballad of *Father O'Flynn* and many other songs and ballads. He published an autobiography, *To Return to All That*, in 1930, as a response to his son Robert's *Goodbye To All That*. One poetical manuscript by A.P. Graves has been sold at auction.

PROVENANCE: Siegfried Sassoon; George Sassoon.

180

GRAVES, RICHARD (1715-1804)

AUTOGRAPH MANUSCRIPT OF HIS EPITAPH ON WILLIAM SHENSTONE (1714-1763), signed ('R.G. A.O.P.'), 16 lines, written at the end of an autograph letter signed ('Ricd. Graves'), to Mrs Wigan at John Hodgetts' house on Snow Hill, Birmingham, 3 pages, small quarto, recipient's note of arrival on 21 September, straight-line BATH handstamped postal marking, trace of seal, Claverton, 21 August 1772

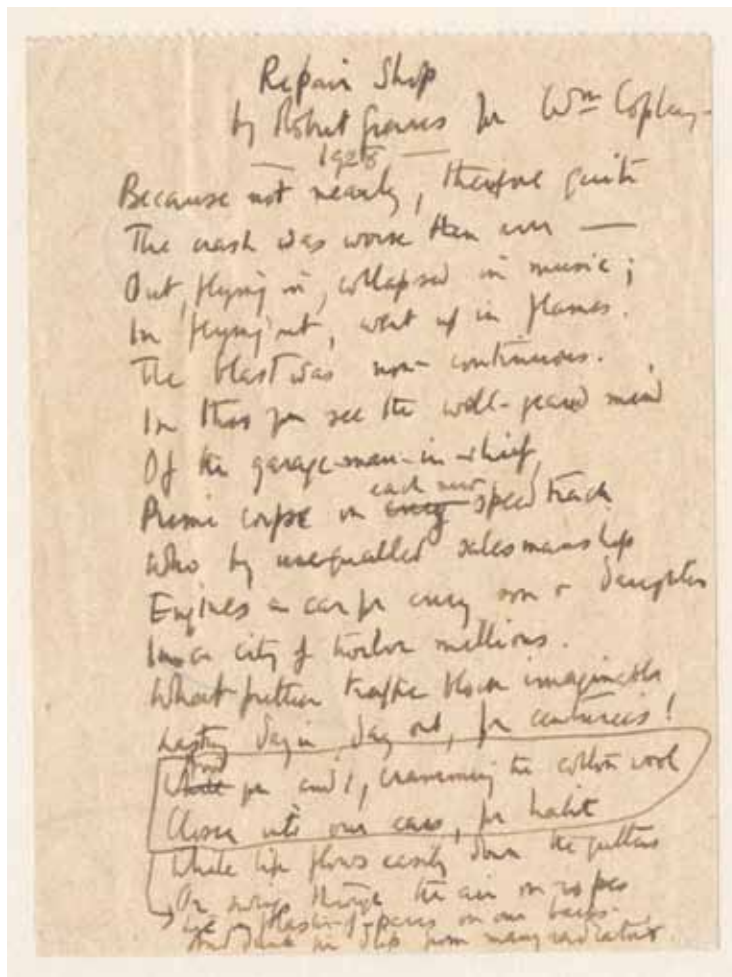
£1,000-1,500

Whoe'er thou art, with remembered tread
These sacred mansions of the dead! -
Not that the monumental bust,
Or sumptuous tomb here guards the dust
Of rich or great: (Let rank, wealth, birth
Sleep undistinguish'd in the earth -)
This simple Urn records a name,
That shines with more exalted fame...
Ah! Smite thy breast & drop a tear;
For Know, Thy Shenstone's dust lies here.

In the letter Graves expresses pleasure at her account of the situation of the urn, though he is surprised at the expense of it and suggests that John Hodgetts takes over more of the cost, especially as Graves has suffered a financial loss of late; he also explains why he put 'Thy Shenstone' in the last line.

This is the only manuscript by Richard Graves to have been sold at auction in the last forty years at least. Shenstone was well-known for the epitaphs he wrote for others.

The urn with its inscription was erected in Hales-Owen churchyard, Shropshire. Graves, Robert Dodsley and John Hodgetts were the executors of Shenstone's will.



181

181

GRAVES, ROBERT (1895-1985)

AUTOGRAPH REVISED MANUSCRIPT OF AN EARLY VERSION, IN EFFECT A DRAFT, OF HIS POEM 'REPAIR SHOP' [published as 'Vision in the Repair Shop'] signed ('Robert Graves'), 19 lines, inscribed for William Copley, with one word revised and two lines indicated to be transposed, preserving reconsidered text and order of some lines, 1 page, small octavo, tipped onto card, dated 1928

£600-800

Because not nearly, therefore quite
The crash was worse than ever -
Out, flying in, collapsed in music;
In flying out, went up in flames.
The blast was non-continuous...

There are several differences between this and the printed version, including whole lines and variations in the order of some. Graves's papers are largely in American libraries.

REFERENCE: Robert Graves, *Collected Poems*.

182

GRAVES, ROBERT (1895-1985)

AUTOGRAPH MANUSCRIPT OF AN EARLY VERSION OF HIS FIRST WORLD WAR POEM 'NOT DEAD', *in pencil, 1 page, slight creases, 12mo* [1916]

£2,000-2,500

Walking thro' trees to cool my heart & pain
I know that David's with me here again.
All that is simple happy strong, he is.
Wood burns with pleasant smoke
Rising in soft curls so I think of his...

David Thomas, Lieutenant in the 1st Battalion Royal Welch Fusiliers and a close friend of Robert Graves and Siegfried Sassoon, is the David of the title of the book, *Goliath and David* [1917], in which the poem was first published, and the person about whom the poem 'Not Dead' was written. According to Graves, the three of them 'always went about together'. Graves wrote about Thomas's death (which occurred on 18 March 1916) in *Good-Bye to All That* (pp. 247-250) and stated that 'I felt David's death worse than any other since I had been in France', and it was not perhaps until June that he came to write 'Not Dead' which he read to Sassoon in August.

David Thomas is also Dick Tiltwood in Sassoon's and Graves's poems 'D.C.T., killed at Fricourt, March 1916', 'A Subaltern', 'The Last Meeting' and 'A Letter Home' all refer to him. Sassoon wrote of Thomas in *Fox-Hunting Man*: 'His was the bright countenance of truth; ignorant and undoubting; incapable of concealment but strong in reticence and modesty. In fact, he was as good as gold, and everyone knew it as soon as they knew him.' Thomas's death was the event that brought home to Sassoon the personal nature of war and began his denunciation of the machine of war.

The line order and one line of the text of 'Not Dead' differ in this manuscript from the printed version. Sassoon, who supervised Graves's poetry at this time, and the text of *Goliath and David* in particular, was a close friend of Sydney Cockerell, to whom this manuscript at one time belonged. It was subsequently owned by Anthony Hobson.

Goliath and David was privately printed for Graves in an edition of 200 copies; the present manuscript was enclosed in Graves's presentation copy to Sydney Cockerell (not present).

PROVENANCE: Sydney Cockerell (presented by Graves); Bertram Rota; Anthony Hobson.

REFERENCES: Robert Graves, *Good-Bye to All That*, 1929; Siegfried Sassoon, *Memoirs of a Fox-Hunting Man*, 1929.

183

GRAVES, ROBERT (1895-1985)

AUTOGRAPH MANUSCRIPT OF THE TITLE POEM OF HIS SEVENTH VOLUME OF POETRY, 'WHIPPERGINNY', signed, marked up by the printer probably for its first appearance in print in *London Mercury*, June 1922, comprising six quatrains with some revisions, *2 pages, small quarto, spindle holes, folding quarter morocco case*, [1922]

£500-600

To cards we have recourse
When Time with cruelty runs
To courtly Bridge for stress of love
To Nap for noise of guns...

PROVENANCE: Anthony Hobson; Exhibited in the Bodleian Library Oxford Writers Exhibition.

Suck'd in from a diviner atmosphere.
~~Let not the inscriptions on the porch detain~~
~~Thee from the charnel pore of dying poet's~~
brain.

May. 14. 1861. David Gray

184 (detail)

[Faint, mostly illegible handwritten text in a cursive script, likely a draft or a very light copy of a letter or poem. The text is arranged in several paragraphs, with some lines appearing to be crossed out or heavily faded. The handwriting is characteristic of the mid-19th century.]

185

AUTOGRAPH REVISED MANUSCRIPT OF HIS SONNET 'FIRST OF THE SERIES', signed ('David Gray'), with autograph revisions including the deletion of two lines, preserving reconsidered text, together with an autograph letter signed, to Sutherland, urging him not to become a teacher but rather to join him in quitting Scotland on foot for London and offering to share his meagre resources; Gray also mentions his 1,000-line poem [*The Luggie*] that he has sent on the rounds to G.H. Lewis, to Professors Aytoun and Mason and to Disraeli, but all claim they have not time to read it ('...I think the poem destined to live, and care not whether I were drowned tomorrow...'), *the letter, 4 pages, octavo, [Glasgow, 1861] the poem, 1 page, octavo, the letter dated [Torquay] 4 May 1861*

£500-700

Enter, scared mortal! and in awe behold
The chancel of a dying poet's mind,
Hung round (say not adorned) with pictures bold
But of a touch too rough for the refined.
The chancel not the charnel-house! For I
To God have raised a shrine immaculate
Daily thereon His name to glorify
And wondrous mercy meekly celebrate.
So in, scared breather! here no hint of death
Shall a crossbones suggesting sceptik fear;
But rather calmer beauty, purer breath
Suck'd in from a divine atmosphere...

Clearly one of his last series of sonnets written when dying from consumption and living in Torquay at the expense of his patron Monckton Milnes, for which, other than *The Luggie*, he is best known. The present manuscript is for the 'Induction' to the series of sonnets which is printed in a truncated form without the last two lines (as deleted by Gray himself herein) and with substantial alterations of phraseology. Robert Buchanan was in fact the one to accompany Gray south. Gray died in December 1861.

REFERENCE: David Gray, *The Luggie and Other Poems*, 1862.

AUTOGRAPH DRAFT OF PART OF HIS LATIN POEM 'DE PRINCIPIIS COGITANDI' OR AN ELEGY ON THE DEATH OF HIS FRIEND THE POET RICHARD WEST (1716-1742), some 34 lines written in red crayon and two lines in pencil, with revisions and deletions preserving reconsidered text, beginning with autograph pen and ink notes in English about human desires, *1 page, quarto, laid down, somewhat faint* [Stoke, June 1742]

£3,000-3,500

Hactenus haud segnis Naturae aranea retexi
Musarum interpres, primusque Britannia per arva
Romano liquidum deduxi flumine rivum.
Cum Tu opere in medio, spes tanti et causa laboris,
Vidi egomet duro graviter concussa dolore
Pectorae, quae alterius semper miserita dolores...

This manuscript, an early draft, retaining numerous reconsidered readings otherwise unrecorded, is listed in two sales from Gray's library held by S. Leigh Sotheby and John Wilkinson on 28 August 1851m, lot 53, and 4 August 1854, lot 230. In the first sale the manuscript is described as "'De Principiis Cogitandi;" the fragment of Book IV. The Autograph of, apparently, the earliest sketch of that composition, as it differs very much from the printed copy. It is written with red crayon, except two lines in pencil.' The description in the second sale derives from the first. The cataloguers were in fact incorrect in identifying the passage as being from Book IV. It is in fact from Book II lines 1 to 27.

Starr and Hendrickson note that despite the title, this 'is really an elegy on the death of West, not part of *De Principiis Cogitandi*; Gray may have intended that it should be an introduction to a later book, but he never completed it'. Gray states that Book II was begun at Stoke in June 1742; he sent a copy to Horace Walpole in a letter of 8 February 1747. Starr and Hendrickson note two manuscripts of the poem: in Gray's Commonplace book and in the letter to Walpole; the present manuscript was unknown to them.

De Principiis Cogitandi was Gray's attempt to set his own reading of Locke's *Essay Concerning Human Understanding* in Latin hexameters in much the same way that Lucretius used the Dogmas of Epicurus in his *De Rerum Natura*. It was to consist of four books but by 1744 Gray had abandoned this ambitious project.

Gray also wrote a poem in English on the occasion of West's death: 'In vain to me the smiling Mornings shine, / And reddening Phœbus lifts his golden fire; / The birds in vain their amorous descant join; / Or cheerful fields resume their green attire...'

AUTOGRAPH POETICAL MANUSCRIPTS BY GRAY ARE RARE: only two others have been sold at auction. West, Gray and Walpole were three of the 'quadruple alliance' of friends at Eton. The single most important repository of Gray's autograph verse is in his Commonplace Book at Pembroke College, Cambridge.

See lot 317.

PROVENANCE: Thomas Gray; William Mason; Richard Stonehewer; John Bright, Prebendary of Salisbury; Granville Pegg of Stoke Poges; Leigh Sotheby and John Wilkinson, sales from Gray's library, 28 August 1851, lot 53 and 4 August 1854, lot 230 (sold for £1 17s.).

REFERENCES: *The Complete Poems of Thomas Gray*, edited by H.W. Starr and J.R. Hendrickson, 1966; *Sale Catalogues of Libraries of Eminent Persons*, edited by A.N.L. Munby, volume 2, Poets and Men of Letters. 1971, pp. 41 and 70; *Index of English Literary Manuscripts*, III, 1700-1800, compiled by Margaret M. Smith, 1989, GrT24.

186 GREENE, GRAHAM (1904-1991)

(i) AUTOGRAPH DRAFT AND FAIR COPY OF A LAMENTATION ON THE DECLINE OF STANDARDS AT THE RITZ HOTEL, LONDON, together some 30 lines, the draft with extensive autograph revisions preserving reconsidered readings, the final version 12 lines, 1 page, folio, on headed note-paper of the Ritz Hotel, Piccadilly, with its crest, no date

I wait for my breakfast ordered at seven
All the long day long.
The tea will be black & the toast will be soggy,
Something must be wrong...
...The Ritz has fallen like London Bridge...

Graham Greene's first publication was a volume of verse entitled *Babbling April*, 1923 (500 copies). He also published two volumes of poetry privately, in 1950 and 1958.

Graham Greene was renowned as a guest of the Ritz Hotel. This poem is PRESUMABLY UNPUBLISHED. Only one poetical manuscript of a poem by Graham Greene has been sold at auction. No poetical manuscripts by Greene are listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988, and none are recorded as being in British institutions; his papers are largely at Austin, Texas, and the Morgan Library.

PROVENANCE: Gekoski.

(ii) PORTRAIT BY AN UNKNOWN PHOTOGRAPHER, vintage photograph, silver print, seated, half in profile facing right, in a grand chair with his hands resting on the table in front of him, framed with a newspaper cutting about the event he was attending, loose photocopy of a letter by Tom Maschler to Desmond Clarke of Faber's, thanking him for inviting him to the event and lunch, framed and glazed, size of image 7 x 5 inches (17 x 12 cm), overall size 15 x 10 inches (38 x 25 cm), City of London, February 1984

This photograph is believed to be unpublished. The event was a City of London lunch to launch the Book Marketing Council promotion 'The Best Novels' when Greene gave his ten to rival the ninety-nine selected by Anthony Burgess, whom he described as 'an avid but indiscriminating reader.' It was Greene's first speech in Britain for fifteen years.

PROVENANCE: Desmond Clark
£2,000-3,000

187

GRIGSON, GEOFFREY (1905-1985)

AUTOGRAPH AND TYPESCRIPT WORKING PAPERS FOR HIS POEM 'RED DAHLIAS', with extensive autograph revisions preserving discarded text, the final poem 20 lines, *15 pages, quarto and octavo*, not dated
£450-550

To vanish, after a share,
if not enough, of the
yellow fruits of the world,
sharp, scented and sweet, without

Pain or too much pain to
those I love and leave...

Were I to look down
through these skulls, could I
discern the huge red way
next door their dahlias burn.

Included is the marked-up printer's typescript of Grigson's birthday poem for W.H. Auden in 1967 and autograph manuscripts of his poems 'Sixteen Dogs, Cats, Rats and Bats' and 'Serious Hour'. No poetical manuscripts by Grigson have been sold at auction. Publication of these poems has not been traced.

188

GUNN, THOM (1929-2004)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'TAMER AND HAWK', signed ('Thom Gunn'), 24 lines in four six-line stanzas, *1 page, folio*, not dated
£200-300

I thought I was so tough,
But gentled by your hands
Cannot be quick enough
To fly for you and show
That when I go I go
At your commands...

You but half-civilize,
Taming me in this way.
Though having only eyes
For you I fear to lose,
I lose to keep, and choose
Tamer as prey.

ONE OF GUNN'S BEST-KNOWN POEMS, 'Tamer and Hawk', from *Fighting Terms*, 1954, uses hawking as a metaphor for love. Also see lot 331.

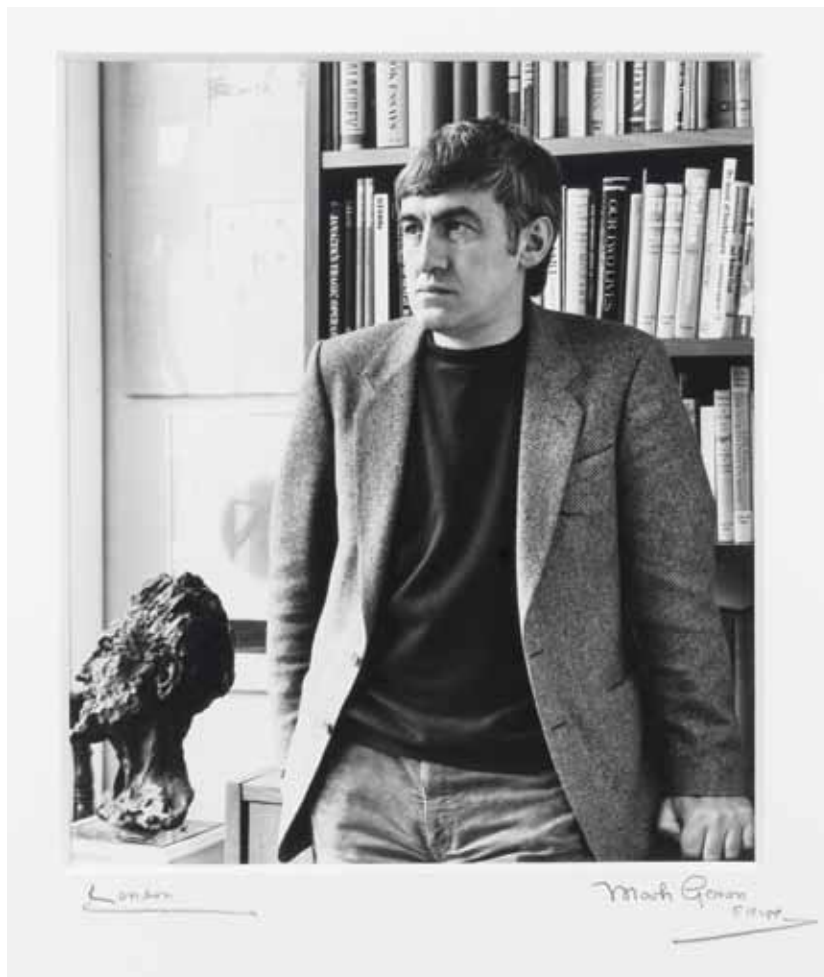
189 AR

HAMILTON, IAN (1938-2001)

PORTRAIT BY MARK GERSON (*b.* 1921), vintage photograph, silver print, half length, leaning against a bookcase, half turned to the left, a portrait bust of Ezra Pound on a plinth by his side, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed, size of image 9 x 8 inches (23 x 20 cm), overall size 17 x 15 inches (43 x 39 cm)*, [Faber's offices], dated 1983
£450-550

An example of this image is in the National Portrait Gallery.

PROVENANCE: Mark Gerson.



189

To vanish, after a share
Of the yellow fruits of the world.
Sharp, scented, fragrant autumn from
On too much pain to lose & love.
But I am awake again. More & a white
Winter orb tips the north-facing cliff,
Condensation shapes a skull on each
Rectangular pane - brain-ache, & rough
Long minutes were this year old & finite me
Consequently free, how outrageous I could
Observe if I looked downward
Through the skylight, the very
The heart don't duble - burn.

Sigurd, sweetest, sharp
Son with different

if I looked ~~downward~~ ^{downward} through the skylight
the huge & beautiful way
heart don't then ^{downward} ~~underneath~~ ^{upward} ~~upward~~
clashes burn

Observe the huge & heavy way
next don't then ^{downward} ~~upward~~ ^{upward} ~~upward~~
dublin burn

Observe the black-eyes way
next heavy ^{downward} ~~upward~~ ^{upward} ~~upward~~
dublin burn

187

Tamer and Hawk

I thought I was too tight,
But gazed at your hands
Could be found enough
To fly for you and clear
That when I go I go
At your commands.

Even in flight when
I am no longer free,
You look me with your love,
I am bound to other birds -
The habit of your words
Has bound me.

At journey, I watch
I hear and I wait,
But only want the feel
In my possession, though
Off under and of thought
Upon your wing.

You but half - can't lose,
Turning me in this way -
Through having only eyes
For you I fear to lose,
I look to keep, and above
Tamer as prey.

Thom Gerson

188

Britain had met again, & Scotland seen
Within her metropolitan city & d
The fair imperial flag of truth unrolled
Floating in many a fold of glory keen;
Another gathering of power had been,
And many a chief from many a distant town
Of Europe or America had come
To hail that banner fair of Truth their Queen.
The scene was changed. Full of another joy
With brightest eyes from forth dark lashes glancing,
And every limb in graceful posture dancing
In parents' arms was seen an infant boy;
Thus the swift hours that ended one delight
Gave to an absent soul a sweeter sight.

Drows & its close a melancholy while,
A long long night of absence; from the sky
The solid gloom melts off; pale phantoms fly,
And soon the blushing dawn with brightest smile.
And like a man who many a weary mile
Hath travelled lonely, if at length his eye
Discern the wish'd-for fountain, so feel I
A traveller near the sources of the Nile.
What I have pined for, what has been a power
Guiding my steps thro' time as his thro' space,
Imagined tho' unseen, with face to face,
Repay me soon for many a lonely hour:
When I shall clasp, in a remembered bower,
Mother and wife and child in long embraces. (W.H.H.)

190

HAMILTON, WILLIAM ROWAN (1805-1865, Irish scientist and poet)

AUTOGRAPH MANUSCRIPT OF TWO SONNETS, signed with initials ('WRH'), 28 lines in all, written on the recto of the address panel of an autograph letter signed ('William R Hamilton'), to Lady Campbell, the first beginning 'Britain had met again, & Scotland seen / Within her metropolitan city old...', the second partly quoted below; in the letter Hamilton mentions lectures in Edinburgh and his notes which he left at her house a week ago ('...It was "fâcheux" that I did not meet you'), suggests that the lectures and Sedgwick's address might be sent to her, explains his possible failure as a correspondent and refers to a book he has bought by the French philosopher Victor Cousin ('...instead of writing metaphysics now, which would keep me up too long if I grew fairly interested in them, I shall transcribe a Sonnet or two...'), *3 pages in all, the poems on 1 page, quarto, integral address panel franked by Lord Rosse, trace of armorial seal, postmarks including straight-line PARSONSTOWN, dried splashes on address, Parsonstown, 1 February 1835*

£600-1,200

Draws to its close a melancholy which
A long long night of absence, from the sky
The solid gloom melts off; pale phantoms fly,
And soon the blushing dawn will brightly smile...

William Rowan Hamilton, a polymath (mathematician, physicist, astronomer and poet), wrote poetry, particularly sonnets, throughout his life. He was a friend of Wordsworth, Maria Edgeworth and Felicia Hemans. He also corresponded with Coleridge and Southey. Wordsworth recalled getting 'showers of verses' which he received with pleasure though he thought that Hamilton's talents were rather in science than verse and he did not accept Hamilton's equation of the language of mathematics with the language of poetry. Publication of this poem has not been traced.

191

HANWAY, JONAS (1712-1786)

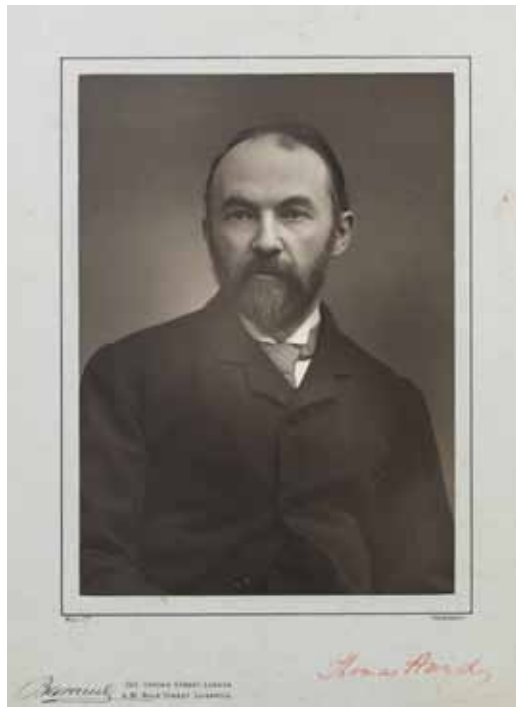
AUTOGRAPH REVISED MANUSCRIPT OF HIS POEM 'BEHOLD! MY SON, THIS NAMELESS MONUMENT!', 40 lines, including those deleted, with autograph revisions and deletions preserving reconsidered readings, *1 page, folio, not dated*

£1,500-2,000

Behold! my son, this nameless monument! -
Instructive Satyr on our fond Conceits!
Tis not a name, but Wisdom's character
Can raise, & fire th'immortal part of man
Within yon stately temple thou mayst see
The Sculptur'd marble in the highest pomp,
The curious Workman's devoted Art...

This poem was quoted in full by Hanway's eighteenth-century biographer, John Pugh, but he did not identify Hanway as the author. The present manuscript with its authorial revisions suggests that Hanway wrote the poem for use in the picture detailed by Pugh - a note in Hanway's hand in the left margins supports this: 'In Indian ink on 2 Columns on the Dye of the Tomb'. Pugh wrote in relation to this monument: 'Among the ornaments of [Jonas Hanway's] with-drawing room, were some, which deserve to be mentioned, because they help to illustrate his character...He...procured portraits of six of the most celebrated beauties...These portraits being all of the same size'. One was 'a picture, representing the tomb of Pierre Mignard, painter to the King of France; and underneath a drawing of a country church-yard, with a venerable old man seemingly in discourse with a young one. At a distance a young woman was seen praying near a grave; and on the side of a tomb, on which the old man's hand was laid, the following lines were inscribed.' The poem then follows. Apart from the publication in the first and second editions of Pugh's biography (it is omitted from the third revised edition), no other publication has been traced. All the revisions in this manuscript were incorporated into the text printed by Pugh except the word 'celestial' in the ninth line from the end.

MANUSCRIPTS BY HANWAY ARE RARE: only two letters by him (in one lot) have been sold at auction in the last forty years at least.



192

192

HARDY, THOMAS (1840-1928)

PORTRAIT BY HERBERT ROSE BARRAUD (1845-1895), vintage photograph, varnished collotype, half length, almost looking into the camera, Hardy's name written in red on the mount in a nineteenth-century hand, *framed and glazed, size of image 13 x 10 inches (34 x 25 cm), overall size 18½ x 15 inches (47 x 38 cm) [c. 1889]*

£300-350

In his biography, Martin Seymour-Smith describes this portrait as 'Perhaps the most eloquent of all the photographs taken of Hardy'. From *Men and Women of the Day*, [c.1888].

Also see lot 377.



193

193

HARDY, THOMAS (1840-1928)

PORTRAIT BY WILLIAM STRANG (1859-1921), etching, head and shoulders, signed by Strang in the ground and in pencil below the image, *framed and glazed, size of image 7 x 5 inches (18 x 12 cm), overall size 12 x 10 inches (31 x 24 cm) [1894]*

£500-600

Strang made this portrait from the life after Hardy had returned to Max Gate after witnessing a fire 'and still full of excitement of the scene. This animation appears in the portrait' (Binyon). It was the frontispiece for Lionel Johnson's *The Art of Thomas Hardy*.

Strang, the younger son of a builder in Dunbarton, entered the Slade School of Art at the age of seventeen and studied there under Alphonse Legros. Though primarily an etcher, he was a master of mezzotint and engraving and later tried oil painting with considerable success. He produced 751 prints between 1880 and 1920 and contributed to *The Yellow Book*, *The Dome* and private presses. He also occasionally worked as a wood engraver. 'Among Strang's numerous single plates the portraits are especially good...The best of the later portraits are masterpieces of their kind.' There are 29 works by Strang in the National Portrait Gallery.

REFERENCES: 'Laurence Binyon,' revised by A.L. Goodchild, *Oxford Dictionary of National Biography*, 2004; Laurence Binyon, *William Strang: Supplement to the Catalogue of His Etch Work 1882-1812*, 1923.

AUTOGRAPH MANUSCRIPT OF HIS CELEBRATED POEM 'IN TIME OF "THE BREAKING OF NATIONS"', signed ('T. Hardy'), 12 lines in three four-line stanzas, with autograph biblical source and note that the poem is from *Moments of Vision*, 1 page, quarto, dated by Hardy 1915 [written out before 11 July 1917]

£5,000-6,000

I

Only a man harrowing clods
In a slow silent walk
With an old horse that stumbles & nods
Half asleep as they stalk.

II

Only their smoke without flame
From the heaps of couch-grass:
Yet this will go onward the same
Though Dynasties pass.

III

Yonder a maid & her wight
Come whispering by:
Wars annals will cloud into night
Ere their story die.

ONE OF HARDY'S 'BEST-KNOWN AND MOST FAMOUS LYRICS' (Gittings). 'In Time of "The Breaking of Nations"' is the most famous example of Hardy's faculty 'for burying an emotion in my heart or brain for forty years, and exhuming it at the end of that time as fresh as when interred.' The poem, about the start of the First World War, was in fact a reminiscence of St. Juliot, conceived during the Franco-Prussian War of 1870 when Hardy was reading Tennyson with his future wife Emma Lavinia Gifford in the garden of her brother's rectory in Cornwall, at which time Hardy had made notes in pencil on the endpapers of Lackmann's *Specimens of German Prose* ('...Sc. rusty harrow - behind that rooks - behind them, 2 men hoeing mangel, with bowed backs, behind that a heap of couch smoking, behind those gorse & cart doing nothing in field - then the ground rising to plantn.') The poem itself was written in 1915 during the First World War, about forty-five years later. It was first printed in the *Saturday Review* on 29 January 1916; secondly, a limited edition of 29 copies was printed by Clement Shorter in 1916; it was then collected in *Selected Poems*, 1916, and in *Moments of Vision*, 1917. ONE OF HARDY'S MOST ANTHOLOGISED POEMS, it suggests that the simple labour it describes will outlast the devastations of war.

With the poem is a letter from Florence Hardy dated 11 July 1918 to [Paul] Lemperry sending a 'sheet of M.S.... This one is from my husband with his regards.' Richard Purdy records only two manuscripts of the poem, both fair copies, one in the Bliss Collection (having been sold at the Red Cross sale at Christie's on 26 April 1916), the other (the present manuscript), formerly in the possession of Paul Lemperry, 'a gift of Mrs Hardy in July 1918.' In *The Letters* Purdy and Millgate correctly suggest that the poem was also written out by Hardy in Edward Marsh's 'Little Book' on 6 November 1918; this is now at Eton.

In the letter Florence Hardy also discusses the editions of Thomas Hardy's works which she does not own, especially *A Pair of Blue Eyes*, identifies a drawing said to be by Hardy as a forgery, describes an early painting by him that she has ('...I think it very delicate & beautiful...'), sends details about the date when the title 'Satires of Circumstance' was first used, notes likely fuel and food shortages (referring to Hardy's liking of plenty of sugar), and mentions having a copy of 'Convergence of Twain'. Also present is a note by Lemperry about the value of his poem and a long typed letter to him from Dodd & Livingstone offering him one of ten copies of a printing of Hardy's poem about the 'Titanic'.

Hardy's handwriting was chosen for illustration in 'English Handwriting', *S.P.E. Tract No. XIII*, edited by Roger Fry and E.A. Lowe, 1926. The main repository for Hardy's manuscripts is the Dorset County Museum, Dorchester. See also lot 378. The poem was selected by Ted Hughes and Seamus Heaney for inclusion in their anthology *The Rattle Bag* (1982).

In Time of "The Breaking of Nations":
(Jer. L1. 20.)

I.

Only a man harrowing clouds
In a slow silent walk
With an old horse that stumbles & nods
Half asleep as they stalk.

II.

Only thin smoke without flame
From the heaps of couch-grass;
Yet this will growward the same
Though Dynasties pass.

III.

Yonder a maid & her might
Come whispering by:
War's annals will cloud into night
Ere their story die.

1915.

(From "Moments of Vision".)

T. Hardy.

PROVENANCE: Mrs Thomas Hardy; Paul Lemperly; Dr Rosenbach.

REFERENCES: Richard Purdy, *Thomas Hardy: A Bibliographical Study*, 1979; *Index of English Literary Manuscripts*, volume IV, 1800-1900, Part 2, compiled by Barbara Rosenbaum, 1990 (no record of another manuscript of this poem); *The Collected Letters of Thomas Hardy*, edited by Richard Purdy and Michael Millgate, volume v, p. 286; Michael Millgate, *Thomas Hardy: A Biography*, 1982; Robert Gittings, *Young Thomas Hardy*, 1975; *Thomas Hardy, Poems: A Casebook*, edited by James Gibson and Trevor Johnson, 1979; Tom Paulin, 'Thomas Hardy and 'In The' "Time of the Breaking of Nations" ..., *The Secret Life of Poems*, 2008.



195

195 AR
HARDY, THOMAS (1840-1928)

PORTRAIT BY OLIVE EDIS (1876-1955), vintage photograph, platinum print, half length, seated holding an open book, photographer's name decoratively blind-stamped in roundel on the mount, *framed and glazed*, size of image 16 x 10 ½ inches (41 x 2), overall size 24 x 19 inches (61 x 48 cm) [1918]

£800-1,200

This photograph was taken at the same session as a coloured photograph in the National Portrait Gallery, though this image itself is not in the national collection. Another of the photographs taken on the same occasion is illustrated opposite page 156 in Florence Hardy, *The Later Years* and a further one was signed by Hardy for the Society of Authors.

Olive Edis was entirely self-taught and opened her first photographic studio at 34 Colville Terrace and then moved to Sheringham. In 1912 she became one of the first women to use autochromes and two years later was elected a Fellow of the Royal Photographic Society. In 1918 she was commissioned as a war photographer and in 1920 to photograph the Rockies for the Canadian Pacific Railway. She married Edwin Galsworthy a cousin of the novelist John Galsworthy in 1928. (Shirley Neale). 331 of Edid's sepia platinum prints are in the National Portrait Gallery.

REFERENCES: Florence Hardy, *The Later Years of Thomas Hardy 1892-1928*, 1930; Shirley Neale, *Oxford Dictionary of National Biography*, 2004.



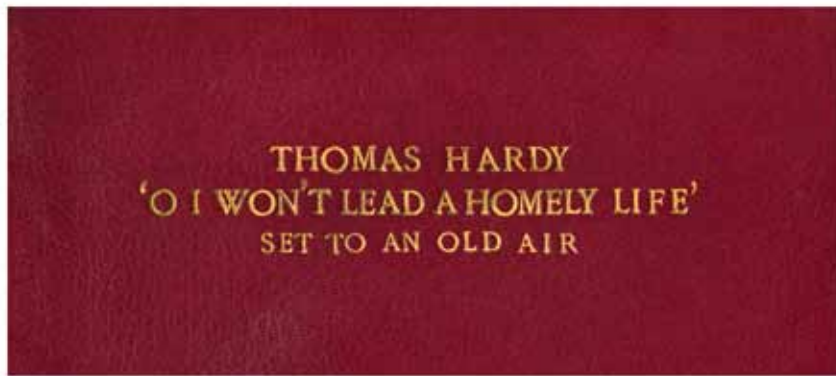
196

196 •
HARDY, THOMAS (1840-1928)

AUTOGRAPH MUSIC MANUSCRIPT WITH THE LYRIC OF HIS SONG 'O I WON'T LEAD A HOMELY LIFE' ('To an old air'), signed ('Thomas Hardy') with his note 'From "Late Lyrics & Earlier"', a sixteen-bar melody in D major written in pencil on a single staff over two systems, with the lyric, and with autograph variants inserted in red pencil ('If sung by a woman the words in red may be used'), 1 page, oblong folio, written on the verso of a printed circular from Investment Registry Limited, laid down, with a note by Sydney Cockerell 'This circular dated 23 Aug 1922', ownership inscription of 'Sydney C. Cockerell / Cambridge', printed version of Nicholson's 1921 portrait of Hardy pasted on rear paste-down, full crushed red morocco, gilt, dark blue slip case, quarto [1922] **£4,000-6.000**

O I won't lead a homely life
As father's Jack and mother's Jill
But I will be a fiddler's wife
With music mine at will!
Just a little tune,
Another one soon,
As I merrily fling my fill!

And she became a fiddler's Dear
And merry all day she strove to be;
And he played & played afar and near,
But never at home played he
Any little tune
Or late or soon;
And sunk & sad was she!



196

MUSIC MANUSCRIPTS BY HARDY ARE EXTREMELY RARE; no others have been sold at auction in the last forty years at least. Indeed NO OTHER MUSIC MANUSCRIPT FOR A POEM OF HIS OWN COMPOSITION HAS BEEN FOUND - the music manuscripts in the Dorset County Museum are the family music books, a transcript of country dance tunes and a book of dance tunes.

Only one other manuscript of the present poem (without the music) is recorded (fair copy Dorset County Museum).

Music was the art form with which Hardy was most deeply imbued as a child: it was his 'earliest delight' (Gittings). His grandfather, father and Uncle James were all violinists and he played the instrument extremely well himself. All four of them in their time played at Stinsford Church and at local dances and the Saturday night 'randy' where single numbers could sometimes go on for an hour - he is recorded as having been stopped after a three-quarter of an hour stint. Hardy learned musical notation from his father. He always treasured his father's violin and the family handwritten music books. There are innumerable references and allusions to music in his prose and poetry, both in direct descriptions of occasions and direct references (as in the present poem) and in imagery. He particularly used music in both the structural composition and thematic development of his poetry.

'Words, with Hardy, were never solely literary; they were almost always linked to a remembered and familiar tune, undivided. This was his real strength as a lyric poet; his poems are hardly ever formal exercises on the page, but contain the most subtle modulation, stresses, and changes, entirely reminiscent of musical composition' (Gittings).

Hardy had a prodigious memory for old tunes. Jessica Stevens recalled that in 1910 'he borrowed a violin and played in a lively manner all the required tunes from memory' and when they played together at Max Gate 'he played old dance tunes on the fiddle.'

This is a rare manuscript survival of his musical knowledge, sense and proficiency, which he sometimes used, as here, overtly and directly for the metrical rhythm in a poem. Purdy noted in his bibliographical study the existence of this manuscript when it was in Cockerell's possession.

Sydney Cockerell, Director of the Fitzwilliam Museum, was a friend, adviser and literary executor of Hardy. In 1911 Hardy had encouraged Cockerell to present his manuscripts to libraries on both sides of the Atlantic, believing that it would 'not be becoming for a writer to send his own MSS to a museum on his own judgment.' Cockerell also facilitated the binding of Hardy's manuscripts.

PROVENANCE: Sydney Cockerell; Frederick B. Adams Jr.

REFERENCES: Eva Mary Grew, 'Thomas Hardy as Musician', *Music and Letters*, volume 21, 1940; Michael Millgate, *Thomas Hardy: A Biography*, 1982; Richard Purdy, *Thomas Hardy: A Bibliographical Study*, 1979; Robert Gittings, *Young Thomas Hardy*, 1975; *Index of English Literary Manuscripts*, Volume IV, 1800-1900, compiled by Barbara Rosenbaum, 1990, Hardy HrT 835.

AUTOGRAPH REVISED MANUSCRIPT, IN EFFECT A DRAFT, OF HIS FINE ELEGIAC POEM 'A SINGER ASLEEP (A. C. S. 1837-1909)', title altered from 'A South-Coast Nocturn', signed by Hardy beneath the title ('Thomas Hardy'), 52 lines, in one eight-line and eight five-line stanzas, with substantive autograph revisions to ten lines preserving reconsidered text, 2 pages, quarto, sewn into a paper wrapper inscribed with the title and with a note signed by St. J Hornby 'Given to me by Mrs Thomas Hardy August, 1937, dated at the end, cloth box, Bonchurch, 1910
£12,000-16,000

In this fair niche above the slumbering sea,
The sentrys up & down, all night, all day,
From cove to promontory, from ness to bay,
The Fates have fitly bidden that he should be
Pillowed eternally.

-- It was as though a garland of red roses
Had fallen about the hood of a smug nun...

I still can hear the brabble & the roar
At those thy tunes, O still one, now passed through
That fitful fire of tongues then entered new!
Their power is spent like spindrift on the shore;
Thine swells yet more and more.

So here, beneath the waking constellations,
Where the waves peal their everlasting strains,
And the dull subterrene reverberations
Shake him when storms make mountains of their plains -
Him once their peer in sad improvisations,
And deft as wind to cleave their frothy manes -
I leave him, while the daylight gleam declines
Upon the capes and chines.

Hardy was a tremendous admirer of Swinburne, whose death in April 1909 was a great shock to him. The hypocritical notices in the press 'roused him to an anger reminiscent of his indignation at the reception of *Poems and Ballads* more than thirty years earlier.' (Millgate). Hardy did not attend the funeral but in March 1910 he and Florence Dugdale, later the second Mrs Hardy, went to the Isle of Wight to visit Swinburne's grave. In *Later Years*, she described the visit: 'that windy March day had a poetry of its own, how primroses clustered in the hedges, and noisy rooks wheeled in the air over the little churchyard. Hardy gathered a sprig of ivy and laid it on the grave of that brother-poet of whom he never spoke save in words of admiration and affection.' The poem was 'half finished' by 13 March 1910 and was published in the *English Review* in April 1910. It was collected in *Satires of Circumstance*, 1914. It was entirely appropriate that the sea was so much a theme in this poem: it was an obsession of Swinburne's, about which he wrote often. 'Chines' was a word used by Swinburne. As a child 'he could have gone blindfold over miles of beach' where he 'played like a sea-bird' (Henderson, who also states that Hardy wrote 'A Singer Asleep' beside Swinburne's grave).

Hardy's admiration for Swinburne dated from his years in London in the 1860s when he was working as a draughtsman for the architect Arthur William Blomfield. He used to walk through crowded London streets from lodgings near Hyde Park reading the early poems of Swinburne 'to my imminent risk of being knocked down' (Purdy). He would later recall this period 'as one of extraordinary excitement in which the intoxication of Swinburne's verse merged with a growing sense of his own capacities as a poet.' (Millgate).

(1)

A Singer Asleep,
A South-Coast Nocturn

By Thomas Hardy.

(A.C.S. 1837-1909)

I.

In this ~~high niche~~ ^{recess} ~~beside the sleepless sea~~
~~fair niche above~~ ^{unluminous}
That sentry's up & down all night, all day,
From cove to promontory, from ~~cape~~ ^{ness} to bay,
The fates have fittly bidden that he should be
Pillowed eternally.

II.

— It was as though a garland of red roses
Had fallen ~~about~~ ^{about} the hood of some smug nun
~~When his years faded~~ ^{irresponsibly} ~~dropped~~ ^{as from the sun}
In fulth of ~~numbers~~ ^{numbers} peaked with musical closes
Upon Victoria's formal middle time
His leaves of rhythm & rhyme.

III.

O that far morning of a summer day,
When down a tenaced street whose pavements lay
Glossing the sunshine into my bent eyes,
I walked & read with a quick glad surprise
New words, in classic guise;—

IV.

The ~~that~~ ^{pages} ~~passionate~~ ^{pages} of his earlier years,
Fraught with hot sighs, sad laughter, kisses, tears!—
Fresh-fluted notes, yet ~~by~~ ^{from} a minstrel who
Blew them not naively, but as one who knew
Full well why thus he blew.

V.

I still can hear the brabble & the roar
At those thy times, O still one, now passed through

The third and fourth stanzas of 'A Singer Asleep' recall those heady days:

O that far morning of a summer day,
When, down a terraced street whose pavement lay
Glassing the sunshine into my bent eyes,
I walked & read with a quick glad surprise
New words, in a classic guise:

The passionate pages of his earlier years,
Fraught with hot signs, sad laughter, kisses, tears...

When Swinburne and Hardy met, they greeted each other as kindred spirits. 'We laughed & condoled with each other on having been the two most abused of living writers - he for "Poems & Ballads" & I for "Jude the Obscure"'.

A RARE DRAFT OF A POEM BY HARDY, AND THE ONLY ONE SURVIVING FOR THIS POEM. This is the kind of poetical manuscript that Hardy habitually destroyed as soon as he had made a copy for the printer, as the present one evidently started out to be. Although at least one manuscript survives for each of Hardy's more than 900 poems, providing nearly 1,400 verse entries in the *Index of English Literary Manuscripts*, 'only a handful are working drafts'. 'When he was nearing the age of eighty, Hardy began to sort through all of his own and his deceased first wife's papers. During this process, he destroyed what he didn't want preserved: on 7 May 1919, he wrote to Sir George Douglas 'I have not been doing much -- mainly destroying papers of the last 30 or 40 years, & they raise ghosts...' The process of sifting through a lifetime's worth of papers continued: one of the items Hardy listed as needing to be done in a memo to himself dating from the late 1920s [he died in 1928] was: 'Continue to examine & destroy old MSS. entries in notebooks, & marks in printed books.' (Index p. 3). That this draft of 'A Singer Asleep' survived ten years of sifting and destruction may suggest how important the poem was to Hardy personally. The first page of the manuscript is illustrated by Michael Millgate. Three other manuscripts survive, all unrevised fair copies (Battersea District Library, British Library and Dorset County Museum).

Modern critical opinion of Swinburne perhaps makes it hard for current readers to appreciate how much he was admired in his own lifetime. To give context to Hardy's reverence for him, it is perhaps only necessary to refer to A.E. Housman, who, while he did not account Swinburne the greatest poet of the nineteenth century, thought him Wordsworth's equal as the most original.

PROVENANCE: Florence Hardy; St. J. Hornby; David Holmes; Frederick Adams; J.O. Edwards (bookplate); Bernard Quaritch.

REFERENCES: *Index of English Literary Manuscripts*, compiled by Barbara Rosenbaum, IV, part 2, HrT 1071; *The Complete Poetical Works*, edited by Samuel Hynes, (1987), pp. 31-3 and 489 (notes); Michael Millgate, *Thomas Hardy: A Biography*, 1982; Michael Millgate, *Thomas Hardy: A Biography Revisited*, 2004; Richard Purdy, *Thomas Hardy: A Bibliographical Study*, 2002; *The Life and Work*, edited by Michael Millgate; *Thomas Hardy's Public Voice: The Essays, Speeches and Miscellaneous Prose*; 'Swinburne' in A.E. Housman, *Collected Poems and Selected Prose*, edited by Christopher Ricks, 1988; two manuscripts (status not given and presumably fair copies) are listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988; Philip Henderson, *Swinburne: The Portrait of a Poet*, 1974. Thanks to Ted Hofmann for his contributions to this description.

198

HARDY, THOMAS (1840-1928)

AUTOGRAPH TRANSCRIPT BY HARDY OF A POEM BY GEOFFREY CLARK, 'A FLATTERING ILLUSION', eight lines in two four-line stanzas, with bibliographical details, 1 page, small octavo, not dated

£250-350

I thank you for the flowers you sent, she said.
And then she pouted, blushed, & drooped her head.
Forgive me for the words I shoke last night;
The flowers have sweetly proved that you are right...

As a footnote Hardy wrote: 'Geoffrey Clark. (It appeared orig[inal]ly in *Kottabos*, the old T[rinity] C[ollege] D[ublin] magazine, & was reprinted in "Echoes from Kottabos," reviewed in Academy of Feb 2 (07)) Academy 25.5.07.' He added in square brackets and in pencil: '[Good, except title, wh[ich] gives it away]'.



199

199

HARDY, THOMAS (1840-1928)

PORTRAIT BY BERNARD GRIFFIN OF DORCHESTER, vintage photograph, silver print, three-quarters length, wearing academic dress, signed by the photographer on the original mount and inscribed as copyright below the image, *framed and glazed, size of image 10 x 8 inches (25 x 20 cm), overall size 17 x 14 inches (43 x 34 cm)*, 1913

£350-400

THIS IS BELIEVED TO BE A UNIQUE IMAGE OF HARDY. On the verso is the inscription: 'This photograph is strictly copyright and must not under any circumstances be reproduced.' No reproduction of it has been found. He received the honorary degree of D. Litt from Cambridge University in June 1913. No example of this image of Hardy is in the National Portrait Gallery.

We, their adepts might acquiesce :
~~But, self-immolated, acquiesce :~~
 The promised consummation
 Would drown our wills in its seas,
 And mingle both our souls in one.

 When suddenly a permanence,
 - A flutter of wings before us -
 Drove down to those flame-forms : our sense
 Was steeped in it, folded, surrounded

 A casual, devastating gust
 (The fall, the sickening recoil !)
 Our unison in chaos thrust ;
 And, not content to spoil
 Our husbanded endeavour, ^{threw} ~~threw~~
 A mocking, flickering light
 Down on ~~the~~ shadows, on us two :
 The talk became more bright.

 We entered into it with zest ;
 Question, reply : question, reply ;
 And lookers-on were much impressed
 By our naive garrulity .

 We know that when these luminous spurs,
 Arising upwards, pacified & trained,
 Poised betwixt all & no desires,
 Beyond their accidents advanced, -

L.P.H.
30/10/19

200

200
HARTLEY, LESLIE POLES (1895-1972)

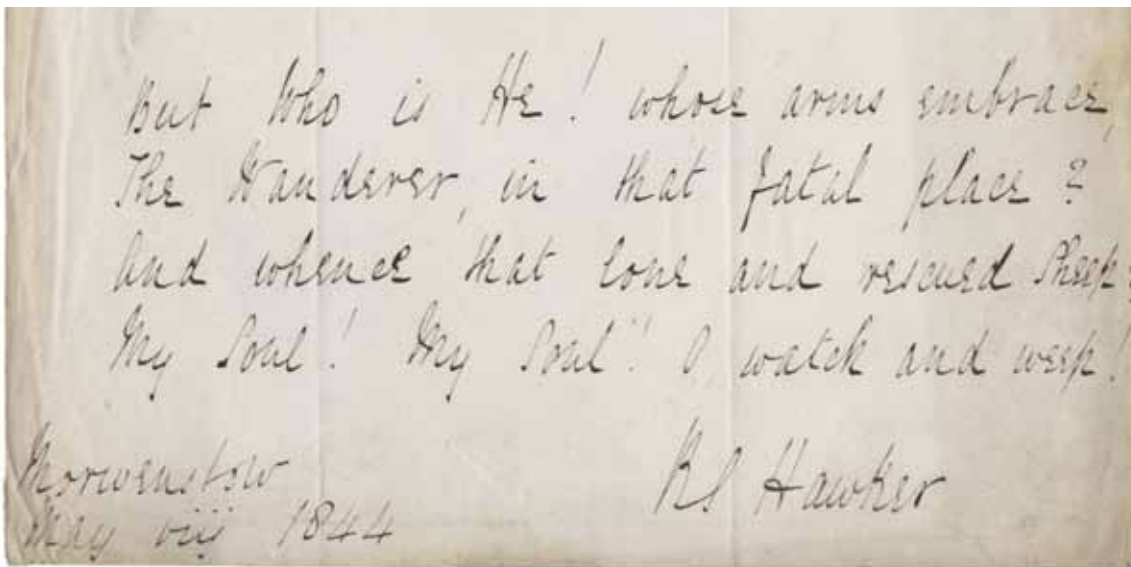
AUTOGRAPH REVISED MANUSCRIPT OF HIS POEM 'CANDLEMAS', signed ('L.P.H.'), 72 lines in 18 four-line stanzas, possibly the printer's copy, with one stanza marked for omission (as it was) and replacement by another, and one line and five words revised, preserving reconsidered readings, 3 pages, octavo, [Balliol College, Oxford], 30 October 1919

£600-800

The conversation waned & waxed.
 I was there; you were there:
 Doubtless a few were overtaxed -
 Talking was more than they could bear...

This poem was printed in the final form resolved in this manuscript in *Oxford Poetry*, 1917-1919, 1920. L.P. Hartley is best known as the author of novels such as *The Go-Between*.

RARE: no poetical manuscripts by Hartley have been sold at auction in the last forty years at least; none are listed in *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



201 (detail)

201

HAWKER, ROBERT STEPHEN (1803-1875)

AUTOGRAPH MANUSCRIPT OF A POEM, signed ('R. S. Hawker'), 12 lines in three four-line stanzas, 1 page, quarto, short tears in central horizontal fold, paper slightly darkened at edges, with an accompanying letter, both dated from Morwenstow, 8 May 1844

£1,500-2,500

A Lamb beside a fountain lay!
Her soft white Mother far away,
Alone, she slumbered on the brink,
And by and by will bend to drink!...

RARE; no poetical manuscripts by Hawker have been sold at auction in the last forty years at least. Unpublished in Hawker's lifetime, the poem appeared in *Cornish Ballads and Other Poems*, edited by C.E. Byles, 1904, translated by Hawker from the German original of Guido Gorres in collaboration with his wife Charlotte (information Angela Williams).

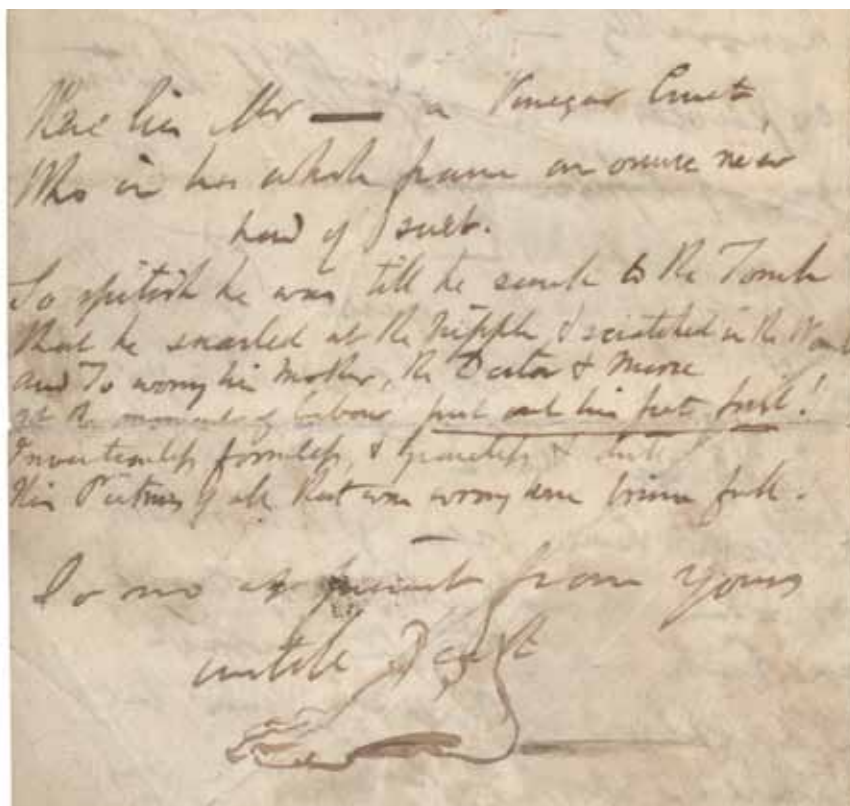
In the accompanying letter, addressed to George Reid, Hawker expresses pleasure that his verses have met with his correspondent's approbation and that his autograph is to be added to his collection, informs Reid that 'The lines are an illustration of Overbeck's Good Shepherd for Burns and will be published soon in a pictorial volume', comments that he does not contribute to the magazine Reid had mentioned and supposes that the editor must have received his lines from another person.

In his biography of Lord Tennyson, Charles Tennyson described Hawker thus: '...devout, fantastically generous, steeped in mediaeval and saintly lore, believing in witchcraft and the evil eye; a great lover of animals who kept a fierce stag in his paddock and sometimes conducted the church service accompanied by nine cats [one of which he is said to have excommunicated for catching a mouse on a Sunday]. His usual dress was a claret-coloured coat, with long tails, a blue knitted fisherman's jersey with a little red cross woven into it at the place where the soldier's spear pierced the side of Jesus on the Cross [showing he was a fisher of men], knee-high wading boots and a flesh-coloured beaver hat without a brim, imitated from that said to be worn by priests of the Orthodox Church, for which he had a profound and mystical veneration. The only black articles of his attire were his undyed socks, which were specially woven for him from the wool of a favourite black sheep. He was a scholar, a poet and a saint, whose passion for practical joking led him to sit for several successive evenings, stark naked, except for an oilskin tail and a wig of seaweed, impersonating a merman on the cold wet rocks of Bude...' He talked to birds, took the panelling out of the pulpit on the grounds that 'the people ought to see the priest's feet', was the first nineteenth-century Anglican to wear vestments (variously a magnificent purple velvet cope, white orb, a stole embroidered in gold, a green and amber chasuble and scarlet gloves) and the first to celebrate the Harvest Festival, and gave sermons on such subjects as the colour of the soul.' Hawker's poetry

was praised by Alfred Lord Tennyson who said of his Arthurian poem *The Quest of the Sangraal*: 'Hawker has beaten me on my own ground.'

PROVENANCE: John Wilson.

REFERENCES: *Oxford Dictionary of National Biography*; Piers Brendon, *Hawker of Morwestow*, 1975; Charles Tennyson, *Alfred Tennyson*, 1949.



202 (detail)

202

HAYDON, BENJAMIN ROBERT (1786-1846)

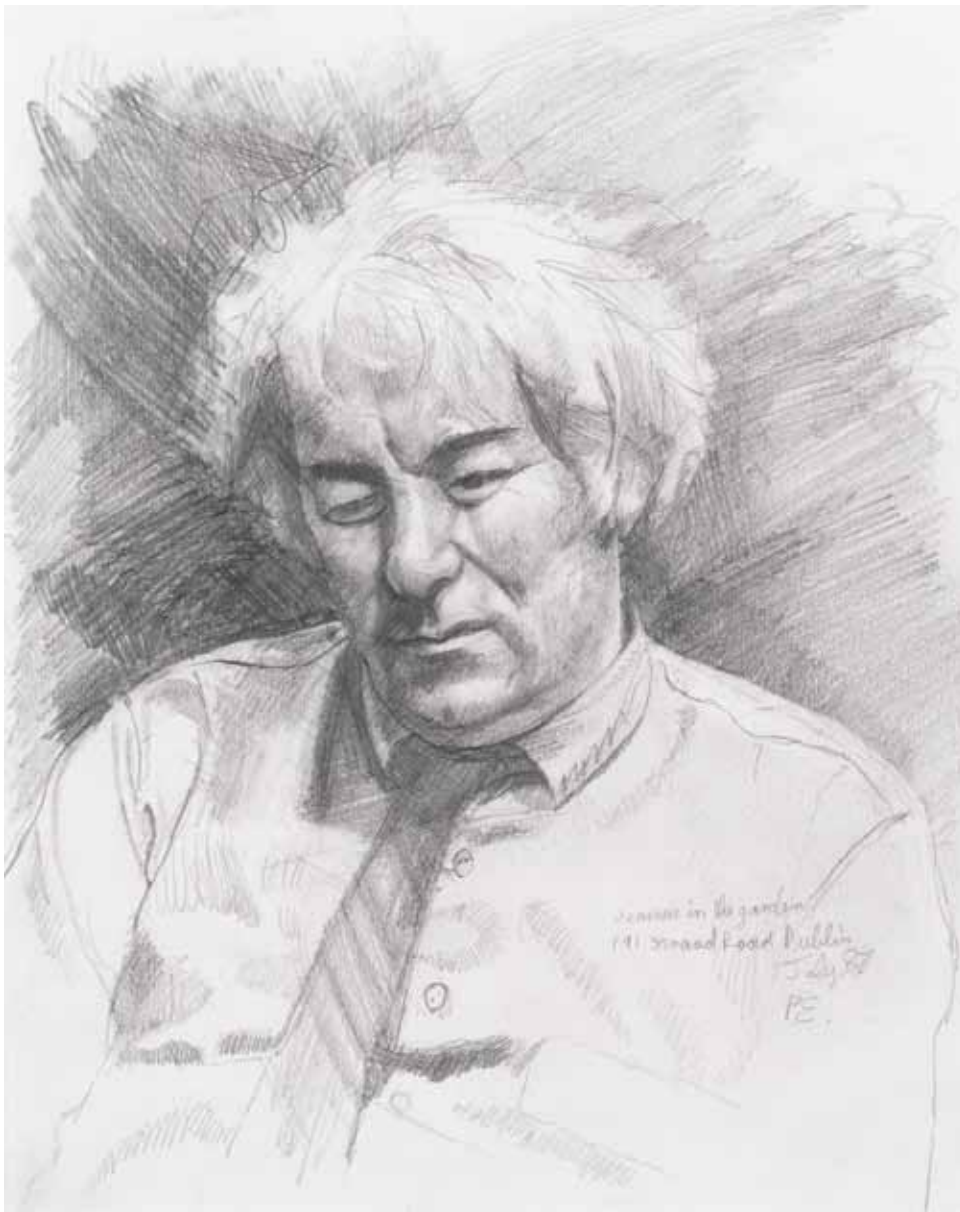
AUTOGRAPH MANUSCRIPT NONSENSE VERSE, 8 lines, written at the end of an autograph letter signed ('B.R. Haydon'), the verse concluding above a drawing of a foot [a form of 'signature' known in other letters by Haydon], 4 pages, octavo, the last page somewhat soiled, 4 Burwood Place, Edgware Road, 20 September 1830, watermark date 1830

£400-500

Here lies Mr --- a Vinegar Cruet
 Who in his whole frame an ounce ne'er had of suet.
 So spitish he was, till he sank to the Tomb
 That he snarled at the Nipple, I scratched in the Womb...

In the letter Haydon asks his friend the sculptor [John Edward] Carew (1785?-1868) to intercede with his brother over a debt for coal, and mentions his paintings of Napoleon and Xenophon, making the point that until the latter is done there will be no cash since he only has 10s. and will have to pledge his studio to meet the needs of his children; he also reminds Carew that he has been in debtors' prison three times ('...Law expenses will infallibly destroy me I assure you...'). It was in September 1830 that Haydon was painting Xenophon (*Diary*).

REFERENCE: *The Diary of Benjamin Robert Haydon*, III, 1963.



203

203 AR
HEANEY, SEAMUS (b. 1939, Irish poet)

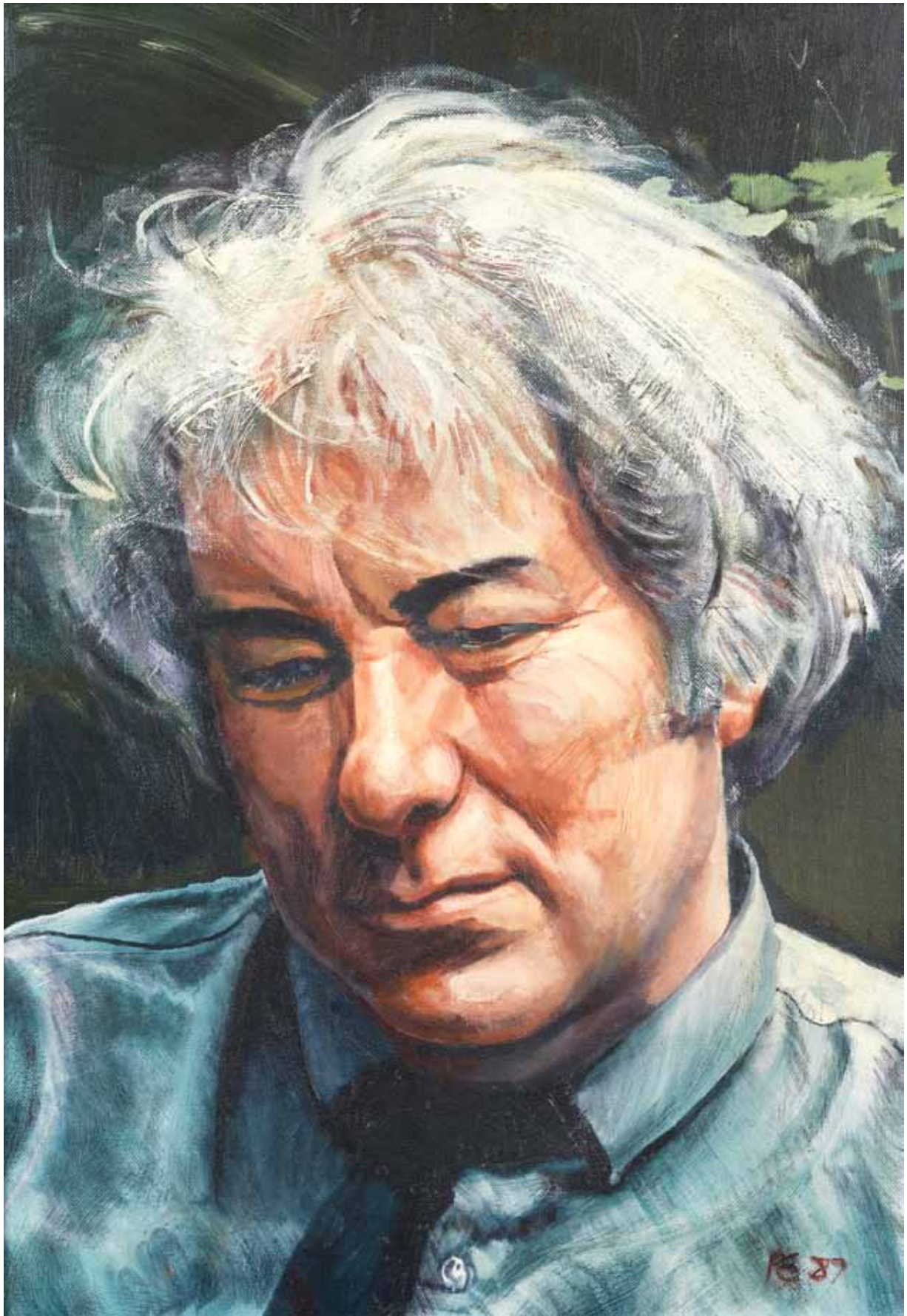
PORTRAIT BY PETER EDWARDS (b. 1955), oil on canvas, head and shoulders, half turned to the right and with head declined, signed with initials ('PE') and dated 1987 on the recto and inscribed on the stretcher ('United Arts Club Dublin 87'), framed and glazed, size of image 22 x 16 inches (56 x 40.5 cm), overall size 26 x 20 inches (66 x 51 cm), 1987

£6,000-8,000

A fine portrait of Seamus Heaney by one of his best portraitists; Peter Edwards's commissioned portrait of Heaney is in the National Portrait Gallery. Peter was staying at the United Arts Club when he visited Seamus Heaney. The ease of sitting for Peter Edwards is noted in *Stepping Stones*, 2008.

WITH THE ORIGINAL PENCIL DRAWING inscribed and signed by the artist on the recto ('Seamus in the garden 191 Strand Road Dublin July 1987'), framed and glazed, size of image 10 x 8 inches (25 x 20 cm), overall size 16 x 13 inches (40 x 33 cm), 1987

PROVENANCE: Peter Edwards.





206

204 AR
HEANEY, SEAMUS (b. 1939, Irish poet)

PORTRAIT BY LUCINDA DOUGLAS-MENZIES (b. 1965), vintage photograph, silver print, head and shoulders, half turned to the left, wearing a jacket and open shirt, signed and inscribed by the photographer on the verso, *framed and glazed*, size of image 15 x 10 inches (38 x 25 cm), overall size 22 x 16 inches (55 x 40), Bloomsbury Hotel, London, 23 February 2010
£500-600

This photograph was taken at the same time as the one used recently for the cover of the magazine of the Royal Society of Literature.

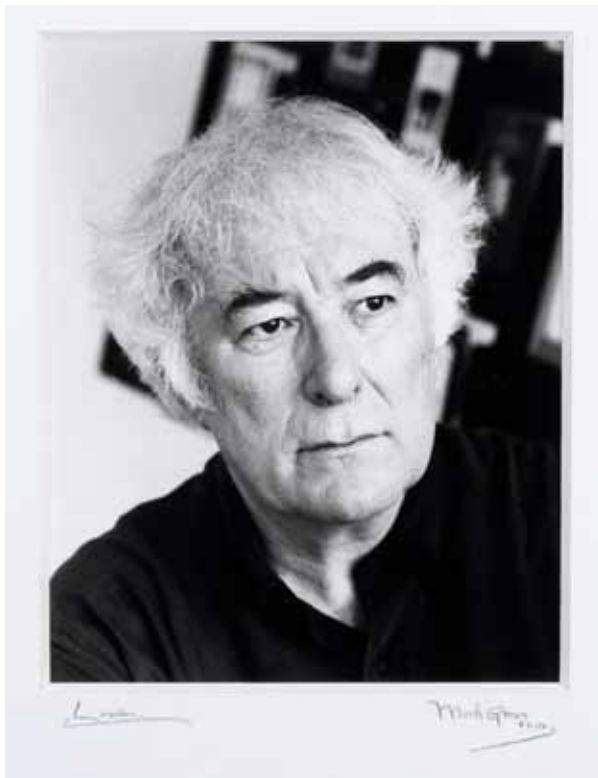
PROVENANCE: Lucinda Douglas-Menzies.

205 AR
HEANEY, SEAMUS (b. 1939, Irish poet)

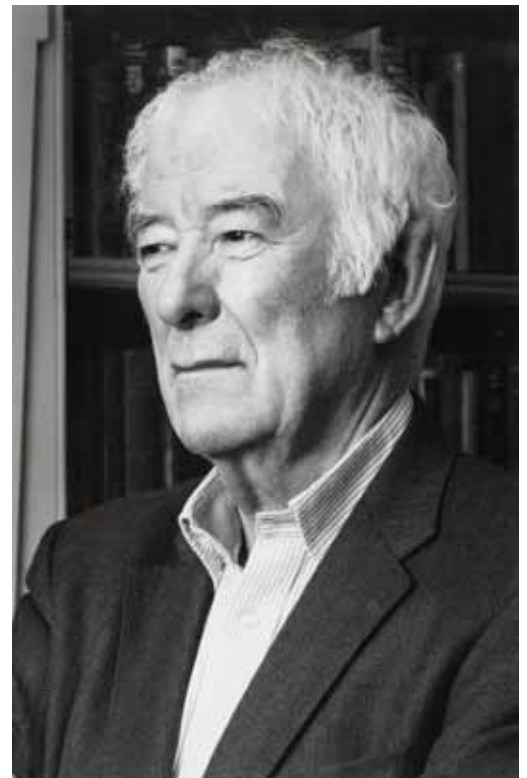
PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, head and shoulders, looking up to the right, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 9 1/2 x 7 1/2 inches (24 x 19.5 cm), overall size 17 x 15 inches (43 x 38 cm), undated [but June 1996]
£600-800

An example of this image is in the National Portrait Gallery.

PROVENANCE: Mark Gerson.



205



204

206 AR
HEANEY, SEAMUS (b. 1939, Irish poet)

JOINT PORTRAIT WITH HIS WIFE MARIE BY JUDITH ARONSON (b. 1942), photograph, silver print, showing the Heaneys together at Harvard, Seamus turned to the right and Marie looking into the camera, signed by Judith Aronson below the image, *framed and glazed, size of image 10 x 13 inches (25.5 x 33 cm), overall size 15 ½ x 18 ½ inches (39.5 x 47 cm)*, Harvard University, Cambridge, Massachusetts, 1994 (printed later)

£800-1,200

This marvellous image of Seamus, the light miraculously caught in his hair and glasses, and with his wife, Marie, the Irish author and singer, one of the legendary Tyronic sisters, at Harvard, must rank as one of the great celebratory literary portraits of the age. It is illustrated in *Likenesses*. No example of this image is among the ten photographs by Judith Aronson in the National Portrait Gallery.

PROVENANCE: Judith Aronson.

REFERENCE: Judith Aronson, *Likenesses*, 2010.

207
HEANEY (SEAMUS, b. 1939, Irish poet)

(i) TYPESCRIPT OF HIS SONNET BEGINNING 'HE LIVED THERE IN THE UNSAYABLE LIGHTS...', marked up by and for the printer of the *New Yorker* for 26 February 1979, with a letter from the *New Yorker* returning the typescript in 1982, and with an autograph note on the letter signed ('S') passing it on to the collector, *1 page, folio*, 1979

(ii) TYPESCRIPT OF HIS POEM 'THE PIGEON SHOOT', 26 lines in two-line stanzas, marked up by the printer of the *New Yorker* for 31 January 1977, including the deletion of the dedication to Barry Cooke, and with a letter from the *New Yorker* returning the typescript in 1980 and a yellow internal notice, *1 page, folio*, 1977

PROVENANCE: Seamus Heaney.

£500-600

The music when the bird
sings to itself in the middle of the wood
is neither the mild flower of dialect
nor the immortelles of perfect pitch
but that music when the bird
sings to itself in the middle of the wood -
the birds go off the motorway

Always, it is still there.
The birch trees stand off among the rushes
Between the hazy road and the motorway
birch trees, ~~distanced by misty sunlight~~
~~or misty~~ in a distance
at a not so small distance
stand off among the rushes.

I ^{want} ~~seek~~ neither the mild flower of dialect
nor the immortelles of perfect pitch
but that music when the bird
sings to itself in the middle of the wood.
very close, after the slower clears

A girl in a cloche hat
at eight o'clock on a Monday morning.

10/4/78

208

HEANEY, SEAMUS (b. 1939, Irish poet)

AUTOGRAPH DRAFTS OF HIS POEM 'SONG' FROM 'FIELD WORK', untitled herein, some 29 lines, with autograph revisions and deletions preserving reconsidered readings, 1 page, *folio*, dated 10 April 1978

£3,500-4,000

Manuscript:

birch trees stand off among the rushes
Between the bye-road and the motorway
birch trees, at a wet and sunlit distance
stand off among the rushes...

A girl in a cloche hat
at eight o'clock on a Monday morning...

Printed:

A rowan like a lipsticked girl.
Between the by-road and the main road
Alder trees at a wet and dripping distance
Stand off among the rushes...

With the poem is an autograph letter signed ('Seamus') to Roy Davids, dated 2 February 1981: 'I enclose a page for your MS. book - I think it must be the first shot at a poem that became "Song" (*Field Work* p. 56) although I remember other shakey attempts that I cannot lay my hand on just now. The real inspiration is a little clump of birch-trees standing down a field just of [sic] the M1 motorway in Ulster, in Co. Tyrone, near a place called King's Island. Useless information.'

The printed version consists of eight lines. Much of the final version is in the drafts in this manuscript. Also see lot 331.

PROVENANCE: Seamus Heaney.



209

209 AR

HEANEY, SEAMUS (b. 1939, Irish poet)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943), photograph, silver print, seated and leaning on a tree, his left arm resting on his raised left knee, signed by the photographer on the verso, *framed and glazed*, size of image 16 ½ x 12 ¾ inches (42 x 32 cm), overall size 22 ½ x 18 ½ inches (57 x 47 cm), 1986 (printed later)

£600-800

This fine portrait of Seamus Heaney was taken for and used in Christopher Barker's *Portraits of Poets*, 1986. It was taken at Bracknell College where Seamus Heaney was doing a reading. Christopher Barker writes: 'Seamus was very affable and strolled out in the grounds with me to pick a spot illustrating the 'wood-kerne...taking protective colouring from bowl and bark' as from the poem I had chosen [to accompany the portrait]. To get as much detail as possible I set up a huge studio flash gun driven by a generator and the shoot went well. When I later showed him the pictures he said he had regretted very much doing the shoot in 'too shiny shoes, so entirely inappropriate for a wood-kerne.'

PROVENANCE: Christopher Barker.

210

HEANEY, SEAMUS (b. 1939, Irish poet)

TYPESCRIPT OF HIS 'VILLANELLE FOR AN ANNIVERSARY' WITH AUTOGRAPH REVISIONS AND INSERTIONS AND DOODLES, signed ('Seamus') at head and inscribed for Roy Davids, 5 June 1986, 19 lines in three-line stanzas, with three autograph trials preserving reconsidered readings for the first line of the second stanza which began 'New Town bore its new name. Still nothing stirred...' and was finally resolved to reading 'The maps dreamt on like moondust. Nothing stirred...', 1 page, quarto, doodles of a closed book and a lectern, 5 June 1986

£1,500-1,800

for Roy Davids - SR June 1986

Seamus

VILLANELLE FOR AN ANNIVERSARY

A spirit moved. John Harvard walked the yard.
The atom lay unsplit, the west unwon,
The books stood open and the gates unbarred.

~~New houses were blazing~~
~~New Town bore its new name.~~ Still nothing stirred.
The future was a verb in hibernation.
A spirit moved, John Harvard walked the yard.

Before the classic style, before the clapboard,
All through the small hours of an origin,
The books stood open and the gates unbarred.

Night passage of a migratory bird.
Wingbeat. Gownflap. Like a homing pigeon
A spirit moved, John Harvard walked the yard.

Was that his soul (look!) sped to its reward
By grace or works? A shooting star? An omen?
The books stood open and the gates unbarred.

Begin again where frosts and tests were hard.
Find yourself or founder. Here. Imagine
A spirit moves, John Harvard walks the yard,
The books stand open and the gates unbarred.

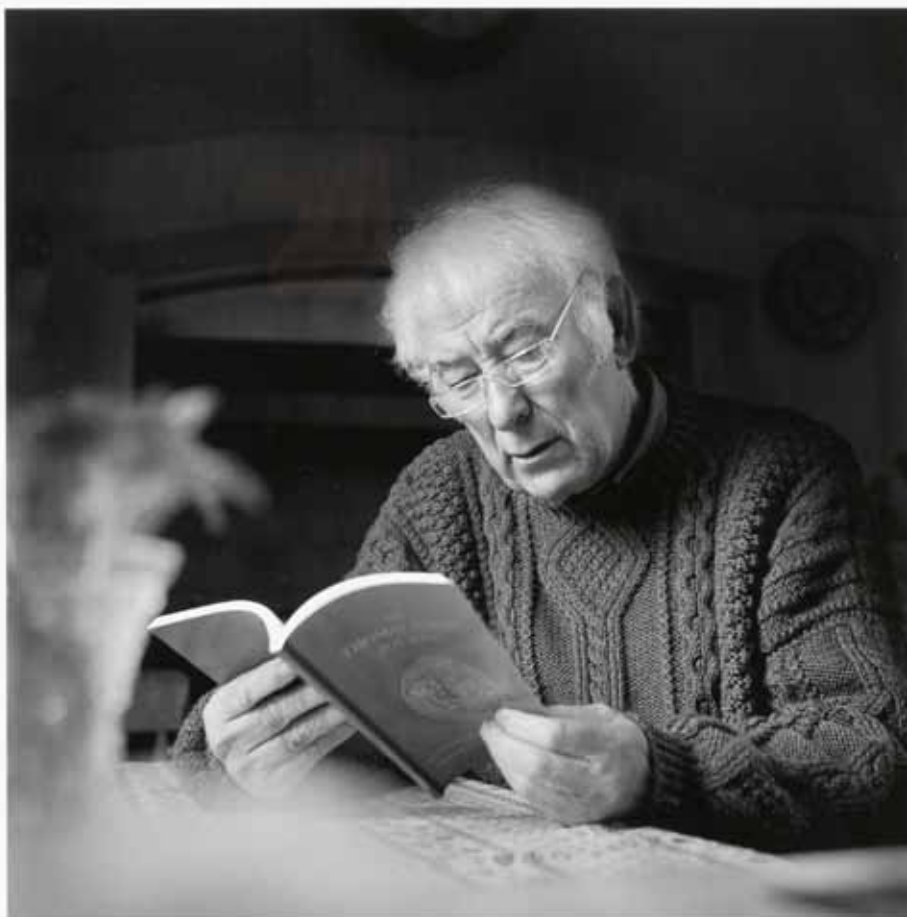
worked like
still
The maps spread *like* *moondust.* *Noty stirred.*
The maps dreamt on like moondust ..



A spirit moved. John Harvard walked the yard.
The atom lay unsplit, the west unwon,
The books stood open and the gates unbarred...

The villanelle was republished in *Opened Ground: Poems 1966-1996*, with the first line of the second stanza as resolved in this manuscript. The doodles are perhaps explained by the last two lines of the poem.

PROVENANCE: Seamus Heaney.



Seamus Heaney photographed in his Dublin home for his 70th birthday 2009, © John Minihan

211

211 AR
HEANEY, SEAMUS (b. 1939, Irish poet)

PORTRAIT BY JOHN MINIHAN (b. 1944), vintage photograph, silver print, half length, head declined, seated reading, inscribed by John Minihan below the image 'Seamus Heaney photographed in his Dublin home for his 70th birthday 2009, John Minihan', photographer's stamp on verso similarly inscribed and signed as on the recto, *framed and glazed*, size of image 16 x 12 inches (40 x 30 cm), 22 x 19 inches (57 x 48 cm), Dublin, 2009
£400-600

No example of this fine image is in the National Portrait Gallery.

PROVENANCE: John Minihan.

212 AR
HEATH-STUBBS, JOHN (1918-2006)

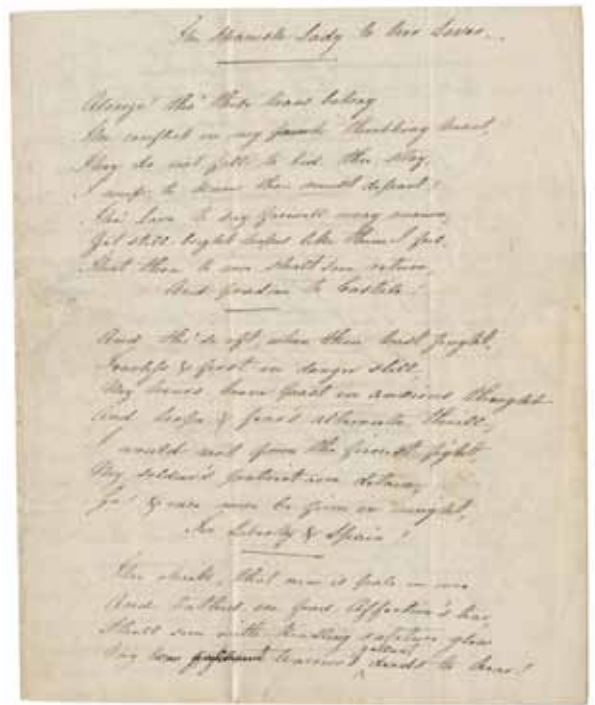
PORTRAIT BY GRANVILLE DAVIES (b. 1944), photograph, silver print, head and shoulders, in profile facing left, head slightly declined, *framed and glazed*, size of image 12 x 10 inches (31 x 25 cm), overall size 128 x 15 inches (47 x 39 cm), not dated (printed later)
£250-300

Also see lot 378.

PROVENANCE: Granville Davies.



212



213

213 HEMANS, FELICIA (1793-1835)

FOUR AUTOGRAPH POEMS:

(i) AUTOGRAPH MANUSCRIPT OF AN APPARENTLY UNPUBLISHED POEM ENTITLED 'THE SPANISH LADY TO HER LOVER', 40 lines in five eight-line stanzas, with two autograph revisions, written on both sides of the first leaf of an autograph letter signed ('Felicia Hemans'), to Miss Maynard in Clifton, Bristol, sending the poem 'as so appropriate to the present times' [the Peninsular War], the first piece she has written since her confinement; though now better she hopes to resume her studies and to have the pleasure of introducing her son to her; she also asks if Miss Maynard can assist her husband in finding him a place as an Adjutant, expresses her dissatisfaction with Daventry, and states her intention of translating Ercilla's poems, but not those of Camoens ('I do not think it would be quite correct for a female to publish a collection of poems all of which are in such an amatory style...'), *the poem 2 pages, quarto, the letter 2 pages, quarto, with integral address panel, postmarks, Daventry, 3 August 1813*

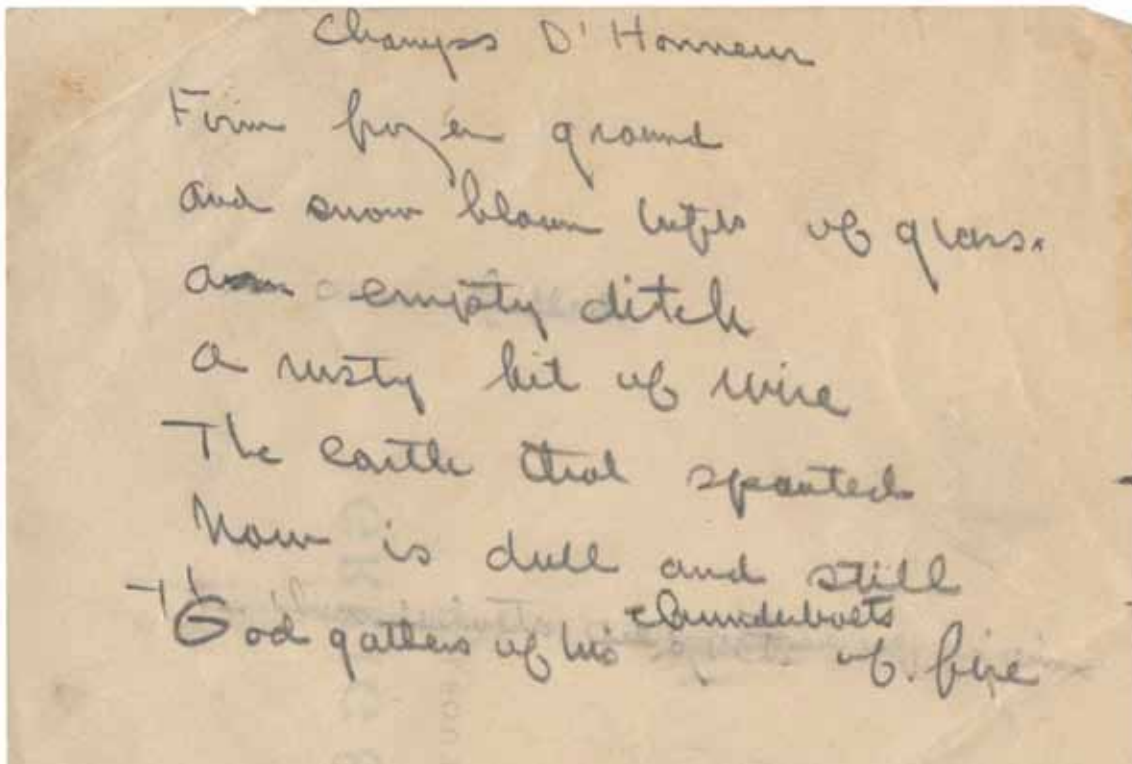
Alonzo! tho' these tears betray
The conflict in my throbbing heart,
They do not fall to bid thee stay,
I weep, to know thou *must* depart...

PROBABLY UNPUBLISHED: not in *The Poetical Works*, 1897.

(ii-iii) TWO AUTOGRAPH MANUSCRIPTS OF HER WELL-KNOWN POEM 'TO THE MEMORY OF BISHOP [RICHARD] HEBER' (1783-1826) poet and Bishop of Calcutta, one of Mrs Heman's earliest literary friends, one with a four-line quotation from James Montgomery at head, one signed ('F. Hemans'), each 30 lines in five six-line stanzas, beginning 'If it be sad to speak of treasures gone, / Of sainted Genius, call'd too soon away...', one with a note in another hand 'Given me as Mrs Heman's autograph by Mr Justice Coleridge', *4 pages, quarto, St. Asaph, September 1826*

(iv) AUTOGRAPH MANUSCRIPT OF HER POEM 'A DOMESTIC SCENE', signed with initials ('F.H'), 32 lines in four eight-line stanzas, beginning 'T'was early Day - and Sunshine stream'd / Soft thro' a quiet room...', *2 pages, quarto, not dated*

PROVENANCE: Edward Spencer (ii. ex-Justice Coleridge) and (iv); the other poem to Heber, Bernard Quaritch.
£800-1,000



214 (detail)

214

HEMINGWAY, ERNEST (1899-1961, American writer)

EARLY AUTOGRAPH MANUSCRIPT, UNREVISED, BUT SUCCESSIVE ATTEMPTS AT A POEM ENTITLED 'CHAMPS D'HONNEUR', 12 lines in all, divided by a horizontal line, written in pencil, the last line of the first attempt written over rubbed out but visible text, 1 page, small octavo, written on the verso of cut-down stationery of Greig & War Advertising, [1923]

£3,500-4,500

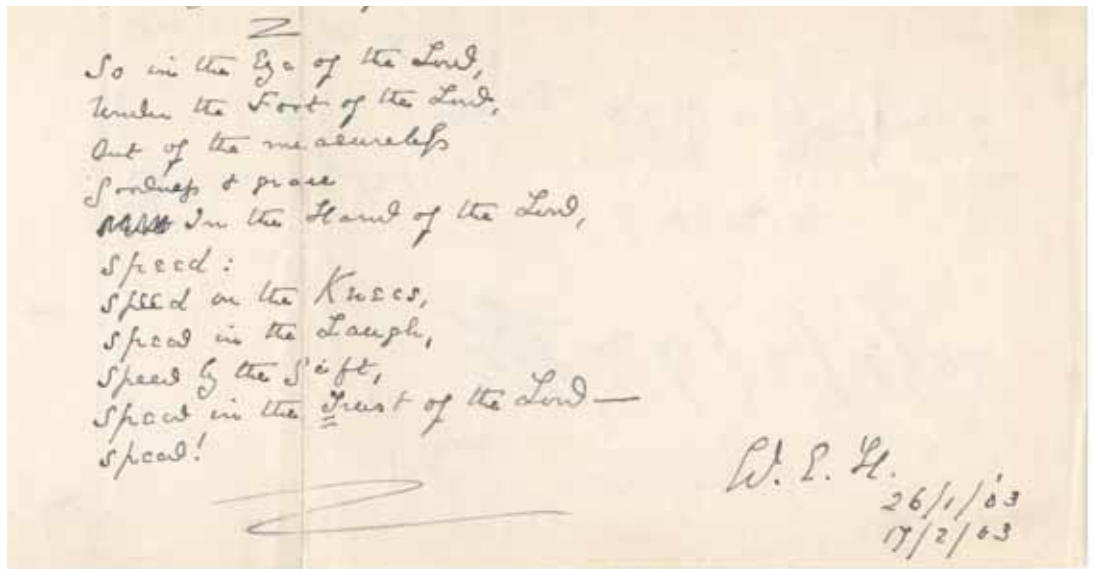
Firm frozen ground
And snow blown tufts of grass.
An empty ditch
A rusty bit of wire
The earth that spouted
Now is dull and still
God gathers up his thunderbolts of fire...

UNPUBLISHED: not in *Complete Poems*.

Another entirely different poem of this title appeared through the influence of Ezra Pound in the January 1923 issue of Harriet Monroe's *Poetry, A Magazine of Verse*; it was also included in Hemingway's first book, a limited edition, *Three Stories and Ten Poems*, 1923, [A1a].

RARE: only two other poetical manuscripts by Hemingway have been sold at auction.

REFERENCES: James R. Mellow, *Hemingway: A Life Without Consequences*, 1993; Audre Hanneman, *Ernest Hemingway: A Comprehensive Bibliography*, 1967; *Ernest Hemingway: Complete Poems*, edited by Nicholas Gerogiannis, 1992.



215 (detail)

215

HENLEY, WILLIAM ERNEST (1849-1903)

AUTOGRAPH MANUSCRIPT OF THE LAST 26 LINES OF HIS LAST POEM, 'A SONG OF SPEED', 26 LINES, signed with initials ('W.E.H') about a Mercedes Benz car, the printer's copy, numbered 11 at head, 2 pages, large oblong quarto, professionally repaired at central fold, dated '26/1/03' and '17/2/03'

£600-800

Whatever its whereabouts:
Alike in the old lands
Enseamed with the wheelways
Of thousands of dusty
and dim generations...

The text as published in 1903 differs from the present manuscript slightly, indicating a final revision at the proof stage. The poem was dedicated to Alfred Harmsworth, Lord Northcliff, in whose new Mercedes Henley had been given a ride ('This astonishing Device, This amazing Mercedes').

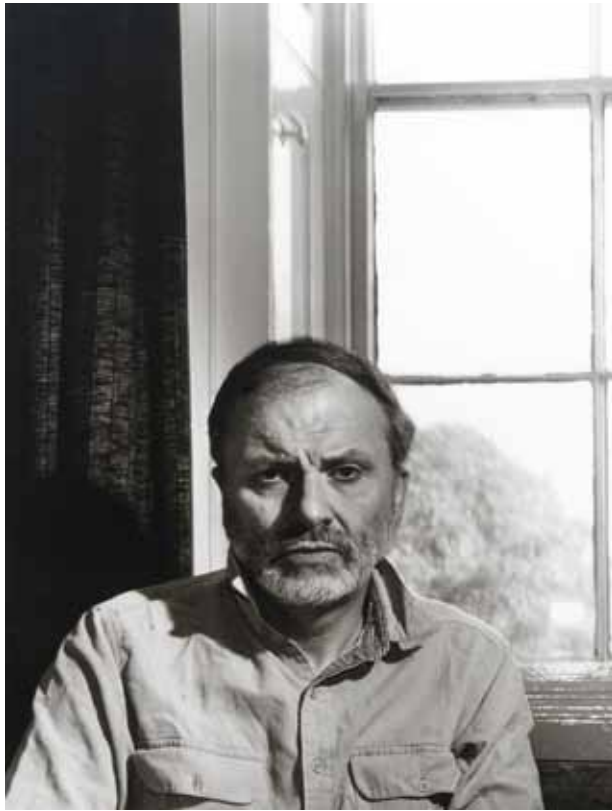
On the verso of the poem is an autograph letter in pencil signed with initials, to 'Dear Sydney'. The recipient has not been identified but is presumably connected with the *World's Work* in which magazine the poem first appeared, in April 1903. He mentions the Heinemann debacle -- 'Mene Muriel Magda Upharsin'-- doubtless a reference to the impending divorce of William Heinemann from Donna Magda Stuart Sindice, a young Italian novelist.

In a postscript Henley explains how the present single page of the poem became detached from the rest: 'I find I've writ this on the back of the missing sheet! Good God! Get it typed for the printer anyhow. H'.

The poem was the last of Henley's work published in his lifetime. He died a few months later. This 'missing sheet' evidently has the distinction of being the final page of manuscript to leave the poet's hand for the printer. On 13 March 1903 he wrote: 'Would you be surprised to hear that I've been safely delivered of a certain "Song of Speed", which they say is far and away better than the [Song of the] *Sword*/ You will read it shortly in the *World's Work*. It is dedicated to Alfred Harmsworth, and relates to motor-cars; with special reference to his incomparable Mercedes.' Ten days before his death he was delighted to note that there had been three parodies of it published. No manuscripts of the poem are listed in *Location Register*. The Morgan Library houses the main collection of Henley's papers.

PROVENANCE: Edward Spencer.

REFERENCES: John Connell, *W.E. Henley*, 1949; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



216

216 AR
HILL, GEOFFREY (b. 1932)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943), photograph, silver print, head and shoulders, facing into the camera, signed by the photographer on the verso, *framed and glazed*, size of image 16 ½ x 12 inches (42 x 31cm), overall size 22 ½ x 18 ½ inches (57 x 47 cm), 1986 (printed later)

£500-600

This fine photograph was taken for and used in Christopher Barker's *Portraits of Poets*, 1986. No example of it is in the National Portrait Gallery. It was shot at Emmanuel College, Cambridge. Hill is now Oxford Professor of Poetry.

PROVENANCE: Christopher Barker.

217
HILL, GEOFFREY (b. 1932)

AUTOGRAPH AND TYPED DRAFT OF HIS POEM 'FRAZER', signed ('Geoffrey Hill'), 36 lines including deleted lines, typescript with autograph revisions and deletions preserving reconsidered readings and with eight lines in his hand at the end, 1 page, folio, dated 1952

£1,200-1,500

With tidings that must hurt belief
 Three men have carried back to life
 A soldier's coat, a vivid blade,
 To point the irony of grief...

POSSIBLY UNPUBLISHED. Poetical manuscripts by Hill are rare; none have appeared at auction. Publication of this poem has not been traced: not in *Collected Poems*, 1985, or in *New and Collected Poems*, 1952-1992.

PROVENANCE: Gekoski.

FRASER.

With tidings that must hurt belief
Three men have carried back to life
A soldier's coat, a vivid blade,
To point the irony of grief.

"Fraser is ^{dead} ~~again~~, his troopers lost,
Cut off by ambush when they crossed
The river-bridge. We saw them ~~stand~~, ^{stand,}
Twelve narrow men against a host.

Small troop.

But set against his striding sword
None could make way, so sheer it strode.
Afterwards, searching where he fell,
We found it patterned with their blood."

And after this:

~~This tribute paid, more troopers come
Beating a hesitant drum,
They bear their captain's body home.
The priests and mourners follow them.~~

elders

~~and this was Fraser by repute,
A matchless runner, swift of foot,
A scholar and a poet, thus
By dint of arms laid stark and mute:~~

~~"And this is Fraser now! He lies—
Shelved in his tomb as others seize
Upon his relics and his name
To show that honour never dies.~~

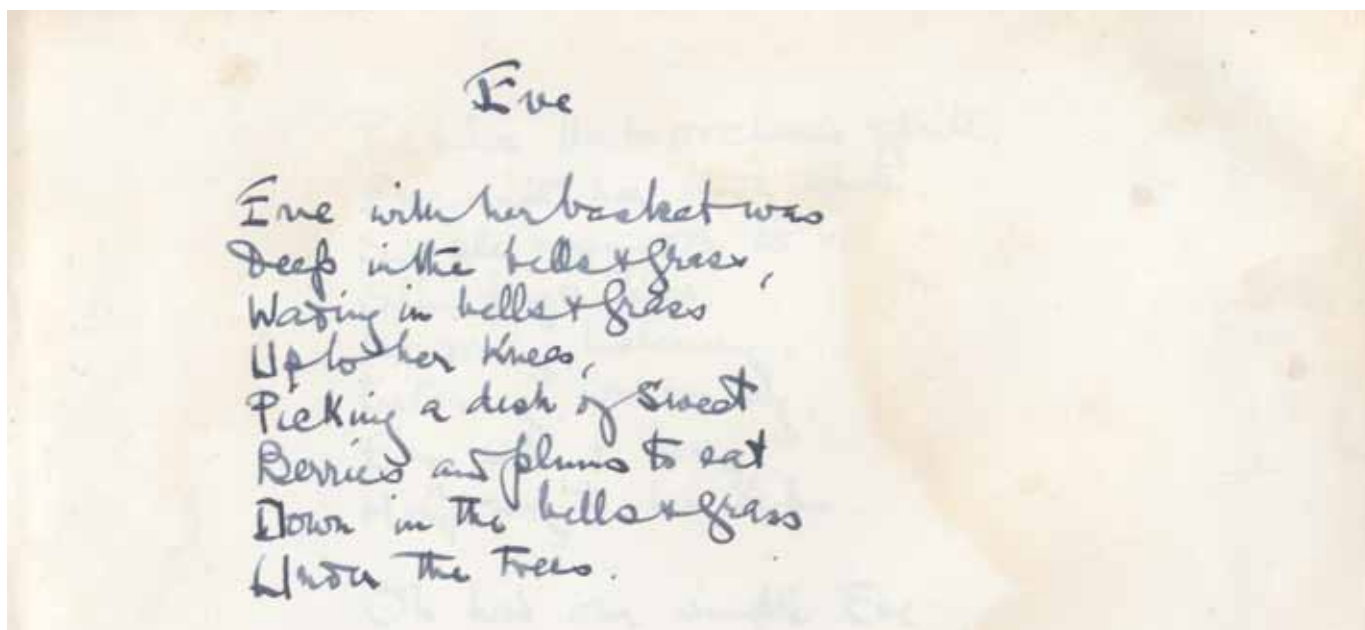
The bitterness of death in war
Turns skies and living waters sour
And quenches twenty years of sun
By virtue of a hollow hour.

1952.

GEOFFREY HILL.

1962 Geoffrey Hill.

They mourn this hero; by repute
An unmatched runner, keen of foot,
A scholar & a poet, now
By dint of arms made stark & mute,
Of ^{his} ~~his~~ ^{for} ~~for~~ what he must become;
His relic shelved into a tomb
For some to foist false deeds upon
And make a mockery of fame.



218 (detail)

218 •
HODGSON, RALPH (1871-1962)

THREE AUTOGRAPH POETICAL MANUSCRIPTS, the first two written in an otherwise blank quarto paper book, partly printed title-page filled in by Hodgson 'For Weg [his wife Aurelia] / Poems / by / Ralph Hodgson / 1932 / A Birthday Gift', 13 pages, quarto, half red morocco, marbled boards, somewhat worn, some soiling, waterstains and foxing, brown paper cover inscribed 'Poems, 1932'

£500-600

(i) AUTOGRAPH MANUSCRIPT OF HIS POEM 'EVE', signed with initials ('R.H.'), 64 lines in eight eight-line stanzas, 3 pages, not dated

Deep in the bells and grass,
 Wading in bells and grass
 Up to her knees,
 Picking a dish of sweet
 Berries, and plums to eat
 Down in the bells & grass
 Under the trees...

(ii) AUTOGRAPH MANUSCRIPT OF HIS 'THE SONG OF HONOUR', signed with initials ('R.H.'), 215 lines, beginning 'I climbed a hill as light fell short / And rooks came home in scramble sort...', 10 pages, not dated

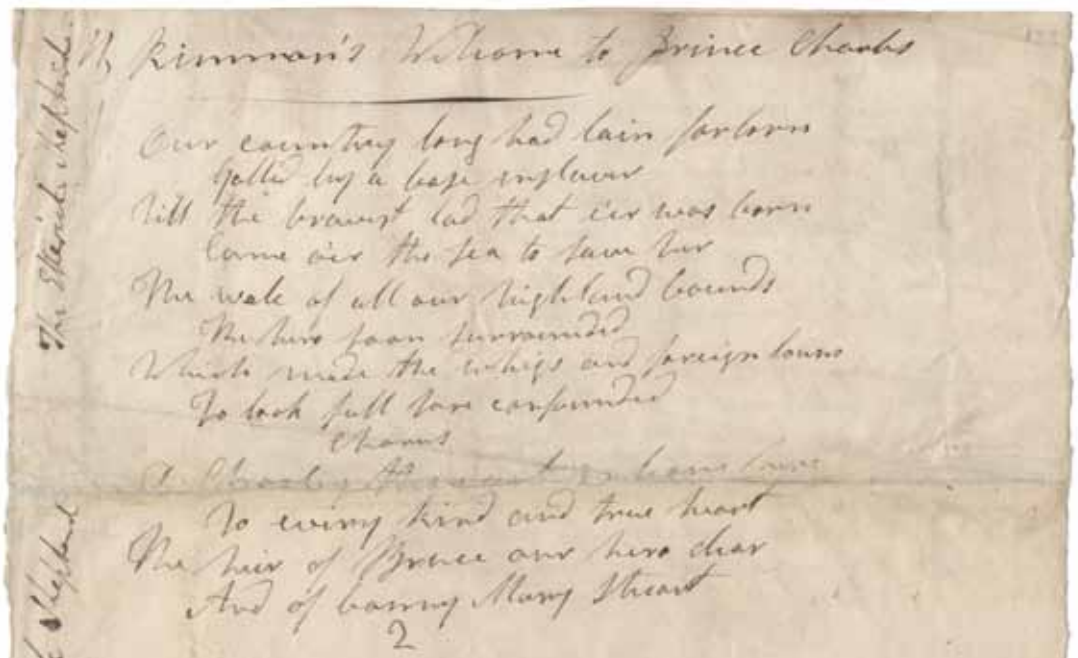
'Eve' and 'The Song of Honour', both published in *Poems*, 1917 and in *Collected Poems*, 1961, are two of Hodgson's best-known works.

PROVENANCE: David Holmes.

(iii) PRINTER'S TYPESCRIPT OF HIS POEM 'HYMN TO MOLOCH', signed ('Ralph Hodgson'), with two autograph revisions, 3 pages, quarto

It must be assumed that this hymn is published. Hodgson's papers are largely at Bryn Mawr College, Pennsylvania.

PROVENANCE: Julian Browning.



219 (detail)

219

HOGG, JAMES (1770-1835, Scottish poet, known as the 'Ettrick Shepherd')

THREE AUTOGRAPH POETICAL MANUSCRIPTS:

(i) AUTOGRAPH MANUSCRIPT OF 'MY KINSMAN'S WELCOME TO PRINCE CHARLES', 24 lines, in two twelve-line stanzas, 1 page, quarto, 'The Ettrick Shepherd' written twice in a contemporary hand, professional repairs, not dated

Our country long had lain forlorn
Galled by a base enslaver
Till the bravest lad that e'er was born
Came o'er the sea to save her...

(ii) AUTOGRAPH MANUSCRIPT OF 'MY KINSMAN'S FAREWELL TO PRINCE CHARLES, 24 lines in three eight-line stanzas, beginning 'Farewell my prince young brave and good / The last of all our Royal blood...', 1 page, quarto, on the verso of the above, not dated

Farewell my prince young brave and good
The last of all our Royal blood
The gallant heart and handihood
Thy country know shall never...

(iii) AUTOGRAPH MANUSCRIPT OF 'DO YOU KNOW WHAT A WHIG IS', 16 lines in two eight-line stanzas, beginning 'He's the sourest of sumphs and the dourest of tykes / Whom nobody trusts and nobody like...', below the text is a transcription of the poem in a small neat hand, 1 page, tall octavo, laid down, not dated

£1,200-1,800

APPARENTLY UNPUBLISHED: none of these poems are in *The Poetical Works of James Hogg*, 4 volumes, 1822, *Selected Poems and Songs*, edited by David Groves, 1986, *Scottish Pastorals*, edited by Elaine Petrie, 1988, or *The Jacobite Relics of Scotland*, edited by Murray Pittock, 2 series, 2002-2003.

Some of Hogg's Jacobite songs are among his best-known works and his *Jacobite Relics of Scotland*, 1819-1820, is still the main published authority for the genre. He was also author of *The Private Memoirs of a Justified Sinner*.

The largest collections of Hogg's manuscripts are at the National Library of Scotland and Yale.

PROVENANCE: (i-ii) D.C.C. Wilson; (iii) Bernard Quaritch.

(346)

[* * *]

Oh, wherefore urge my weary limbs to climb
 Again with fruitless toil the Aonian mount?
~~Why bid me quaff Castalia's nectar fount?~~
~~And the muse's teacher of Castalia's fount?~~
 But stretch'd in rapture on the brow sublime,
 Mark the fair forms that mid Parnassus stray,
 Gliding thro' sunny glades, or shadowy bowers
 Like orient beams that gild the vernal shower,
 And trace each image in the living lay?
 How vain th' attempt when Envy mines the way;
 And Power beholds with eyes that glance disdain!
 Whose aspect, colder than the icy ray
 Of the pale star that chills the polar sky,
 Withers the bay to Phoebus dear in vain,
 That else would Time & Jove's red belt defy.

H.H.

of the: idea of a note

And Malice tends to ignorance the way,
 While Power, with aspects colder than the ray
~~Shed from the orb that decks the polar sky,~~
 Withers the sacred bay to Phoebus dear,
 That else would Time & Jove's red belt defy.

220

Build thee some stately mansions, O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
 Let each new temple, nobler than the last,
 Shut thee from heaven with a dome more vast,
 Till thou at length art free,
 Leaving thine outgrown shell by life's unresting sea!

Oliver Wendell Holmes.
 Boston, November 30th 1886.

221 (detail)

220

HOLE, RICHARD (1746-1803)

AUTOGRAPH REVISED MANUSCRIPT OF A SONNET BEGINNING 'AH, WHEREFORE URGE MY WEARY LIMBS TO CLIMB...', 20 lines, incorporated in an autograph letter signed ('R. Hole'), to his friend and fellow-poet Richard Polwhele at Kenton, both marked up by an editor, presumably Polwhele; the poem with one revised line and two notes by Hole, one stanza of five lines of verse added and indicated for replacing lines in the body of the text, the other commenting on it; in the letter, explaining what he is sending (... 'Last night gave birth to the following lines, the only ones I have written since "Good King Arthur's golden days" - a sonnet to Dowman excepted...'), having heard from Emmet that some lesser poems were still wanted to make up the quantum as 'the publication drew to a conclusion'; he also asks that if it were published he would prefer not to have it signed 'H' ('...as you must see it arose from feeling, & there is something Personal in the case...'), *the letter 1 page, with Hole's name and the (?) page number 346 at head, the poem mainly 1 page with three lines on the integral address, small quarto, Exeter, marked by the editor 1792 (deleted) and 1791*

£800-1,200

Ah, wherefore urge my weary limbs to climb
Again with fruitless toil the Aonian mount.
Why bid me quaff Castalia's nectar'd fount?
And stretch'd in rapture on the brow sublime...

Richard Polwhele (1760-1838), poet, topographer, theologian and literary chronicler, was preparing at the time of Hole's letter *Poems Chiefly by Gentlemen of Devonshire and Cornwall*, 1792, for an Exeter literary society. The poem to which Hole is referring is his most well-known, *Arthur, or, The Northern Enchantments*, 1789. No poetical manuscripts by Hole have been sold at auction in the last forty years at least. This poem may have been published, but without the passages removed by Hole, though it has not been traced. There is no 'Collected Works'.

REFERENCE: *Oxford Dictionary of National Biography*.

221

HOLMES, OLIVER WENDELL (1809-1904, American poet)

AUTOGRAPH MANUSCRIPT OF THE WELL-KNOWN LAST STANZA OF HIS POEM 'THE CHAMBERED NAUTILUS', signed ('Oliver Wendell Holmes'), 7 lines, *1 page, oblong octavo*, Boston, 30 November 1886

£400-600

Build thee some stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free.
Leaving thine outgrown shell by life's unresting sea!

This is one of Holmes's best-known stanzas, widely published.

No, not a cat's paw here or there,
 Hold up your fingers in the air
 You could not feel a breath,
 For why, the yonder storm thick burst
 The wind that blew so hard at first
 Had blown itself to death.

No cloud there was to throw a shade
 No distant breezy ripple made
 The ocean dark below.
 No under sign of any kind
 The more we whistled for the wind
 The more it did us harm.

The hands were able me & all,
 No sail to ~~set~~ reef against a squall,
 No wheel, for steering now!
 Nothing to do for man or mate
 But chew their cards & ruminate
 As did the Paphos's Cow.

Day after day, - day after day
 Borealm's the Jolly Planter lay
 As still as any log:
 As if she had been merrily
 The sun, the blazing sun, a top
 Without a cloud - & near a drop
 Of water left on board!

Day after day, - day after day
 Borealm's the Jolly Planter lay
 As still as any log:
 Meanwhile the seamen stood about
 Each with his tongue as lolling out
 And panting like a dog.

A panting dog with summer heat,
 And sunning all about the sheet,
 And thirst quite overcome
 And with a drop in all the ship
 To moisten parching tongue & lip
 But fresh Jamaica rum.

This is an outgrowth of Mr. Pitt's
 After the former situation, and was
 given to me by his brother-in-law, Mr. Green.
 Arthur's (Pitt's)
 July 1865

222

Ford, The Foreman.

Why glints the autumn sun on glittering helmets?
 Why the Dead March, with its funeral beat?
 Why this vast crowd, whose silence overwhelms
 The roaring of the street?

The marching column has a martial air;
 Its tramp is timed like well-trained tread of troops;
 Is it some famous Captain that they hear
 So where the tall yeoman droop?

223 (detail)

222

HOOD, THOMAS (1799-1845, the elder)

AUTOGRAPH MANUSCRIPTS OF FOUR POEMS:

(i) AUTOGRAPH MANUSCRIPT OF HIS WELL-KNOWN AUTOBIOGRAPHICAL POEM 'A RETROSPECTIVE REVIEW, 72 lines in twelve six-line stanzas, with four autograph revisions including four full lines preserving reconsidered readings, with an autograph note at the head 'A Proof as soon as possible' and with Hood's name written at head by printer, *3 pages, quarto, one leaf strengthened at central fold*, not dated

When that I was a tiny boy
My days & nights were full of joy,
My Mates were blythe and kind;
No wonder that I sometimes sigh,
And dash the teardrop from my eye,
To cast a look behind!...

The printed version contains five stanzas not in this manuscript.

(ii) AUTOGRAPH MANUSCRIPT OF HIS WELL-KNOWN POEM 'RUTH', signed at foot (deleted) and with his name under the title, 20 lines, presumably the printer's manuscript to judge from the autograph note at foot (deleted) to the addressee R[udolph] Ackermann ('T.H. - will bear in mind, to send some little paper, as he promised to Mr Ackermann, - in prose, for the Forget me not'), number 20 written at head, *1 page, octavo, with integral address leaf*, not dated

She stood breast high amidst the corn,
Clasp'd by the golden light of morn,
Like the sweetheart of the sun
Who many a burning kiss had won...

With volume one only of *Whims and Oddities*, 1827, in which the poem was loosely inserted, which has the early nineteenth-century ownership inscription of M.A. Rammell of Cheltenham.

(iii) AUTOGRAPH REVISED MANUSCRIPT OF SIX STANZAS FROM 'THE CAPTAIN'S' (stanzas 6-11 in the printed version) with reconsidered readings that did not survive into print, note by Archibald Roper dated July 1845: 'This is the autograph of Mr Tho. Hood the well known talented author, and was given to me by his brother in law Mr Green', *1 page, quarto*, not dated

(iv) AUTOGRAPH REVISED MANUSCRIPT OF HIS POEM 'A PLAIN DIRECTION' (untitled here), 112 lines in 14 eight-line stanzas, beginning 'In London once I lost my way / In faring to and fro...', with some autograph revisions including altering the order of the last stanza (different from the printed version), the refrain being 'Straight down the Crooked Lane, / And all about the Square', *1 page, tall narrow folio*, not dated

£800-1,200

223

HOOD, THOMAS (1835-1874, the younger, known as 'Tom Hood')

SIX AUTOGRAPH POEMS, the first with a note to the printer (Mr Giles) signed with initials ('TH'), comprising 'Ford, The Freeman', 'A Family History', 'Walking in the Zoo', 'Success By a Man of the World', 'Going to Pieces' and 'Nox Ambrosiana', with some autograph revisions, 226 lines in all, *12 pages, octavo, all from the same stock*, not dated

£500-800

Why glints the Autumn sun on glittering helms?
Why the Dead March, with its funeral beat?
Why this vast crowd, whose silence overwhelms
The roaring of the street?...

Binsey Poplars

My aspens dear, whose ~~leafy~~^{airy} cages gashed,
Dashed, or quenched in leaves, the leaping
sun,
All felled, felled, are all felled;

Of a fresh and following folded rank
Spared, ^{no,} not one
That dandled the sandalled
Shadow that swam or sank
On meadow and river and wind-wandering weed-
-winding bank.

O if we but knew what we do
When we delve or hew—
Hack and rack the growing green!
Since Country is so tender
To touch, her being so slender,
That, like the sleek and seeing ball
That a mote will make no eye at all,
Where, we, even where we mean

AUTOGRAPH DRAFTS AND VIRTUALLY THE FINAL VERSION OF HIS CELEBRATED POEM 'BINSEY POPLARS' INCLUDING IMPORTANT OTHERWISE UNRECORDED AND UNPUBLISHED RECONSIDERED READINGS, with extensive autograph deletions, revisions and repetitions, comprising some 50 lines in all, including 6 lines in pencil (partly over-written in pen and ink), as well as rewritten, cancelled and repeated lines, plus title (written in his engrossing hand) and two versions of the place and date ('Oxford. March 13 1879', one deleted), and with numerous examples of the use of his characteristic stress marks, *3 pages, quarto, very slight soiling*, Oxford, 13 March 1879

£40,000-45,000

NO POETICAL MANUSCRIPTS BY HOPKINS HAVE BEEN SOLD AT AUCTION IN THE LAST FORTY YEARS AT LEAST. THE EMERGENCE OF THE PRESENT MANUSCRIPT IS AN IMPORTANT LITERARY EVENT. What is in effect almost the final version of the poem in this manuscript is rendered below:

Binsey Poplars

My aspens dear, whose airy cages quelled,
 Quelled, or quenched in leaves, the leaping sun,
 Áll félléd, félléd, are áll félléd;
 Of a fresh and following folded rank
 Spared, no, not one
 That dandled the sandalled
 Shadow that swam or sank
 On meadow and river and wind-wandering weed-
 -winding bank.

O if we but knéw whát we do
 When we delve or hew -
 Hack and rack the growing green!
 Since Country is so tender
 To touch, her being só sléndér,
 That, like the sleek and seeing ball
 That a mote will make no eye at all,
 Where we, even where we mean
 To mend her we end her,
 When we hew or delve.
 After comers cannot guess the beauty been.
 Ten or twélve, only ten or twelve
 Strokes of hávoc únsélve
 The sweet especial scene,
 Rural scene, a rural scene,
 Sweet especial rural scene.

'BINSEY POPLARS' IS ONE OF HOPKINS'S FINEST AND MOST ANTHOLOGISED POEMS.

W.H. Gardner considered the poem to be 'one of the most delightful irregular lyrics in the language...with beautifully varied and sustained lyrical feeling.'

The above transcription from the manuscript virtually represents the final text of the poem. The different readings in it (not showing other reconsidered passages -- see below) are the addition of 'no' in line 5 and 'That a mote' (not otherwise recorded) for 'But a prick' of the printed text in line 15. After the text given above, the manuscript becomes a draft over two full pages as described below.

Norman MacKenzie collated the only four other known manuscripts, all in the Bodleian Library: H1, an untitled autograph working draft dated 13 March 1879; H2, most like (in his description) the present manuscript which starts as a fair copy and has many marginal and footnote alternatives; B21, a fair copy by Bridges, revised by Hopkins; and A, an autograph fair copy sent to Bridges. Like the present MS. H1 records 'no' in line 5.

NONE OF THE BODLEIAN MANUSCRIPTS HAS A NUMBER OF SIGNIFICANT RECONSIDERED READINGS PRESERVED HEREIN. On page 2, for instance, are two important, separate and different attempts at at least of four otherwise unrecorded lines in pencil and pen and ink, the first beginning: 'Other Springs, fresh Summers, / Will try, who can tell [that - *deleted*] they will render...' The manuscript even suggests that Hopkins at one point thought to cut out the famous ending of the poem - the last five lines are written out twice here, the first rendering crossed through and ending with 'Other Springs, more Summers cannot render.' There are a number of other significant unrecorded readings in the present manuscript.

On 13 March Hopkins reported in a letter to R.W. Dixon: 'I have been up to Godstow this afternoon. I am sorry to say that the aspens that lined the river are everyone felled.' He later found that the 100 feet high trees with six-foot wide trucks had been cut down to make brake shoes for the Great Western Railway.

Hopkins's majestic, vigorous handwriting was chosen for illustration in 'English Handwriting', *S.P.E. Tract No. XIII*. For me, his is one of only a few hands that is truly artistic and his poems come closest to the condition of music. 'Binsey Poplars' was selected by Ted Hughes and Seamus Heaney for inclusion in their anthology *The Rattle Bag* (1982).

Most of Hopkins's poetical manuscripts are in the Bodleian Library.

PROVENANCE: Anthony Rota ('never on the market', and in his personal possession for many years).

REFERENCES: *The Poetical Works of Gerard Manley Hopkins*, edited by Norman MacKenzie, 1990; Alex Brown, 'Gerard Hopkins and Associative Forms', *Dublin Magazine*, 1928; Norman White, *Hopkins: A Literary Biography*, 1992; Robert Martin, *Gerard Manley Hopkins: A Very Private Life*, 1991; W.H. Gardner, *Gerard Manley Hopkins: A Study of Poetic Idiosyncrasy in Relation to Poetic Tradition*, 2 volumes, 1966; Brian Day, 'Hopkins's Spiritual Ecology in "Binsey Poplars"', *Victorian Poetry*, volume 42, Summer, 2004; M. Constantini, 'Strikes of Havoc', *Victorian Poetry*, volume 46, Winter 2005; *Index of English Literary Manuscripts, 1800-1900*, Volume IV, Part 2, compiled by Barbara Rosenbaum, HpG 33-36; 'English Handwriting', *S.P.E. Tract No. XIII*, edited by Roger Fry and E.A. Lowe, 1926.

225

[HOPKINS, GERARD MANLEY (1844-1889)] -- HOPKINS, MANLEY (1818-1897)

AUTOGRAPH POEM BY HOPKINS'S FATHER MANLEY HOPKINS 'TO MY CHILD, GERARD MANLEY. CHRISTMAS EVE 1844 (Hopkins was born on 28 July 1844), 71 lines, with a note at the end 'We have watched this babe of four or five Months, gazing on the Moon with all the fixedness of attention belonging to an Astronomer', 3 pages, quarto, paper water-marked 1843, 24 December 1844

£800-1,200

Hail! little worshipper of Light!
Most sunny is thy sunny face, at Noon:-
Why dost thou fix so earnestly thy gaze
Upon the wandering Moon, -
And thy young eyes upraise
Adoringly to her that Melts the night?
Why do thine impotent hands
Seek, seek for ever
To clasp the lamp-flame bright
And everything that flings thee lucent rays?
Why if it chance in darkness thou awaken
Utter thy earnest, plaintive cry
As tho' the hateful bands
Of thy imprisoning gloom to sever, -
While fancy gives thee words - "Mother, I die
"By light, and thee forsaken...

Gaze on my child, thy fill
Yet stay! - an instant turn on me thy innocent sight,
Pour thro' thine eyes my heart full of delight,
And all my being thrill -
Thou Worshipper of Light!

To my child, Gerard Manley.
Christmas Eve 1844.

Hail! little worshipper of Light!
How sunny is thy sunny face, at noon:—
Why dost thou give so earnestly thy gaze
Upon the wandering moon, —
And thine young eyes upraise
Adoringly to her that meets the night? — *
Why do thine impotent hands
Leech-leech for ever
To clasp the lamp-flame bright
And every thing that glings the lucid rays?
Why if it chance in darkness thou wilt hear
Utter thy earnest plaintive cry
As to the hateful band
Of thy imprisoning gloom to sever,
White fancy gives thee words — "Mother, I die
By light, and thee forsake!"

225 (detail)

Love of nature, including sunsets, and the concentration required for inscape were noted features of the adult Gerard Manley Hopkins (though in these ways he was perhaps not greatly different from most babies, but perhaps even more intense). 'Look at the stars! look, look up at the skies! / O look at all the fire-folk sitting in the air!...' ('The Starlight Night'). He also wrote a poem beginning 'Moonless darkness stands between...' and another entitled 'Moonrise June 19 1876.' The 'punishment of the eyes', whereby he looked only at the ground, was a discipline the mature Gerard Manley Hopkins imposed on himself.

Manley Hopkins, Gerard Manley Hopkins's father, was an Average Adjuster. He wrote *A Handbook of Average* (1857) and *A Manual of Marine Insurance* (1867). He also produced two books of poetry, a drawing-room play, *The New School of Design*, an historical account of Hawaii, of which he was Consul-General in London for over forty years, a book of religious poems and an unpublished novel. He wrote book reviews for *The Times*, including a review of *In Memoriam* (in which he criticised Tennyson for his exaggeration of grief), articles for *The Cornhill* and *Once a Week*, dramatic monologues, hymns, letters, and poems sent to newspapers. Some of his poems were printed in anthologies such as *Lyra Eucharistica* and *Lyra Mystica*, alongside poems by Christina Rossetti. In one book he collaborated with his son Gerard - *The Cardinal Numbers*. White finds some similarities in their ideas and rhythms.

Publication of this poem has not been traced.

PROVENANCE: A male direct descendant of the brother of Gerard Manley Hopkins.

REFERENCE: Norman White, *Hopkins: A Literary Biography*, 1992.

226

HOPKINS, MANLEY (1818-1897, father of Gerard Manley Hopkins)

AUTOGRAPH MANUSCRIPT ABOUT [HIS FOURTH SON FELIX EDWARD], 20 lines in five four-line stanzas, 1 page, quarto, dated 18 June 1854

£400-500

Within his little grave we laid
The child for whom our hands so oft
With tendered touch, at eve, had made
His bed, nor thought the down too soft...

We left him, With a pall of Snow
His Shelter from the Midnight Storm,
To Sleep the Churchyard Sod below --
While we are in our dwelling warm...

So early called! -- And we remain.--
Ah What deep Care our feet must guide
If we would see his smile again
And, Where our treasure is, abide.

Felix Hopkins, who was born on 21 February 1852, died at the age of twenty-two months and was buried in Hampstead Cemetery next to the grave of someone called Randle, a circumstance that may have been reflected later in the title of Gerard Manley Hopkins's poem "Felix Randal". Publication of this poem has not been traced. See previous lot.

PROVENANCE: A male direct descendant of the brother of Gerard Manley Hopkins; Sotheby's.

REFERENCE: Norman White, *Hopkins, A Literary Biography*, 1992.

227

HOUSMAN, ALFRED EDWARD (1859-1936)

AUTOGRAPH MANUSCRIPT OF HIS HUMOROUS POEM 'PURPLE WILLIAM OR THE LIAR'S DOOM', 20 lines in five four-line stanzas, 1 page, large lined folio

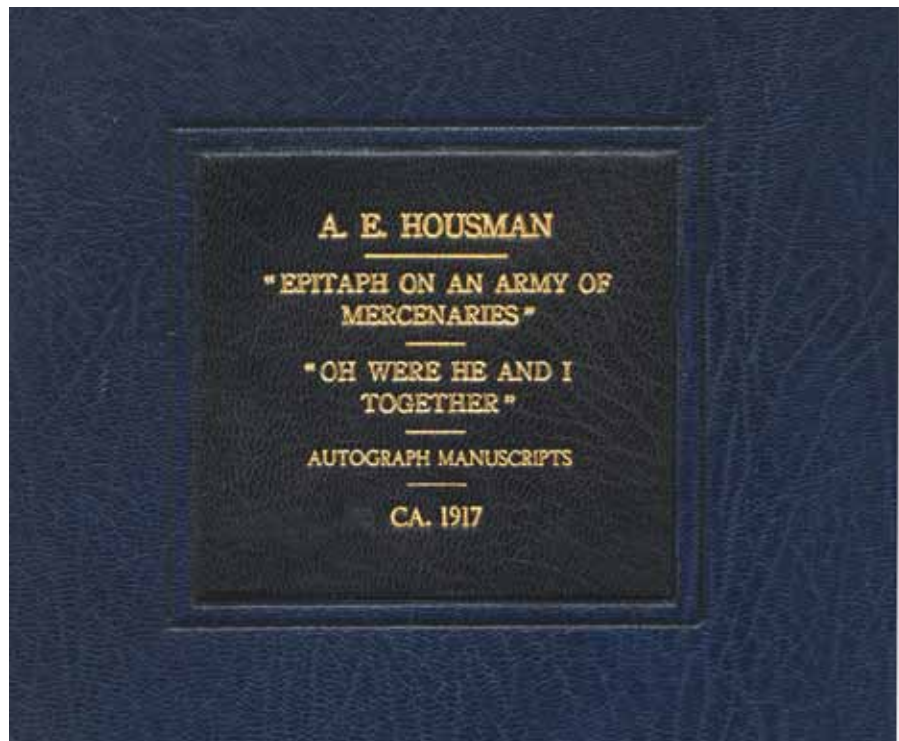
£1,500-2,000

The hideous hue which William is
Was not originally his:
So long as William told the truth
He was a usual-coloured youth...

This poem, so reminiscent of Belloc's *Cautionary Verse*, is published by both Pugh and Ricks. Housman wrote comic verse from his time as an undergraduate and for most of his life.

PROVENANCE: Sotheby's 15 December 1988, lot 76. Lots 76-86 in the sale evidently derived from the same source; lot 85 comprised eleven autograph letters by Housman to Donald Robertson, Professor of Greek at Cambridge, and Fellow and later Vice-Master of Trinity College.

REFERENCES: A.E. Housman: *Collected Poems and Selected Prose*, edited by Christopher Ricks, 1988; John Pugh, *Bromesgrove and the Housmans*, 1974.



228

228

HOUSMAN, ALFRED EDWARD (1859-1936)

AUTOGRAPH DRAFTS OF HIS POEMS 'EPITAPH ON AN ARMY OF MERCENARIES' AND 'OH WERE HE AND I TOGETHER', both written and revised in pencil, the text of the second partly faint, 2 pages, octavo, in a modern dark blue full-morocco leather folding box, lettered in gilt, not dated [but c. 1917]

£20,000-25,000

THESE ARE THE MOST IMPORTANT POETICAL MANUSCRIPTS BY HOUSMAN TO HAVE COME ON THE MARKET IN THE LAST FORTY YEARS AT LEAST. Such complete manuscripts as have been sold are mostly fair copies of his humorous and light verse. The manuscripts of 'Astronomy', 'The Sloe was last in flower' and 'Her strong enchantments failing', sold in Sothebys New York in 1976, were of works far less profound or personal than the present ones and were all fair copies, not drafts.

NO OTHER DRAFTS OF POEMS BY HOUSMAN HAVE BEEN AVAILABLE TO COLLECTORS. Peter Croft explained the dearth of manuscripts: 'While the poet himself ensured the preservation of the final manuscripts of his two published volumes of poetry...he adopted a very different attitude to his working drafts: in his will he directed his brother Lawrence, after selecting should he wish such poems and fragments of verse as might be worthy of preservation, "to destroy all other poems and fragment's of verse". As a result of his brother's interpretation of this delicate responsibility, somewhat less than half of the contents of the four notebooks which Housman used for the composition of his poetry survives today: those leaves and portions of leaves, their variant and cancelled readings more or less obscured by erasure etc., are preserved in the Library of Congress.' NO OTHER LEAVES OF POEMS FROM THE NOTEBOOKS HAVE BEEN SOLD AT AUCTION.

The present manuscripts are the only known drafts of these two poems, written on either side of a single leaf that once formed pages 92-93 in one of Housman's working notebooks, designated as 'Notebook C' by his brother Lawrence and Tom Burns Haber. Lawrence Housman records the draft in his analysis of the contents of his brother's notebooks in *A.E.H.: Some Poems*, but until the re-emergence of this manuscript in the collection of Brett-Smith in 2004 (after which it has exchanged hands three times) its whereabouts was unknown. The texts printed below are from *Collected Poems*.

93

Epitaph on ~~a~~ ^{an army of} ~~mercenary~~ ^{mercenary} ~~army~~.

There, in the day when heaven was falling,
The hour when earth's foundations fled,
Followed their ~~mercenary~~ ^{mercenary} ~~army~~ ^{army} ~~fall~~ ^{fall},
And ~~met~~ ^{lost} their eyes, and are dead.

Their shoulders held the ~~heaven~~ ^{sky} suspended;
They stood, and earth's foundations stay;
What God abandoned, ~~they~~ ^{these} defended,
And saved the ~~remnant~~ ^{sum of things} for pay.

(i) 'EPITAPH ON AN ARMY OF MERCENARIES', title and 8 lines in two four-line stanzas, with numerous revisions and deletions preserving reconsidered readings, with three further rather faintly written lines in pencil at the foot of the page, headed [page] '93'

These, in the day when heaven was falling,
The hour when earth's foundations fled,
Followed their mercenary calling
And took their wages and are dead.

Their shoulders held the sky suspended;
They stood, and earth's foundations stay;
What God abandoned, these defended,
And saved the sum of things for pay.

It is generally accepted that the 'The Epitaph on an Army of Mercenaries' has its origin in a German taunt aimed at the 'Old Contemptibles' of 1914. It was first published in *The Times* on 31 October 1927 in conjunction with an article in remembrance of the British Expeditionary soldiers killed at Ypres in October 1914. There are fair copies of the poem at Cheltenham College and Eton School. It was selected by Ted Hughes and Seamus Heaney for inclusion in their anthology *The Rattle Bag* (1982).

(ii) 'OH WERE HE AND I TOGETHER', 12 lines in three four-line stanzas, with revisions and deletions preserving reconsidered readings, faint and difficult to read without a back-lit magnifying glass and perhaps partly erased by Laurence Housman according to his brother's instructions, with revisions and deletions especially in the second (and clearest) stanza,

Oh were he and I together
Shipmates on the fleetest main,
Sailing through the summer weather
To the spoil of France or Spain.

Oh were he and I together,
Locking hands and taking leave,
Low upon the trampled heather
In the battle lost at eve.

Now are he and I asunder
And asunder to remain;
Kingdoms are for others' plunder,
And content for other slain.

Scholars are divided in their identification of the subject of this poem. Some think it is about Housman's dead brother, Sergeant Herbert Housman; others that it is an expression of Housman's unrequited love for Moses Jackson, the person to whom he wrote: 'I am an eminent bloke; though I would much rather have followed you round the world and blacked your boots.' No fair copy of the poem exists and the present draft is the only authority for text, which suggests, that Laurence Housman might have drawn on the revised draft on leaf 93' (Breen). Since there is no reason for thinking that the manuscript has faded or been casually rubbed, the lack of legibility of this second poem is surely the result of conscious erasure, once begun perhaps regretted. Fortunately the text is recoverable

Most of Housman's manuscripts are in America: Library of Congress, Bryn Mawr College, Lilly Library, Texas at Austin, Houghton Library at Harvard and Columbia University. Trinity College, Cambridge, and the Fitzwilliam Museum also have holdings. See introduction 'Why Poetical Manuscripts?'

PROVENANCE: Laurence Housman; R.B. Brett-Smith; Albin Schram; James Jaffe LLC. NY.

REFERENCES: Lawrence Housman and Tom Burns Haber, *The Manuscript Poems of A.E. Housman*, 1955; Lawrence Housman, *A.E.H.: Some Poems, Some Letters and a Personal Memoir*, 1937; Jennifer Breen, 'And Asunder to Remain', *Times Literary Supplement*, 4 February 2005; R.P. Graves, *A.E. Housman*, 1979; Norman Page, *A.E. Housman: A Critical Biography*, 1983; Tom Stoppard, 'The Lad that Loves You True', *The Guardian*, 3 June 2006; *A.E.H.: A Classical Friendship*, 2006; *A.E. Housman: Collected Poems & Selected Prose*, edited by Christopher Ricks, 1988; Grant Richards, *Housman 1897-1936*, 1941; *The Letters of A.E. Housman*, edited by Henry Maas, 1971; *A.E. Housman, Selected Prose*, edited by John Carter, 1962; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



229

229 AR
HUGHES, TED (1930-1998)

PORTRAIT BY PETER EDWARDS (b. 1955), oil on canvas, head and shoulder, profile facing left, head bowed, signed and inscribed by the artist on the stretcher ('Ted Hughes by Peter Edwards in Oswestry 1993 for the centenary of Wilfred Owen's birth'), *framed, size of image 23 ½ x 23 ½ inches (60 x 60 cm), overall size 26 x 26 inches (66 x 66 cm)*

£6,000-8,000

'THE FINEST PORTRAIT IN OILS OF TED HUGHES, capturing his monumentality and powerful concentration' (Roy Davids).

WITH THE ORIGINAL PENCIL DRAWING, signed and inscribed by the artist on the recto ('Ted Hughes reading from the Wilfred Owen plaque 18th March 1993 Broadwalk Oswestry. Peter Edwards'), *framed and glazed, size of image 11 x 8 inches (27.5 x 20 cm), overall size 16 ½ x 13 inches (42 x 33 cm), dated 18 March 1993*

Peter Edwards was introduced and recommended to me by Ted Hughes and I have bought a number of portraits from him since. Aside from the original pencil drawing, Peter also took photographs at the time, and knew Ted personally (Roy Davids).

Several people have said of that Hughes's readings from Wilfred Owen on the occasion were the finest that they have ever heard ('...the mingling music of your voice - / like God auditioning for Man.' Roy Davids). Wilfred Owen was a poet Ted revered. The present portrait is a far more convincing image of Ted Hughes than the only portrait in oils of him in the National Portrait Gallery.

PROVENANCE: Peter Edwards.



230 AR
HUGHES, TED (1930-1998)

PORTRAIT BY NOEL CHANAN (b. 1939), vintage photograph, silver print, three-quarter length in profile facing left, seated in his great friend Leonard Baskin's sculpture studio at Lurley Manor, Tiverton, Devon, c. 1983 print of 1979 negative, *framed and glazed, size of image 14 x 10 inches (36 x 25 cm), overall size 21 x 16 inches (53.5 x 40.5 cm)*, Tiverton, 1979 / c. 1983
£1,200-1,800

This remarkable image of Ted Hughes was used for the dust-jacket of his *Collected Poems*, 2003. Noel Chanan was a particular friend of Leonard Baskin since the 1970s, frequently photographing his work and family, and met and got to know Hughes through him. Using images taken on the same occasion in 1979 as the present portrait, he has produced a marvellous DVD of Hughes and Baskin in conversation entitled *The Artist and the Poet*. Chanan is a documentary film-maker and photographer, and author of *William, Earl of Craven & the Art of Photography*, 2006.

PROVENANCE: Noel Chanan.

231
HUGHES, TED (1930-1998)

FOUR SUCCESSIVE AUTOGRAPH DRAFTS AND A TYPESCRIPT FOR HIS POEM 'DEVON RIVIERA', possibly the complete working papers for the poem, the typescript inscribed by both Ted and Carol Hughes ('with love from Ted and Carol'), the typescript 29 lines, the four drafts respectively 34, 31, 39 and 39 lines, with heavy revisions and deletions preserving reconsidered readings; on the versos are typescripts of his poems 'The Golden Boy', 'The Risen', 'As I came, I saw a wood' and 'Only a little Sleep, A little Slumber' (from *Cave Birds*), 8 pages, *folio and quarto, one a little browned at the edges* [1986-1987]
£2,500-3,000

One draft begins:

The holiday resort twinkling like a liner
In the blue evening, sails towards happiness.
Holiday girls from the North
And waiters from the Mediterranean
Making love...

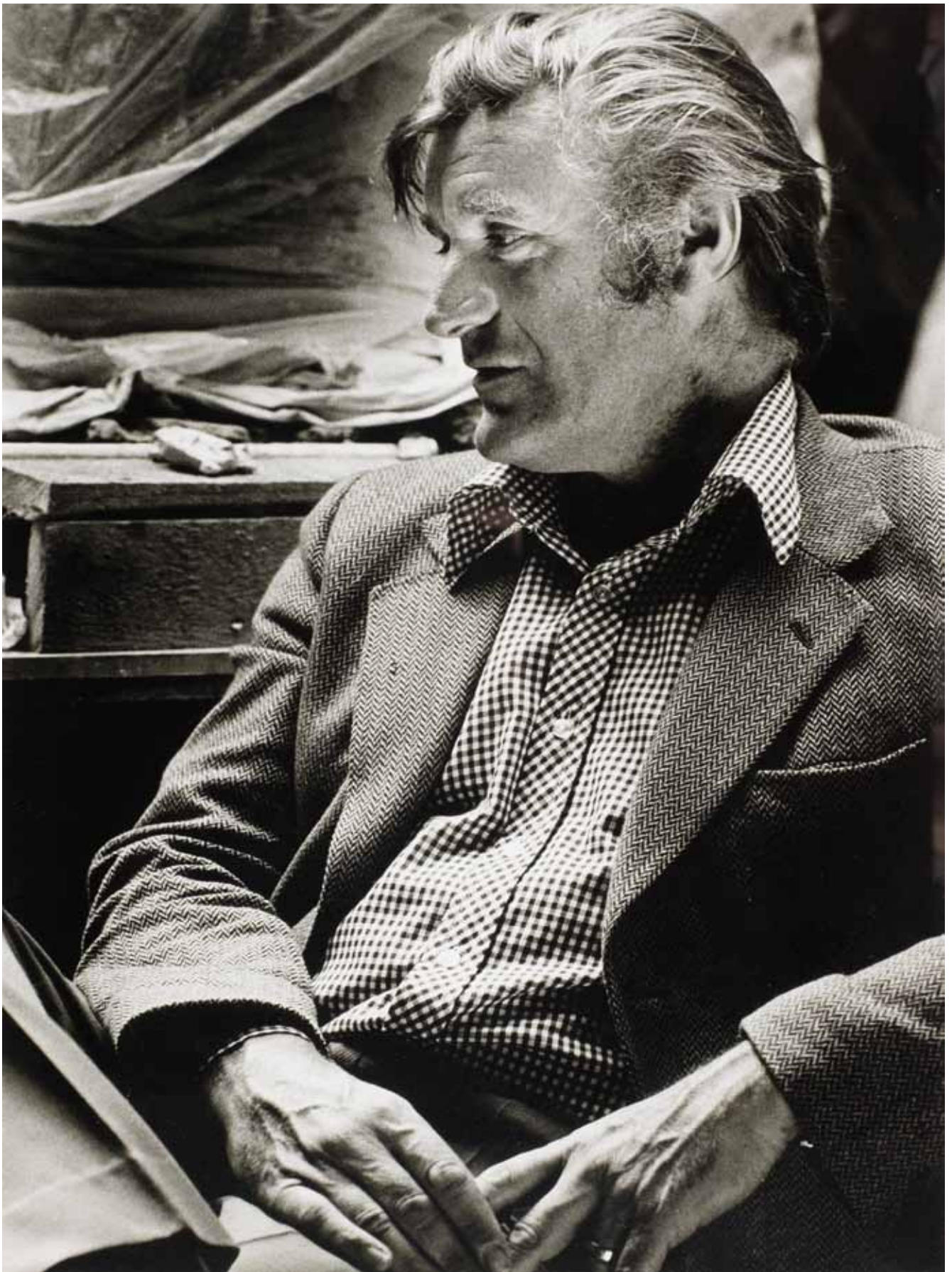
The printed version (29 lines) begins:

Under the silk nightie of the August evening
The prepared resort, a glowing liner,
Leans towards happiness, unmoving.
The whole vessel throbs with dewy longing...

The poem was first published in the Poetry Book Society *Anthology*, 1986/87 and was reprinted in the *Sunday Times* on 5 July 1998.

Also see lots 331, 372 and 373 and index.

PROVENANCE: Ted and Carol Hughes.



232

HUGHES, TED (1930-1998)

AUTOGRAPH DRAFT AND REVISED MANUSCRIPT OF HIS POEM 'PLAYING WITH AN ARCHETYPE', in a paper wrapper inscribed by Ted and Carol Hughes for Christmas 1980, the draft 28 lines, the manuscript 25 lines, with autograph revisions and deletions preserving reconsidered readings, 1 page, folio, and 2 pages, quarto [before December 1980]

£2,500-3,000

While they gambled for their clothes
It was amusing
Soon he lost every last stitch

When they gambled for body privileges
It was exciting
Even when she won his last hair, to do as she liked with...

The final version of the poem (14 lines) was published in *The Spectator*, 24 September 1994.

PROVENANCE: Ted and Carol Hughes.

233

HUGHES, TED (1930-1998)

AUTOGRAPH DRAFTS OF TWO 'CROW' POEMS [FRAGMENT OF ANCIENT TABLET] AND [NOTES FOR A LITTLE PLAY] AND [THERE CAME A DAY] FROM 'SEASONS SONGS' (2 drafts of the last) 27, 24 33 lines respectively, with autograph revisions and deletions preserving reconsidered readings, 4 pages, quarto [c. 1968-1970]

£2,000-3,000

'Fragment of Ancient Tablet' (12 lines in printed text) begins here:

Above, not down at the lips edge:
Below, beard between thighs.
Above, pretty eyes alive with precaution
Below, blind itch and the ticking
Of the bomb of the future...

'Notes for a Little Play' (22 lines in printed text) begins here:

First, the sun coming closer, and growing by the minute.
Next, clothes are torn off.
Without a goodbye,
Faces and eyes evaporate
Hands arms legs Feet Head & Neck
Chest & belly vanish
With all the rubbish of earth...

'There came a Day' (28 lines in the printed text) begins here:

There came a day that caught the summer
Wrung its neck
Plucked it
And ate it...

PROVENANCE: Ted Hughes.

DRAFT OF HIS FINE POEM 'GO FISHING', titled herein 'To go fishing', 29 lines, with extensive autograph revisions, deletions and lines transposed *currente calamo*, preserving reconsidered readings, 2 pages, octavo [1980-1981]
£5,000-8,000

To go Fishing
 To let brain disintegrate <cancelled and replaced by ?delusive - meaning dissolve?>
 To let ghost loosen away downstream
 To gulp river & gravity

To lose words & human factor.
 To cease
 To be assumed into glistenings of lymph...

To crawl up crumbling bank & flop
 To reach for face, to find limbs

To let the world come back like a hospital.
 Busy with urgency words

Part of the printed version (27 lines in all):

Join water, wade into underbeing
 Let brain mist into moist earth
 Ghost loosen away downstream
 Gulp river and gravity...

To let the world come back, like a white hospital
 Busy with urgency words...

EVIDENTLY THE FIRST DRAFT OF ONE OF THE FINEST POEMS IN *RIVER* (1983). The text in this manuscript has many readings different from the final version. Neil Roberts called 'Go Fishing' 'one of his most memorable fishing poems...[one] of the best in the original volume.' Keith Sagar saw the poem as the most important Ted Hughes wrote about his favourite pastime: 'Fishing in deep water at night is the perfect image for the kind of poetry Hughes really wants to write, poetry which projects the most naked and unconditional part of the self into the nightmare darkness, not with the intention of bringing back trophies into the daylight world, but of confronting, being, if necessary, supplanted by, whatever happens to be out there. The poems about fishing and water tend to be those in which this is to be most fully achieved, culminating in "Go Fishing."' (Sagar).

Ted Hughes himself wrote about fishing: 'Any kind of fishing provides that connection with the whole living world. It gives you the opportunity of being truly immersed, turning back into yourself in a good way, a form of meditation, some form of communion with levels of yourself that are deeper than the ordinary self.' Fishing was for him, I am sure, a royal road into his inner being, much as the self-hypnosis he regularly practised. For him it seems true that much of the point of fishing is its role that might be characterised as: casting into the Unconscious.

PROVENANCE: Ted Hughes.

REFERENCES: Neil Roberts, *Ted Hughes: A Literary Life*, 2006; Keith Sagar, *The Laughter of Foxes: A Study of Ted Hughes*, 2000.

The Thought - Fox

I imagine this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move.

Through the window I see no stars.
Something more near
Than deeper within darkness
Is entering the loneliness.

Coco, delicately as the dark snow,
A fox's nose touches twig, leaf:
Two eyes serve a movement, that now,
And again now, and now, and now

Sets neat prints into the snow
Between trees, and warily a lame
Shadow lags by stump and in hollow
Of a body that is bold to come

Across clearings an eye
A widening deepening greenness,
Brilliantly, concentrately
Coming about its own business

Till with a sudden sharp, hot stink of fox,
It enters the dark hole of the head.
The window is starless still, the clock ticks,
The page is printed.

For Ron
with love

11th January 1990

from Ted

235

HUGHES, TED (1930-1998)

AUTOGRAPH MANUSCRIPT OF HIS MOST FAMOUS AND MOST ANTHOLOGISED POEM 'THE THOUGHT-FOX', signed and inscribed ('For Roy 1st January 1990 from Ted with love'), 24 lines in six four-line stanzas, *1 page long folio, on hand-made paper, framed and glazed, overall size 26 x 14 inches*, [composed, Rugby Street London, 1955; this manuscript written at the recipient's request at Court Green, Devon, 1 January 1990]

£4,000-5,000

I imagine this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move...

Across clearings an eye,
A widening deepening greenness,
Brilliantly, concentratedly
Coming about its own business.

Till with a sudden sharp stink of fox,
It enters the dark hole of the head.
The window is starless still, the clock ticks,
The page is printed.

No manuscripts of this poem have been sold at auction. The poem was first published in his ground-breaking first collection *The Hawk in the Rain*, 1957. Hughes's papers are mainly at Emory University and in the British Library.

Ted Hughes described the writing of the poem: 'An animal I never succeeded in keeping alive is the fox. I was always frustrated: twice by a farmer, who killed cubs I had caught before I could get to them, and once by a poultry keeper who freed my cub while his dog waited. Years after those events I was sitting up late one snowy night in dreary lodgings in London. I had written nothing for a year or so but that night I got the idea I might write something and I wrote ["The Thought-Fox"] in a few minutes.' (*Poetry*).

Keith Sagar thought the poem was 'about writing a poem, about poetic inspiration, not about a fox at all. But the blank page is like a snowy clearing in the middle of a dark forest inhabited by "things which have a vivid life of their own, outside mine."' (*The Art*). At readings Hughes himself sometimes gave an account of the dream that prompted his abandoning the study of English Literature as an academic subject. Having struggled all evening to complete an university essay on Johnson, that night, in 1953, the second years he was at university, in a dream a fox, the size of a wolf, appeared erect and placed its paw, that seemed to be a bleeding human hand, palm-down on the blank space on his page, saying 'Stop this - you are destroying us. Then, as it lifted its paw he saw the wet glistening blood-print stay on the page. He understood the mark to be an image of his own pain for forcing himself to go against his own nature. He wrote the poem two years later. In a letter he emphasised to Sagar that it is 'not really about writing a poem. It is about a recurrent dream.' It is possible that, in a degree, the fox and the poet are one in the poem, particularly in the last two lines of the second stanza.

PROVENANCE: Ted Hughes.

REFERENCES: Ted Hughes, *Poetry in the Making*, 1967; Keith Sagar, *The Art of Ted Hughes*, 1978; *Letters of Ted Hughes*, edited by Christopher Reid (see letter to Sagar, 16 July 1979), 2007; Elaine Feinstein, *Ted Hughes: The Life of a Poet*, 200; *Poet and Critic: The Letters of Ted Hughes and Keith Sagar*, edited by Keith Sagar, 2012, pp. 74-76).

236 AR
HUGHES, TED (1930-1998)

PORTRAIT BY CAROL ORCHARD HUGHES, vintage photograph, silver print, half length, facing the camera, smiling broadly, set against the rhododendron trees in the car park of Gidleigh Park Hotel, Devon, *framed and glazed, size of image 6 ½ x 9 ½ inches (16 x 24 cm), overall size 9 ½ x 14 inches (24 x 36 cm)*, Gidleigh Park, Devon, undated [but early 1990s]

£600-800

ONE OF THE HAPPIEST PHOTOGRAPHS OF TED HUGHES, taken by his wife on the occasion of one of our many visits to Gidleigh Park. It totally belies his craggy, unsmiling reputation. This photograph has not been reproduced to my knowledge. No example of it is in the National Portrait Gallery.

PROVENANCE: Carol Hughes.

237
HUGHES, TED (1930-1998)

AUTOGRAPH DRAFT AND REVISED TYPESCRIPT FOR THE TITLE POEM OF HIS 'LAUREATE POEMS', [RAIN CHARM FOR THE DUCHY A BLESSED, DEVOUT DRENCH FOR THE CHRISTENING OF HIS ROYAL HIGHNESS PRINCE HARRY], titled herein 'Rain-charm', the autograph draft for the second half of the poem only (about 45 lines), the revised typescript for the whole poem (about 90 lines - the printed version some 95 lines), with autograph revisions and deletions preserving reconsidered readings, *the typescript 3 pages, folio, the autograph draft 2 pages, folio (typescript of 'Sing the Rat' on the verso), with inscribed envelope for Christmas 1984* [dated 21 December 1984 in the printed version]

£3,000-4,000

The typescript here begins:

My windscreen was frosted with dust,
My mind itself had grown a harsh membrane
Against glare and particles.
After the five month drought
Now the first blobby tears came painfully...

The printed version begins:

After the five-month drought
My windscreen was frosted with dust.
Sight itself had grown a harsh membrane
Against glare and particles

Now the first tears broke painfully...

This is generally considered to be the best of Ted Hughes's Laureate poems. He had already written it, but then adapted it to go with the occasion. Keith Sagar praises the poem at some length in *Poet and Critic*, quoting Seamus Heaney who described it as 'deeply bardic and public' and hoped that Ted would establish 'a sacerdotal function for the poet in the realm.'

PROVENANCE: Ted Hughes.



238

238 AR

HUGHES, TED (1930-1998) and OLWYN HUGHES (b. 1928)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, half length, looking into the camera, signed by Mark Gerson on the mount and inscribed 'London', his stamp on the verso, *framed and glazed*, size of image 7 ½ x 9 ½ inches (19 x 24 cm), overall size 13 x 14 inches (34 x 37 cm), [1977]

£600-800

No example of this image is in the National Portrait Gallery. It was taken at the reception held at the time of the unveiling of the Silver Jubilee flower bowl in Queen Square, London. A version of this photograph with Nicholas Hughes next to Ted Hughes is reproduced in Elaine Feinstein, *Ted Hughes*, 2001. Ted's sister, Olwyn, was also his agent.

PROVENANCE: Mark Gerson.



239

239

[HUGHES, TED (1930-1998)] -- ASSIA WEVILL (1927-1969)

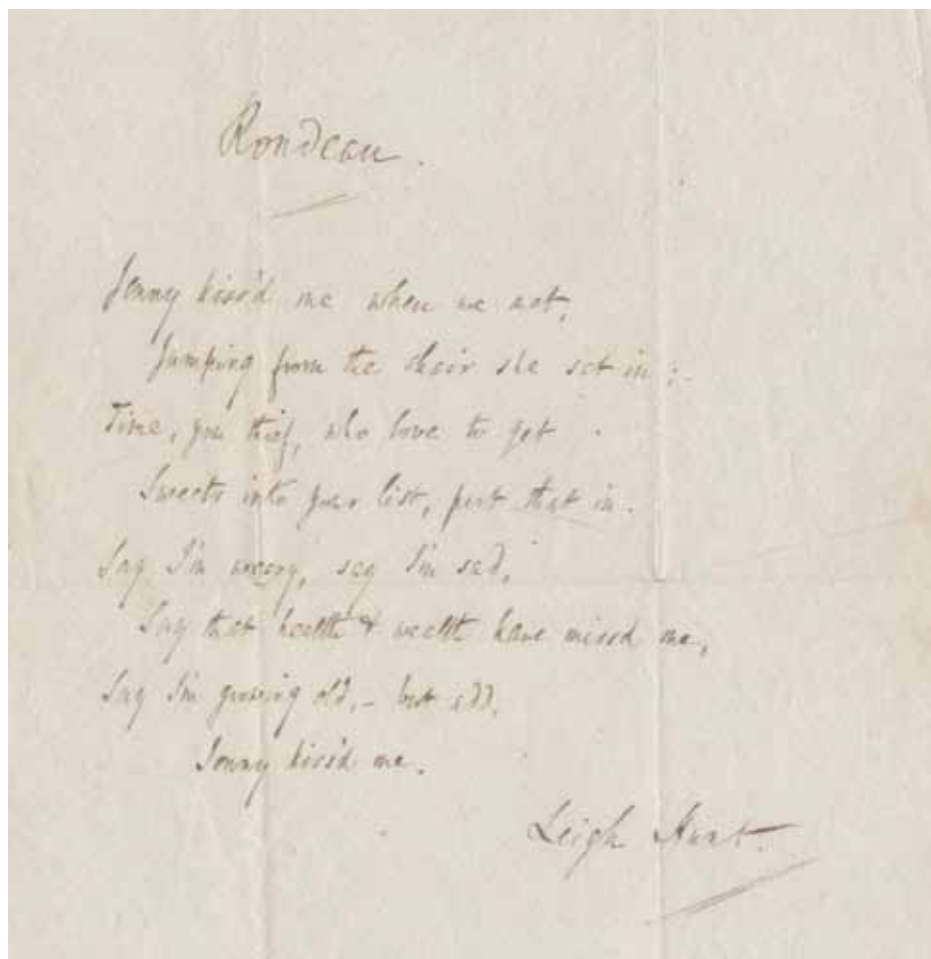
ASSIA WEVILL'S OWN COLLECTION OF SOME 70 PHOTOGRAPHS OF HERSELF ON HER OWN AND WITH OTHERS, AND ONE OF HER FATHER (the last, of Dr Lonya Gutmann as a young man, identified by Ted Hughes on the verso); three of her on her wedding day, May 1947, to John Steele, her first husband; one with him in London in 1947; one as a secretary in Canada in 1950; 19 mostly in Mandalay, Burma, with her third husband David Wevill (married in 1960) and others, in 1958-1960 (in three wearing a sarong), plus 15 contact prints of the couple taken in Burma; three others with David Wevill; one in Trafalgar Square; and, of uncertain date, a series of nine contact prints (?1950s); 'another series of twelve colour contact prints (annotated on the verso by Ted Hughes 'Jackie Bernard's pictures of Assia 1959'); and three others (one possibly early 1960s); two possibly of her second husband Richard Lipsey (married 1952); *one cut in half, various sizes from contact prints (each frame counted individually) to 10 x 8 inches, a few creased or with adhesive marks on versos, in a black foolscap document wallet inscribed 'Assia' [1940s-1960s]*

£4,000-6,000

The photographs, only one of which is reproduced by Koren and Negev, add greatly to the known images of Assia Wevill, many showing her stunning beauty and allure. She and Ted Hughes had a relationship over six years. His poems *Capriccio* ('the seven treasures of As[s]ia') are about her, as is 'Dreamers' ('Slightly filthy with erotic mystery') in *Birthday Letters*. She was something of a poet, an artist, translator and copy-writer. See lot 506.

PROVENANCE: Ted Hughes.

REFERENCE: Yehuda Koren and Eilat Negev, *A Lover of Unreason: the Life and Tragic Death of Assia Wevill*, 2006.



240

240

HUNT, LEIGH (1784-1859)

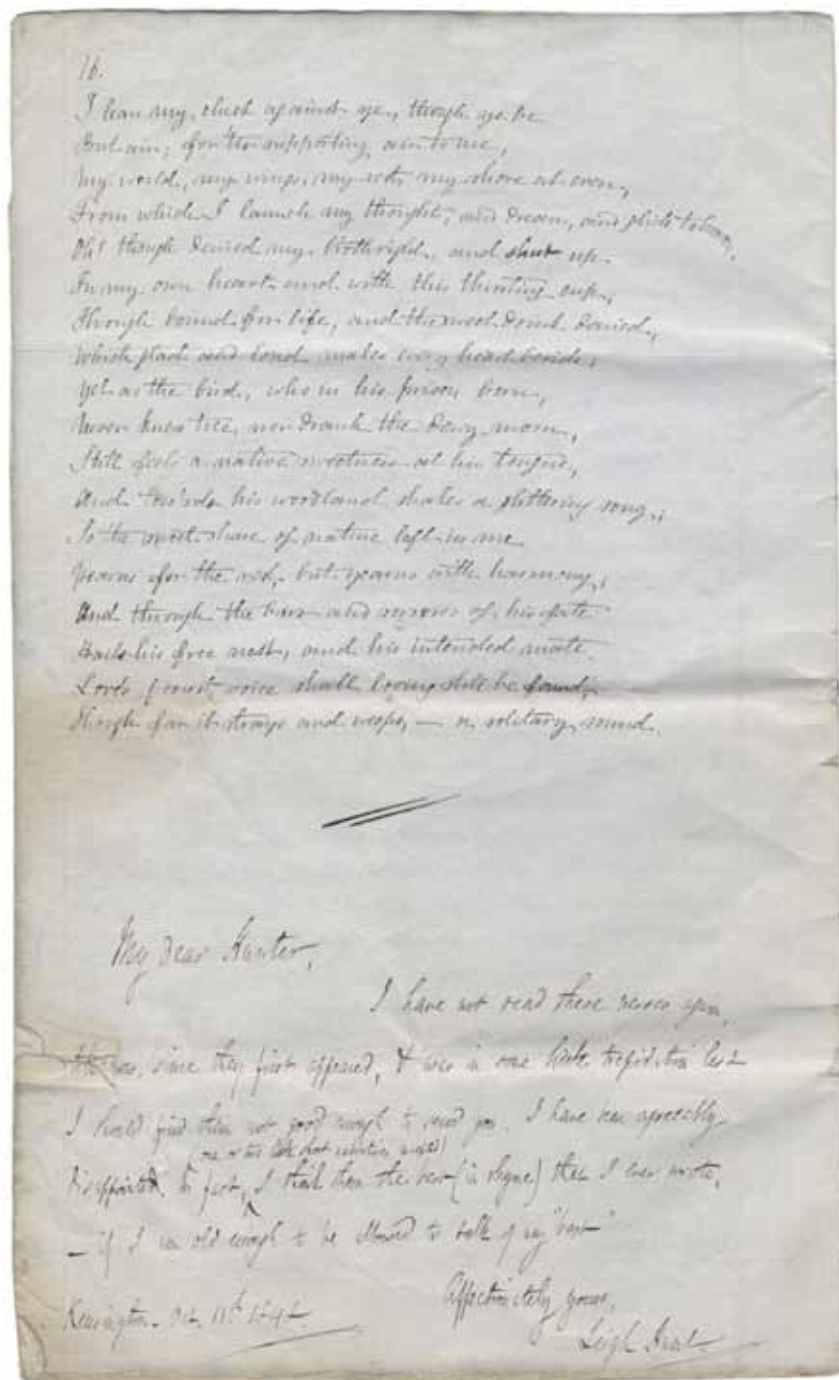
AUTOGRAPH MANUSCRIPT OF HIS CELEBRATED 'RONDEAU' BEGINNING 'JENNY KISS'D ME WHEN WE MET...', signed ('Leigh Hunt'), 1 page, quarto, not dated [watermark 1834]

£2,000-3,000

Jenny kiss'd me when we met
 Jumping from the chair she sat in,
 Time, you thief, who love to get
 Sweets into you list, put that in.
 Say I'm weary, say I'm sad,
 Say that health & wealth have missed me,
 Say I'm growing old, - but add,
 Jenny kiss'd me.

'THE RONDEAU' IS ONE OF THE MOST ANTHOLOGISED OF HUNT'S POEMS, 'Abou Ben Adhem' being a close contender. It was first published in the *Monthly Chronicle* for November 1838.

Hunt avowed that the poem was written on a real occasion, but the pre-publication draft in the Pforzheimer Collection has 'Nelly', not Jenny, as its subject with the word 'jaundiced' for 'weary' in the fifth line. Jane Carlyle, supposedly the Jenny of the poem, called Leigh Hunt 'The Talking Nightingale.' No other manuscript of this poem has appeared at auction in the last forty years at least.



241

241
HUNT, LEIGH (1784-1859)

TRANSCRIPT POSSIBLY IN THE HAND OF JULIA LEIGH HUNT OF HUNT'S LONG POEM 'VELLUTI TO HIS REVILERS' WITH AUTOGRAPH NOTES AND REVISIONS AND AN AUTOGRAPH LETTER SIGNED BY HUNT AT THE END, comprising three-page prose advertisement, 380 lines of verse, with sixteen lines of footnotes, two single word autograph revisions and five-word autograph note by Hunt, and a seven-line autograph letter signed by Hunt ('Leigh Hunt') at the foot of the last page, addressed to [John] Hunter, and a note in pencil by Edmund Blunden written at the head of the first page and signed with initials, 16 pages, large folio, tear in the last leaf (easily repaired), sewn into contemporary dark blue shiny wrappers, tears, wear and fraying to wrappers, formerly folded into four horizontally, watermark date 1846, dated at the end from Kensington, 1848

£3,000-4,000

Velluti, the lorn heart, the sexless voice,
To those who can insult a fate without a choice.
You wrong your manhood, critics, and degrade
Your just disdain of an inhuman trade,
When in your zeal of what a man should be,
You wreak your shuddering epithets on me...

In his note Blunden states that the transcript is probably in the hand of Julia Leigh Hunt and that the poem had appeared in *The Examiner* and was reprinted by him in *The Examiner Examined*.

Leigh Hunt, in his letter at the end to Hunter, explains that he has not read the verses again since they were first published and feels a little trepidation in case Hunter did not consider them good enough and expresses himself as having been 'agreeably disappointed', considering them 'the best (in rhyme) that I ever wrote - if I am old enough to be allowed to talk of my "best" ...'

Giovanni Velluti (1780-1861) was an Italian castrato, considered the 'last of the great castrati.' The crowds and critics in London reacted negatively to his initial performances as he was the first castrato to appear in London for a quarter of a century.

John Hunter (1801-1889) of Craigcrook, the son of the Professor of Hebrew at St. Andrew's, who attended Edinburgh University in about 1816 and became a Writer to the Signet in 1826 and auditor of the Sessions, was a close friend of Hunt and Thomas Carlyle. He was a shrewd Edinburgh lawyer, of the firm of Lockhart Hunter and Whitehead, a businessman and also a sound scholar with wide-ranging interests. For his diaries and a series of letters by Hunt to him in which there is a passing reference to this manuscript ('...The "Velluti", as you naturally conclude, I never thought of sending...'), see Roy Davids Ltd catalogue II.)

'Lorn' is Middle English for bereft or forlorn. Julia was Hunt's second daughter and eighth child.

PROVENANCE: Leigh Hunt's friend John Hunter, and by descent.

242

HUNT, LEIGH (1784-1859)

EARLY AUTOGRAPH DRAFT OF PARTS OF HIS POEM 'THE PALFREY, A LOVE-STORY OF OLD TIME' (untitled herein), c. 26 lines, including four deleted lines, firstly a draft of the sectional title refrains: (with a second version written sideways on, being different from those in the printed version); and, secondly, a draft for an almost entirely different version of the passage where Sir William ('Sir Lionel' in this manuscript) recoils after his meeting with the father of his love (pp. 28-29 of the printed text), *1 page, octavo, very slightly stained in blank area, small tear in margin professionally repaired*, no date [but 1842]

£800-1,200

The Palfrey goes, the palfrey goes,
Merry & well the palfrey goes;
You cannot conceive, till my story disclose,
How excessively well the palfrey goes...

The only line which seems to have survived at all into the published version from this manuscript is: 'To think father so foul can have daughter so fair?' The printed version is: 'How father so foul can have daughter so fair?' In the introduction to the printed text Hunt explains that his story is a variation of 'one of the most amusing of the old French narrative poems that preceded the time of Chaucer, with additions of the writer's invention.' The introduction ends with the note: 'Should the public receive with indulgence the present attempt to obey the cheerful impulses occasioned by Norman song, the author will be happy to give them others.' A printed copy of the first edition of *The Palfrey* (loose), 1842, is included with the draft.

AUTOGRAPH MANUSCRIPT OF HIS CELEBRATED POEM 'ABOU BEN ADHEM', signed with initials ('L.H.'), 18 lines, with an unrelated autograph letter signed by B.W. Proctor to Leigh Hunt asking him to write out 'Abou Ben Adhem' so that he can send it with something of his own to New York and to be sure to sign it, *the unrelated letter 1 page, 16mo, 8 December 1858, the poem 2 pages, octavo, not dated*

£2,500-3,500

Abou Ben Adhem & the Angel.

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, & like a lily in bloom,
An angel, writing in a book of gold.-
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" -- The vision rais'd its head,
And, in a tone made of all sweet accord,
Answer'd, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so;"
Replied the angel. - Abou spoke more low,
But cheerily still, and said "I pray thee then,
Write me, as one that loves his fellow men."

The angel wrote, & vanish'd. -- The next night
It came again, with a great wakening light
And showed the names whom love of God had bless'd,
And lo! Ben Adhem's name led all the rest.

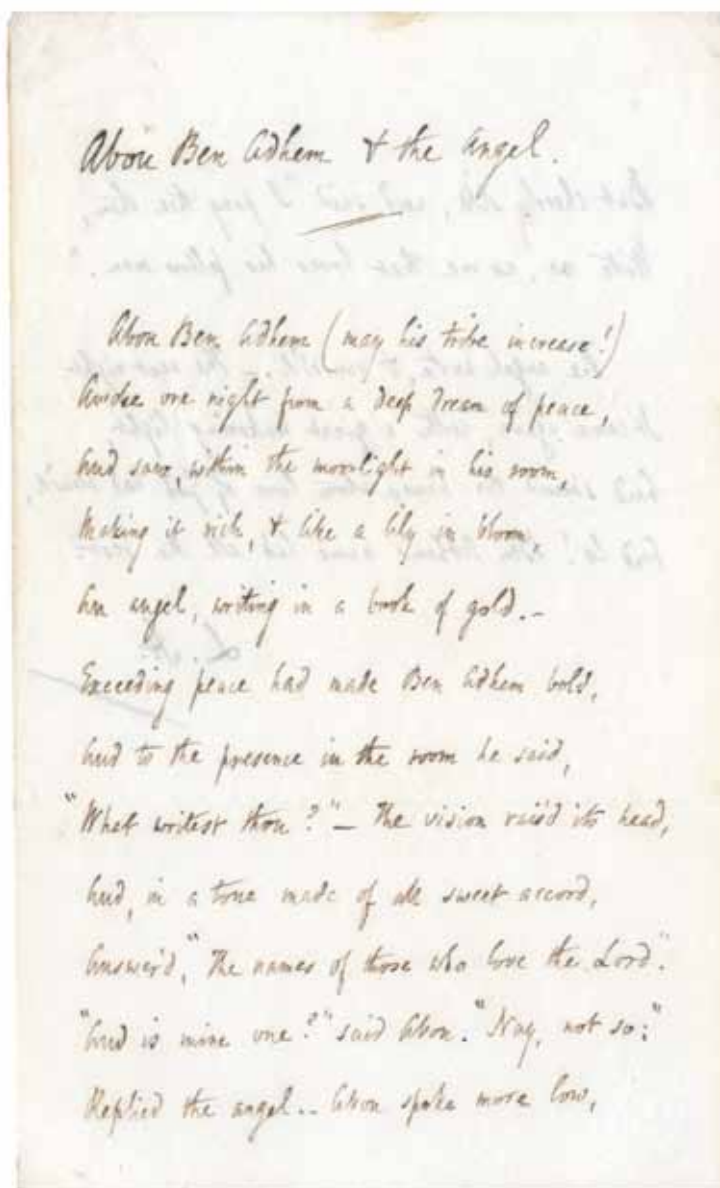
ONE OF HUNT'S TWO MOST ANTHOLOGISED AND WIDELY KNOWN POEMS, 'JENNY KISSED ME' BEING THE OTHER.

'Abou Ben Adhem', written out in, and perhaps for, Mrs S.C. Hall's album, was first published by her husband in a gift book, *The Amulet*, in 1834. There 'Abou' appears consistently as 'Abon', an understandable misreading even in Hunt's notably legible (called 'exquisite copperplate' by Charles Ollier), though sometimes very tiny, handwriting. Other than in punctuation and elision, the major differences between the texts in *The Amulet*, the present manuscript and *The Poetical Works* (1923) are that in the first two the title is extended to '& the Angel'; in this manuscript the ninth line begins 'And, in a tone' where elsewhere it starts 'And with a look'; and in *The Amulet* the fourteenth line reads 'Write me for [not as] one who loves his fellow men.'

Hunt's source for the poem, based on the Islamic belief that on the night of Nour Sha'aban God takes the golden book of mankind and crosses off the names of those he is calling to him in the coming year (that is, those whom he loves), was d'Herbelot, *Bibliothèque Orientale*, 1781.

'On rapporte de lui (Abou-Ishak-Ben-Adhem), qu'il vit en songe un ange qui écrivoit, et que lui ayant demandé ce qu'il faisoit, cet ange lui répondit: "J'écris le nom de ceux qui aiment sincèrement Dieu, tels que sont Malek-Ben-Dinar, Thaber-al-Benani, Aioud-al-Sakhtiani; &c." Alors il dit à l'ange, "Ne suis-je point parmi ces gens-là?" -- "Non," lui répondit l'ange. "Hé bien," répliqua-t-il, "écrivez-moi, je vous prie, pour l'amour d'eux, en qualité d'ami de ceux qui aiment Dieu." L'on ajoute, que le même ange lui révéla bientôt après, qu'il avoit reçu ordre de Dieu de le mettre à la tête de tous les autres"' (Milford, p. 707).

The point has been made that while he used his source fairly closely, the real significance of the poem lies in the slight twist that Hunt gave to the story by making Abou ask to be written down 'as one that loves his fellow-men' when told that his was not among the 'names of those who love the Lord.' Hunt, it has been said, 'deserves the credit for making him, in the best sense, the complete humanitarian'.



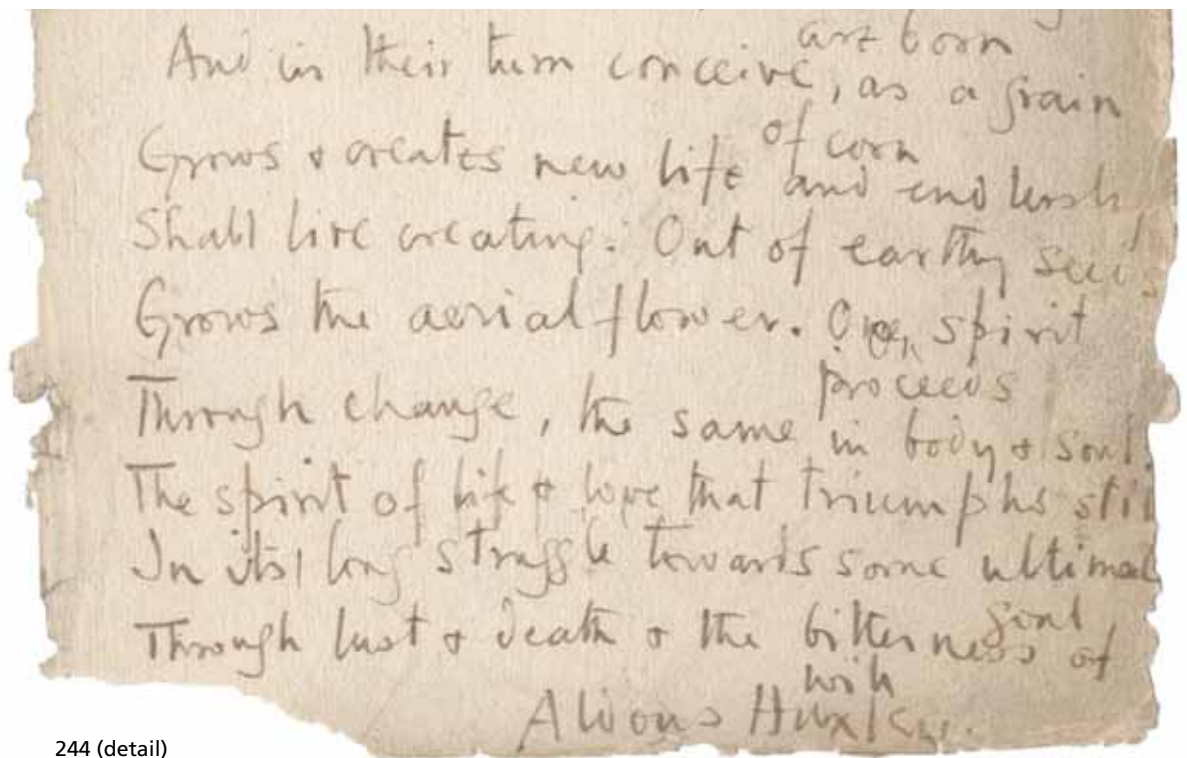
243

Rodney Stenning Edgecombe, in his stimulating if sometimes laborious study of Leigh Hunt's poetry, seems unnecessarily critical of the poem, which, while recognising it to be Hunt's most famous, he castigates as one of his least distinguished: '...its weakness lies in its nerveless, sagging metre. In "Making it rich, and like a lily in bloom" the stress on "and" fractures the dactyls, but fails to establish an iambic force of its own. Only at one point does the meter rise to the challenge: the point where it rolls out its great creedal statement: "Write me as one that loves his fellow-men" ...'

Only two manuscripts (one in indifferent condition) of this famous poem have been sold at auction in the last forty years at least.

PROVENANCE: John Wilson.

REFERENCES: *Poetical Works of Leigh Hunt*, edited by H.S. Milford, 1923; Edmund Blunden, *Leigh Hunt: a Biography*, 1930; Rodney Stenning Edgecombe, *Leigh Hunt and the Poetry of Fancy*, 1994; Ann Blainey, *Immortal Boy: a Portrait of Leigh Hunt*, 1985; Timothy Lulofs and Hans Ostrom, *Leigh Hunt: a Reference Guide*, 1985; Ernest Leisy, 'Hunt's Abou Ben Adhem', *The Explicator* 5 (1946), item 9; T.O. Mabbott, 'Hunt's Abou Ben Adhem', *The Explicator* 5 (1946), item 39; Joseph and Linda Wolfe, 'An Earlier Version of 'Abou', *Notes and Queries*, 105 (1960): 113; *The Correspondence of Leigh Hunt*, edited by Thornton Hunt, 1862.



244 (detail)

244

HUXLEY, ALDOUS (1894-1963)

AUTOGRAPH MANUSCRIPT OF HIS POEM 'FOR W.J.M.', signed ('Aldous Huxley'), 14 lines, 1 page, small folio, on old hand-made paper with an early '5' written at head, some dust-marking, irregular edges just affecting two words, not dated

£500-600

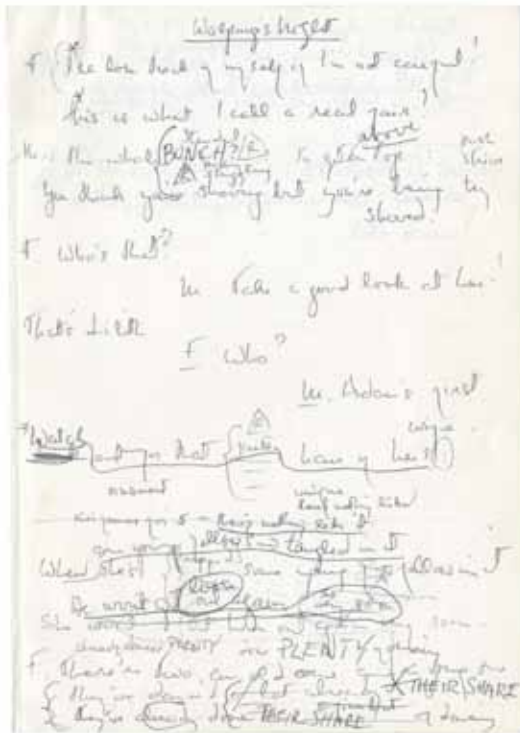
Men see their God, an immanence divine
Smile in the curve of marble or moulded clay
In bare ploughed lands that go sloping away
To meet the sky in one clear exquisite line...

Huxley published eight collections of poetry. Autograph poems by him are rare: only one has sold, at auction in the last forty years at least. The poem is IV in *The Defeat of Youth*, 1918, published in *Collected Poetry*.

The recipient of this manuscript is likely to have been Weymer Jay Mills (1880-1938), wealthy American writer. He and Huxley met for dinner on 9 April 1927: 'Dinner with Mr Mills - where was a mutual reading of sonnets.' (*Selected Letters*). Many of Huxley's literary papers were destroyed in a fire at his home in 1961.

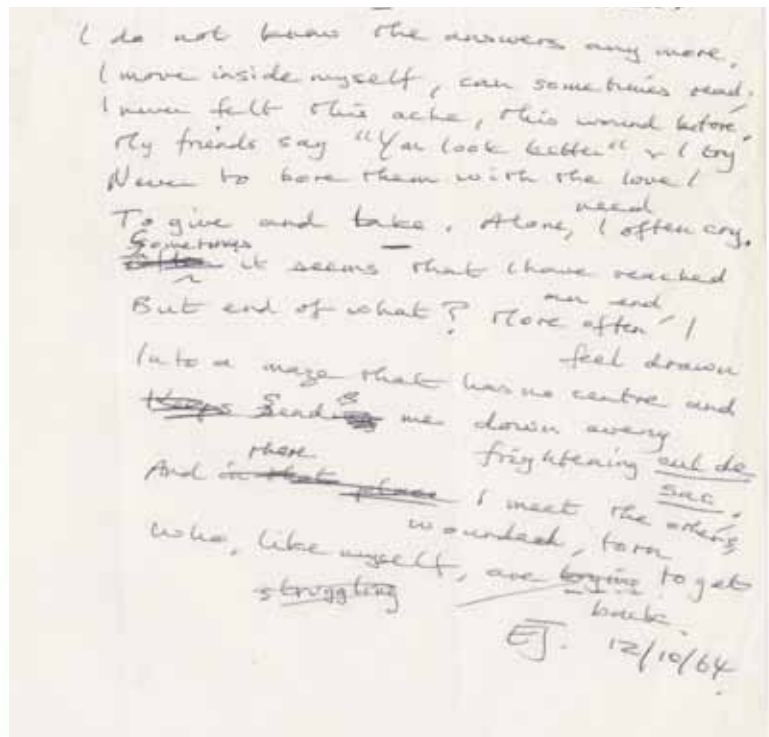
PROVENANCE: John Wilson.

REFERENCES: *The Collected Poetry of Aldous Huxley*, edited by Donald Watt, 1971; *Selected Letters*, edited by James Sexton, 2007; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



245

247 (detail)



245

JARRELL, RANDALL (1914-1965, American poet)

HEAVILY REVISED DRAFT OF PART OF HIS 'TRANSLATION OF GOETHE'S FAUST' PART I, HEADED 'WALPURGIS NIGHT', some 100 lines, extensively revised *currente calamo* throughout, preserving reconsidered readings, 13 pages, small folio, taken from a paperbook, not dated [but c. 1965]

£600-800

His translation of Goethe's *Faust* is considered to be among Jarrell's most important achievements. He worked on it towards the end of his life, from 1959. No poetical manuscripts by Jarrell have appeared at auction.

Jarrell wrote to Hiram Haydn in February 1959: 'This translation of mine is, I think, quite different from any of the others. If it's what I want it to be, it's in natural dramatic English to be said aloud; moves; changes from scene to scene; is a play -- is, sometimes, really poetry...I have a third of it done...'

PROVENANCE: Gekoski.

REFERENCE: *Randall Jarrell's Letters*, edited by Mary Jarrell, 1985.

246 AR

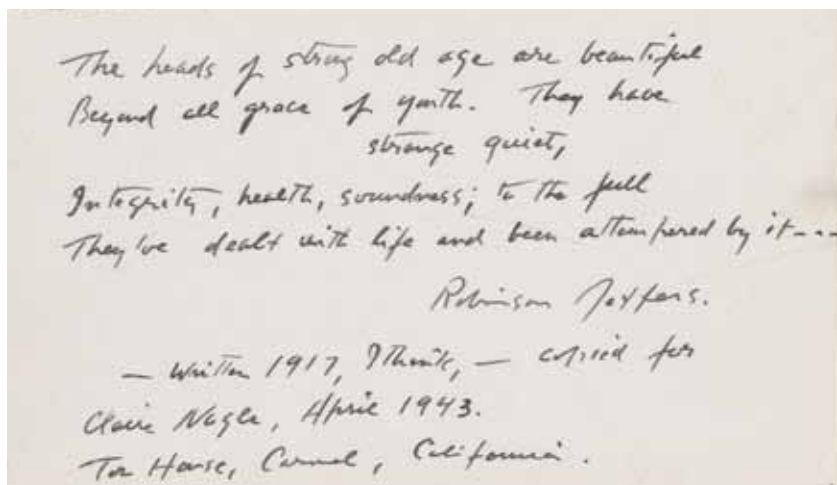
JEFFERS, ROBINSON (1887-1962, American poet)

(i) PORTRAIT BY CARL VAN VECHTEN (1880-1964), vintage photograph, silver print, half length, his face in profile facing left across a corner of a brick building, Van Vechten's label on the verso, *framed and glazed*, size of image 14 x 9 inches (35 x 22 cm), overall size 20 x 14 inches (52 x 35 cm), dated 9 July 1937

REFERENCE: *Portraits: The Photographs of Carl Van Vechten*, compiled by Saul Mauriber, 1978 (this image illustrated).

(ii) AUTOGRAPH POETICAL QUOTATION SIGNED ('Robinson Jeffers'), 4 lines, beginning 'The hearts of strong old age are beautiful / Beyond all grace of youth...', written on a small card, with the autograph note 'Written in 1917, I think, - copied for Claire Nagle, April 1943. Tor House, Carmel, California', 1943

£1,200-1,500



246



246

247

JENNINGS, ELIZABETH (1926-2001)

AUTOGRAPH MANUSCRIPTS OF THREE POEMS:

(i) TWO AUTOGRAPH MANUSCRIPTS OF HER APPARENTLY UNPUBLISHED POEM 'TREATMENT FOR THE MIND (DEEP PSYCHOTHERAPY)', 18 lines each, one with the addition to the title in parenthesis, the first with a number of revisions incorporated in the other, both signed ('Elizabeth Jennings' and 'EJ'), 2 pages, quarto, one dated 12 October 1964

There is no place in me for cleverness,
Simply a questioning; I'm like a child...

...More often I feel drawn
Into a maze that has no centre and
Sends me down every frightening *cul de sac*...

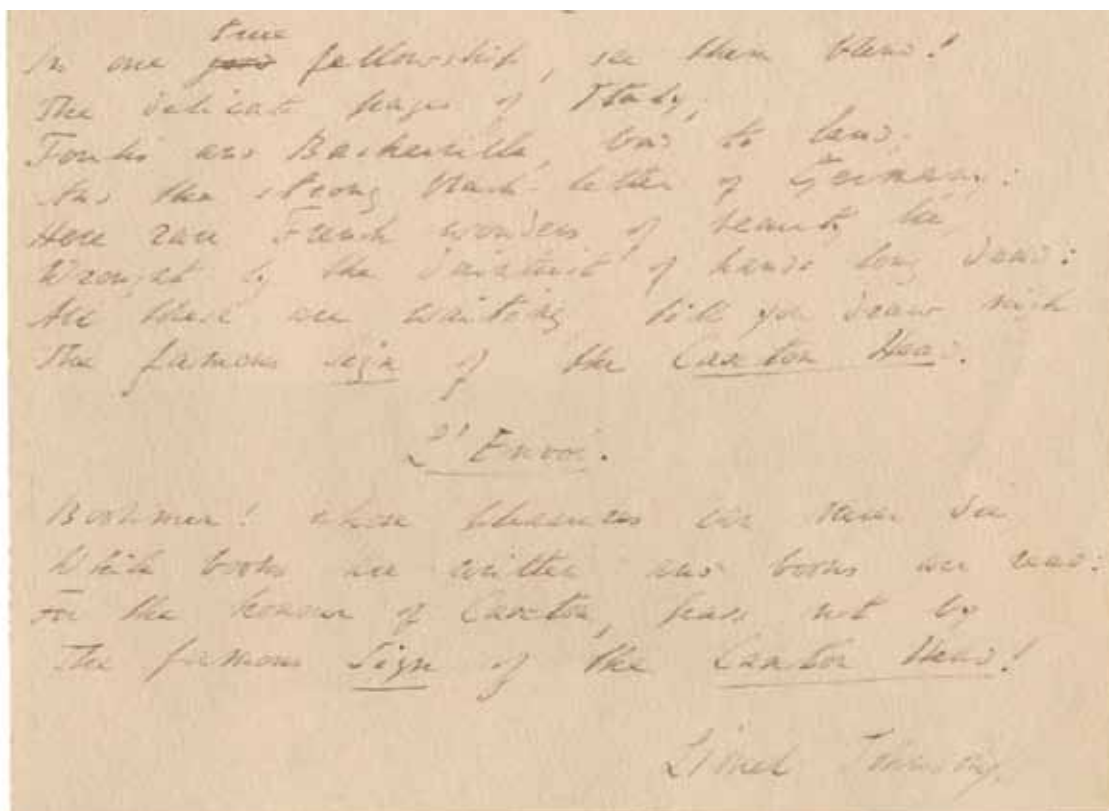
PROBABLY UNPUBLISHED: this poem does not appear in *Elizabeth Jennings: The Collected Poems*, edited by Emma Mason, 2012 or in *Selected Poems*, 1979 or *Collected Poems*, 1986. Elizabeth Jennings suffered a mental breakdown in the 1960s.

(ii) AUTOGRAPH MANUSCRIPTS OF HER MUCH-ANTHOLOGISED 'SONG IN THE BEGINNING OF AUTUMN' AND 'SONG IN WINTER' (the latter scored through and very different from the printed version preserving reconsidered readings); the first with an earlier title 'Song in Autumn', beginning 'Now watch this autumn that arrives / In smells. All looks like summer still...', 24 and 27 lines respectively, written in pencil, 4 pages, quarto [not dated, but included in 'A Way of Looking', 1955]

(iii) AUTOGRAPH MANUSCRIPT OF 'THE JUMP', 16 lines in four four-line stanzas, signed ('Elizabeth Jennings'), about suicide, beginning 'They say there was no plan. Why are they sure?...', 1 page, quarto, not dated

The poems in (ii) and (iii) are published in *The Collected Poems*, 2012.

£600-800



248 (detail)

248
JOHNSON, LIONEL (1867-1902)

AUTOGRAPH MANUSCRIPT OF HIS 'BALLAD OF THE CAXTON PRESS', signed ('Lionel Johnson'), 28 lines, in three eight- and one four-line stanzas, with one autograph revision, 1 page, octavo, with conjugate leaf, not dated

£1,000-1,500

News good News! at the old year's end
 Lovers of learning come buy, come buy.
 Now to old Holborn let bookmen wend,
 Though the town be grimy and grim the sky.
 News! good News! is the Christmas cry
 For one feast of reason is richly spread:
 The hungry book men may treat and try
 The famous Sign of the Caxton Head...

This poem was specially written to celebrate an anniversary catalogue, the 1000th, of the Caxton Head bookshop run by Tregaskis and was reproduced in it from this manuscript. Johnson was the person who introduced Alfred Douglas to Oscar Wilde. Only two other poems by Johnson have been sold at auction.

PROVENANCE: Sotheby's, 16 July 1984, lot 97; David Holmes.



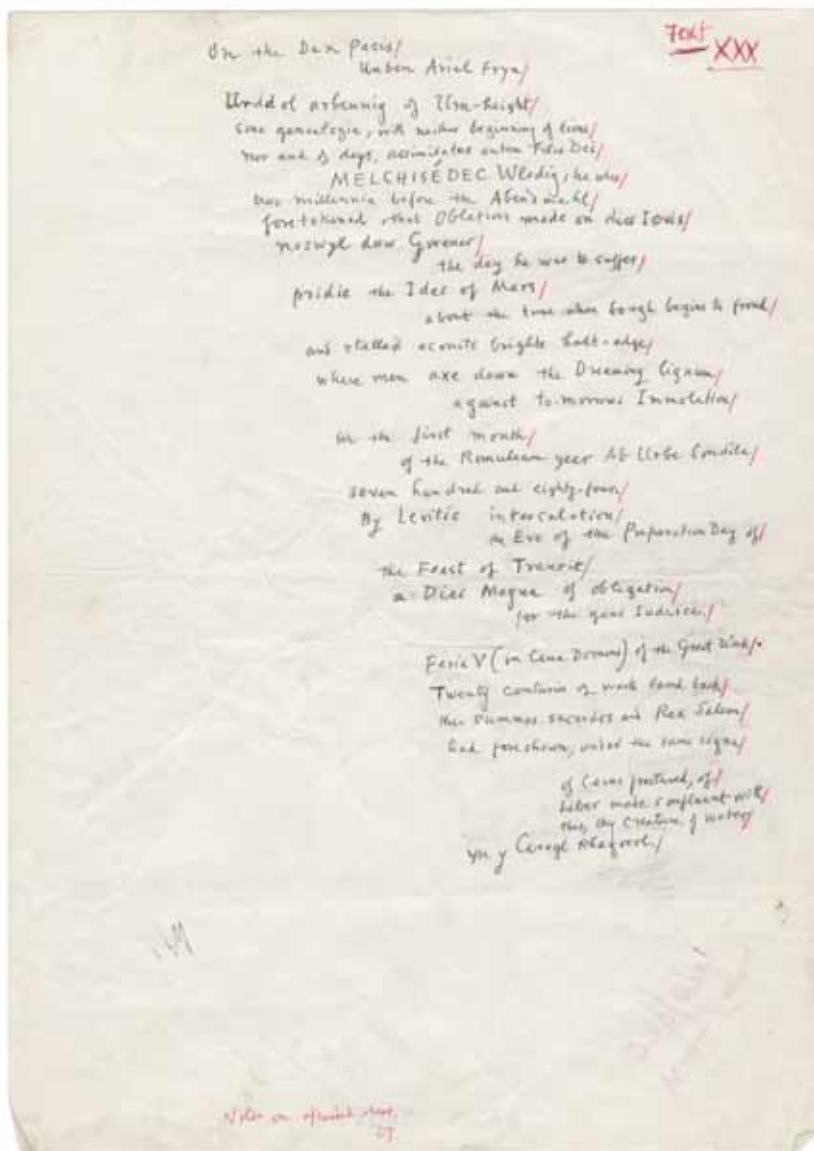
249

249 AR
JONES, DAVID (1895-1974, Anglo-Welsh poet)

PORTRAIT BY MARK GERSON (b. 1921), vintage photograph, silver print, half length, seated, looking into the camera and half leaning over an inscription, his 70th birthday picture, Mark Gerson's printed name in the lower margin, his stamps and inscriptions on the verso, *framed and glazed*, size of image 8 x 6 inches (20 x 15 cm), overall size 13 x 11 inches (34 x 28 cm), stamped 1 November 1965
£400-500

No example of this image is in the National Portrait Gallery.

PROVENANCE: Mark Gerson.



250

250

JONES, DAVID (1895-1974, Anglo-Welsh poet)

AUTOGRAPH MANUSCRIPT OF A POEM BEGINNING 'ON THE DUX PACIS', 31 lines, written diagonally across the page with the ends of lines marked in red, in the top right-hand corner Jones wrote 'Text XXX' and at the foot, signed with initials 'Notes on appended sheet', 1 page, folio, William Cookson's telephone number written on the verso, not dated

£800-1,200

...Noswyl duw Gwener /
 the day he was to suffer /
 pridie the Ides of Mars /
 about the time when bough begins to frond /
 and stella'd aconite brights holt-edge /
 Where men axe down the Dreaming lignum /
 against to-morrows Immolation /
 in the first month /
 of the Romulean year Ab Urbe Condita...

Publication of this poem has not been traced.



251

251 AR
JOYCE, JAMES (1882-1941, Irish novelist and poet)

PORTRAIT BY THE AMERICAN PHOTOGRAPHER BERNICE ABBOTT (1898-1991), silver print, depicting Joyce head and shoulders, seated, holding a walking stick and wearing his hat, head turned looking slightly up to the right, SIGNED BY BERNICE ABBOTT ON THE MOUNT and with her label on the verso, *framed and glazed*, size of image 13 ½ x 110 ½ inches (34 x 26 cm), overall size 21 x 17 inches 54 x 44 cm), [New York, 1928] (printed later)

£4,000-5,000

ONE OF THE MOST FAMOUS IMAGES OF JAMES JOYCE, IN LARGE FORMAT.

PROVENANCE: Bernice Abbott Estate.



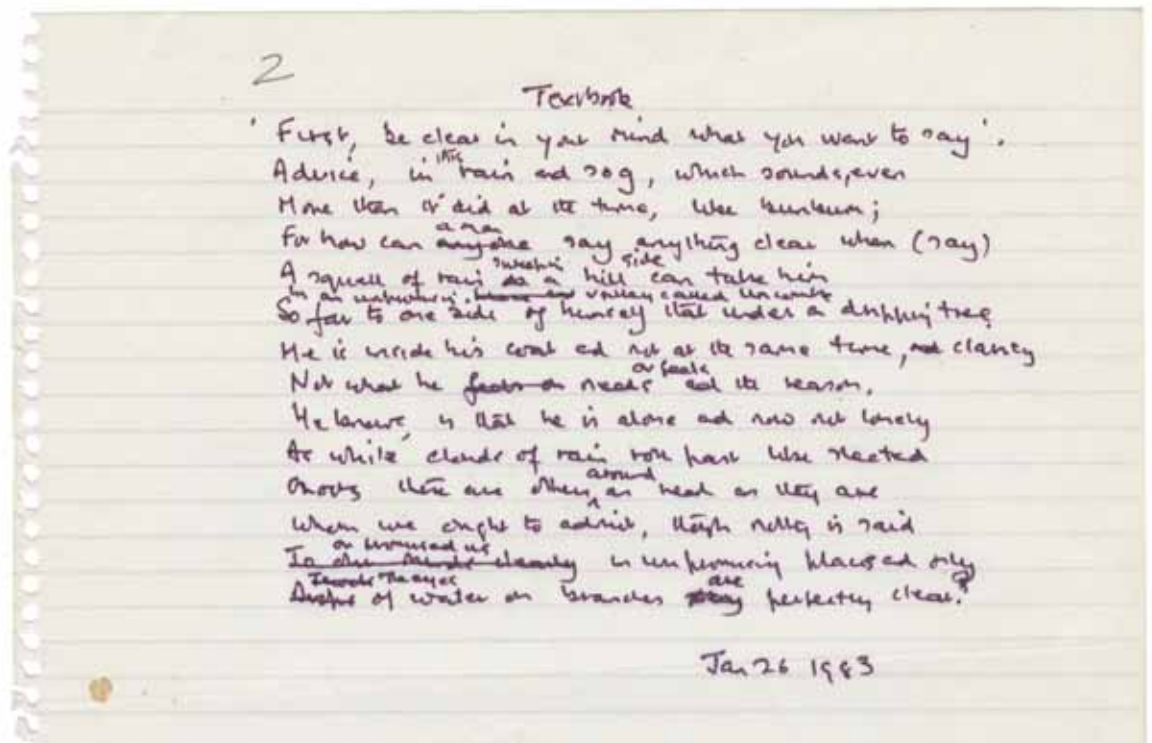
252

252 AR
KAVANAGH, PATRICK JOSEPH (1904-1967, Irish poet)

PORTRAIT BY CHRISTOPHER BARKER (b. 1943) photograph, silver print, half length facing the camera, with glasses and hat, signed and stamped by the photographer on the verso, *framed and glazed*, size of image 16 x 12 inches (40 x 30 cm), overall size 22 x 18 inches (56x 45 cm), London, before 1967 (printed later c. 1986)
£500-600

This image was printed in Christopher Barker's, *Portraits of Poets*, 1986. It was the only image in the book that was not shot for it. Barker had taken it earlier for his mother when she was writing a piece for her column 'Queen's Council' in *Harper's Queen*. The venue was a smoky pub on New Oxford Street. No example of this image is in the National Portrait Gallery.

PROVENANCE: Christopher Barker.



253 (detail)

253

KAVANAGH, PATRICK J. (b. 1931, English poet)

(i) AUTOGRAPH MANUSCRIPT OF HIS POEM 'BREAKFAST IN ITALY', 35 lines, beginning 'Your words have gaps around, they work, John...', 1 page, folio, signed at the end and inscribed for Alan [Hancox], 1975

(ii) AUTOGRAPH MANUSCRIPT AND TYPESCRIPT OF HIS POEM 'YEATS' TOWER', 32 lines, beginning 'The rain is the same...', 2 pages, folio, 1957

(iii) TWO AUTOGRAPH DRAFTS AND A TYPESCRIPT OF HIS POEM 'TEXTBOOK', signed, beginning 'First be clear in your mind what you want to say...', 3 pages, folio and quarto, not dated

(iv) EXTENSIVELY REVISED AND CORRECTED PROOF COPY OF HIS BOOKLET 'ABOUT TIME', 1970, 46 pages, octavo, Phoenix Living Poets, with a card giving the book to Alan [Hancox], 1970

v) TWO EXTENSIVELY REVISED AND CORRECTED PROOF COPIES OF HIS BOOKLET 'ON THE WAY TO THE DEPOT', 1966, including instructions and requests to the printer, each 48 pages, the second missing pages 16 to 33, one with wrappers, Phoenix Living Poets, octavo, 1966

PROVENANCE: Alan Hancox, Cheltenham.

£600-800

AUTOGRAPH MANUSCRIPT FROM THE DRAFT OF HIS POEM 'I STOOD TIPTOE UPON A LITTLE HILL' [which Keats originally titled elsewhere 'Endymion'] with autograph revisions and deletions *currente calamo* preserving reconsidered readings, containing some 33 lines, comprising lines 157-172 with survivals of 173 and 174 on the recto and lines 181-192 and a cancelled version of lines 193-195 on the verso, pen trials at the head of the first side, c. 5 x 5 inches; 129 x 129 mm, lower portion of the fragment scissor cut on the bias, red morocco slip case, Dallas Pratt bookplate [1816]

£40,000-45,000

THIS IS THE ONLY POETICAL MANUSCRIPT BY KEATS NOW EVER LIKELY TO BE AVAILABLE TO COLLECTORS. IT IS ONLY ONE OF THREE substantial pieces of Keats's original draft of 'I stood Tiptoe upon a Little Hill' still in private hands -- THE OTHER TWO UNTRACED SINCE 1929 (A. Edward Newton Sale): the present manuscript is the only poetical draft by Keats to come on the market since the Newton Sale. In terms of what is known, it is unlikely that another poetical manuscript by Keats will be available to collectors in the foreseeable future, perhaps ever. Little of Keats's output remains in Britain. Garrod began his Preface to his second edition of *The Poetical Works of John Keats*, over half a century ago: 'Today, most of the important MSS of Keats have their home in the United States of America...In this country we still keep (in the British Museum) the autograph Ms of *Hyperion* except one leaf now in New York]...the Notebook (also in the British Museum) into which Keats wrote *The Pot of Basil* and the *Eve of St. Mark*. In Hampstead, Keats House treasures scraps of Keats's handwriting. For the rest, what was written by Keats must be read in America.' [I repatriated the present manuscript from America in the early 1990s (RLD)].

Reconsidered readings, all recorded by Garrod, are preserved in this manuscript, as is a substantially different version of lines 189-192, which is also recorded by Garrod:

Or slowly moves about the Heavens Where
Where Had he been to catch a Thing so fair
Into what Regions was his spirit gone
When he first thought of thee Endymion?...

The printed text for these lines reads:

Full in the speculation of the stars.
Ah! surely he had burst our mortal bars;
Into some wond'rous region he had gone,
To search for thee, divine Endymion

Curiously, Garrod did not record eight of Keats's uses of capital letters in this manuscript.

This manuscript was once in the possession of one of Keats's earliest and closest friends, Charles Cowden Clarke, who cut up the ten-leaf manuscript into thirteen pieces (of which this is one) containing twenty-two fragments of the poem (rectos and versos) as mementoes for the poet's admirers and friends. The locations of most of the twelve other pieces are institutions: Harvard, British Library, Pierpont Morgan Library, Berg Collection, Free Library of Philadelphia, and Scottish National Portrait Gallery. The whereabouts of the remaining two known pieces, formerly owned by Walter T. Spencer, has been long unknown. Four pieces have never been recorded since the manuscript was cut up.

Keats had begun work on the poem before leaving Margate in July 1816, according to Leigh Hunt's biography of *Lord Byron and Some of his Contemporaries* that the poem was 'suggested [to Keats] by a delightful summer-day, as he stood beside the gate that leads from the Battery on Hampstead Heath into a field by Caen Wood.' This fragment (formerly in the estate of Dr Dallas Bache Pratt) shows Keats's fluency in evoking the pastoral scenes that typify his earliest verses.

Hunt must have come by this information second-hand, as he did not meet Keats until the Autumn of 1816. Keats was preparing his first volume of poems that would be printed in March 1817 and was looking about for something attractive to follow the dedication to Leigh Hunt. 'I stood tiptoe' with its 'breathless catalogue of rural sights' (Bate) seemed appropriate. According to Bate, Keats resumed work on the 242 line poem in November 1816. The autograph draft and fair copy, and the transcript by Keats's younger brother Tom, are all dated December 1816, the apparent date of completion.

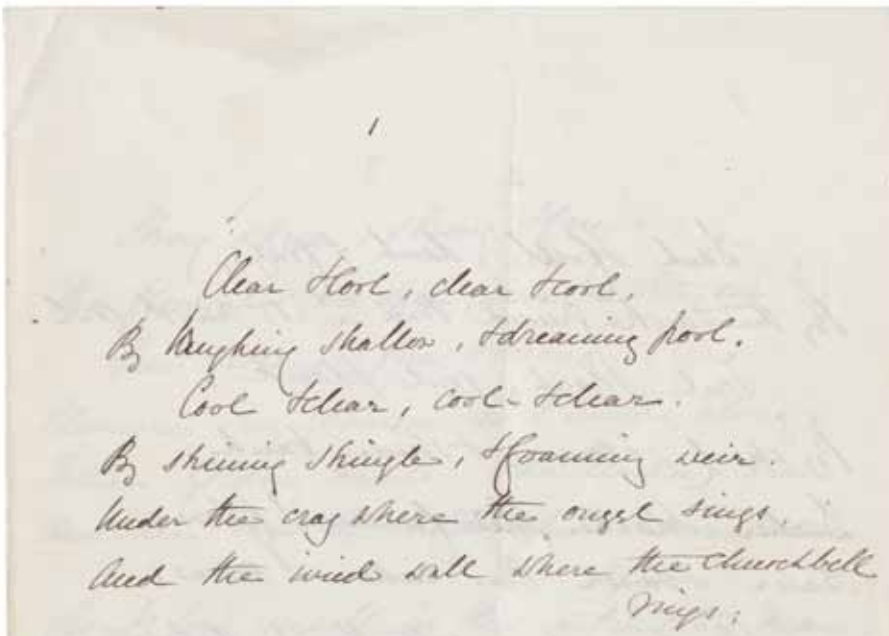
When had I been from whose warm head with ear
 That sweetest of all songs - that ever new
 That eye refreshing, ~~eye uplifting~~
~~Coming~~ ^{pure blossoms}
 That ever comes to help - ^{to large beams}
 The War dear by, Moonlight ~~coming~~ ^{purging shapes}
 Of light ~~aligns~~ ^{aligns} him
 Shapes from the invisible world - singing
 From mid-air, from flowing North
 And from the pelting ~~Silence~~ ^{Silence} ~~thicket~~
 Or slowly moves about the Heavens - Where
 When had he been to catch a thing so fair -
 Into what Region was his spirit gone
 When he first thought of thee Endymion?
~~Was he~~
~~He was a poet~~ ~~and a lover too~~
~~Who stood on Nature's top~~ ~~what time there blew~~
~~the softest breeze~~ ~~leaving~~ ~~somebody~~

254

AUTOGRAPH POETICAL MANUSCRIPTS BY KEATS VERY RARELY APPEAR ON THE MARKET -- only one other has appeared at auction since 1929: a fair copy of the sonnet 'To Hope' (sold at Sotheby's London in 1972 to Abel Burland and again at his sale by Christie's New York in 2001 - \$130,000). VIRTUALLY ALL AUTOGRAPH POETICAL MANUSCRIPTS BY KEATS ARE IN INSTITUTIONAL COLLECTIONS, most of them in America; the only ones noted by Rosenbaum and White are described as unlocated.

PROVENANCE: Cowden Clark; Dr Rosenbach; Dr Dallas Pratt. Dallas Pratt (1914-1994) was an American psychiatrist, animal rights' campaigner, founder of the American Museum in Britain and collector, who inherited a share of money from Standard Oil. He started his collection of Keats material in the 1930s and bought the present manuscript from Dr. Rosenbach. His grandfather, William Evarts Benjamin, gave him a life mask of Keats.

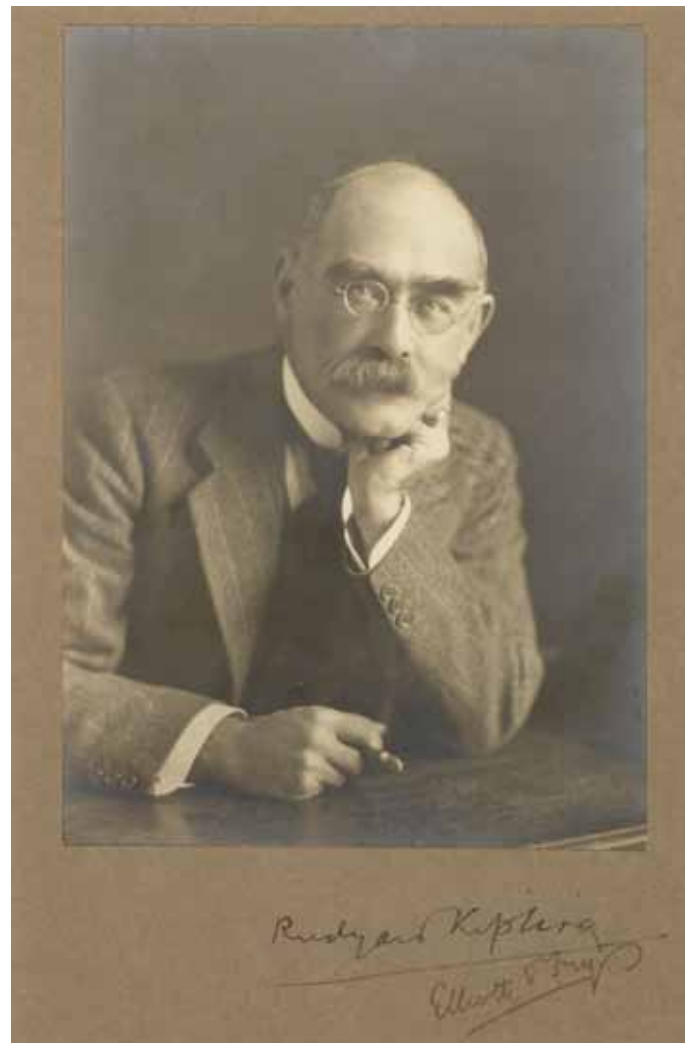
REFERENCES: *Index of English Literary Manuscripts*, Volume IV, 1800-1900, Part I, compiled by Barbara Rosenbaum and Pamela White, KJ:161; Jack Stillinger, *Texts of Keats's Poems*, 1974, p.122; *Poems of John Keats*, edited by H.W. Garrod, 1958; W.J. Bate, *John Keats*, 1982, pp. 122-123, 141; Richard Altick, *The Cowden Clarkes*, 1948; Charles and Mary Cowden Clarke, *Recollections of Writers*, 1969; *The Poetical Works of John Keats*, edited by H.W. Garrod, 1958.



255 (detail)



256



257

255

KINGSLEY, CHARLES (1819-1875)

AUTOGRAPH MANUSCRIPT OF HIS WELL-KNOWN FINE POEM 'THE TIDE RIVER' FROM 'THE WATER-BABIES', untitled herein, signed with initials ('CK'), 26 lines in two eight-line stanzas and one ten-line stanza, 3 pages, quarto, undated [*The Water-Babies* was published in 1863]

£1,000-1,200

Clear & cool, clear & cool,
By laughing shallow, & dreaming pool.
Cool & clear, cool & clear
By shining shingle, & foaming weir
Under the crag where the ouzel sings
And the ivied wall where the churchbell rings;
Undefiled, for thee undefiled
Play by me, bathe in me, mother & child...

This version differs from the printed text by having 'smoke grimed' for 'smoky' in the second line of the second stanza.

In *The Old Century*, Siegfried Sassoon describes that when his mother read *The Water-Babies* ('the favourite book of my childhood') to him he wished she left out 'Clear and Cool' because he 'preferred to be alone with it, for it was the most satisfying poem I had ever experienced.'

The major collections of Kingsley's manuscripts are at Princeton and Cambridge University.

PROVENANCE: Lionel Robinson.

256

KINGSLEY, CHARLES (1819-1875)

(i) AUTOGRAPH MANUSCRIPT OF HIS POEM 'SANDS OF DEE', signed ('C. Kingsley'), 24 lines in four six-line stanzas, lightly tipped into a copy of the first edition of *Andromeda and Other Poems*, 1858, in which the poem is printed, original green cloth, fitted case, 2 pages, octavo with integral blank, slightly split at one fold, bookplate, ownership inscription, the poem written on blind-stamped notepaper of Eversley Rectory, 1858

O Mary, go and call the Cattle home
And Call the Cattle home
And Call the Cattle home
Across the sands of Dee...

PROVENANCE: Lizzie Stevens, 1859 (ownership inscription); H. Bradley Martin (bookplate).

(ii) PORTRAIT BY AN UNKNOWN PHOTOGRAPHER, carte-de-visite albumen print, signed by Kingsley ('Charles Kingsley'), head and shoulders, framed and glazed, size of image 3 1/2 x 2 1/2 inches (9 x 6 cm), overall size, 8 1/2 x 7 inches (22 x 18 cm), (*Faces and Places in Literature, exhibited at the Cheltenham Literary Festival, 1982*), not dated

£400-600

257

KIPLING, RUDYARD (1865-1936)

PORTRAIT BY ELLIOTT & FRY, cabinet card, silver print, half length, leaning on his left hand, looking into the camera, SIGNED BY KIPLING ('Rudyard Kipling'), also signed by Elliott & Fry, framed and glazed, size of image 8 x 6 inches (19 x 14 cm), overall size 14 x 11 inches (35 x 26 cm), [1924]

£1,000-1,200

A half plate glass copy of this image is in the National Portrait Gallery.

and he never before me got in bet. w/ from India to Texas with
the chief Sogness who could not get to Black Cotton. Paul
had to organize more than just quite practical at times and told me
things about his last life. He seems a poorer old a brother but
I wish I had known him earlier in the stage. Extract from
Private letter

2

John Calvin might ha' ^{forgot to} ~~leave~~ the same - enormous, certain. How
An' wrought it in the furnace - blame - my "Institution."

My engines, after ninety days o' race an' rack an' strain

CROSSHEAD-GIBS

¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ¹⁰ ¹¹ ¹² ¹³ ¹⁴ ¹⁵ ¹⁶ ¹⁷ ¹⁸ ¹⁹ ²⁰ ²¹ ²² ²³ ²⁴ ²⁵ ²⁶ ²⁷ ²⁸ ²⁹ ³⁰ ³¹ ³² ³³ ³⁴ ³⁵ ³⁶ ³⁷ ³⁸ ³⁹ ⁴⁰ ⁴¹ ⁴² ⁴³ ⁴⁴ ⁴⁵ ⁴⁶ ⁴⁷ ⁴⁸ ⁴⁹ ⁵⁰ ⁵¹ ⁵² ⁵³ ⁵⁴ ⁵⁵ ⁵⁶ ⁵⁷ ⁵⁸ ⁵⁹ ⁶⁰ ⁶¹ ⁶² ⁶³ ⁶⁴ ⁶⁵ ⁶⁶ ⁶⁷ ⁶⁸ ⁶⁹ ⁷⁰ ⁷¹ ⁷² ⁷³ ⁷⁴ ⁷⁵ ⁷⁶ ⁷⁷ ⁷⁸ ⁷⁹ ⁸⁰ ⁸¹ ⁸² ⁸³ ⁸⁴ ⁸⁵ ⁸⁶ ⁸⁷ ⁸⁸ ⁸⁹ ⁹⁰ ⁹¹ ⁹² ⁹³ ⁹⁴ ⁹⁵ ⁹⁶ ⁹⁷ ⁹⁸ ⁹⁹ ¹⁰⁰ ¹⁰¹ ¹⁰² ¹⁰³ ¹⁰⁴ ¹⁰⁵ ¹⁰⁶ ¹⁰⁷ ¹⁰⁸ ¹⁰⁹ ¹¹⁰ ¹¹¹ ¹¹² ¹¹³ ¹¹⁴ ¹¹⁵ ¹¹⁶ ¹¹⁷ ¹¹⁸ ¹¹⁹ ¹²⁰ ¹²¹ ¹²² ¹²³ ¹²⁴ ¹²⁵ ¹²⁶ ¹²⁷ ¹²⁸ ¹²⁹ ¹³⁰ ¹³¹ ¹³² ¹³³ ¹³⁴ ¹³⁵ ¹³⁶ ¹³⁷ ¹³⁸ ¹³⁹ ¹⁴⁰ ¹⁴¹ ¹⁴² ¹⁴³ ¹⁴⁴ ¹⁴⁵ ¹⁴⁶ ¹⁴⁷ ¹⁴⁸ ¹⁴⁹ ¹⁵⁰ ¹⁵¹ ¹⁵² ¹⁵³ ¹⁵⁴ ¹⁵⁵ ¹⁵⁶ ¹⁵⁷ ¹⁵⁸ ¹⁵⁹ ¹⁶⁰ ¹⁶¹ ¹⁶² ¹⁶³ ¹⁶⁴ ¹⁶⁵ ¹⁶⁶ ¹⁶⁷ ¹⁶⁸ ¹⁶⁹ ¹⁷⁰ ¹⁷¹ ¹⁷² ¹⁷³ ¹⁷⁴ ¹⁷⁵ ¹⁷⁶ ¹⁷⁷ ¹⁷⁸ ¹⁷⁹ ¹⁸⁰ ¹⁸¹ ¹⁸² ¹⁸³ ¹⁸⁴ ¹⁸⁵ ¹⁸⁶ ¹⁸⁷ ¹⁸⁸ ¹⁸⁹ ¹⁹⁰ ¹⁹¹ ¹⁹² ¹⁹³ ¹⁹⁴ ¹⁹⁵ ¹⁹⁶ ¹⁹⁷ ¹⁹⁸ ¹⁹⁹ ²⁰⁰ ²⁰¹ ²⁰² ²⁰³ ²⁰⁴ ²⁰⁵ ²⁰⁶ ²⁰⁷ ²⁰⁸ ²⁰⁹ ²¹⁰ ²¹¹ ²¹² ²¹³ ²¹⁴ ²¹⁵ ²¹⁶ ²¹⁷ ²¹⁸ ²¹⁹ ²²⁰ ²²¹ ²²² ²²³ ²²⁴ ²²⁵ ²²⁶ ²²⁷ ²²⁸ ²²⁹ ²³⁰ ²³¹ ²³² ²³³ ²³⁴ ²³⁵ ²³⁶ ²³⁷ ²³⁸ ²³⁹ ²⁴⁰ ²⁴¹ ²⁴² ²⁴³ ²⁴⁴ ²⁴⁵ ²⁴⁶ ²⁴⁷ ²⁴⁸ ²⁴⁹ ²⁵⁰ ²⁵¹ ²⁵² ²⁵³ ²⁵⁴ ²⁵⁵ ²⁵⁶ ²⁵⁷ ²⁵⁸ ²⁵⁹ ²⁶⁰ ²⁶¹ ²⁶² ²⁶³ ²⁶⁴ ²⁶⁵ ²⁶⁶ ²⁶⁷ ²⁶⁸ ²⁶⁹ ²⁷⁰ ²⁷¹ ²⁷² ²⁷³ ²⁷⁴ ²⁷⁵ ²⁷⁶ ²⁷⁷ ²⁷⁸ ²⁷⁹ ²⁸⁰ ²⁸¹ ²⁸² ²⁸³ ²⁸⁴ ²⁸⁵ ²⁸⁶ ²⁸⁷ ²⁸⁸ ²⁸⁹ ²⁹⁰ ²⁹¹ ²⁹² ²⁹³ ²⁹⁴ ²⁹⁵ ²⁹⁶ ²⁹⁷ ²⁹⁸ ²⁹⁹ ³⁰⁰ ³⁰¹ ³⁰² ³⁰³ ³⁰⁴ ³⁰⁵ ³⁰⁶ ³⁰⁷ ³⁰⁸ ³⁰⁹ ³¹⁰ ³¹¹ ³¹² ³¹³ ³¹⁴ ³¹⁵ ³¹⁶ ³¹⁷ ³¹⁸ ³¹⁹ ³²⁰ ³²¹ ³²² ³²³ ³²⁴ ³²⁵ ³²⁶ ³²⁷ ³²⁸ ³²⁹ ³³⁰ ³³¹ ³³² ³³³ ³³⁴ ³³⁵ ³³⁶ ³³⁷ ³³⁸ ³³⁹ ³⁴⁰ ³⁴¹ ³⁴² ³⁴³ ³⁴⁴ ³⁴⁵ ³⁴⁶ ³⁴⁷ ³⁴⁸ ³⁴⁹ ³⁵⁰ ³⁵¹ ³⁵² ³⁵³ ³⁵⁴ ³⁵⁵ ³⁵⁶ ³⁵⁷ ³⁵⁸ ³⁵⁹ ³⁶⁰ ³⁶¹ ³⁶² ³⁶³ ³⁶⁴ ³⁶⁵ ³⁶⁶ ³⁶⁷ ³⁶⁸ ³⁶⁹ ³⁷⁰ ³⁷¹ ³⁷² ³⁷³ ³⁷⁴ ³⁷⁵ ³⁷⁶ ³⁷⁷ ³⁷⁸ ³⁷⁹ ³⁸⁰ ³⁸¹ ³⁸² ³⁸³ ³⁸⁴ ³⁸⁵ ³⁸⁶ ³⁸⁷ ³⁸⁸ ³⁸⁹ ³⁹⁰ ³⁹¹ ³⁹² ³⁹³ ³⁹⁴ ³⁹⁵ ³⁹⁶ ³⁹⁷ ³⁹⁸ ³⁹⁹ ⁴⁰⁰ ⁴⁰¹ ⁴⁰² ⁴⁰³ ⁴⁰⁴ ⁴⁰⁵ ⁴⁰⁶ ⁴⁰⁷ ⁴⁰⁸ ⁴⁰⁹ ⁴¹⁰ ⁴¹¹ ⁴¹² ⁴¹³ ⁴¹⁴ ⁴¹⁵ ⁴¹⁶ ⁴¹⁷ ⁴¹⁸ ⁴¹⁹ ⁴²⁰ ⁴²¹ ⁴²² ⁴²³ ⁴²⁴ ⁴²⁵ ⁴²⁶ ⁴²⁷ ⁴²⁸ ⁴²⁹ ⁴³⁰ ⁴³¹ ⁴³² ⁴³³ ⁴³⁴ ⁴³⁵ ⁴³⁶ ⁴³⁷ ⁴³⁸ ⁴³⁹ ⁴⁴⁰ ⁴⁴¹ ⁴⁴² ⁴⁴³ ⁴⁴⁴ ⁴⁴⁵ ⁴⁴⁶ ⁴⁴⁷ ⁴⁴⁸ ⁴⁴⁹ ⁴⁵⁰ ⁴⁵¹ ⁴⁵² ⁴⁵³ ⁴⁵⁴ ⁴⁵⁵ ⁴⁵⁶ ⁴⁵⁷ ⁴⁵⁸ ⁴⁵⁹ ⁴⁶⁰ ⁴⁶¹ ⁴⁶² ⁴⁶³ ⁴⁶⁴ ⁴⁶⁵ ⁴⁶⁶ ⁴⁶⁷

That three for Misses Ferguson. I cannot blame the man.

(The year the Sarah Sands was burned) Oh roads we used to tread

GovAN

Miscellin' technicalities but handin' one ^{my} chair

I mind the time we ~~used to pack~~ ^{used to pack} a basket pipe in two

we're creepin' on. We're each new crew last night and greater power

we ~~don't~~ ^{don't} look for the machine; but what about the man

There were a lot of ^{more} ^{kind} ^{of} ^{fish} ^{and} ^{game} ^{to} ^{be} ^{seen} ^{one} ^{first} ^{typhoon?}

Three foot wren on the Shutehold floor - just begin' to con'fr

And times like these when all goes smooth my inclination comes back

Nights when I'd come on deck to mark in my gaze

Judge not - judge not my slaps aside at Gay Sheet in Hong Kong!

the house than all - my cousin's son - Mark blasphemy and wild

AUTOGRAPH REVISED MANUSCRIPT OF HIS WELL-KNOWN POEM 'McANDREW'S HYMN', signed by Kipling in pencil ('Rudyard Kipling'), 183 lines, 'small type' written at head possibly by the printer, with numerous autograph revisions and additions preserving reconsidered readings, including words in capital letters and two lines added in the margin, and an extract from a private letter indicated to go under the title (as it was printed by Scribner's but not included in the *Definitive Edition*), 3½ pages, light blue paper, large quarto and one half sheet, leaves formerly pinned at head, no date [but 1893]

£4,000-5,000

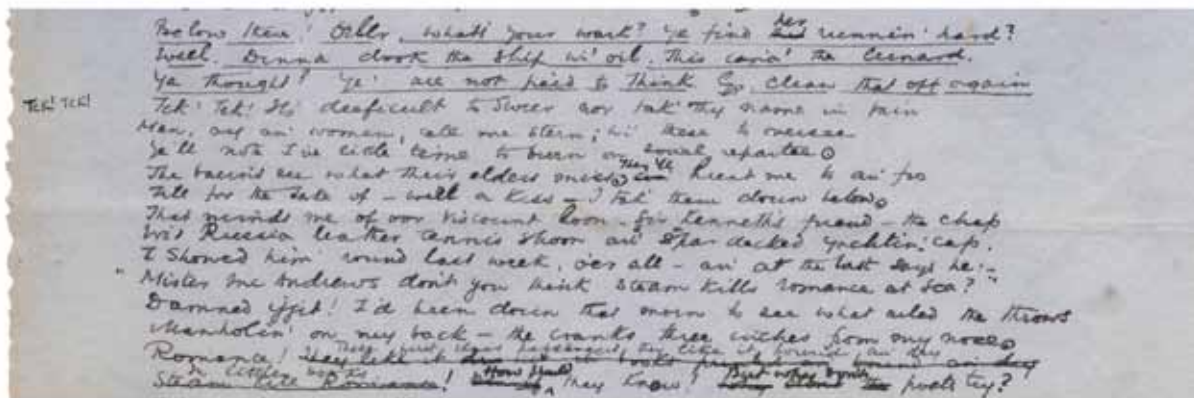
Lord, Thou hast made this world below the shadow of a dream
 An' taught by time I tak' it so -- exceptin' always steam.
 Fra' coupling-flang to spindle-guide I see the hand o' God --
 Predestination in the slide o' yon connectin' rod.
 John Calvin might ha' forged the same - enormous, certain, slow
 An' wrought it in the furnace-flame - my "Institutio"
 I canna get my sleep to-night, old bones are hard to please,
 I'll stand the middle watch up here - alone wi' God an' these.
 My engines, after ninety days o' race an' rack an' strain
 Through all the seas of all the world, slam-bangin' home again.
 That's just the word. They knock a wee. The crosshead-gibs are loose,
 But thirty thousand mile o' work has gied them fair excuse....
 Fine, clear an' dark - a full draught breeze, wi' Ushant out o' sight,
 An' Ferguson relievin' Hay. Auld girl, ye'll walk to-night!...

'McAndrew's Hymn', written in imitation of Browning and well-loved in Scotland, adopts the broad accent of Kipling's forebears. It has been described as 'the most elaborate and perhaps the most effective of [Kipling's] dramatic lyrics. It launched upon the world the new concept of the romance of machinery.' It was written in celebration of his journey from Cape Town to Wellington, New Zealand, in 1891.

Scribner's gave Kipling \$500 for 'McAndrew's Hymn', 'a record price for a poem in America'. He was delighted to find in 1897 that every engineer on a trial thirty-knot destroyer knew the poem (Carrington). T.S. Eliot concurred with the popular verdict which preferred 'McAndrew's Hymn' over its sister poem 'The Mary Gloster'; Angus Wilson praised both equally as 'positive hymns to the life force. They work perfectly.'

Only a fair copy of this poem (Harvard) is recorded by Barbara Rosenbaum; there are no manuscripts of the poem in British Libraries. Many of Kipling's poetical manuscripts are in America -- Harvard, Cornell, Texas, Library of Congress, Syracuse and the Berg; others are at Batesman's Burwash and the British Library

REFERENCES: *Index of English Literary Manuscripts*, Volume IV, 1800-1900, 1990, compiled by Barbara Rosenbaum and Pamela White, KpR 692; Charles Carrington, *Rudyard Kipling*, 1955; Martin Seymour-Smith, *Rudyard Kipling: A Biography*, 1989; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.



For 2. H. Bayley.
done in
the author.

Recessional.

God of our Fathers known of old —
Lord of our far-flung battle-line —
Beneath whose awful hand we hold
Dominion over palm and pine —
Lord God of Hosts, be with us yet
Lest we forget — lest we forget!

The tumult and the shouting dies —
The captains and the kings depart —
Still stands Thine ancient sacrifice
An humble and a contrite heart.
Lord God of Hosts, be with us yet
Lest we forget — lest we forget!

Far-called our navies melt away —
On deene and headland into the fire,
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet
Lest we forget — lest we forget!

If drunk with sight of power, we loose
Wild tongues that have not Thee in awe —
Such boasting as the Gentiles use
Or lesser breeds without the law —
Lord God of Hosts, be with us yet
Lest we forget — lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard —
All valiant dust that builds on dust
And guarding calls not Thee to guard —
For frantic boast and foolish word
Thy mercy on Thy people, Lord.

H. M. S.
Pelorus
Weymouth.

Rudyard Kipling.

AUTOGRAPH MANUSCRIPT OF HIS CELEBRATED POEM 'RECESSIONAL', signed ('Rudyard Kipling'), 30 lines in five six-line stanzas, inscribed by Kipling 'For E.H. Bayly done by the Author' and 'H.M.S. Pelorus Weymouth', 1 page, *quarto*, on headed note-paper 'H.M.S. Pelorus. Channel Squadron', [1898]

£6,000-8,000

God of our Fathers known of old -
 Lord of our far-flung battle-line -
 Beneath whose awful hand we hold
 Dominion over palm and pine -
 Lord God of Hosts, be with us yet
 Lest we forget - lest we forget!...

'RECESSIONAL' IS KIPLING'S SECOND BEST-KNOWN POEM, 'IF' BEING THE FIRST.

Kipling met Captain Edward Bayly, who was taking up a new command at Simonstown, on the S.S. *Mexican* travelling to South Africa in 1891. They became good friends and Kipling enjoyed a visit to the officer's mess at Simonstown. They met again at the Naval Review for Victoria's Diamond Jubilee when Bayly invited Kipling to join him on H.M.S. *Pelorus* for the Review and the following manoeuvres. Only days before, on the day of the Jubilee itself (22 June 1898) Kipling had endeavoured to fulfil the commission from the *Times* for a Jubilee poem under the title 'After' but put it aside as unsatisfactory. Returning from the Review in July and perhaps partly inspired by it ('Far-called our navies melt away...'), he took up 'After' again and through the good offices of Sally Norton and Lady Burne-Jones was persuaded to publish it. It appeared the next day on 17 July under the title 'Recessional'. There are manuscripts of 'Recessional' in the British Library (illustrated by Croft), Harvard College Library and the Morgan Library.

With the poem is the third leaf of a letter evidently by Bayly sending 'a copy of Kipling's poem for last years Jubilee, "Recessional", which he wrote out for me at Berehaven [near the entrance to Bantry Bay]. Best put it with other of your carefully stowed away Curios!' Bayly also describes a rough drawing by Kipling [still present and also on H.M.S. *Pelorus* note-paper] -- 'he scribbled off directly we got Admiral Fremantle's Memo: about the Naval Bicycle Club. The paragraph about "in circumstances of difficulty or danger, no salute need be given" especially tickled us all, and Kipling at once dashed off the sketch I send. Observe the expression of the blue jackets face after having upset the officer in uniform!...'.

Present too is an autograph letter signed by Kipling to Bayly praising his 'splendid history of adventure' and inviting him to stay and a typed letter signed by Kipling to Major Turner dated 10 March 1919, stating that there 'were few men I loved better or admired more than the Bayly of the Pelorus'.

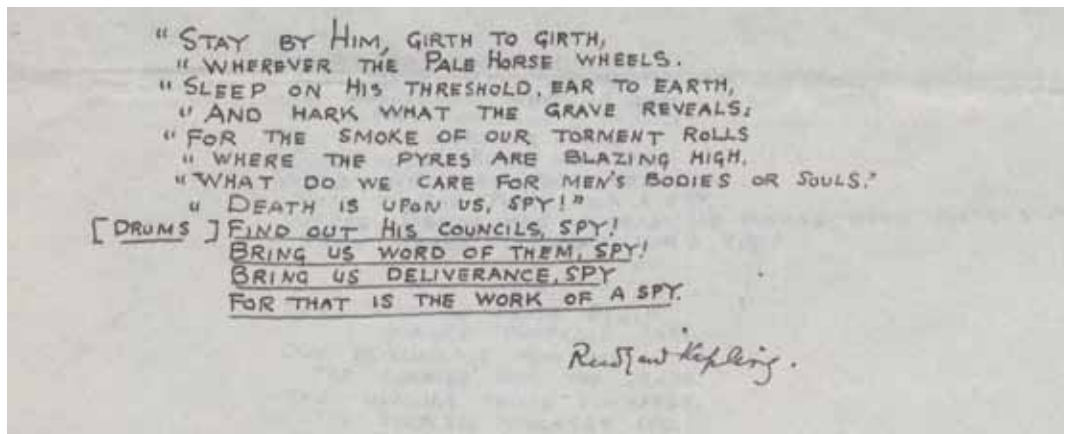
A large cabinet card of Bayly is included with a typed letter by Arnold White to Stanley Turner about a speech by Kipling on 24 May 1914 ('...Kipling came forward at the right moment. The apathy and indifference of the people to the real facts of the situation seem to be at last lifting...')

'The curious thing...is that, having written this, his most famous public utterance, he should have thrown it into the waste-paper basket...It was retrieved for the world by Sally Norton, the liberal daughter of his New England mandarin surrogate father...' (Wilson). Croft thought this to be Kipling's 'most famous poem.'

PROVENANCE: A descendant of Captain Edward Bayley (see also lot 261).

REFERENCES: *Index of English Literary Manuscripts*, Volume IV, 1800-1900, compiled by Barbara Rosenbaum and Pamela White, 1990; Angus Wilson, *Rudyard Kipling*, 1977; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988; P.J. Croft, *Autograph Poetry in the English Language*, 2 volumes, 1973.





260 (detail)

260

KIPLING, RUDYARD (1865-1936)

AUTOGRAPH MANUSCRIPT, IN HIS NEAT PRINT HAND, OF HIS POEM 'THE SPIES' MARCH', signed ('Rudyard Kipling'), 78 lines, the opening prose 'Extract from private letter' marked to be in small type presumably for the printer, and with a five line introduction in prose, 2 pages, removed from a pad, serrated edge at head, very slight browning down right-hand margins, quarto [1911]

£3,000-3,500

There are no leaders to lead us to honour, and yet without leaders we sally;
Each man reporting for duty alone - out of sight - out of reach of his fellow.
There are no bugles to call the battalion, and yet without bugles we rally
From the ends of the earth to the ends of the earth to follow the standard of Yellow!
Fall in! O Fall in! O Fall in!

Not where the squadrons mass,
Not where the bayonets shine,
Not where the big shell [sic] shout as they pass
Over the firing-line;
Not where the wounded are,
Not where a handful lie
Killed in the cleanly game of war -
That is no place for a spy!
O princes, thrones and powers, your battles are not ours,
There is no work for a spy!...

Kipling's sardonic poem *The Spies' March* was separately published in New York in 1911 to secure American copyright. In England it was published as an illustrated pamphlet for *The Literary Pageant* also in 1911 'in aid of the Prince Francis of Teck Memorial Fund for the Middlesex Hospital.' Kipling had given an address in the hospital in 1908 and he died there in 1936. Spies and spying were, of course, characters and a craft of great interest to Kipling.

There are some thirty verbal differences in this manuscript from the version printed in *Rudyard Kipling's Verse: Definitive Edition*, including 'Where the pyres are blazing high' for 'Where the burning corpses lie'; the refrains are different from those in the printed version and this manuscript has a four-line finale not in the printed text.

No other examples of Kipling's print hand are noted as having appeared at auction; perhaps he employed it knowing that it was for the use of American compositors.

No other manuscripts of this poem are recorded by Barbara Rosenbaum and Pamela White or in *Location Register*.

REFERENCES: *Index of English Literary Manuscripts*, Volume IV, 1800-1900, compiled by Barbara Rosenbaum and Pamela White, 1990; *Rudyard Kipling's Verse: Definitive Edition*, 1949; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.

printed also for Barnack Room Ballads and other verses.

This is the dedicatory poem of the entire book & must be printed
in italics on left & right pages before Index. On ~~set page~~
page preceding this poem print by itself these words
"To Wolcott Balestier." This poem goes without title.
PK.

Beyond the path of the outmost crew through utter darkness hurled —
Further than ever comet flared or vagrant star-dust spiraled —
Live such as fought and sailed and ruled and loved and made our world.

They are purged of pride because they died, they know the worth of their days,
They sit at home with the maidens here and the Gods of the Elder Days,
It is their will to serve or ^{to} be still as fillith our Father's praise.

It is theirs to sweep through the ringing deep where Agards outposts are:
Or buffet a path through the R's red wrath when God goes out to war,
Or hang with the reckless Seraphim on the rein of a red-maned star.

And oftentimes cometh our wise Lord God, master of every trade,
And tells them tales of his daily toil, of Idens newly made;
And they race to their feet as he passes by, gentlemen unafraid.

They take their smarts in the joy of the Earth — they dare not grieve or have pain —
They know of toil and the end of toil, they know God's law is plain,
So they whistle the Idens to make them sport who know that Sin is vain.

To these who are cleansed of base desire, sorrow and lust and shame —
Gods for they know the hearts of men, men for they stooped to Fame,
Boine on the hearth that men call death, my brother's spirit came.

He scarce had need to doff his pride or slough the dross of Earth —
Even so he trod that day to God, so walked he ^{from} his birth,
In simpleness and gentleness and honour and clean smirth.

So up to life in fellowship they gave him welcome high
and made him place at the banquet board — the strong men ranged thereby,
who had done his work and held his peace and had no fear to die.

Beyond the ^{loom} ~~path~~ of the last lone star, through open darkness hurled,
Further than rebel comet dared or shining star-swarm swirled,
Sits he with those that praise our ^{God} ~~lord~~ for that they served ^{his} ~~the~~ world.

Be careful with this

261

KIPLING, RUDYARD (1865-1936)

AUTOGRAPH MANUSCRIPT OF PART OF STANZA 10 OF THE POEM 'THE NATIVE-BORN', signed ('Rudyard Kipling'), 8 lines, inscribed to Miss M. Tyson, 1 page, octavo, headed notepaper of the Kimberley Club, Kimberley, dated 9 March 1898

£1,200-1,500

To the home of the floods & thunder -
To the pale dry healing blue...
To the last & the largest Empire -
To the map that is half unrolled!

Kipling sailed for South Africa on 8 January 1898 and was back in London on 30 April. He visited Kimberley twice on this tour. The poem was published in *The Seven Seas* in 1896.

PROVENANCE: A descendant of Captain Edward Bayley, the same source as 'Recessional' (see also lot 259).

262

KIPLING, RUDYARD (1865-1936)

AUTOGRAPH REVISED MANUSCRIPT OF THE DEDICATORY POEM FOR 'BARRACK ROOM BALLADS', signed with initials ('RK'), the printer's copy, 27 lines, in nine three-line stanzas, with autograph revisions (including revising the order of the fourth and fifth stanzas), and an autograph note to the printer: 'This is the dedicatory poem of the entire book & must be printed in italics on left & right pages *before Index*. On page preceding this poem print by itself these words "To Walcott Balestier. This poem goes without title"; and also subscribed 'Be careful with this', 1 page, quarto, some printer's finger marks, [1892]

£3,500-4,000

Beyond the path of the utmost seen through utter darkness hurled -
Further than any comet flared or vagrant star-dust swirled -
Lived such as fought and ruled or vagrant star-dust swirled.

They are purg'd of pride because they died, they know the worth of their bays,
They sit at wine with the Maidens fine and the Gods of the Elder Days,
It is their will to serve or be still as fitteth Our Father's praise...

So cup to lip in fellowship they gave him welcome high
And made him place at the banquet board - the strong men ranged thereby,
Who had done his work and held his peace and had no fear to die.

Beyond the loom of the last lone star through open darkness hurled,
Further than rebel comet dared or hiring star-swarm swirled,
Sits he with those that praise our God for that they seised his world.

This dedicatory poem first appeared, in a somewhat different version, under the title 'Blind Bug' in the *National Observer* for 27 December 1890. First collected in 1892, Kipling's *Barrack-Room Ballads* relive the experiences of soldiers sent around the world to defend the Empire -- all for little pay and less appreciation. An immediate success, they were unlike anything the public had seen before.

No manuscript of this poem is recorded by *Index of English Literary Manuscripts* or in *Location Register*. There is a printed copy in the Carpenter Collection in the Library of Congress, with a variant title 'The Blind Bug', extensively revised by Kipling.

REFERENCES: *Index of English Literary Manuscripts*, Volume IV, Part 2, compiled by Barbara Rosenbaum and Pamela White, 1990; *Location Register of Twentieth-Century Literary Manuscripts and Letters*, 2 volumes, 1988.

Penis

Can be stiff
or still, stout

as ~~th~~ as his own

intelligence, in touch
with the brain's.

However much our will
compels him, like

an admirably

independent spirit, he
acts when he feels like it,
often bestirring himself
without our authority,
and often, indeed,
~~despite himself.~~

without our knowledge,
(whether we sleep or wake.
or conscious effort

He follows his own
impulse only. Sometimes
we sleep, but he
is waking, and sometimes
though we are waking,
he cannot be aroused.

Sometimes we want
to use him - he refuses.

Often he wants to act,
and it is we
who prohibit it.

He has a life,
a personality, and

KIRKUP, JAMES (1918-2009)

(i) AUTOGRAPH DRAFT OF HIS SEQUENCE OF TWENTY POEMS ENTITLED 'A LITTLE TREATISE OF ANATOMY', some 435 lines, with extensive autograph revisions preserving reconsidered readings, arranged under headings of parts of the body, *title-page and 25 pages, small octavo, filing holes, with a note about the inspiration for the work* [c. 1970]

£800-1,200

The sequence, in parts significantly different from the text in this manuscript, was published in *An Extended Breath*, 1966. A typescript of it is listed as being in the Kirkup archive in the Beinecke Library (unseen). In his note on a two-page photocopy from Marcel Jouhaneanu, Kirkup noted: 'It was this passage in Marcel Jouhaneanu (*Magnificat* NRF Gallimand 1869) that first suggested the sequence, *The Little Treatise of Anatomy* and led me to Leonardo's writings & the final poem, Heart.' No poetical manuscripts by Kirkup have been sold at auction. Other collections of Kirkup manuscripts are at the Lockwood Library and Harvard.

Fingers kept on tempter hooks,
Hands always before our eyes
except when in guessing games
we hold them behind our backs
these two fans of flowers...

(ii) AUTOGRAPH MANUSCRIPT OF HIS POEM 'THE SPELL OF GLASS' signed, 10 lines, not dated; it is published in *Omens of Disaster*, 1996.
Also see lot 331.

END OF FIRST SESSION

SEE VOLUME II FOR SECOND SESSION

ON WEDNESDAY 8 MAY 2013 AT 1.00pm (L-Y) lots 264-526

CUMULATIVE INDEX AT THE END OF VOLUME II

The Roy Davids Collection Part III

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Sunday 5 May 11am to 3pm
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Jonathan Swift

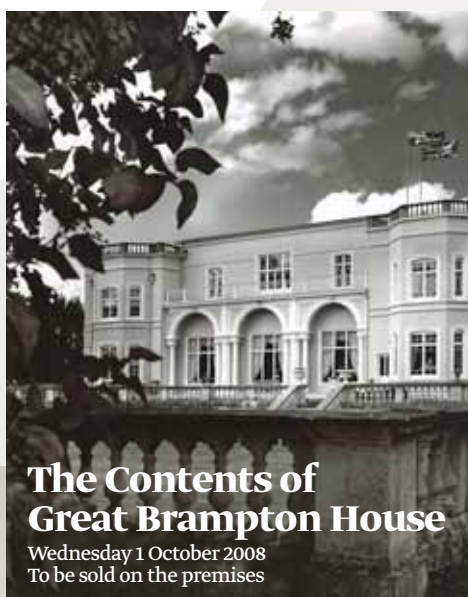
An unknown version of
Rupert Barber's finished
portrait of Swift, [c.1745]
£10,000 - 15,000

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If your aim is to sell either a single item or a large collection at auction, Bonhams will be happy to provide estimates free of charge. Our Art Collections team will assist you at every step, from initial valuation to marketing strategy and successful sale.

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to arrange a confidential
meeting please contact:**

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IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

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Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

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You should not suppose that such examinations, investigations or tests have occurred.

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THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £25,000 of the *Hammer Price*
20% from £25,001 of the *Hammer Price*
12% from £500,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*)
- § *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 3% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 3% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 7468 8353/8302 Fax: +44 (0)20 7629 9673
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/about-us/museums-and-libraries/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5228. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://animalhealth.defra.gov.uk/cites/> or may be requested from:

DEFRA, Wildlife Licensing and Registration Service
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an

indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements

posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α, § see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
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11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in

writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
 - 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
 - 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
 - 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
 - 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
 - 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
 - 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- #### 5 STORING THE LOT
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6	RESPONSIBILITY FOR THE LOT		
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		9.2.3 within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

- 10.2.2 changes in atmospheric pressure; nor will we be liable for;
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

12 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*. **"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words *"you"* and *"your"*.

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

1793

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐

Sale title: Roy Davids Sale Part III		Sale date: 10 April 2013	
Sale no. 20922		Sale venue: New Bond Street	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals) <input type="text"/>			
<input type="text"/>			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before <input type="checkbox"/>	
<input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>			

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

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Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

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UK/08/12



To mend her we end her,
When we know or delve:
~~After covers cannot guess the beauty been,~~
~~Ten or twelve, only ten or twelve~~
~~Strokes of havoc involve~~
~~The sweet especial scene,~~
~~Rural scene, a rural scene,~~
~~Sweet especial rural scene.~~
~~Other springs, more summers/cannot readers~~
~~Oxford March 13 1879~~
~~Back gain the lovely air of it, the fashion and~~
~~the full;~~
~~After covers / ever guess the beauty been!~~
~~Ten or twelve, only ten or twelve~~
~~Strokes of havoc involve~~
~~The sweet especial scene,~~
~~Rural scene, a rural scene,~~
~~Sweet especial rural scene.~~
Oxford. March 13 1879